TAKES

TAKES

13 TEXTS
for revisions in
the ecosystem of
creative labour,
habits, and
practices
within the field
of filmmaking.

TAKES

A publication by Kenno Filmi

13 TEXTS for revisions in the ecosystem of creative labour, habits, and practices within the field of filmmaking.

Kenno Filmi studies practices, production, and distribution of moving image works intersectionally related to queer, trans, feminist, decolonial, racial, and economic justice.

The authors for **TAKES** were selected via an open call, published in Spring 2020. The open call invited contributions that analyse, discuss and counteract the effects of the power structures that still define how moving images are created and shared.

Credits

Featuring texts by

Maryan Abdulkarim
Keshia Dsilva
Hilda Kahra
Geli Mademli
Hanan Mahbouba
Eduardo Makoszay Mayén
Tania Nathan
Glykeria Patramani
Tuuli Penttinen-Lampisuo
Sotiris Petridis
Aga Pokrywka
Kaino Wennerstrand
Kari Yli-Annala

Edited by Kenno Filmi

Proofreading
Joss Allen
Katie Lenanton
Sourav Roy
Melina Tzamtzi

Translations
Alex Alvina Chamberland
Danai Anagnostou

Publication Graphic Design
Vidha Saumya

Printing
Copy-Set Oy

Acknowledgments

Maryan Abdulkarim is a social speaker, writer, and activist interested in themes relating to freedom. She participates actively in public discussion as a political commentator and a columnist. She collaborates regularly with choreographer Sonya Lindfors and is a member of Miracle Workers Collective that represented Finland at the 58th Venice Biennale. Abdulkarim is also a founding member of the Nordic Feminist Network, including policymakers from Sweden, Norway, Denmark, Finland, and Sámi regions. Abdulkarim and Eeva Talvitie's book, About ten myths on feminism *was published in Finnish in 2018. Her second book will be published in collaboration with photographer Uwa Iduozee. She made her debut as a screenwriter in the short film* Dream Job *produced by Tutti Films. Abdulkarim received the Minna Canth prize in 2019, awarded annually to a person shaking the Finnish society. She is a member of the Obama Foundation Network.*

Into the Margin of the Margin: Minorities continue to Lack Relatable Representation on Screen

Maryan Abdulkarim

The time and the place were such that our stories were present only in the home I grew up in. Those stories of us disappeared outside. I loved stories and still do. Stories, as I am taught, can connect the past to present and future. Stories have that potential, which gives them their power. Traditionally stories have had the power of bringing people together, inspiring and generating something to relate to, for the people. Cinematic stories are no different in this regard. We see ourselves or a version of ourselves in the heroes and heroines brought alive by actors, we relate to characters, often fictional, but sometimes inspired by real people. An intersection of our love of being entertained and our ability to image ourselves in the storylines and in the midst of the events portrayed. The "us" here could mean inclusively all of us, all the different peoples who are part of the audiences. But this is what we wish, not what happens for real. The real "us" refers to specific audience who are allowed to relate to the on-screen experience. The real "u" excludes me.

This is due to the reality that here in Europe and specially in Finland, there is very little inclusion taking place on screen. According to a recently published study on statistics in Finland 90.6% of all the roles on screen have been played by white, straight and able-bodied actors/actresses, the remaining 9.4% was divided among minorities: 6.3% POC, 2.3% LGBTQ, 0.07% gender minorities and 0.4% people with disabilities. The study also states that minority roles often have very few lines or scenes and heavily rely on stereotypes (Milja Nieminen 2021, the research was commissioned by Audiovisual producers Finland APFI).

The statistics show what was already known but numbers can be helpful in navigating forward and being conscious about the decisions in casting and selecting stories and scripts for production.

Minorities are used to living in the margins of the society and to the lack of representation on screen. This exclusion doesn't simply maintain the status quo, it also enforces it. I have often marvelled at the diverse imagination of film makers. However, one thing I still find hard to comprehend is how diverse worlds can be created on screen with fictional fantasy characters, like in Lord of the Rings, yet film makers still struggle to imagine people of colour or people from minority groups in those worlds. One can have dragons and old white man who won't die and an evil character that's just an eye but not a black hobbit in the village. Finnish creativity and imagination is not in much better shape either; romantic love apparently still requires able, straight bodies that are normatively beautiful and what is considered realistic is derived from the norms still upheld in the society.

Minorities are not a homogenous group but they are treated as such when films and TV series systemically include only one minority character role, as if they are to represent every minority as opposed to the diverse roles and situations played out by white actors with multiple dimensions and emotions. It's not hard to understand that representation, as relevant as it is, fails to be inclusive as long as productions are satisfied with this kind of skin-deep representation on screen. As someone who has been raised by a generation of migrants whose stories of home have disappeared, there have not been many on-screen stories that I'd find relatable or represented, or even find spaces that would deem the intersecting questions of representation and diaspora relevant.

Artistic creativity and freedom of speech are defended when the question is about majorities taking up minority roles but seldom in context of creating and imagining on-screen stories that are inclusive and free of the lazy and harmful minority stereotypes. How is upholding and maintaining old structures and stereotypes revolutionary and something that requires defending? Marginalised groups are at best in the margin of the margins on-screen. Change is slow but necessary if cinematic storytelling is to fulfil its potential, and for "us" to truly mean all of us. Without change, a privileged minority of the world's population and perspectives will keep posing as the majority.

Keshia Dsilva is a PhD candidate in Social Psychology at University of Helsinki. Her research, funded by the Kone Foundation, explores how gender-based violence is represented in the advocacy campaigns of gender justice organizations in India. She is particularly interested in how power and ideology intersect in the visual imagery of gender justice advocacy.

Which women, whose issues? A critical essay on digital gender advocacy in India

Keshia Dsilva

Late on a dark and stormy evening, the kind that wouldn't be out of place in a mediocre Hitchcock pastiche, a young woman is seated in a taxi making its way home as the infamous rush-hour traffic of an unnamed Indian metropolis thins out to a trickle. Meanwhile, the downpour swells to an impassioned crescendo only to be rudely interrupted by the ringing of her phone.

Picking up, she answers, "Hello? Papa?"
An irate voice on the other end of the line replies,"Child, why didn't you call me? Couldn't find your phone? Okay, you're coming home now?"
"I'm on the road. I had to stay late at work today." This reply further angers the voice whose tenor rises up a few notches from the exasperation it started on, "What kind of work did you have today? Child, it's midnight!"
"Some last-minute work came up. Could not call."
"Okay, how are you getting home?"
"I took a taxi."
"Is someone from the office there with you?"
The girl's voice falters, and she looks furtively around. "No, I am alone."
The voice, now a bellow, which makes the storm outside seem rather serene, "ALONE? In a TAXI at NIGHT?"
"Look dad, I'll talk to you later."
"Listen to me, note the taxi driver's number."
"One second."
"No. Tell me the taxi's number."
Resignedly, the girl passes her phone on to the driver who has so far remained out of the frame so that the audience might use their imagination to envision what they could look like. However, given the foreboding weather and the father's heated voice displaying his anxiety at the thought of his daughter being alone in a taxi with a driver, it does not require much of an imagination to decode the assumptions about the invisible driver's sex and nefarious intentions that the video is playing on.

Thus, imagine the surprise when the phone ends up being passed to a middle-aged woman who could just as easily have been the young woman's mother. In a reassuring tone, the female taxi driver soothes the perturbed dad, telling him not to worry as she will bring his daughter home safely. The call ends, and the two women smile knowingly at each other as a slogan flashes across the screen, "More women in the world make it a safer place for women."

On the surface, this wholesome video from one of India's most reputed non-governmental organisations (NGO) seems to tick all the boxes that your average liberal feminist would demand from a women's empowerment campaign: broken glass ceilings, redefined gender norms, sisterhood as a safeguard and representation as a remedy to deep-rooted social problems. But before yielding to the temptation of yelling "YAS QUEEN!!!" to the female chauffeur for occupying a typically male-dominated job and her yuppie passenger for clocking in those extra hours despite her dad's paternalistic complaints, I must play the part of the

scholarly spoilsport and draw attention to some rather problematic assumptions which this commercial relies on.

First, let's take a closer look at the young woman. While the darkness of the setting and a few strategic glimmers of illumination from an isolated street light and a passing car's headlights do not offer us more than a couple of shadowy glimpses of her side profile, much has already been revealed about her class, type of work and location based solely on her transport choices. In India, taxis have always been a middle-class mode of transport and with the rise of app-based services such as Uber. Taxis are almost synonymous with the trendy young middle-class professionals who use them to hop from a work meeting to dinner and drinks with the touch of a button. Taxi services are also usually limited to cities. Hence, we can safely conclude that this young woman is a middle-class city dweller employed in a white-collar job.

Meanwhile, taxi drivers are typically men, often rural migrants who move to cities in search of employment opportunities, becoming part of the urban poor. The deliberate choice to keep the taxi driver out of the frame and emphasise the concerns of the young woman's father, particularly on hearing she was in a taxi alone, builds a tension that feeds off a cultural assumption that young middle-class women are threatened by poor, working-class men. In revealing the driver to be an older, motherly lady instead of the intimidating working-class man that the audience had visualised and delivering a message emphasising how women can be safe only when surrounded by women, the campaign seems to suggest that instead of addressing toxic male behaviour, the safety of middle-class women can only be ensured by representing women in occupations performed by these supposedly brutish "lower" class men.

Even in a single video, this would be a troubling message. However, when viewed alongside hundreds of other videos from non-governmental organisations, governmental bodies and international human rights organisations in India that are disseminated through their respective YouTube channels, there appears to be an institutionalised archetype that places the blame for all gender issues in the country mostly on the shoulders of marginalised men. This pattern became particularly striking after I began to research the wave of gender justice campaigns that swept across India over the course of the last decade.

The crusade of digital gender advocacy could be seen as a quest to help India shed its global status as a poster child for misogyny after being ranked the fourth most dangerous country in the world for women in a 2011 Reuters perception poll, only to claim the title for the world's most dangerous country for women in the same poll in 2018. The decade was also shadowed by several extremely brutal rape cases. Two of these cases, one involving a twenty-three-year-old medical student on a Delhi bus in 2012 and the other involving a twenty-six-year-old veterinary student in Hyderabad in 2019, went on to become highly sensationalised international media events. Both these cases had two things in common. The victims were middle-class women striving for careers in occupations esteemed by Indian society and targeted by a troupe of "lower-class" men whose idleness and unproductivity were highlighted vis-à-vis the victims' ambitious aspirations.

While the horrific nature of these crimes against women exemplified the need for India to confront its overwhelming problems with gender-based violence, a lot of commentators were quick to point out the glaring hypocrisies in the media coverage. "We are having an unexceptional reaction to an event that isn't exceptional", commented writer and activist Arundhati Roy, drawing attention to how common brutal rapes are in India. Most of these cases involve women from working classes and oppressed castes being assaulted by men who are above them in the social hierarchy. Yet, these cases rarely make the headlines even though they would be equally deserving of the outrage elicited by the Delhi and Hyderabad incidents.

How is it that the media's biases that favour young urban middle-class women targeted by working-class men in its rape coverage have trickled down into the campaign material of gender justice organisations who often claim to be empowering the most vulnerable groups of women in society? My hypothesis is that it stems from the middle-class viewership that constitutes the primary audiences of both these contents. Disclaimer, I belong to this group as a South Indian woman from an urban middle-class background. The urban upper and middle-class in India are the ones with the most access to newspapers and television networks through which news is broadcast. The country also has a massive digital divide, stratifying access to the internet between urban and rural populations, classes and genders. While digital gender campaigns are usually broadcast through YouTube, a platform hugely popular in India, the average YouTube watcher in India is likely to be a male urbanite as rural internet density is only 25.6% in comparison to a 97.9% urban internet density and only 16% of women have access to the internet according to data from the Telecom Regulatory Authority in India in 2018.

In addition to having maximum access to media, the urban upper classes are also the ones with the most consumer power to purchase the products advertised in the media and to donate to charities and NGOs with causes they deem worthy. This leads to a natural incentive for media houses and gender justice advocates to produce content that their middle-class audience can relate to and feel strongly about. In the case of gender justice organisations,

7

this manifests in most campaigns on sexual harassment featuring women and girls in a cityscape, being harassed and catcalled by men while taking public transport to work or school. The productive pursuit of getting to work/school signals that these women and girls either belong to the middle-class or desire to belong to it through education and white-collar work experience. Further cues of their class status are often hinted at through their light skin. The latter is an important symbol of class privilege in India where colourism and casteism is rampant and fair skin is coveted as an esteemed signifier of the gentile woman who does not have to toil under a harsh sun like her working-class counterparts.

The common mismatch between the stated mandate of empowering the most oppressed groups of women through these campaigns and the imagery used in them was particularly evident in the case of one international NGO. While their campaign tagline read, "we're uniting the voices from all walks of life and talking about howwe'd like to be treated", their content solely featured women in white-collar jobs speaking impeccable English, a language inextricably associated with the indigenous elite since British colonisation of India.

When it comes to the depiction of the harassers themselves, they are usually shown loitering in public spaces, with nothing better to do than to harass women and disrupt their productive potential. Through this portrayal, harassers are positioned as a good-for-nothing male underclass. However, slightly more class diversity could be detected in some videos dealing with the topic of workplace harassment, showing how harassers could be bosses and colleagues instead of merely random strangers emanating from the "dark corners" of the public sphere. While this was a welcome change in the classist chauvinistic narrative, these videos were in a minority. This is unfortunate considering these kinds of cases where women are harassed by men they know are much more prevalent than ones where they are targeted by an unfamiliar male. Furthermore, the prospect of being harassed by family friends let alone family members themselves was entirely absent, suggesting that this is perhaps a taboo that Indian society is not quite ready to air out from under its dirty carpet.

Yet, campaigns held nothing back when depicting "the problematic rural family." Videos advocating for the prevention of early marriage and female infanticide were mainly shot in villages, featuring the rural poor living in dilapidated huts and ruled by oppressive traditions. Against the backdrop of crumbling houses with no electricity and wood-fired stoves, girls were shown to be at risk of early marriage and discontinuing school due to their illiterate parents, succumbing to community norms prioritising marriage over education.

The relegation of early marriage and female infanticide to the rural poor was further solidified by another set of campaign videos where elite businesspeople and celebrities, dressed in glamourous outfits and studded with baubles that would put any Christmas tree to shame, delivered talks on gender equality, encouraging the rest of India to be like them. One such video featured the marketing vice president for Christian Dior who states, "I have a daughter who is an achiever. She may be sixteen but I don't think she's in any way going to be a liability … But I know that it doesn't always work all the time and it does not work for most families in India." Although rural areas and poverty are not directly portrayed in this video, depicting an influential elite woman who made a statement that elevates herself and her daughter as role models in comparison to other families in India results in these other families being attributed with qualities that this woman and her daughter are not: poor, backward and rural.

Framing these issues as rural problems serves a very specific function: it places the presumed urban middle-class viewer in a comfortable position where the burden of harmful gender practices falls on the rural areas they are far removed from, thus completely absolving them of the need to reflect on their own complicity in upholding patriarchal structures that allow these practices to persist.

The idea that these practices are not common among wealthier urban circles is obviously ludicrous as many of these practices stem from the desire to keep or accumulate family wealth, giving elite classes in India a natural proclivity to their maintenance. Yet, the patronising tone suggesting that the rural poor are the ones holding the country back is far more appealing to elicit donations from the presumed viewers who can feel smug and self-satisfied by their generosity that is helping to usher in progress to these supposedly backward communities.

This tendency of the urban middle class in India to blame the poor and rural populations for the country's harmful gender practices to poor and rural populations is not new. During the early nineteenth century, when Sati, the practice where widowed women jumped into their husbands' funeral pyre, still occurred in Indian society, segments of the bourgeoisie made a big hue and cry in rejecting it in order to distinguish themselves from the rural population they held responsible for the practice. In addition, certain binaries between women were created during India's freedom struggle against British colonisation. Middle-class women venturing out of their households for the first time as part of the independence movement were distinguished from so called "common women" in public spaces such as vendors, cleaners and sex workers by casting the former as respectable and the latter as vulgar. This set-in stone the idea that middle-class women must have legitimate reasons to be out in public while the presence of working-class women in public spaces is always considered dubious.

Thus, the divisions in digital gender advocacy seem to be rooted in persistent historical hierarchies that technology appears to be further exacerbating, rather than bridging. At its worst, giving marginalised men the monopoly on gender discriminatory practices in the public eye can lead to incredibly disturbing side effects. Take for example the shady proceedings that followed the 2019 Hyderabad Gang Rape and Murder. The woman's worried parents, distraught that their daughter had not made it home after she had called them expressing fear on finding her scooter's tyres punctured in a quiet part of the city, rang up the police to report her missing. However, the cops dismissed their concerns, suggesting that their daughter was probably traipsing around town with a boyfriend. When the woman's remains were found near a flyover the following morning, there was a huge public outcry not just for the perpetrators to be brought to justice but over the negligence of the police in taking the case seriously.

Under this public scrutiny, the police hastily arrested four random working-class men, claiming they had committed the crime and took them to the crime scene, supposedly to re-enact it. What happened then remains shrouded in mystery, but according to the fantastical account of the police, the men—who for some inexplicable reason had not been handcuffed—had attacked the ten armed policemen present, stolen some of their guns and begun firing at them. This had then prompted the police to retaliate by killing all of the four suspects at the scene. Celebrations erupted across cities around the country and the police were able to absolve themselves of the guilt of their initial negligence. Whether the suspects were actually the perpetrators of this horrific crime or not, it goes without saying that such extrajudicial killings are not the way to prosecute and solve gender-based violence in a supposed democracy. In the most cynical interpretation of this scenario, it is possible that the killing of these four men was merely a sacrificial murder of four males from the bottom of the class strata who were chosen to pay for the sins of their class-counterparts. Such a thing could only happen in a society where the working classes are dehumanised to such an extent that distinguishing between their individual members becomes irrelevant as they are all tarred with the same brush of vices.

Meanwhile, in October 2020, a sixteen-year-old Dalit girl [1] was brutally raped and murdered by dominant caste men from the region. Instead of filing a case and arresting the named suspects, the police proceeded to lock the victim's parents in their house and burn her body against their will, presumably to erase all traces of evidence, thereby showing how their crusades of "justice" are limited only to cases when the perpetrators belong to working classes and the victim to dominant castes and classes.

Thankfully, the solutions advocated for in digital gender advocacy campaigns are not quite as egregious as the one employed in the 2019 Hyderabad Gang Rape and Murder. Yet, due to a lack of complexity in their representations of the gender issues they tackle, much of their efforts do nothing to address the underlying problems of patriarchy that plagues all classes and castes, across the country in urban cities centres and the countryside. Thus, despite the lofty goals of inclusivity, empowering the most vulnerable through digital advocacy becomes rather paradoxical when the latter might not even have access to the internet. As a result, digital advocacy campaigns in India tend to simply reflect the concerns and prejudices of the urban middle-class who are the primary consumers of social media platforms.

It is certainly a sad idea that more accurate reflections on gender issues in Indian society may not be achieved until the digital divide is bridged. In anti-racist education, an idea gaining traction is formulating books for children that act as both mirrors of their own experiences as well as windows that open their eyes to a diverse world outside their own. Even if Indian digital gender advocacy continues to cater to a primarily urban-middle class audience, adopting a similar mirror-window approach would enable the inclusion of issues of the urban middle class while also showing nuances and variations in ways that capture diversity rather than polarize issues across a class-based, rural urban spectrum. As intersectional psychologist Patrick Grzanka argues, "limiting our understanding of any complex human experience is always going to be worse than allowing it to be complicated," a sentiment that digital campaign makers on gender issues in India would do well to heed.

(1) Dalits are the most subordinated castes, in a caste system that was built on an "ascending scale of reverence and a descending scale of contempt" according to Dr Ambedkar, one of India's most notable Dalit social reformers in his book, "Who were the Shudras", 1946. To break from cruel categorizations as "untouchables", activists from the community embraced the term "Dalit" in the 1970s as a self identification derived from the Marathi word, "broken" , to symbolize their organization into a movement for change to eradicate the oppression they faced under the caste system.

"Att göra konst är lite som att brottas med en ansiktslös,
processen skapar antagonistens kropp. En teori om estetik,
mysteriet om hur en sten restes eller vad Agnes Martin hade
i åtanke, blir till fragment som blandas ihop.

I det poetiska består inte livet av poler som står i motsats
till varandra. I det poetiska finns en avvikande rörelse bort
från det rationella. Genom utforskningen av diktens varelse
skapas en rörelse mot diktens epicentrum. Motstånd är ett
tillstånd mellan verket och varelsen, dikten och människan.

Kreativitet möjliggör en resa där rationella gränser suddas
ut, vidgas och kringgås. Mitt syfte är inte att göra ett
uttalande, det handlar snarare om att lyssna och samla in
och komponera det som framträder. Jag lägger mycket tid
på processen. Mina processer är långsamma, ibland utan
resultat."

//// Vi Flyter
Hilda Kahra

Medan du trycker in bandet förbereder jag mig i sängen. Lägger en kudde
under svanken, har ett glas vatten nära, ser på din rygg och känner. Värme. Din
mamma kom med VHS kassettbandspelaren och bandet förra veckan, och
strax efter, var det nästa dag redan? Kom de `danska poeterna` i ett slutet
kuvert. Jag ligger i sängen när bandet rasslar igång. Ett intro med en logga i ett
av hörnen. Vänster, höger. Nej vänster. Vänta. Upp och ner vänster. Korniga
färger, höga kontraster, flackande bilder på människors ryggar. Ett
nyhetsinslag från 1990-någonting. "Handlar det om EU?" Frågar jag och du
mumlar "Valuta". Du är min valuta baby. Jag vill impulsivt lägga handen i ditt
hår och dra dig närmare men jag ligger stilla, ser på ryggarna. Du suger på en
karamell och mumlar något om upplösningar.

Ändå. Ljudet är utdraget, det är väll sånna där magnetremsor inne I själva
VHS-kassetten som gör att ljudet kan börja bli lite skevt så där ifall bandet har
legat i fukt eller orört länge nog. Nu är det blått i bilden, under havsytan och
ljudet av valar som gråter. Upp och ner är det den samma klump
av djur men ljudet gör dom individuella. En familj kan höra och kommunicera
med varandra på flera kilometers avstånd, fast dom inte ser varandra kan dom
höra. Höra varandra.

Det är oktober, och jag ligger med fötterna upp mot väggen medan du läser
instruktioner från din favorit bloggare. Det är tredje gången som vi
inseminerar "danska poeter" som vi på skämt har börjat att kalla spermierna.
Danska poeter, för det är så vacker poesi från spermielandet Danmark, som
YAHYA HASSAN som vi båda läst i sängen om kvällarna. Det var kanske där det
började, diskussionen om barn, när jag läste högt och du la din varma hand
över min mage och något avbröt oss båda, en förnimmelse.

Kärlek är så monumentalt, patetiskt. Jag tycker det är pinsamt att vara kär. Det
är du som vill att vi flyttar ihop, och du som demonstrativt gör hål i min
luftmadrass så att jag måste sova hos dej permanent. Det är din mamma som
är filmvetare som ger oss filmer i present, och i hemlighet är jag avundsjuk på

din akademikermorsa, för min egna mamma har alltid varit långtidsarbetslös och jag skäms första gången som du kommer hem till oss och ser mammas rutiga vaxduk med fläckar. Det tar ett tag innan du får tillträde till min mammas värld, min barndom. Det är som på film, säger du när vi lämnat lägenheten och i hissen ner känner jag hur blodet stiger till öronen.

Jag vet inget om akademin.
Lägger handen i ditt hår medan spermierna rör sig inåt, jag föreställer mig hur det tar sig upp, in i mig. Vi ska bygga kojor under bordet. Du är så vacker. En val i det blå, flyter omkring upp och ner, svårt att säga vad som är upp och ner på en val egentligen, den är så rund i alla kanter, bara ögat skvallrar om en ovansida och andningshålet så klart. Jag minns Willy från barndomen. Willy räddar den föräldralösa pojken Jesse från att drunkna en natt vid den upplysta poolen, men filmen heter "rädda Willy" och det är Jesse som tillslut är hjälten. Med handen i ditt krulliga hår tänker jag det som poesins början, en representation av ditt tänkande. "Det är ju rädda Willy" säger du plötsligt, och jag har lust att rulla över på mage "Va!" skriker jag. "Är det rädda Willy ta mej fan!"

Vi var många barn som satt tätt omslingrade efter att vi tömt chipsskålen och mamma satt bredvid, mellan oss guppade hennes lördags vinbox som var samma på onsdagar och ibland på fredagar. Första gången vi såg Willy kändes hela vardagsrummet som en simbassäng, och även om det var omöjligt ville jag ha en liknande cykel och samma kläder som huvudrollsinnehavaren Jesse. Han var inte söt utan eftersträvansvärd. Cool. En kille som jag skulle velat vara om jag kunde varit en kille. Jag sa inget till mamma för vi pratade inte om saker vi ville ha eller vara. Vi var redan något, i ett höghus med ärvda kläder och cyklar som rasslade halvt trasiga. Vi lärde oss redan tidigt att kränga det vi ägde. Sälja av något av det vi inte använde som TV-spel och trånga tröjor. Du brukade till en början skratta åt mina berättelser tills du kom att förstå att dom format mig och var till viss del smärtsamma.

Bandet rasslar till, gör en liten inbromsning och bilden tyckt delas i två. En annan värld bryter sig in i Willys blåa bassäng. Är det Valutan igen? Du skrattar, "du är min valuta baby", säger du och jag ser ett hack och Willy spänd över rutan, upp och ner Willy, eller Keiko som han egentligen hette.

    – Hollywoodproduktioner har ofta en stereotyp poesi, som handlar om längtan. Någonstans läste jag att det finns bara ett fåtal grejer att gråta över, att känna för inom film. Kanske tio grejer som en människa oavsett kultur reagerar på, ofta med tårar.

Din mamma och du hade gemensamma samtalsämnen som film, poesi och bilder. Jag satt tyst och lyssnade på ert sätt att prata, som var främmande för mig. Inte alls som jag brukade snacka med morsan, med vemodet eller nåt. Ni hade ett liv, varsitt liv, som ni delade medan ni åt. Respektfullt, distanserat.

Det var din mamma som använde termen "White trash" då hon en kväll diskuterade filmer som blivit populära och handlade om utsatta. Främst var det barnfilmer som handlade om utstötta barn, och producerades flitigt under början av 1990-talet. Målgruppen var den allt större växande medelklassen (som hade råd med VHS kassettbandspelare) men också den stora nya farliga arbetarklassen som levde prekärt och som köpte kassettbandspelare några år senare, Second hand, från medelklassen. Att gå på bio var självskrivet en syssla

för medelklassen och där hoppades produktionsbolagen att klasserna kunde förenas, "white trash med college tröja" som din mamma sa. Vi gick aldrig på bio när jag var barn, viskade jag fram. Din mamma glömde ibland att vara klasskänslig. Något jag tidigt lärde dig genom mitt stora klassförakt, för de som har råd, att drömma i HD.

Willy. Du kommer mig tätt in på känslorna. Egentligen får man inte tänka ledsamma saker när man inseminerar, och man ska hålla sig varm. Varm och lycklig. "Som på tebjudning eller nåt " säger jag första gången som vi gör det här. Du håller om mig hela tiden men allt känns för teatralt. Idag är bättre när du är på nära avstånd på golvet och jag kan följa dina rörelser. Du ger dig själv massage på benen medan Jesse försöker att frigöra Willy. Det är i det här scenerna som jag minns att min mamma satt och snörvlade. Jag känner själv en klump nu, i magen som inte är barnet men sorg. Har olika klass olika känslor, är arbetarklassen mer empatisk? Kanske. Du verkar inte alls tagen av dramat.

Det blev ibland klasskrig. Som jag startade. Å Willy! Jag känner så för den här valen. Jag måste få gråta, biter mig i läppen och känner klumpen dra genom kroppen. Spermierna! Måste tänka mer på spermierna, värmen. Som livmodern, egentligen, en bassäng eller hur? "Kan vi spola tillbaka där Willy är i bassängen och det där blå?".

Kommer barnet att få dina ögon? Nej, det är omöjligt, svarade du. Det var sånt där nordiskt mörker runt omkring oss och du envisades med att hålla handen i mataffären. Två mammor med kontrast. Vi letade småkakor, och det var senare som jag själv förstod vad jag menade. Jag menade blick. Din vackra blick som jag minns den från vår första träff, när den vandrade från solen via marken och sedan över till mig. En granskare. Gaze, baby. Barnet kommer att få din gaze.

Jag ligger upp och ner med klumpen i halsen. Det var något med det att inte känna igen filmen, som att jag flöt, flöt omkring i bassängen trygg och sorglös med Willy. Lära känna djuret. Simma i bassängen, få connection. Föräldralösa Jesse, Willys gråtande mamma. Det stora hoppet. Du böjer dig fram och trycker på rewind, medan jag viskar "SIMMA HEM."

Hilda Kahra *has mainly worked with subjects related to class background and the history of social belonging. Making art is a bit like wrestling with a faceless objector, the process creates the body of the antagonist. A theory about aesthetics, the mystery of how a stone was raised or what Agnes Martin had in mind, ends up in fragments and finally smashed down into one set. In the poetic sense, life does not consist of poles that are in opposition to each other. In the poetic there is a deviant movement away from the rational. Through the exploration of the poem's being, a movement is created towards the poem's epicenter. Resistance is a state between the work and the being, the poem and the human. Creativity enables a journey where rational boundaries are blurred, widened and bypassed. "My purpose is not to conduct a statement, it is more about listening and collecting and by time juxtapose what was revealed for me. I spend a lot of time in the process. My processes are slow, sometimes without an outcome."*

//// We're Floating

Hilda Kahra

While you press in the cassette, I get myself ready in bed. Lay a pillow beneath my swayback, with a glass of water handy, looking at your back, and feel. Warmth. Your mom came with the VCR and the videotape last week, and soon after, was it already the next day? The "danish poets" arrived in a sealed envelope. I lie in bed as the tape starts its rattle. An intro with a logo in one of the corners.

Left, right. No left. Wait. Upside down left. Grainy colors, high contrasts, flickering pictures of peoples backs. A newscast from 1990-something. "Is it about the EU?" I ask, and you mumble "Currency". You're my currency baby. Impulsively I wish to lay my hand in your hair and pull you closer, but I lie still, stare at the backs. You suck on a bonbon and mumble something about disintegrations.

Still. The sound is protracted, perchance it's those magnetic strip-thingies inside the videotape itself that make the sound start getting a bit skewed, as if the cassette has been damp or untouched for a long enough time. Now there's blueness in the picture, under the sea, and the sound of crying whales. Upside down it's the same clump of animals, but the sound transforms them into individuals. A family can hear and communicate with each other from several kilometers away, even though they can't see each other they can hear. Hear each other.

It's October, and I'm lying with me feet up against the wall, while you're reading instructions from your favorite blogger. It's the third time that we inseminate "danish poets" as we've jokingly started calling the sperm. Danish poets, because there's such beautiful poetry from the sperm country of Denmark, like YAHYA HASSAN who we've both read in bed at night. Perhaps that's where it started, the discussion about kids, when I read aloud and you placed your warm hand over my stomach and something interrupted us both, an impression.

Love is so monumental, pathetic. I think it's embarrassing to be in love. You're the one who wants us to move in together, and you're the one who showily makes holes in my air mattress so that I permanently have to sleep over at yours.

It's your mom, a film studies academic, that gives us films as gifts, and secretly I'm jealous of your academic mother, because my own mom has always been long term-unemployed, and I feel ashamed the first time you visit our home and see my mom's checkered oilcloth covered in stains. It takes a while for you to be allowed into my mother's world, my childhood. It's like in a movie, you say after we leave the apartment and while the elevator goes down, I feel the blood rising to my ears.

I know nothing about academia.

Put my hand in your hair while the sperm travels inwards, I envision how it climbs upwards, into me. We will build huts under the table. You are so beautiful. A whale in the deep blue, floating around upside down, hard to say really what's the upside down of a whale, it's so round all over, only the eye provides a hint of a top side, and the blowhole of course. I remember Willy from my childhood. One night by the lit pool, Willy saves the orphaned boy Jesse from drowning, but the film's name is "Free Willy" and in the end Jesse's the hero. With my hand in your curly hair I think of it as the bud of poetry, a representation of your way of thinking. Suddenly you say, "It's freakin' Free Willy", and I wish to roll over on my stomach. "What!" I yell. "Is it Free Willy, good goddamn!"

A whole lot of us kids sat tightly entangled after we'd emptied the chips bowl and mom sat right beside with her Saturday-wine box bobbing in between us, which was the same on Wednesdays and at times Fridays. The first time we saw Willy the whole living room felt like a swimming pool, and even if it was impossible, I wanted to have a similar bike and the same clothes as the main character Jesse. He wasn't cute, but someone you'd like to take after, cool. A boy I'd want to be if I could've been a boy. I said nothing to mom, because we didn't talk about things we wished to have or be. We were already something, in a high-rise building with hand me downs and bikes that clanked half broken. Already at a young age we learned to peddle what we had. Sell what we didn't use, like video games and tight sweaters. In the beginning you used to laugh at my stories, until you came to the realization that they'd formed me and were partially painful.

The videotape rattles, makes a little brake, and the image seems to part into two. Another world breaks into Willy's blue pool. Is it the Currency again? You laugh and say, "you're my currency baby", and I see a cut, and Willy tenses across the screen, upside down Willy, or Keiko, as his name actually was.

> – Hollywood productions often have a stereotypical poetry that's about longing. I read somewhere that there's only a few things left to cry about, that make you feel, in cinema. Perhaps ten things that any person, regardless of culture, reacts to, often with tears.

You and your mom had several conversation topics in common, like film, poetry, and images. I sat quietly and listened to your ways of speaking that were foreign to me. Not at all like the ways I usually spoke to my mother, with melancholy or somethin'. You had lives, separate lives, that you shared while eating. Respectfully, at a distance.

It was your mom who used the term "White trash", one night when she discussed films that had grown popular and were about vulnerable groups. It was especially children's movies about excluded kids, which got made a lot

during the early 90's. The target audience was the growing middle class (who could afford VCRs), but also the large, new, dangerous working class that lived precariously and bought VCRs a few years later, second-hand, from the middle class. Going to the movies was of course an activity for the middle class and this was where the production companies hoped the classes could unite, "white trash with pullovers" as your mom said. As kids we never went to the movies, I whispered forth. Your mom sometimes forgot to be sensitive to class issues. Something I taught you early on through my enormous class contempt for those who can afford to dream in HD.

Willy. You get in under my skin. One's actually not supposed to think of sad things when one inseminates, and one's meant to keep oneself warm. Warm and happy. "Like at a tea party or something", I say the first time we do it. You hold me throughout, but it all feels too theatrical. Today it's better as you're nearby on the floor and I can follow your movements. You give yourself a leg massage while Jesse tries to free Willy. It's during these scenes that I remember my mom sitting and sniffling. I myself feel a knot now, in my stomach that's not the child, but sorrow. Do members of different classes have different feelings, is the working class more empathic? Perhaps. You don't seem taken in by the drama at all.

Sometimes it became a class war. That I started. Oh Willy! I feel so strongly for this whale. I must be allowed to cry, I bite my lip and feel the knot running through my body. The sperm! Must think more of the sperm, the warmth. Like the uterus, actually, a pool, right? "Can we rewind to the part where Willy's in the pool and all that blueness?".

Will the child have your eyes? No, it's impossible, you reply. That typical Nordic darkness was all around us and you insisted upon holding hands in the grocery store. Two moms with contrasts. We searched for little cookies, and later I understood what I had meant. I meant gaze. Your gorgeous gaze that I remember from our first date, when it wandered from the sun via the ground and then over to me. An examiner. Gaze, baby. The child is gonna have your gaze.

'm lying upside down with that lump in my throat. There was something about not recognizing the movie, like I was floating, floating around in the pool, safe and sorrowless with Willy. Getting to know the animal. Swim in the pool, get into connection. Orphan Jesse, Willy's crying mom. The giant leap. You bend forward and press rewind, while I whisper "SWIM HOME."

How Not to Lose One's Marbles: Takes for the Virtual Life of the Moving Image
Geli Mademli

Geli Mademli is a doctoral candidate at the Amsterdam School of Cultural Analysis of the University of Amsterdam, researching discourses of crisis in different manifestations of Greek film heritage. Articles of hers have been published in international peer-reviewed journals and collective volumes, and she has also worked as a journalist for Greek online and print magazines. Since 2012, she is the Publications Coordinator of the Thessaloniki Film Festival, where she has also worked as a programming assistant, writer, desk editor, and translator. She has curated film programs for venues and institutions like LIMA (lima.nl) and OT301 (ot301.nl) in the Netherlands, and the Cinemateca Brasileira (Mostra de Cinema Grego) in Brazil. She has taught courses in Academic Writing (2017–2018) and Film History (2020) at Amsterdam University College, as well as the course "Digital Memory and Sovereignty" at the University of Amsterdam. She is a member of the editorial board of Filmicon: Journal of Greek Film Studies.

EXT. – ACROPOLIS ROCK, ATHENS – NIGHT

Establishing Shot

This text is written under the Acropolis hill, on the night that the monuments on the Rock are illuminated by a new system of lights. Two days prior to the harvest moon – the moon that once helped the farmers collect their crops during the small hours of the night, before electricity was invented – the launch of this complex set of lighting gradients and shades of white did more than enhance the ancient marbles' texture. From tonight onwards, every future picture of the Parthenon would be granted with a piercing sense of three-dimensionality (as if the still image could unfold in space). Yet what happens in the physical space is all the more interesting: bathed in this new, artificial light, the most photographed ancient Greek ruin emerges self-aware of its photogenic qualities and performs the immense reproducibility of its exterior. As if it was feeding on its digital representations, the Parthenon feels like a successful experiment in (in-camera) white balance: a product of immeasurable mediations. As the avatar of the always-already-new monument tries to find its roots into the Rock, the inauguration ceremony is live-streamed worldwide on multiple platforms. In a dry year for media harvesting, the virtual postcards from the appeasing realm of antiquity are kept for winter storage. Even if the Acropolis didn't exist, we would have to invent it.

INT. – "ELEFTHERIOS VENIZELOS" ATHENS INT'L AIRPORT – NIGHT

Matching Shot

After their successful landing at Athens airport, a smiling hologram of a woman working for the Greek national carrier welcomes all passengers to the gate. The hologram is set on the very same spot where, ten years ago and amid the 2009 swine flu pandemic, a monitor connected to a thermographic camera displayed the images of those who crossed the sliding doors. Absorbed by the reflection of their near-fluorescent self, the people would at times gather around the monitor (only to be kindly pulled away by the airport's personnel); but mostly they fashionably bypassed, intuitively aware they would be conned into a hall of mirrors. Today, the smiling hologram may as well be a mirror image – or a mirage in the desert of the real – but the passengers no longer find the encounter uncanny. Holography, we read, is a photographic rendering of a light field; a real-world recording of an interference pattern. So meeting holographs is safe in a reality where any sort of interference is threatening, whereas the world feels already recorded following these months of online interactions on screens and monitors. Outdoors, under diffused ambient light, holograms are non-existent. Indoors, in controlled spaces, we, the people, are nothing but holograms – frozen moving subjects interfering with the environment. In this case, the hologram of the smiling woman is not mirroring, but mirrored. I wonder whether she's scared of our encounter.

INT. – "ELEFTHERIOS VENIZELOS" ATHENS INT'L AIRPORT – NIGHT

Tracking Shot

I drift through the arrival's gate, pushing a cart that only carries a small convertible suitcase. Having lived in-between two countries for a short while, I tried to keep my baggage to a minimum, worrying too much about what was once called first-world problems: extra charges in low-cost flights, superfluous commute time, compliance with the "travelling light" doctrine. (Does sharing problems with the cosmopolitan lend you a cosmopolitan status? Does sharing problems with a different class equate everyone in the face of a global crisis?). As I cross this luminous non-place, I stumble across an interactive screen: the fleeting image of a caryatis serves as a background to the national campaign for the return of the Parthenon Marbles to Greece – prompting an informal vote for or against the appropriation of the Acropolis antiquities by the British Museum. Similar to the way the six sculpted female figures supported the superstructure of the Temple of Erechtheion, the image of a woman, framed as a binary question (a promise or threat, a presence or an absence) and an object of possession, carries the weight of a holy mission on her shoulder: the campaign reads simultaneously as a plea for putting an end to the colonization of the past or a patriotic quest for a motherland – what an oxymoron – that capitalizes on ancient and modern ruins alike? The virtual status of a representation of a woman gone missing (out of the six statues, only one is kept outside, "away from her family," as the campaign puts it) is not limited to the online space. In 1978, the five Caryatids were removed from their original location and placed in the controlled environment of the Acropolis Museum, so they could be protected from the dangers of the "real" world outside: air pollution and

the intense touristification of Greece after the fall of the Colonels' Regime. The replicas that replaced them have assimilated the aura of antiquity, but this near-perfect emulation only highlights the tension between the real and the possible. Besides, the formulation of our collective imaginary is a process of negotiation between the copy and its original – wishful thinking for meeting the "real" thing. The Caryatids live in-between two countries for a short while, but can the ban on international travel affect the mobility of the statues? Having lived in-between two countries for a short while, I should have known by now – if only I weren't too distracted thinking which version of my life is more "real" than the other. I wonder whether the sixth Caryatid thinks the same, *as if* she were my virtual reflection.

INT. – DIONYSIOU AREOPAGITOU, ATHENS – DAY

Shot Reverse Shot

In my work environment, I share the same desk with a dear friend and colleague. Our trajectories collided several times in the past with this man, a former schoolmate and housemate, who also happens to have a side job as a translator. Oftentimes we talk about films, but all the more often we discuss words, periods and paragraphs, trying to find solutions for untranslatable texts, convinced that there is an element of virtuality inherently lying in the process of moving from one language to the other. We find resort in etymology, digging layers of meaning, the same way archaeologists use their mattock to break up compacted soil and sift through the spoil. In one of his latest endeavours, he picked the Canadian Alden Nowlan, and his poem *Weakness*: "Old mare whose eyes / are like cracked marbles," he writes in the first verse. My friend translates "cracked marbles" as *spasmena marmara* – the Greek word for the limestone that is found in abundance in the Greek topography, the material that is identified with two contradicting features in the collective imaginary: the texture of weakness and the status of the ruins, but also the glory of the times past and the eye-blinding reflection of the Athenian light. Yet I point out that cracked marbles might just stand for *gyalinous volous* – an ornament or a child's toy, the small glass balls with the crystalline structure: kids knock one another's marbles in a game with straightforward rules and a sprawling arrangement that looks like science graphics – the nucleus of an atom or the dissemination of digital information. In my friend's eyes, the gaze of a living being can only be informed by its past and the passage of time. In my eyes, it can only exist because of its dynamic quality, its potential to bleed into the future and meet another being. I remind my friend of the short story *A Separation*, written by the Greek author Marios Chakkas, set by the ancient cemetery of Kerameikos: "I observe the veins of the marbles and find consolation in the thought that one day your legs will be full of veins." The female body carries its own archaeology. If we understand marbles as a metonymy for decay, it can only signify division and decline. If we see marbles as a metaphor for encountering one's futurity in a playful, spontaneous fashion, there is still a chance for a reality devoid of a constant sense of an ending that feels already prescribed.

VOICE OVER

The rapid social, political and economic developments that followed the widespread of the COVID-19 pandemic prompted all those inhabiting a globalised, highly-mediated public sphere to consider whether they are witnessing in real time a major paradigm shift in all aspects of human activity. Even if narratives of crisis necessarily stem from a condition of rupture, a radical split between what was once normative and what was the state of

exception – and the subsequent shift between these two modes of existence – the "translation" of an overriding number of physical activities in the online world triggered a new, profound understanding of this rupture as a binary opposition that resists our ability to get a grip on reality. As this crisis still unravels, we are still struggling with the perception that our online interactions are far from the "real life" that only ties with the sensation of physicality and materiality. Our conviction is not a mere aspect of denial in the face of trauma, but proof of the complex mechanism in which humans experience and reflect on their lives, a system of synaesthesia and intellect, emotions and drives. It is this system that prompts us to resist the thought that the virtual is no less real than the actual, and feeds our perception that what we see today is nothing but the debris of the old world, or the dust raised by the threatening galloping of the future.

Nonetheless, the experience of cinema is more than informative in this attempt of humanity to meet its double. Archaeology of cinema and film theory have traditionally rendered the medium a mechanism of duality: an interplay between light and shadow, even in a configuration alluding to Plato's allegory of the cave, so yet another narrative of disillusionment and power. The cinema's dispositif emerges as the sum of elements that stand in-between two poles – the projection machine and the screen; the reproducibility of film from the negative to the positive; the digital imprint of the moving image as a combination of ones and zeros; the controversy around cinema as high art or popular entertainment; cinema as the Lacanian mirror, where each viewer can have an experience of oneself outside their bodies, through a process of identification with one's own reflection. At the same time, the history of film abounds with crises: there is a "death of cinema" each time a new technology adds to the virtuality of the medium – in other words with what Gilles Deleuze calls the "transformative potential of the real": the advent of sound, early experiments with the three-dimensional image (already from the sketches of Sergei Eisenstein), video imaging, television, the rise of home entertainment, digital media, streaming platforms. Having been tested under different conditions, the latter prevailed in the lockdown period, adding to the discussion about the death of the movie theatre and movie-going as a collective experience. As cultural institutions rallied to substitute the cancelled physical events with "open content," the streamed moving image was now framed to signify absence, loss, vanity. Even if the death of cinema wasn't already foretold, we would have to invent it.

But no matter its manifestations, film, the most modern of all media, does not proliferate binary opposition and separation, but union and transformation. Film cultures are the marbles of our times, with their material and intellectual properties repeatedly subjected to narratives of ruinisation and degeneration, of experimentation and regeneration. If the science of archaeology brings to the present the artefacts of the past, only to give them a virtual life and encourage people to discuss the possibilities for the distant past and future (two temporalities impossible for humanity to experience), the discipline of media archaeology "has always been fascinated with 'remnants' of past media cultures – monuments from past media ages" gives us new tools to cope with the aftermath of the pandemic. If we see film as "cracked marbles," the materialities of both its analogue (the silver emulsion, the slow corrosion of the rushes travelling before the projection lamp) and its digital condition (the elusive, modified qualities of each live screening), makes us confront fragility and uncertainty as inherent attributes of the "real". If we focus on the "cracked marbles" of film in the configuration of online streaming, we witness how narratives of the past and future are reflected, performed and inscribed in the present, through and beyond technical media.

This text, written on the foothills of an ancient world, by no means aspires to frame the paradigm shift in cinema viewing as a positive turn, nor does it ascribe streaming cultures to theories of evolution and "natural selection" in media. Rather, it aims to see the virtual space of the Web as a laboratory for recognising or imagining new structures of thoughts and feelings in the face of crisis; as an environment where moving images maintain their

agency, mobilising the imaginary when actuality is confined. The form of this text hopefully performs this virtuality, as an artefact of in-between. Conceived both as a text and a hyper-text, as a piece to be accommodated on a web- and a printed page, articulated in two distinct parts, juggling between varied sets of discourses, torn between a charged first person singular and a sanitised undetermined third person singular, blending fact and fiction, seeing cinema through a comparative vein, this text is a gesture towards reclaiming the possibilities of critical thinking around the virtual (i.e. the potential) life of the moving image; a text that translates as a take against losing one's marbles in the face of a catastrophe that feels already programmed. Even if a crisis didn't exist, we would have to invent it.
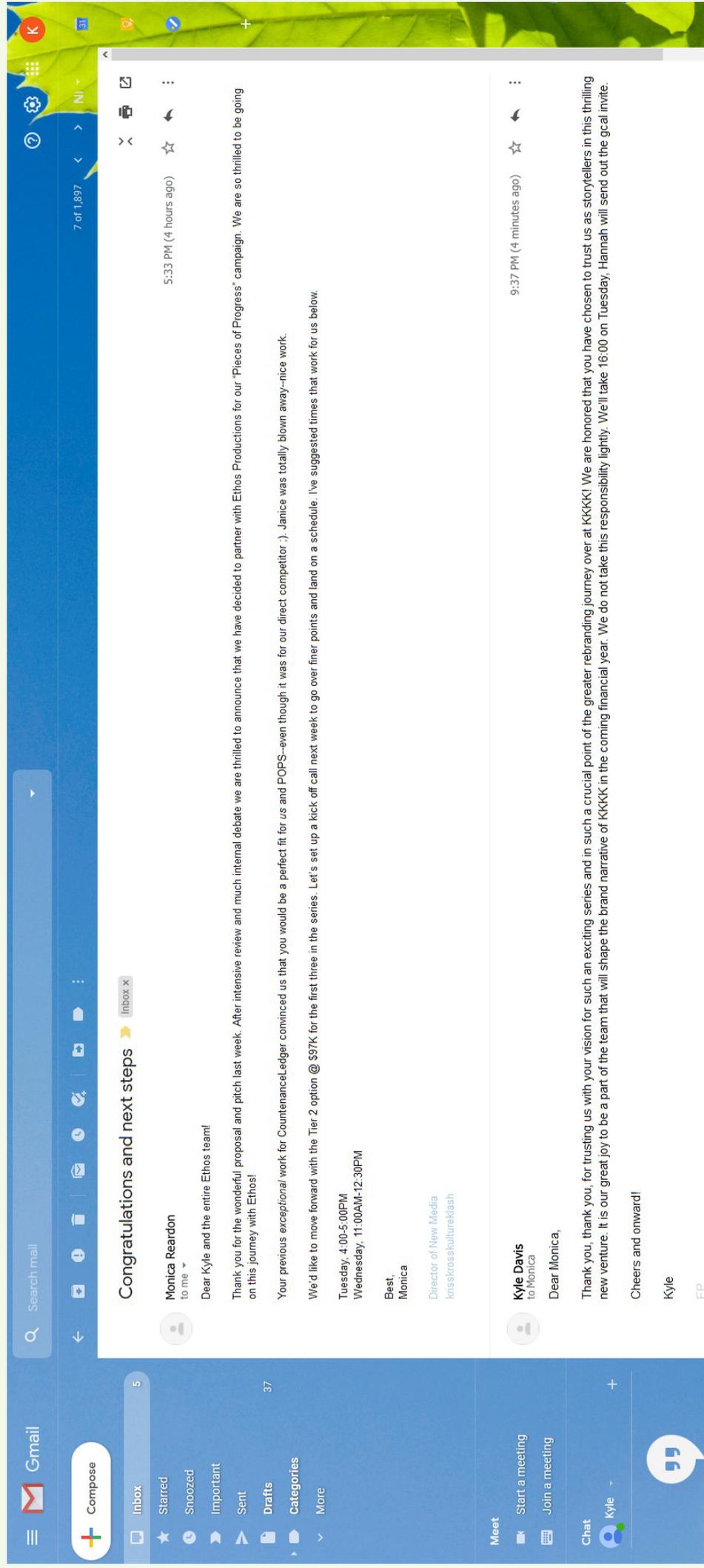
Pieces of Progress, in Progress

Hanan Mahbouba

The following text is a fictionalized exchange between a social media client (KrissKrossKultureKlash or KKKK) and a production company (Ethos Productions) about the production of a branded content video.

Hanan Mahbouba (b. 1990 San Jose, CA) is a writer, producer and filmmaker. Her work focuses on storytelling that explores the space between belonging and otherness. Hanan's interests, in both film and text, revolve around the distillation of the singular moments that end up framing our understandings of ourselves and others. Recently, she wrote and directed the short film Fatima Falling and is currently at work on her first feature. Hanan has an MFA from The Writer's Foundry at St. Joseph's College and has worked extensively in NYC as a producer and writer for documentary and independent film projects.

Gmail interface:

Congratulations and next steps — Inbox ×

Monica Reardon
to me ▾
5:33 PM (4 hours ago)

Dear Kyle and the entire Ethos team!

Thank you for the wonderful proposal and pitch last week. After intensive review and much internal debate we are thrilled to announce that we have decided to partner with Ethos Productions for our "Pieces of Progress" campaign. We are so thrilled to be going on this journey with Ethos!

Your previous *exceptional* work for CountenanceLedger convinced us that you would be a perfect fit for *us* and POPS—even though it was for our direct competitor ;). Janice was totally blown away—nice work.

We'd like to move forward with the Tier 2 option @ $97K for the first three in the series. Let's set up a kick off call next week to go over finer points and land on a schedule. I've suggested times that work for us below.

Tuesday, 4:00-5:00PM
Wednesday, 11:00AM-12:30PM

Best,
Monica

Director of New Media
krisskrosskultureKlash

Kyle Davis
to Monica
9:37 PM (4 minutes ago)

Dear Monica,

Thank you, thank you, for trusting us with your vision for such an exciting series and in such a crucial point of the greater rebranding journey over at KKKK! We are honored that you have chosen to trust us as storytellers in this thrilling new venture. It is our great joy to be a part of the team that will shape the brand narrative of KKKK in the coming financial year. We do not take this responsibility lightly. We'll take 16:00 on Tuesday, Hannah will send out the gcal invite.

Cheers and onward!

Kyle

Ethos Productions ⌄

● Hannah

@ Mentions & reactions

▣ People

⣿ Apps

◈ Files

← Show less

▾ Channels +

general

kkk

random

+ Add a channel

▾ Direct messages +

💚 Slackbot

● Hannah (you)

● Kyle

+ Invite people

▾ Apps +

#kkkk ☆

& Add a topic

#kkkk ☆ & Add a topic

Details ⓘ

#kkkk

@Kyle created this channel today. This is the very beginning of the **#kkkk** channel.

⬿ Add description   ⌨ Add an app   & Add people

Today ⌄

Kyle 7:17 PM
We just won the KKKK bid!! Great work everybody!! Proud of you. :)

@Hannah i'm going to need you to make a schedule and forward to me by EOD

Hannah 7:18 PM
sure thing

Matt 7:18 PM
Nice work team

Alex 7:18 PM
woohoo!!

Hasan 7:18 PM
🎉🎊🎉

Kyle 7:18 PM
We got this! 😎

Search mail

Following up 📬 Inbox ×

Monica Reardon
to me ▾

Hey Kyle,

As promised attached is the introductory brief on the first batch of small businesses we're considering featuring for video numero uno. Excited to hear what y'all think from a video perspective! @Hannah can you resend prod agreement please?

Happy weekend,
Monica

P.S. Totally hear your concerns about the name but as you are aware we're a Fortune 100 global brand. We're not going to leave off the acronym just because we might ruffle a few feathers. The fourth K makes it subversive! The whole point of the pieces of progress campaign is to represent ourselves as an ally of the public. Fight the power! 👊

Director of New Media
knsskrosskulturekklash

12:40 PM (1 hour ago) ☆ ↩

📄 Small Business Bri...

| Will do! | Here you go! | On it! |

↩ Reply   ➤ Forward

Gmail

✏️ Compose

📥 Inbox   5
★ Starred
🕐 Snoozed
➤ Important
📄 Sent
📁 Drafts   37
📁 Categories
⌄ More

Meet
📹 Start a meeting
📅 Join a meeting

Chat
Kyle ▾

No Hangouts contacts
Find someone

7 of 1,897

Ethos Productions
319 Van Brunt St
Brooklyn, NY 11231

Client: KrissKrossKultureKlash
Project: Pieces of Progress

Small Business Brief Summary Page

Free Thought Forward - Black-owned radical independent bookstore based in Jackson, Mississippi. FTF publishes texts and hosts events by and for communities of color and queerness.

Mat3m Matbakh - Arab-owned catering company based in Detroit, Michigan. MM creates traditional Iraqi dining experiences for private and public events.

Sustainable Swimwear - Feminist, fair trade sustainable bikini line based in Los Angeles, California. For every bikini purchased SS gifts another to a girl living in Saudi Arabia.

Home on the Range Beef Brothers - Organic free range grass fed beef farm based in Helena, Montana. At HRBB twin brothers have revived a decaying family ranch.

Navajo Nation Weaving Collective - Granddaughter and grandmother run a traditional rug weaving collective based in Kayenta, Arizona. NNWC sells custom products and uses proceeds to fund language preservation programs on the reservation.

#kkkk ☆
⑧ 7   Add a topic

Today ∨

Kyle 7:21 PM
So what do u think? FTF or MM?

Matt 7:22 PM
hmmm tough call

Matt 7:22 PM
@Hannah can you weigh in here. I know you've done most of the research

Hannah 7:22 PM
@matt here's the link to the spreadsheet i made and shared listing out pros and cons for each

https://docs.google.com/spreadsheets/d/2eioVbrUblHLlkcZJWq6EZ6R-Vt_K-gqx7MFCmnDFJA9g/edit

Matt 7:22 PM
I'm aware of the spreadsheet @Hannah. I'd like for you to give me your informed opinion

Hannah 7:23 PM
@matt well i selected FTF & MM as my tops bc they're both POC owned & operated. I picked FTF over MM bc the woman that runs it is trans and they hold events for the community as well as creative writing classes for kids which tie in nicely with the community building aspect of KKKK's guidelines. MM has good visuals in that we can showcase the cooking and the family narrative arc is strong, passing down recipe from generation to generation and they have group events that are catered.

- HRBB: Meat isn't trendy now plus theyre two white boys--though the farming and ranching would be great visually. And the mountain ranges would give us great drone shots--still not worth it.
- SS: this is just like an organic sweatshop--these girls don't have anything to do with the process. They just have a small manufacturing plant not even in california. Also white
- NNCW is most ideal - bc their story is the strongest. There are many steps that would translate visually. Shearing sheep, dying wool, washing it, drying it, have the beautiful scenery of the reservations of Arizona. But unfortunately they said no to being featured.

Matt 7:23 PM
great. FTF it is. @kyle you want to chime in?

Kyle 7:23 PM
nah im cool with hannah's pick

Matt 7:23 PM
great

Kyle 7:23 PM
@hasan i want you on the call tomorrow too

Hasan 7:23 PM

New

Small business selection Inbox ×

Monica Reardon
to me ▾

2:13 PM (6 hours ago)

Kyle,

While we love and appreciate the great work that Free Thought Forward is doing (#blacklivesmatter!!) we can't help but feel the message is a touch too political and in order to appeal and more importantly engage with a wider audience we feel it's best to go with Mat3m Matbakh. Especially for the kick off video in the series. Maybe further down the line we can incorporate some of these thornier topics!

Full steam ahead!

Cheers
Monica

Director of New Media
knsskrosskultureklash

Kyle Davis
to Monica

4:15 PM (4 hour ago)

Hey Monica,

We totally hear you. Mat3m Matbakh feels right for us too. Our initial inclination towards FTF was because in addition to being African-American run the owner is trans and we hoped to touch on these key tenets of your proclamation for pieces of progress prognosis chart. However since Mat3m Matbakh showcases such a strong family dynamic we feel it will make the story even stronger! Grateful for your feedback as always.

Hannah will go ahead and schedule pre-calls with MM for next week.

Have a great weekend!

Kyle

EP
Ethos Productions

Monica Reardon
to me ▾

8:03 PM (2 minutes ago)

Kyle,

Just found out the granddaughter on the reservation was gay too. Such a bummer that they don't want to be featured...

- M

Director of New Media
knsskrosskultureklash

Bummer! **Wow!** **That sucks.**

← Reply   ↑ Forward

Ethos Productions
319 Van Brunt St
Brooklyn, NY 11231

Client: KrissKrossKultureKlash
Project: Pieces of Progress

Interview Questions

- What was the inspiration for Mat3m Matbakh?
- How did you get started with cooking?
- Was food a big part of your upbringing?
- What were some of the struggles you faced getting a small business off the ground?
- What did your family think about the idea? Were they supportive? Talk about the role family has played in your life?
- Do you run the business alone? Can you describe the team that operates Mat3m Matbakh?
- Please describe the day-to-day operations at MM. Describe what a typical day at work is like for you?
- Describe a typical event.
- How did incorporating KKKK change the business for you?
- How do you use KKKK? Does it help you find new clients? Manage accounts, order ingredients?
- What's your dream for the business? What role will KKKK play in helping your POC-owned business thrive?
- What do you think your grandmother would say if she could see the business now?
- Why do you run this business?
- Has partnering with KKKK expanded the way you think about entrepreneurship?
- How does it feel to know the recipes of your family are getting passed down and shared with so many people because of KKKK?

Ethos Productions

Mat3m Matbakh Interview Transcript
May 6, 2020

Kyle: Ok. Everybody quiet please.

Hannah: Quiet on set please. Settle.

Kyle: Hannah get the door.

Kyle: Ok, Mona. How are you feeling?

Mona: I'm good. I'm ready.

Kyle: Awesome.

Kyle: So I'm just going to explain how we do things. I'm sure you already know this but every time I ask a question could you repeat the question in your answer. For example, when I ask you what's your name. You wouldn't just say Mona Alawi but you would say My name is Mona Alawi …

Mona: I go by Mo.

Kyle: Sorry--Mo.

Mona: But that all makes sense.

Kyle: Dope. Let me just make sure these guys are golden and we'll get started.

Kyle: Alright! Sound?

Speaker 1: Rolling.

Speaker 2: Picture's up.

Kyle: Tell us your name and what you do? Oh! And address your answers to me--that's why I'm so close to camera here. Don't look in the lens! Who are you and what do you do?

Mona: My name is Mo Alawi and I'm the founder of Mat3m Matbakh, an Iraqi catering and pop up events initiative.

Kyle: Great.

Kyle: So what is Mat3m Matbakh? Can you describe what you do?

Mona: Mat3m Matbakh operates on a couple of fronts. We cater private events ranging

==from parties to corporate luncheons and what I'm most proud of are the pop-up restaurant takeovers.== Every month or so we take over one night of dinner service at a local restaurant and prepare some kind of typical Iraqi dish. On the menu is printed a story that someone has submitted. It could be from anyone Iraqi or a member of the Iraqi diaspora who has a memory of eating this certain dish and what it means to them. At the beginning of the meal I explain a little bit about the background, history and cultural context of the dish and share a little bit about ==how to make it== and why we selected it. Of course we also play Iraqi music. It becomes a little bit like a party or family gathering because everyone eats the same thing. There's not really a lot of variation on these evenings, you can pick meat or vegetable but that's about it.

Kyle: That's awesome. I just wanna backtrack a little here so what was the inspiration for Mat3m Matbakh? Tell us your origin story.

Mona: Hmm. Well food has always been a big part of my life. ==Food is huge in my family.== Like for example, when my father was young he made a list of all the things he wanted to accomplish in his life and one of the things was to be able to afford to eat whatever he wanted, wherever he wanted at least once because times were tough when my parents first came to the States. They were both grad students in New York in the 80s and there wasn't a lot of money. And actually when I was little my dad used to cook a lot, my parents cooked together and they loved having people over. So my house growing up was full of people and smells of stewed meats and huge platters of rice. But then when I was 8 my mom died. She got sick when I was 5 and that's when my grandmother came to live with us. To help my dad out with me and the house and take care of my mom. I'm sorry--can we stop for a second.

Kyle: Of course, that was really good Mo. Thanks for sharing. Really brave.

Mona: [...]

Kyle: You need a minute?

Mona: [Inaudible]

Kyle: Ok yeah, take a second. There's no rush here.

Mona: [Inaudible]

Kyle: Hey everybody. Let's cut. Let's take five. Hannah grab Mo a water bottle. Mo you ok?

Mona: I'm fine. I just need a minute.

Hannah: Hey let's clear a path.

Hannah: Seth grab the door. Mo, the conference room on the left is cool and empty. I'll come grab you in a few minutes.

Mona: Thanks

Speaker 3: I cut.

Speaker 4: Great, so next is going to be take 2?

Speaker 3: Ah no, I'm on 3. I cut after that siren.

Speaker 4: Gotcha. Hey Jose, can you bring down the kino light just a hair?

Speaker 5: How's this?

Speaker 4: Can we get a stand in?

Speaker 6: Sure.

Speaker 4: Ok a little to the left. Split the difference. Perfect.

Kyle: Is she ok?

Hannah: Yeah, she'll be fine. She just needs a minute to get herself together.

Kyle: Ok cool, cool. We're totally in a rush, by the way. We really need to hammer in the KKKK points after this. We're barely gonna use all this family stuff anyway.

Hannah: I can see if we can shift some of the afternoon around to give us more time here? I don't think we really need both exteriors.

Kyle: Yeah but we def need the opening shot…

Hannah: Maybe we can do the group shot inside the restaurant instead of out back to save the company move.

Kyle: Nah, it's not much of a company move. We don't even need the lights out there. We can do it with a skeleton crew and the restaurant is too cramped for a group that size.

Hannah: True, plus we're going to have an excess of coverage of the restaurant with the event.

Kyle: There she is! How you doing Mo? That was tough I know. Let's move onto KKKK stuff.

Mona: Ok.

Kyle: You good?

Mona: Yeah, let's do it.

Kyle: So how did incorporating KKKK change the business for you?

Mona: It changed everythin--

Kyle: Sorry to cut you off there but could you repeat KKKK when you start the sentence.

Mona: Well what KKKK did was it allowed me to reach a pool of customers that I would never have had access to otherwise. We provide our customers not only with quality ingredients but the taste of home cooking. So I guess with these events I'm trying to recreate that feeling of home and belonging that I grew up with.

Kyle: Monica, did that work for you? Should we get it one more time?

Monica: Thanks, yeah Kyle I was thinking the same. That was really good--super close.

Love that we mean so much to you. But I think we're missing the key point that while KKKK is offering this great service or product, we're also a connector that goes beyond that. Like yes, we're offering a product but we're also going to change the world--together. Because of our vital work small, independent, family run enterprises have a real chance at making it. That kind of thing.

Mona: KKKK gives me the freedom to focus on what I love: food...

Monica: That was gorgeous. Yes, Kyle, yes. Go ahead tell her.

Kyle: Sweet. Great work Mona. Why don't we try something like KKKK brings community together, it builds connections that didn't exist before and it's given me the opportunity to not only grow but flourish.

Mona: Ok…

Mona: So you just want me to repeat back to you what you just said to me?

Kyle: No, no. I just mean something like that. Like the gist of what I was saying but in your own words.

Mona: Ok, I'm not really seeing the difference here but whatever it's fine.

Kyle: Totally don't want to make you uncomfortable. This video is about you, for you. And it's going to be an awesome video that you'll be able to share and use to promote Mat3m Matbakh forever.

Mona: I get it, it's fine. So what do you want me to say?

Kyle: I want you to say what you feel. How KKKK has helped you grow your business. That's all. The reason I'm trying to provide these phrases is because video is my jam. Like you know food but I know storytelling and the finished video is going to be just a minute long so my goal is to distill your message into as short bites as possible to make sure you're being heard and represented accurately.

Monica: Thanks, Kyle. Really nicely said.

Mona: I understand. Can we keep going?

Kyle: Absolutely. You might have a career as a 1st AD girl haha! Keep us on track taskmaster! Ok so! How did incorporating KKKK change the business for you?

Mona: The beginning was tough. Well when I started it was really mom and pop. I basically only used word of mouth. So that really limited my clients. I was mostly doing family events. Nothing for more than 10 people. Engagement parties, anniversaries, dinners. To be honest I wasn't sure what to do but when I started using KKKK everything changed. I went from doing a catering job 2-3 times a month to landing them 2-3 times a week. It was pretty amazing. I was able to build my team out--we're still mostly family run. Two of my cousins cook with me and her boyfriend drives the van. We were even able to rent out legit premises because it was getting a little tricky to bake hundreds of kleicha out of my dad's kitchen.

Kyle: That was really great, now could you say it one more time like. Choosing to

partner with KKKK transformed my business because…

Mona: Sure..um...because of KKKK. Should I say krisskrosskultureklash instead? It's just that KKKK is like the worst acronym ever.

Monica: The fourth k makes it subversive!

Mona: uh...how?

Monica: Because we're acknowledging the existence of a terrible legacy of white supremacy in this country but we're choosing to move forward. These letters don't belong to that organization! We're reclaiming the letters!

Mona: I don't think that really makes sense...we only used your product because it's cheaper than CountenanceLedger's…

Kyle: Ok cool, let's just stick with krisskrosskultureklash...haha, what a mouthful! So Mona, choosing to partner with KKKK transformed my business because…

Mona: Choosing to partner with krisskrosskultureklash transformed Mat3m Matbakh because it allowed me to reach communities I would never have interacted with and to share the dishes my family has been eating for generations.

Kyle: That was awesome. What's your dream for the business? What role will KKKK play in getting there?

Mona: My dream for the business is to cook my family's recipes for other people and to change some of the narrative about Iraq and what it means to be Iraqi. It's not only a place of war and pain but food, family and straight up joy. I want to be able to preserve this culture for future generations while I still have access to it. Krisskrosskultureklash allows me to focus on what matters most to me: food and family.

Kyle: Perfect. Perfecto. That was really beautiful Mo.

Kyle: What do you think your grandmother would say if she could see the business now…

Gmail

Compose

- Inbox
- Starred
- Snoozed
- Important
- Sent
- Drafts
- Categories
- More

Meet

- Start a meeting
- Join a meeting

Chat

Monica

No Hangouts contacts
Find someone

Search mail

Production update! Inbox ×

Hannah Gonzalez
to me

6:02 PM (1 hour ago)

Dear Monica,

So happy you were able to join us on set for even just a few hours! The rest of the shoot went really well and we're super excited to dig into the footage and are confident we have all the clay we need to sculpt a really excellent film. :)

The pop-up event also went really well—think it will vibe well with the KKKK mission to act as a conduit for community building.

Thanks again and have a great weekend!

Best,
Hannah

Associate Producer
Ethos Productions

Awesome, thanks for the update!   Great to hear!   Awesome!

Reply   Forward

Ethos Productions
319 Van Brunt St
Brooklyn, NY 11231

Client: KrissKrossKultureKlash
Project: Pieces of Progress

Ethos Productions

60s Script V1

Food is huge in my family.

My name is Mo Alawi and I'm the founder of Mat3m Matbakh, an Iraqi catering and pop up events initiative.

We cater private events and host pop-up restaurant takeovers.

The beginning was tough. I only used word of mouth and nothing for more than 10 people.

I wasn't sure if we were going to make it.
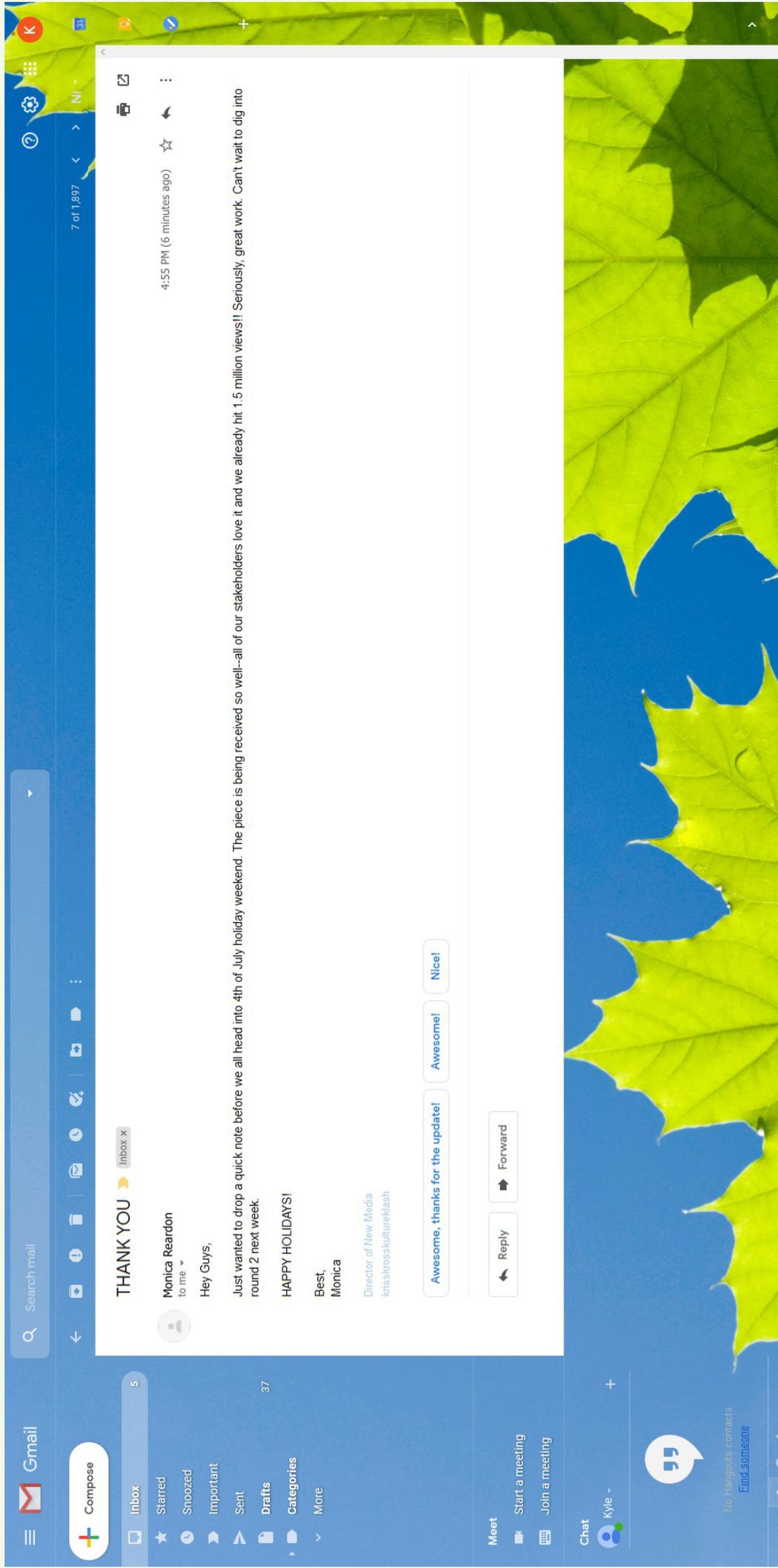
When I started using KKKK everything changed.

I went from doing a catering job 2-3 times a month to landing them 2-3 times a week.

Choosing to partner with KKKK allowed me to reach a pool of customers that I would never have had access to otherwise.

And to share the dishes my family has been eating for generations.

I want to be able to preserve this culture for future generations while I still have access to it.

KKKK gives me the freedom to focus on what matters most to me: food and family.

THANK YOU 📥 Inbox ×

4:55 PM (6 minutes ago)

Monica Reardon
to me ▾

Hey Guys,

Just wanted to drop a quick note before we all head into 4th of July holiday weekend. The piece is being received so well--all of our stakeholders love it and we already hit 1.5 million views!! Seriously, great work. Can't wait to dig into round 2 next week.

HAPPY HOLIDAYS!

Best,
Monica

Director of New Media
krisskrosskulturektash

Awesome, thanks for the update!   Awesome!   Nice!

↩ Reply   ➜ Forward

Gmail

✚ Compose

📥 Inbox   5
★ Starred
🕙 Snoozed
A Important
▷ Sent
Drafts   37
Categories
▷ More

Meet
🎥 Start a meeting
🗓 Join a meeting

Chat
Kyle ▾

No Hangouts contacts
Find someone

35

Eduardo Makoszay Mayén is a filmmaker, theorist, curator and interdisciplinary researcher from Mexico City. His films, which blend observational documentary images with essayistic texts concerning ethology, philosophy and politics, have been exhibited at Ji.hlava, Sitges, Open City, CPH:DOX and Black Canvas. His curatorial work focuses on Latinamerican documentary and indigenous cinema, and his latest theoretical texts have been published by the Research Network for Philosophy and Technology and Revista de Antropología Visual, Chile. He is part of the team behind Materia Abierta, a Mexico City based summer school about art, theory and technology.

P2P Infrastructure for the Storage, Delivery and Public Exhibition of Educational Films

Eduardo Makoszay Mayén

Abstract

The aim of this paper is to propose a P2P infrastructure for the storage, distribution and public exhibition of educational films. This infrastructure has an educational approach towards the global proliferation of critical and historical film knowledge. Exhibitors can join this infrastructure by maintaining a server or any storage device connected to the internet and by hosting the catalogue of films uploaded by the Distributors. By hosting the catalogue, Exhibitors have the right to exhibit the films that are part of it without paying screening fees. In return, Distributors are able to store their films and can generate download links for exhibitions that are external to the network or for any other purpose. The infrastructure also offers an interface that allows Exhibitors that do not participate as storing nodes to download films by fulfilling the requirements established by the Distributors. These requirements can be fixed screening fees, dynamic screening fees calculated in relation to local economies, a percentage from ticketing, or translation and generation of subtitles.

1. Introduction

Digital cinema exhibition has opened the possibility for the sprawling of a multiplicity of exhibitors that are no longer constrained by the materiality and knowledge of working with film prints. Instead, these exhibition projects are engaged in screening films outside of the commercial realm, negotiating the licensing of their content directly with film distributors and producers, or working with societies of collective rights management. The project proposed below aims to contribute to this heterogeneous network of exhibitors by developing a peer-to-peer network for the storage and delivery of films with an educational approach, which can become relevant to both transdisciplinary studies and film studies, and a more general public.

The main idea for this project comes from my experience as an exhibitor of ethnographic and experimental films in Mexico City. Since international distributors establish the screening fees for their catalogues within first world

economies, it is not affordable to screen these films in the so-called "developing" nations without institutional subsidy. An average movie theatre ticket in Mexico City costs around 50 MXN (2 USD), while the screening fee of an average feature film costs 500 USD. To cover the latter amount, 200 tickets need to be sold, and in several cases screening venues cannot even host such an amount of people. Apart from this, we need to consider the expenses for managing the theatre, the programmers' fees and the electricity and advertising expenses.

The system outlined below represents a speculative answer to this problem but is not limited by it. Our aim is to contribute to a widening of available films for educational purposes that are useful for schools, established exhibitors, film theatres, film clubs and indigenous video communities. As a tool that enables the formation of filmmakers and film educators, but also becomes a resource for students and practitioners of other disciplines.

In recent years, most educational film exhibitions (e.g. schools, film clubs) outside of first world countries have made use of DVD copies (both pirated and original) and illegal internet downloads. One of our goals is to upgrade the quality of the copies used for educational film exhibition through a legal channel that is affordable to the third world economies while simultaneously minimizing the distributors' expenses in digital content storage and delivery.

2. Educational approach

Distributors can join the infrastructure by invitation only, while any exhibitor willing to participate can join through the modes of interaction mentioned below. The decision for an invitation only integration of distributors stems from the infrastructure's educational approach. We are aware that novelty art-house films already have established channels to approach their audiences as much as the films of the auteurs that commonly appear in the mainstream "history" of cinema. Therefore our understanding of educational cinema relates to the vast amount of films that exist outside this canon. The mainstream "history" of cinema tends to mainly consider "seminal" films from the United States and Europe as "historic", while the inclusion of other countries' filmographies is reduced to their most popular titles. The aim of this infrastructure is to radicalize the availability of films outside of it. Therefor we would like to invite distributors and right holders working with experimental, ethnographic, documentary, narrative and indigenous cinema, with a regional focus on Africa, Latin America, and Asia, but also including lesser-known titles and filmmakers from Europe and the United States. The kind of films we are interested in working with do not have enough screenings in contexts that lack technical, cultural and economic affordability. We believe that radicalizing the availability of these films will contribute to the broadening of the commonplace idea of the "History of Cinema", and that by providing this infrastructure to schools and film communities it can contribute to transdisciplinary developments, and to widening the references of aspiring filmmakers.

3. Technological Background

Peer-to-peer (P2P) networking is a distributed application architecture that partitions tasks or workloads between peers. P2P networks have been successful for content delivery because of their decentralized processes and storage, unlike traditional client-server models that cannot efficiently accommodate traffic load and tend to suffer from bottlenecks when a given content is requested by several parties.

Since 2001, BitTorrent protocol for P2P file sharing has been one of the most effective methods for film distribution. Cinephiles around the world have benefited from it, because it is a resourceful tool for the localization of films which are out of distribution or are not regionally available. Therefore, apart from being an illegal method of acquisition, it has contributed to the formation of filmmakers, film programmers and scholars that have had access to more films than previous generations.

To take this idea further, we want to build a Content Delivery Network based on a P2P infrastructure in which distributors of educational films are able to provide their digital catalogue in professional quality to exhibitors located in any location around the world, no matter how recondite or economically precarious.

4. Infrastructure

The infrastructure links three types of agents: (1) Peer 0, (2) Exhibitors, and (3) Distributors.

(1) Peer 0

The Peer 0 hosts the blueprint of the whole catalogue and its interfaces. The Participative Exhibitors download their copies of the catalogue from it. The network is regulated manually when needed by the Administrator through a management app.

(2) Exhibitors

Any exhibitor can join the network by selecting a mode of interaction that fits their interests, affordances and necessities. The modes of interaction and participation for Exhibitors are the following: (a) Stable Participative Exhibitor, (b) Non-stable Participative Exhibitor, (c) Non-participative Exhibitor.

(2) (a) Stable Participative Exhibitor

This mode of participation is designed for exhibitors who are able to store and host the catalogue 24/7. These exhibitors are allowed to screen the films that they are hosting without paying screening fees. The ideal kind of exhibitors for this mode of participation are movie theatres and schools.

The minimal technical requirements to become a Stable Participative Exhibitor are:

1. Server or computer connected to the internet 24/7.
2. Internet service with a high-speed bandwidth above 50 Mbps.
3. Storage space above 20 TB.

(2) (b) Non-stable Participative Exhibitor

This mode of participation is designed for exhibitors who are only able to store and host the catalogue for a limited amount of time during the day. These exhibitors are able to screen the films that they are hosting without paying screening fees. The ideal kind of exhibitors for this mode of participation are film clubs, transdisciplinary project spaces, and film communities in "developing" countries. Non-stable Participative Exhibitors need to submit a letter explaining their technical affordances to understand why they cannot host the catalogue 24/7. The technical requirements to become a Non-stable Participative Exhibitor are flexible.

(2) (c) Non-participative Exhibitor

Exhibitors not participating in the network as storage nodes can still rent individual titles or programs from the catalogue by fulfilling the requirements established by the Distributors. These requirements are the payment of screening fees which can be fixed or dynamically calculated in relation to the exhibitor's local economy, or the fulfilment of specific tasks such as the creation of subtitles or their translation into other languages.

(3) Distributors

Distributors are able to upload their catalogue through an interface that stores it in the main server. They can define the requirements for the exhibition of their films by Non-participative Exhibitors. And can also rely on the storage of

the network to deliver films outside of it by creating download links for any purpose. The main benefit for Distributors is that participation in the infrastructure would minimize the storage and delivery expenses of files while simultaneously expanding the availability of their catalogues to regions that do not possess the economic affordances to pay screening fees.

Since the storage space available in the network is limited, the amount and selection of titles that a distributor uploads to the network are coordinated with the Administrator of the infrastructure.

5. Main server (Peer 0) and Management app

The main server (Peer 0) will be located at a safe location in which internet bandwidth is 100 Mbps or above. The ideal location for this server would be a cultural centre, museum or school, in a geographical location where internet quality and electrical infrastructure are stable.

The Management App will be designed as a dashboard through which the Administrator can manage and configure the mechanism, monitor the traffic passing through the mechanism, oversee the overall process, and create collections within the catalogue. It will integrate the following modules: (1) Traffic monitoring and identification module, (2) Storage monitor module, (3) Content distribution module, (4) Catalogue management, and (5) Messaging system.

(1) Traffic monitoring and identification module
In this module, the Administrator can monitor the traffic of the network and individually identify the nodes generating it.

(2) Content storing monitor module
In this module, the Administrator can monitor storage.

(3) Content distribution module
In this module, the Administrator can distribute storage within the network.

(4) Catalogue management module
In this module, the Administrator can manage individual films, collections and curated programs within the catalogue.

(5) Messaging system
In this module, the Administrator can exchange text messages with Distributors and Exhibitors.

6. Interfaces for Distributors and Exhibitors

Distributor interface

The dashboard of the Distributors' interface is composed of the following modules: (1) Film upload module, (2) Catalogue management, (3) Screening Monitor, (4) Request management, (5) Delivery link creation, and (6) Messaging system.

(1) Film upload module

A Distributor can upload a film and its information here. This module is composed of the following submodules: (a) Video file upload module, (b) Title module, (c) Synopsis module (d) Subtitle module (e) Retribution management and regional availability for Non-participative Exhibitors.

Video file upload module: To upload up to 3 different files for a single film. The accepted video file formats are DCP, Prores, H.264, H.265, and MKV.

Title module: To add a film's original title and multiple translations of it.

Synopsis module: To add a film's synopsis and multiple translations of it.

Subtitle module: To add a film's subtitle and multiple translations of it.

Retribution management and regional availability for Non-participative Exhibitors: In this module, Distributors can decide regional availability and the methods of retribution available for Non-participative Exhibitors. The available methods of retribution are the following:

Fixed screening fee
Dynamic screening fee calculated in relation to local economies and ticket pricing
Percentage of ticketing
Translation or generation of subtitles

(2) Catalogue management module

A Distributor can create and manage collections of films in this module. Names and descriptions can be added to collections in multiple languages. Collections are also available to Non-participative Exhibitors through the abovementioned retribution system.

(3) Screening monitor

Displays the screening history of each film with date, location and Exhibitor's name.

(4) Request management from Non-participative Exhibitors

When a film is requested by a Non-participative Exhibitor, the Distributor receives a message containing the Exhibitor's data and method of retribution. The Distributor needs to approve the request before the Exhibitor can download the film.

(5) Delivery link creation

In this module, a Distributor can generate download links for their films hosted in the network, in the file format of their preference. The download link may include subtitles in multiple languages. The intended use for this tool is to deliver films for exhibitions negotiated outside of the network or for any other purpose.

(6) Messaging system module

In this module, a Distributor can exchange text messages with the Administrator and the Exhibitors.

Participative Exhibitor interface

The interface for Participative Exhibitors and Non-stable Participative Exhibitor is composed by the following modules: (1) catalogue navigation and film extraction module, (2) Local storage monitor, and (3) Messaging system module.

(1) Catalogue navigation and film extraction module

A Participative Exhibitor can navigate the catalogue and extract video and subtitle files to screen them. To extract the files, a Participative Exhibitor needs to provide the date and time of the screening. This information is archived and available to the Distributor through its screening monitor module.

(2) Local storage monitor

In this module, a Participative Exhibitor can monitor the amount of storage space used in their server.

(3) Messaging system module

In this module, a Participative Exhibitor can exchange text messages with the Administrator and the distributors.

Non-participative Exhibitor interface
The interface for Non-participative Exhibitors is composed of the following modules: (1) Catalogue navigation and film extraction module, (2) Messaging system.

(1) Catalogue navigation and film extraction module

A Non-participative Exhibitor can navigate the catalogue and extract video and subtitle files to screen them. To extract the files, a Non-participative Exhibitor needs to provide the date and time of the screening and successfully fulfil the Distributor's requirements. This information is archived and available to the Distributor through its Screening Monitor Module.

(3) Messaging system module

In this module, a Non-participative Exhibitor can exchange text messages with Administrator and Distributors.

7. Scalability and catalogue distribution

In the beginning, the maximum storage space available in the network will be 20 TB. Each Stable Participative Exhibitor will store a copy of the whole catalogue. Non-stable Participative Exhibitors will have a more flexible storage scheme (e.g. not storing DCP copies). When the available 20 TB are used, the catalogue will be redistributed in a way that each film is stored in enough servers for its fast delivery but not stored in every single server. Participative Exhibitors will still be able to extract films from the network that are not locally stored in their servers.

8. Collections and Curated Programs

To take our educational purposes forward, curated programs and collections will be periodically presented in the network. These programs will be communally curated with the collaboration of distributors, educators, film programmers, exhibitors and so on.

Tania Nathan is a writer, journalist, spoken word artist and educator who lives and works in the greater Helsinki region. Decolonizing through art and the homeland are both subjects close to her heart and she approaches her subject matter with wit, allegory and stylized prose. In her free time, she likes foraging for wild foods, olympic weightlifting and roaming the forest with her rescue dog, Lilli.

New World

Tania Nathan

The sound of the marketplace is loud through the open window.

A man sits at an easel painting, the subject a young woman. She sits uncomfortably in her starched lace ruff; in her hands she holds a fan, opened showing the grand opulence of the fine painting that has been added to its mounts. A scene of nymphs and satyrs frolicking. The man who paints is stern-faced; his commission was to finish this work before the new bride would be dispatched to her husband's home, her portrait to be hung in the grand hallway of their new home. An object to be admired like all the other objects in the house. The harpsichord she has been trained to play, gathering dust awaiting her arrival. The card table inlaid with fine ivory stolen from an animal the inhabitants neither have had the chance nor need to see, from a colony of enslaved they neither had to think nor worry about. A generation of wealth made from stepping on the necks of others.

They displayed their wealth in gloomy grand hallways, awaiting fresh new brides to bear fresh new sons. Repeating the cycle.

The artist adds a bloom of peach to the new bride's cheeks. In reality, she is pale from fright and exhausted from carrying the weight of her enormous lace ruff, but that reality is not one he chooses to repeat in his painting. He also flatters her chin, blurring out the childishness of her rounded face with shadows and contrast. The final work shows an arrogant jut, fine-boned hands clutching an open fan that now featured bounteous fruit bowls with grapes, lemons and peaches. The bristling lace ruff bounces light into eyes full of youth, contrasted by the rich silk of her dress. Satisfied with his work, he adds the final coating of varnish to protect the masterpiece.

The young bride disappears under the glaze, gloss sealing her youth into perpetuity. The hue of the silks in her dress deepens under the weight of the varnish, as do the pearls that tip the bones of her lace fan, taking on a luminosity in contrast to the gloom of the shadows she is painted in. A frightened young bride is transformed into a proud, rich wife. The artist wraps the painting in a canvas sheet, then an oilcloth and ties it shut with twine. He carries it to the framers himself, the most famous one in the city. His patron will pay for the heavy wood frame, most likely ebony, carved and then gilded, perhaps enriched even with ivory inlays and gold leaf. The apprentice receives him, carefully taking the precious package. An apprentice must learn under his master for six years before being allowed to frame anything. In fact, the frame will end up costing more than

the painting itself. This bitter thought is swallowed by every artist in the realm who was fortunate enough to have a patron. These were the times when the merchants who established trade routes to the New World abounded. Bringing spices and tea, silks and wood, human suffering in the form of enslaved humans that could be sold back and forth like chattel, blood money they earned had to be spent quickly before it would begin to stink. By the transformative powers of riches, merchants that formerly were the humble sellers of things transformed themselves into those who commissioned and took in the Arts.

After many weeks, the master framer summons the apprentice. The framing is complete. The frame, a dark ebony wood of a bolection style, is very handsome, and heavy. The coatings of dark varnish the master framer has applied to the carved wood echoes the dark room the young wife in the painting stands in. She stands there, transfixed as if a light shines upon her, the painter's brush capturing the cream of her complexion, the lusciousness of the pearls tipping the fan. The gilded carving of fruit and flowers of the frame seem to mock the seriousness of the young woman's expression, as they frolic in the expanses of the borders of the frame. The warmth of the gold gilding applied to the fruit and flowers carved into the frame seem at odds, for the marriage of the young woman to the son and heir of this rich family is known to not be a happy one. The artist leaves this in the painting, along with the hint in the fan she clasps. While it shows off her dainty fingers, it is open, and her little finger is extended; its secret meaning "Goodbye" to those that understand. But to who? And why?

The family's matriarch receives the painting and is satisfied. She does not notice the look on her new daughter-in-law's face, nor the secret message painted there for all to see. She only remarks on the beauty of the frame, and how well it shows off the delicate beauty of the new wife. The master framer's apprentice bows, and takes her payment of many gold sovereigns back to his master. After supper, the painting, now in its handsome (and expensive frame), is unveiled to the family. They gasp, and the matriarch smiles, satisfied. It was a good match, her son to the daughter of the governor, old connections and new money. She knows nothing of the girl's feelings nor does she care. The young wife's only role is to bear the family many children.

The painting stands in the drawing room of the house for many generations, and presides over the comings and goings of visitors and important guests, the unwilling young bride and her frightened eyes. Most guests note only the beauty of the young bride, and the largeness of the frame, that cost so much more than the painting itself. A plague breaks out, then another, but there it remains, serene and still. Then, a great war like the world has never seen breaks out, a world war in which the Dutch try assiduously to remain in a neutral position. Her proximity to great world powers Germany and France ensures the battle to be a long and bloody one. Armed to the teeth and with considerable colonial plunder at risk, the Dutch delicately try to sidestep the war that rages through Europe. The rich merchant families wisely disperse, hiding their wealth in overseas bank accounts, in cellars, in secret country homes. The stately portrait of the young wife in its expensive frame, which broadcasts the power and riches of the family, is now a liability. Screaming of family connections and wealth to be plundered, it must be hidden. Two servants carefully take it down and wrap it in oilcloth then canvas, and it is taken to a secret location to be hidden.

There it remains hidden, through the Great War, an outbreak of the deadly Spanish flu weaponised by the war sickening five hundred million and finally killing fifty million souls. A brief period of calm follows, but soon the disenchantment starts to build again. A far-right political movement fanned by nationalism and a twisted desire to see a singular greatness bursts into the world scene. The hate and greed of those that felt wronged by the punishments that the world's first war had imposed brings forth an ugliness never seen before. A message of the supposed purity and superiority of one group over others seeps in like cancer, infecting a whole nation. The second great war breaks out, and the Dutch despite all their efforts, are invaded. Ugly red flags start appearing everywhere. The rich families that could escape, escaped. Those that stay soon discover that the promises of treatment like that of a velvet glove disappears. Groups of people are removed to gulags, and then work camps. Hundreds of thousands die in concentration camps, even more on battlefronts. Seventy-five to eighty million people die in this war. Disappear. Murdered. On the battlefront. Executed. Starve. Die from diseases.

The painting though suffers none of these. It lies dormant and still. The showing of colonial wealth and power is now dangerous, and so it stays hidden. The canvas covering becomes furred with dust, and the string brittle with age. It is moved from a cellar, damp and in danger of rot, to a nook in an attic of a farmhouse. Slowly, the painting's very existence starts to fade from memory. The matriarch who commissioned it is long gone, her bones dust in the family crypt, her son and his children gone too, and their children's children have long forgotten their great-great-great

grandparents. Until one commissions the sale of the family country house, and when the attic is investigated for structural integrity, the painting is discovered, secreted away in a nook.

The painting appraised by white gloved experts, is found to be a lost work of an old Master. The frame is recognized first, to be the work of a master framer from the period, and the young wife depicted the muse of Dutch Master van der Helst. The painting is worth many times more because it is intact with its original frame, it in itself worth a small fortune.

It goes under auction, where it is sold amidst scandal. Did it really belong to a merchant family that had been murdered in the Holocaust? Or could the State claim it as a national treasure? The layers lapped and overlapped. The Sephardic Jewish Dutch family that had fled the Spanish Inquisition for Holland and became rich through their involvement in the buying and selling of enslaved people from Curacao in the 16th to 18th century. Finally, murdered by Adolf Hitler in World War II. Their property was stolen and divided up by the Nazis and the very city that they had lived in their entire lives. Now, talks of restitution were underway but the fashionable young couple that wanted the farmhouse for their weekend getaways were indignant. Surely those days were behind us now, the wife sniffed, her dreams of a country garden dashed. Who wants to think about those dark days in this day and age?

A survivor of the Dutch Jewish family is found. She is the only one of her family that was not slaughtered. She is one of the miracle babies born in Auschwitz that survived, thanks to the efforts of Polish midwife Leszczyńska, who tattooed a blue number on her forearm in the hope she would be found one day. That day had now come.

A writer sits at a table, a single beam of light shines on his work. He is writing the story of a painting that had been found, a hidden Master. The story is a complex one, even more complex if he knew of his connection to it. A Black writer living on the Upper East Side, whose roots go back to Brazil. Had he investigated, he would find his roots went back even further still, to the small island of Curacao. Where his ancestors had been enslaved by the transatlantic slave trade. Bought by a Jewish Dutch merchant house. Sold to Brazil. Where one escaped and travelled onwards to the New World. Fought for emancipation. For the right to a name. For freedoms and civil rights.

In the land of the free.

He couldn't explain why he felt drawn to write about this painting. Stolen but then found. When he first read the story, he shivered involuntarily. Somewhere deep in his bones, in the marrow, his ancestors stirred. He picked up the phone, and called his editor. This was the story he wanted to write about next. His editor was confused. "You always write fiction, why this?" The writer sighs. "It's just something I have to do Ed." His next call was to the trust of Zysla Perelman.

The screenwriter, director, movie producer and head of the studio sit at a table with the writer of the book. The table is groaning with food. Figs and cherries, watermelon slivers with mint sprigs, croissants and pastries, bagels and lox. No one eats. The talks on buying the rights to the book have stalled, because the writer is wary, and rightly so. Hollywood has had a habit of whitewashing stories, and he was not in the mood for his story to be turned into a soulless blockbuster. Against all odds, the story of Zysla Perelman, only known survivor of her Sephardic Dutch Jewish family, had found a long-lost painting of her great-great-grand ancestor, hidden from the Nazis and returned to her after a long drawn out court battle with the auction house and the painting's so-called owners, the State. If only the writer knew the stirring deep in his bones, was the memory of his ancestors. Enslaved and sold by the Perelman family, who themselves had fled persecution and forced conversions by the Spanish during times of the Inquisition. They made their riches through the slave trade. God's chosen people. They took his ancestors, stolen from the continent of Africa and shipped to the island Curacao, and then the world in the transatlantic slave trade. Still, something stirred the unease in him when the studio approached him for the rights to his book. An intergenerational trauma response.

Wouldn't it be incredible to see your story on the big screen? Imagine the reach you could have then! It would be amaaazing. The director was enthusiastic and breezy on the phone, the Californian upward inflection raising the hairs on the writer's neck. The sale of the rights of his book would be complete. He would have no say in the screenwriting, nor any part of the movie. He would be silenced.

Don't, he says to himself.

They will butcher your story, his friends tell him.

It will be an amazing opportunity! his publisher pushes him.

Isn't this what you wanted? his mother asks.

Isn't this what you've always wanted? his father chides him.

He didn't know what he wanted anymore.

The money they were offering him, glinted tantalizingly. It was a sum he could live off for years to come.

Blood money. Reparations. Make things right. "The son shall not suffer for the iniquity of the father, nor the father suffer for the iniquity of the son."

And so, despite his better judgement, he sells the rights of his book onwards. He signs on the dotted line with a lump in his throat. They shake his hand and slap him on the back and hand him a handsome cheque, with so many zeros behind the initial number that he stares at it incredulously, his coffee forgotten, grows cold.

But he has signed his rights away. A Hollywood accredited hit-maker screenwriter goes to work. The writer chooses not to read the script that the studio couriers to him, the sick dread he feels upon reading the title they have chosen for the movie is warning enough to proceed no further. The movie comes out to great fanfare; the actors they have chosen for the roles are all A-star. And unpredictably, all white. All the nuances, the important details, the heartbreak, the genocide and failed reparations are washed out into a weak side plot. A love story instead is written in. The movie is a huge hit. A moving tear-jerker you won't want to miss! A stunning portrayal of one woman's survival, and how love triumphs over evil. The writer politely declines to attend the premiere, unable to face the throngs of reporters that would inevitably thrust their microphones in his face and ask him how much he loved the movie. He was never a good liar. He didn't intend to try to prove himself wrong now.

The writer finally opens the script that the studio sent him. It is wrapped in handsome thick paper before being bound in a canvas sheet that is tied with twine. He unties the twine, and unwraps the work. It stares up at him, the title an accusation. He throws the whole script into the fire, the flames pause before hungrily engulfing it. Smoke rises up, and the writer watches as the script disappears. Had he not sold his story, it would have remained a modest hit, but not many would have known the story of the stolen painting of the Dutch Jewish merchant's wife with her sad eyes. So, he sold it. And now everyone knew the story of the Dutch Jewish merchant's wife who had an affair and the resulting baby went on to be the heroine of a concentration camp, going on to marry the American soldier that liberates the camp. Pure, unadulterated fiction. The audience eats it up. The real story retreats into the background, and disappears.

The flames devour the entire screenplay, and returns the smoke to the sky that darkens the horizon momentarily before evaporating. The writer watches wearily, and wonders if untold stories ever get told. By morning ashes will have turned grey, by the next day, the rain will have washed them away. To the ground, they return. To dust.

The painting of the wife remains in a gallery, her eyes sad despite her finery and the imposing brusqueness of her giant lace ruff. All her future unborn children, carved into grapes and peach and melons that run around the border of the frame. The pearls and the opened fan she holds delicately, with one extended little finger.

Goodbye.

Η Γλυκερία Πατραμάνη είναι σεναριογράφος με έδρα την Αθήνα. Είναι απόφοιτος του τμήματος Ιστορίας και Αρχαιολογίας του Α.Π.Θ. και της Δραματικής Σχολής "Αρχή" και κάτοχος μεταπτυχιακού διπλώματος στις Θεατρικές Σπουδές από το Πανεπιστήμιο Paris 8. Η φιλμογραφία της περιλαμβάνει μεταξύ άλλων τις μεγάλου μήκους ταινίες Ντάνιελ'16 (2020), Σιωπηλός Μάρτυρας (2016) και Ηθοποιοί: Ημερολόγιο Σπουδής (2014). Έχει συνεργαστεί με το Mediterranean Film Institute, το Kids. Kino Lab και το Less is More workshop ως script editor και έχει συμμετάσχει στο Sarajevo Talent Campus. Διηγήματά της έχουν δημοσιευτεί σε ελληνικά και διεθνή λογοτεχνικά περιοδικά.

Συστημικές αναπαραστάσεις: από το υποσυνείδητο στην οθόνη

της Γλυκερίας Πατραμάνη

Ένα βράδυ, κατά τη διάρκεια της καραντίνας, είχα στον ύπνο μου μια παράξενη εμπειρία. Ένα όνειρό μου διακόπηκε απότομα και, ενώ ακόμα κοιμόμουν, προσπαθούσα να βρω τρόπο να το συνεχίσω. Γεννήθηκε λοιπόν στο μυαλό μου η εξής ιδέα: να καταχωρίσω τα δεδομένα του ονείρου μου στον υπολογιστή και να παρακολουθήσω τη συνέχεια του σαν κινηματογραφική ταινία.

Αφού ξύπνησα, και για τις επόμενες μέρες, η ιδέα αυτή συνέχισε να με απασχολεί. Αφενός επειδή μου δημιουργούσε μια αίσθηση οικειότητας και υλοποιησιμότητας, παρόλο που έμοιαζε με concept επιστημονικής φαντασίας. Αφετέρου επειδή η ιδιαιτερότητά της την καθιστούσε πρωτότυπη. Τα όνειρα ως έκφραση του υποσυνείδητου αποτελούν συνήθη πηγή έμπνευσης, σε όλες τις μορφές της τέχνης. Στη συγκεκριμένη περίπτωση ωστόσο, ανάμεσα στον ονειρευτή και το δημιούργημα μεσολαβεί ένας τρίτος παράγοντας, ο υπολογιστής. Ο ονειρευτής δεν μεταπλάθει ο ίδιος το υλικό του ονείρου του, παρά το παρέχει ως πρώτη ύλη. Ποιος θα μπορούσε σ' αυτή την περίπτωση να είναι ο ρόλος του παράγοντα που μεσολαβεί και με ποια διαδικασία θα μπορούσε να γίνει η μετάπλαση του υλικού αυτού; Αναζητώντας απαντήσεις στα παραπάνω ερωτήματα, ανέτρεξα σε δύο εμπειρίες από το παρελθόν μου.

Πριν από μερικά χρόνια, είχα την ευκαιρία να παρακολουθήσω ένα workshop σχετικά με την ανάλυση των ονείρων σύμφωνα με διαφορετικά μοντέλα ψυχοθεραπείας. Από τις διάφορες προσεγγίσεις που παρουσιάστηκαν κατά τη διάρκεια του σεμιναρίου, ιδιαίτερη εντύπωση μου έκανε η Συστημική Αναπαράσταση. Η αποτελεσματικότητα που έχει ως θεραπευτικό εργαλείο αλλά και κυρίως η παραστατική της ποιότητα, συντέλεσαν ώστε να καταγραφεί μέσα μου σαν μια καθολική εμπειρία.

Η Συστημική Αναπαράσταση είναι μια μέθοδος συμβουλευτικής παρέμβασης που εφαρμόζεται σε ανθρώπινα συστήματα (οικογένειες, ομάδες, εταιρείες κλπ).

Ιδρύθηκε από τον Bert Hellinger τη δεκαετία του 1990 και έχει σαν στόχο τη διεύρυνση της επίγνωσης και της αυτογνωσίας των ατόμων, τη διευκόλυνση των ανακατατάξεων στις σχέσεις και γενικά τη δημιουργία ευκαιριών για αποσυμπίεση και αλλαγή στα ανθρώπινα συστήματα.

Πρόκειται, με λίγα λόγια, για την προσομοίωση του υπό εξέταση συστήματος σύμφωνα με την οπτική του θεραπευόμενου, και τη συνεχή αναδιαμόρφωσή του μέχρι να λειτουργήσει αρμονικά. Εφόσον η διαδικασία που ακολουθείται στην πρωτότυπη χρήση της μεθόδου και στην ανάλυση των ονείρων είναι σε γενικές γραμμές η ίδια, θα παρουσιάσουμε αναλυτικά τη δεύτερη.

Αρχικά, ο θεραπευόμενος, που εδώ θα αποκαλείται ονειρευτής, επιλέγει ένα έντονο όνειρό του και το αφηγείται στην ομάδα. Στη συνέχεια, διαλέγει τους εκπροσώπους των χαρακτήρων του ονείρου του από τα μέλη της ομάδας. Μια ιδιαίτερα ενδιαφέρουσα παραλλαγή στη συγκεκριμένη εφαρμογή είναι ότι επιλέγονται εκπρόσωποι ακόμη και για τα υλικά αντικείμενα[1], που η παρουσία τους στο όνειρο θεωρείται σημαντική από τον εισηγητή[2]. Η επιλογή των εκπροσώπων γίνεται σε κάθε περίπτωση διαισθητικά, με οδηγό τις εσωτερικές εικόνες και χωρίς να λαμβάνεται υπόψη το φύλο, η ηλικία ή τα φυσικά χαρακτηριστικά.

Στο επόμενο βήμα, ο ονειρευτής τοποθετεί τους εκπροσώπους στον χώρο, σύμφωνα πάντα με την διαίσθησή του. Ακολουθούν λίγα λεπτά σιωπής, στα οποία οι εκπρόσωποι έχουν την ευκαιρία να εμπεδώσουν τις θέσεις τους[3]. Σ' αυτό το σημείο, ο ρόλος του ονειρευτή ολοκληρώνεται. Στο εξής, μπορεί μόνο να παρακολουθεί τη διαδικασία ως απλός παρατηρητής.

Οι εκπρόσωποι καλούνται να εκφράσουν εν συντομία το πώς αισθάνονται στη θέση τους, σε σχέση με τους υπόλοιπους. Σύμφωνα με το θεωρητικό πλαίσιο της μεθόδου, ακόμα και αν κάποιος δεν γνωρίζει ένα σύστημα, είναι σε

θέση να καθρεφτίσει τα αισθήματα και τις αισθήσεις του στοιχείου που εκπροσωπεί. Αυτό συμβαίνει διότι όλα τα κοινωνικά ζώα, συμπεριλαμβανομένου του ανθρώπου, έχουν την ικανότητα να συνδέονται με πεδία πληροφοριών που είναι κοινά σε όλα τα μέλη του είδους τους.

Όταν όλοι οι εκπρόσωποι εκφραστούν, ο εισηγητής, λαμβάνοντας υπόψη τα όσα ειπώθηκαν, τους τοποθετεί σε νέες θέσεις. Στην ανάλυση των ονείρων, οι εκπρόσωποι έχουν τη δυνατότητα, εφόσον το επιθυμούν, να αλλάξουν θέσεις μόνοι τους. Σε αυτό το σημείο, προκύπτουν συνήθως πολύ ενδιαφέρουσες δυναμικές και δράσεις και αναδεικνύεται η παραστατική ποιότητα της μεθόδου.

Στην πρωτότυπη χρήση της μεθόδου, όταν όλοι οι εκπρόσωποι αισθανθούν καλά στις καινούριες τους θέσεις, ο εισηγητής καλεί τον θεραπευόμενο να πάρει τη θέση του εκπροσώπου του. Έτσι, μπορεί πιο άμεσα να εισπράξει τα νέα δεδομένα και να βιώσει την αλλαγή του συστήματος. Το τελευταίο αυτό στάδιο, εφαρμόζεται στην ανάλυση των ονείρων μόνο εφόσον ο ονειρευτής αποτελεί και ο ίδιος χαρακτήρα του ονείρου. Σε κάθε περίπτωση, μετά το πέρας της διαδικασίας, ο ονειρευτής αισθάνεται ότι έχει καταφέρει σε κάποιο βαθμό να αποκωδικοποιήσει το όνειρό του και να έρθει σε επαφή με το υποσυνείδητό του.

Αν σε αυτή, την πρώτη μου επαφή με τη Συστημική Αναπαράσταση η δραματουργική της αξία απλά υποδηλώθηκε, στην επόμενη επιβεβαιώθηκε και με το παραπάνω. Μερικά χρόνια αργότερα, μου ζητήθηκε να διδάξω σε ένα pre-writing workshop για νέους κινηματογραφιστές. Το pre-writing είναι ένα αρκετά ακαθόριστο και γι' αυτό ανοιχτό στάδιο του development που περιλαμβάνει κυρίως την παραγωγή ιδεών. Εφόσον ο στόχος του workshop ήταν το ζύμωμα της δημιουργικότητας, αποφάσισα κι εγώ να πειραματιστώ. Σκέφτηκα λοιπόν να χρησιμοποιήσω τις Συστημικές Αναπαραστάσεις σαν εργαλείο διερεύνησης του αφηγηματικού υλικού.

Μετά από δύο μέρες εισαγωγικών ασκήσεων, που είχαν σαν στόχο να γνωριστούν οι συμμετέχοντες μεταξύ τους και να εξοικειωθούν με κάποιες βασικές σεναριακές έννοιες, δοκιμάσαμε να εφαρμόσουμε την μέθοδο της Συστημικής Αναπαράστασης για το στήσιμο σκηνών. Η διαδικασία που ακολουθήθηκε ήταν και σε αυτή την περίπτωση η ίδια. Αρχικά, οι συμμετέχοντες επέλεξαν μια σημαντική σκηνή από τις ιστορίες που ανέπτυσσαν εκείνη την περίοδο. Ύστερα από μια σύντομη περιγραφή της κάθε συνθήκης, διάλεξαν τους εκπροσώπους των χαρακτήρων της σκηνής και τους τοποθέτησαν στον χώρο. Ακολούθησε η καθιερωμένη παύση, μετά από την οποία οι εκπρόσωποι εξέφρασαν το πως αισθάνονται στις θέσεις τους. Στη συνέχεια, είχαν την ευκαιρία να αλλάξουν θέση μέσα στον χώρο, σύμφωνα με το θέλω τους. Στήσαμε δέκα περίπου σκηνές διαφορετικού ύφους, με λίγα πρόσωπα ή με πολλά, με αντικείμενα ή χωρίς. Ο χρόνος που αφιερώθηκε σε κάθε σκηνή ήταν ανάλογος με τη δυναμική της κάθε συνθήκης, τον βαθμό εμπλοκής των εκπροσώπων και τη ροή των πληροφοριών. Όλες οι σκηνές ολοκληρώθηκαν φυσικά, όταν οι εκπρόσωποι ένιωσαν ότι ικανοποίησαν το θέλω τους ή έστω το εξέφρασαν. Το μόνο στάδιο που παραλήφθηκε, και σ' αυτή την περίπτωση, ήταν η τοποθέτηση του εκάστοτε σκηνοθέτη μέσα στο αναδιαρθρωμένο σύστημα.

Ο αρχικός στόχος της άσκησης, η δημιουργία του σεναριακού κορμού πάνω στον οποίο θα μπορούσε σε δεύτερο χρόνο να χτιστεί το σενάριο, επετεύχθη. Δόθηκαν μάλιστα εξαιρετικά πρωτότυπες λύσεις. Αναδύθηκαν τρισδιάστατοι χαρακτήρες, με πολυεπίπεδες μεταξύ τους σχέσεις. Αναδείχθηκε η σημασία της γλώσσας του σώματος και η σημαντικότητα των υλικών αντικειμένων. Εμφανίστηκαν καθαρά τα θέλω των χαρακτήρων και η σύνδεση του θέλω-κάνω, ενώ η δράση πήρε κατευθύνσεις που δύσκολα θα φανταζόταν κανείς. Στις δε ιστορίες που

βασίζονταν σε προσωπικά βιώματα, τα οφέλη δεν περιορίστηκαν στις σεναριακές λύσεις · σ' αυτές τις περιπτώσεις, η συγκινησιακή φόρτιση ήταν μεγάλη και είχε καθαρτικό χαρακτήρα για όλη την ομάδα. Καθοριστικής σημασίας για την επιτυχία της διαδικασίας ήταν η εμπιστοσύνη που επέδειξαν οι συμμετέχοντες μεταξύ τους, παρόλο που οι περισσότεροι δεν είχαν εμπειρία αντίστοιχης έκθεσης στο παρελθόν.

Αυτός ο τρόπος εργασίας θα μπορούσε να συγκριθεί με τον αυτοσχεδιασμό των ηθοποιών κατά τη διάρκεια της πρόβας. Τα ευρήματα αυτής της διαδικασίας είναι ωστόσο πιο ουσιαστικά και ενδιαφέροντα. Οι ηθοποιοί καλούνται συνήθως να αποδώσουν συγκεκριμένους χαρακτήρες, με συγκεκριμένο βιογραφικό. Αναπόφευκτα συνδιαλέγονται με τις προκαταλήψεις τους και τις αναπαραστάσεις τους και εν τέλει δεσμεύονται από αυτές. Η δημιουργική συνεισφορά τους στο πλάσιμο των χαρακτήρων είναι γι' αυτό συχνά περιορισμένη. Αντίθετα, η σύμβαση της εκπροσώπησης αφήνει περισσότερο χώρο στα άτομα να αισθανθούν και να εκφραστούν και απελευθερώνει τη φαντασία. Οι χαρακτήρες αποκτούν έτσι μια αρχετυπική διάσταση, που επιτρέπει σε περισσότερο κόσμο να ταυτιστεί μαζί τους. Θεωρώ, γι' αυτόν τον λόγο, ότι η Συστημική Αναπαράσταση είναι ένα εξαιρετικά χρήσιμο εργαλείο για τη συγγραφή σεναρίου και ότι θα άξιζε να ενταχθεί σε σχετικά workshop στο μέλλον.

Αφού ανέτρεξα σ' αυτές τις δύο εμπειρίες από το παρελθόν, επέστρεψα στην αρχική ιδέα του ονείρου μου. Συνειδητοποίησα λοιπόν πως αυτές οι δύο εφαρμογές της Συστημικής Αναπαράστασης μπορούν, συνδυαστικά, να αποτελέσουν μια μέθοδο μετάπλασης του ονειρικού υλικού σε σεναριακό. Σύμφωνα με το όνειρό μου ωστόσο, η διαδικασία αυτή συμβαίνει ηλεκτρονικά. Αν η τεχνητή νοημοσύνη είχε πρόσβαση στο πληροφοριακό πεδίο των συστημάτων, που αναφέρθηκε πιο πάνω, θα μπορούσε ενδεχομένως να δημιουργηθεί μια εφαρμογή που να λειτουργεί ως εξής: Ο ενδιαφερόμενος θα είχε τη δυνατότητα να επιλέξει τους χαρακτήρες του ονείρου του από μια δεξαμενή χαρακτήρων και να τους τοποθετήσει σε έναν εικονικό χώρο. Στη συνέχεια, ο υπολογιστής θα επεξεργαζόταν τα δεδομένα, με βάση το προφίλ του παραγγελιοδότη και των εκπροσώπων, και σύμφωνα με συγκεκριμένα αφηγηματικά μοτίβα θα συνέθετε μια ιστορία εικονικής πραγματικότητας.

Βέβαια, στην περίπτωση που όλο αυτό γινόταν κάποια μέρα εφικτό, θα προέκυπτε μια σειρά από νέα ερωτήματα, όπως: ποια ανάγκη θα ικανοποιούσε η συγκεκριμένη εφαρμογή; Τι είδους ιστορίες θα γεννιόντουσαν μέσα από μια τέτοια διαδικασία; Ποιόν θα αφορούσε το αποτέλεσμα, πέρα από τον παραγγελιοδότη;

Οι γνώσεις μου στο αντικείμενο της τεχνητής νοημοσύνης είναι σαφώς περιορισμένες, επομένως το σενάριό μου έχει σίγουρα κενά. Κάπως έτσι συμβαίνει ωστόσο με τα περισσότερα σενάρια. Ξεκινούν σαν μια ιδέα και χρειάζονται χρόνια έρευνας, επένδυσης, επικοινωνίας, αμφισβήτησης, προκειμένου να καταλήξουν σε ιστορίες.

---

(1) Στις οικογενειακές αναπαραστάσεις συμβαίνει να εκπροσωπούνται και μέλη της οικογένειας που έχουν φύγει απ' τη ζωή ή που για κάποιο λόγο είναι απόντα, ενώ σε άλλα συστήματα εκπροσωπούνται ακόμα και αφηρημένες έννοιες.

(2) Θυμάμαι χαρακτηριστικά μία περίπτωση όπου ένα τηγάνι αναδείχθηκε ως ο πρωταγωνιστής και η κινητήρια δύναμη μιας οικογενειακής ιστορίας.

(3) Εδώ, σε αντίθεση με το ψυχόδραμα, οι εκπρόσωποι δεν «υποκρίνονται», δεν μπαίνουν σε διάλογο, ούτε παίζουν κάποιον ρόλο.

Glykeria Patramani is a writer based in Athens. She graduated from the department of Archaeology at the Aristotle University of Thessaloniki and holds a Diploma in Acting and a Master's degree in Theatrical Studies from the University Paris 8. She has completed the feature films 'Daniel '16' (2020), 'Silent Witness' (2016) and 'Becoming an actor' (2014), and has been published in several literary magazines, in Greece and internationally. Over the past several years she has worked in collaboration with the Mediterranean Film Institute and the Less is More workshop by Le Groupe Ouest as an assistant tutor. She has also participated in the Sarajevo Talent Campus.

'

Systemic Constellations: the subconscious on screen
Glykeria Patramani

One night, during the lockdown last spring, I had an odd experience while sleeping. My dream came to a halt, and while I remained asleep, I endeavoured to resume it. And so, an idea came to my mind: I could register the data of my dream on a computer and watch its progression like a film.

When I woke up, and for the days that followed, this thought continued to occupy me. On the one hand, because it generated a sensation of familiarity and feasibility, although resembling a science fiction concept. On the other hand, because its peculiarity made it distinctive. Dreams, as manifestations of the subconscious, constitute a common source of inspiration in all forms of art. In this particular case though, between the dreamer and their creation, intervenes a third factor, the computer. The dreamer doesn't recast their own material instead, they offer it as raw material. But what exactly is the role of the computer, and through which process can this material be recast? Seeking answers to the aforementioned questions, I retraced two experiences from my past.

A few years ago, I had the chance to attend a workshop regarding dream analysis. From the diverse methods presented during the conference, I was especially impressed by the Systemic Constellations process. Its effectiveness as a therapeutic instrument and its performative quality marked it as a memorable holistic experience.

Systemic Constellation is a therapeutic intervention that applies to issues within human systems (families, teams, companies, etc.). It was introduced by Bert Hellinger in the 1990s to study matters of awareness and self-knowledge in individuals, to facilitate deployments in relationships and to devise moments for decompression and encourage changes in human systems.

It is, in fact, the simulation of a system under scrutiny, from the point of view of the person under treatment, and it encourages the constant reformation of the system until it functions harmoniously for all its parts. As long as the procedures that are followed, both in the initial application of the method and the dream analysis, remain similar. We will be presenting the latter one in further detail.

Firstly, the person under treatment—to whom we will refer to as the *dreamer*—selects an intense dream of theirs and narrates it to the group. Then, the dreamer picks *representatives* to play the characters involved in their dream from the group members. An interesting aspect of this application is that the dreamer picks representatives even for the tactile objects whose presence is considered highly important in the dream. [1] The selection of the representatives should be intuitive in all cases. Race, gender, age, or any group member's attributes should not influence the process.

Taking a step forward, the dreamer positions the representatives in the given space, following their intuition again. After a few minutes of silence, the representatives can consolidate their positions. [2] At this point, the role of the dreamer ends. From then on, they can witness the unfolding process simply as an observer. The representatives are asked to share briefly how they perceive their given position in relation to the other participants around them. According to the theoretical framework of this method, even when someone is not familiar with a given system, they are able to mirror the emotion and the sense of the feature they represent. This is achievable, as all social animals—including humans—are capable of connecting with spheres of information that are held in common within their species.

When all representatives have expressed themselves, the facilitator, taking into account what has been expressed so far, arranges the participants in new positions. During the dream analysis, the representatives can choose to switch positions themselves if they wish. At this point, the dynamics and actions that emerge are usually very compelling, while the representational qualities of the method are brought out. In the initial use of this method, when all representatives are comfortable in their new positions, the facilitator invites the person under treatment to take over the place of their own representative. This perspective allows them to receive all the new information more actively and to experience the revision of the system. This final stage applies in dream analysis only if the person under treatment plays a part in the dream themselves. In any case, after the conclusion of the procedure, the dreamer senses that they have decoded their dream to some degree and that they have managed to get in touch with their subconscious.

The dramaturgical potential of Systemic Constellations, that was already indicated on my initial exposé to the method, became conspicuous during my second encounter with it. A few years later, I was invited to teach in a pre-writing workshop aimed at young filmmakers. Pre-writing is quite broad; it is the open-ended stage of a film's development process, aimed at the production of ideas. Since the objective of the workshop was to provoke the participants' creativity, I chose to experiment as well, from the position of the facilitator. I decided to utilise Systemic Constellations as a device for reviewing narrative material.

We began the workshop with two days of introductory exercises intended for the participants to get to know each other and familiarise themselves with the essential concepts of scriptwriting. Then, we attempted to apply Systemic Constellations as a method for setting up scenes. The procedure we followed in this context was the same as previously described. Initially, the participants selected a critical scene from the stories they were developing at the time. After a short description of each scene's framework, they chose their character representatives amongst the group and arranged them in the room. Following the standard pause, the representatives described their perception of their positions. Subsequently, they were offered the chance to switch their places within the space and re-position themselves in accordance with their own will.

We set up approximately ten scenes varying in style, with two or more characters, with or without objects. The time allocated to each scene corresponded to the dynamic of each framework, the level of the representatives' involvement, and the flow of information. All scenes were deemed as complete at the moment when the representatives felt they had fulfilled, or at least had expressed their wants.

The preliminary aspiration of the exercise, the formation of the body of the script that would allow the screenplay to developed in time, was accomplished. In fact, several innovative solutions appeared. The characters that emerged were complex, carrying multi-layered connections with each other. The significance of the body language and of the tactile objects were brought to the surface. The characters' *wants* appeared crystal clear, so did the interconnections between *wanting* and *acting*, while the plot lines took unprecedented turns. Especially when it came to stories that were based on personal experiences, the benefits of the procedure, expanded beyond offering storyline solutions. In these cases, the emotional load was vast, yet cathartic for the whole working group. A critical point for the success of the procedure was the trust that developed between the participants, even if most of them had no similar experience of exposure in the past.

This working method can be compared with acting improvisations in the context of rehearsals. The outcomes of this process though are more substantial and compelling. Actors are frequently asked to perform certain characters who have a certain biography. Inevitably, they converse with their biases and their representations, in which they are in fact entangled. Hence, their creative contribution to the making of the character is often restricted. On the contrary, the convention of such *representation* allows much more space to grasp, perceive and express, while it frees the imagination. The characters gain an archetypical dimension that allows more people to see themselves in them. For this reason, I find Systemic Constellations a highly useful method for scriptwriting that should be incorporated in future workshops related to the field.

Following the references to these two past experiences of mine, I returned to the core idea of the dream I had. I realised then how these two applications of Systemic Constellations can be combined to recast dreams to scriptwriting material. In my dream though, the recasting process

is digital. If artificial intelligence had access to the information field of the aforementioned systems, there could be an application with the following function: an individual would have the option to pick their dream's characters from a character pool and position them in virtual space. Then the computer would process the data, according to the customer's and the participants' profiles and it would design a virtual reality story in reference to certain narrative motives.

In the case this gets actualised in the future, a series of new questions would come up: whose needs would such an application respond to? What types of stories would emerge through such a process? Who would be interested in the resulting material apart from the customer? My own knowledge in the field of artificial intelligence is certainly restricted, hence there are definitely gaps in my proposal. But, after all, this is the case with most fiction stories. They start as simple ideas and they require years of research, self-investment, communication and dispute in order to turn into complete narratives.

(1) In representations of families, family members who have passed away or are absent for another reason are also represented. Concurrently in other systems, even abstractions are represented. I also recall a case where a frying pan came to the spotlight as the protagonist and the driving force of a family story.

(2) Here, in contrast with psychodrama, the representatives don't "act"; they don't converse nor perform a part.

Tuuli Penttinen-Lampisuo is a producer and a founder of Poike Productio since 2020, focusing on artists' moving image, media arts and art production services with over 20 years of cross-artistic and international experience. She holds an MA from Aalto University and a BA from Tampere University of Applied Sciences. In her earlier career, she has worked as a producer in AV-arkki, as a regional artist in the Satakunta Arts Council, as a commissioner in AVEK, as a visiting lecturer in Turku University, and as a founding member and producer in Kallo Works cooperative. She's also an art-critic with regular newspaper space in Satakunnan Kansa.

From Blurry Ideas Towards a Crystal Clear Plan

Tuuli Penttinen-Lampisuo

How to write a good grant application and find funding for an artistic film? The rules are many, but so are the possible pathways. This article is an attempt to explain the logics of the art funding system to an international art professional working with moving image in Finland.

Navigating the Finnish art-funding system requires a lot of learning by doing. The process can be frustrating if you'll only be satisfied with a positive decision. My first message and my own strategy is to approach the application process as a platform to test and develop your ideas. This applies to all applicants with all levels of experience. In every application, work towards articulating a better plan, and avoid copy and pasting from previous applications.

The focus of this essay is the art of moving image: writing the application is writing the film. The reader I have in mind, in particular, is an international art professional working in Finland.

In 2020, the Centre for Cultural Policy Research Cupore published *Opening. The status of foreign-born arts and culture professionals in Finland*, a body of research that looks both at cultural institutions as employers, and at the Arts Promotion Centre Taike's grants and application system, through the lens of how artists experience it. One of its conclusions was that:

[E]xperiences of discrimination are common in the Finnish cultural field. They enforce people's disappointment and mistrust in the Finnish society and vice versa. The arts and cultural sector cannot alone resolve all the structures that create inequality, but it can take the initiative and be part in creating more inclusive practices and dismantling discriminating practices. Inclusion is a process that requires will and investments from all and therefore mutual trust and communication are essential. There is a need for encounters, openness and respect (Lahtinen et al. 2002, 117).

Another issue is the lack of knowledge about funding systems among artists, and that occurs with Finns too. The systems have developed over decades, become fragmented, and maintained unique context-specific qualities, which is elaborated upon in the Finnish Cultural Foundation SKR's 2015 publication *The Touch of Money*.

"[T]he Finnish arts subsidy system, exemplary though it has been for a long time, is no longer able to keep up with rapid changes in society and in the needs of the arts sector. The subsidy system in place today grew up in an uncoordinated way and on a foundation of old models over a long period of time, with no major structural reforms. Therefore, its impacts are not entirely predictable. The system is also slow to react, fragmented and in many ways unfair," as summarised by Hanna Isolammi in

Finnish Music Quarterly (2015).

To familiarise the reader with Finnish art funders, here is a list of common abbreviations and colloquial names:

AVEK = The Promotion Centre for Audiovisual Arts (Audiovisuaalisen kulttuurin edistämiskeskus, www.kopiosto.fi/avek)
Frame = Frame Contemporary Art Finland (Frame-säätiö, www.frame-finland.fi)
Kone = Kone Foundation (Koneen säätiö, www.koneensaatio.fi)
Kordelin = Alfred Kordelin Foundation (Alfred Kordelinin säätiö, www.kordelin.fi)
Kulturfonden = The Swedish Cultural Foundation in Finland (Svenska kulturfonden, www.kulturfonden.fi)
SES = Finnish Film Foundation (Suomen elokuvasäätiö, www.ses.fi)
SKR = The Finnish Cultural Foundation (Suomen Kulttuurirahasto, www.skr.fi)
Taike = Arts Promotion Centre Finland (Taiteen edistämiskeskus, www.taike.fi)

Writer's Affiliations

This is my attempt to work against discrimination through sharing knowledge about funding in the art field, and I'm grateful for this opportunity.

The Finnish arts subsidy system is versatile but demanding; my 25 years of experience writing hundreds of grant applications—as an individual, team member, and producer for various art organisations in Finland—has reinforced this. Throughout the years, I've lectured about and mentored artists from all fields in writing better applications. I have worked in two financing organisations: in AVEK as a commissioner for media art productions, and in the Satakunta Arts Council (nowadays part of Taike) as a regional artist focusing on arts production. I've also been an anonymous reviewer for a cultural foundation.

In situating myself, I believe it's relevant to share that I'm currently not employed or contracted to work for any funding institutions directly. I'm a producer and owner of a newborn production company Poike Productio, and a former founding member of Kallo Works Cooperative from 2009 until 2021. My personal income comes from various streams of producing, lecturing, writing and curating. Some work is for corporate customers, while some projects are privately or publicly funded. In 2020, I received a so-called "corona grant" from the Finnish Critics' Association to work on new writing projects.

Field Knowledge

This article is based on lectures given around the same thematics and developed since 2013. For the first lecture, I interviewed commissioner Milla

Moilanen from AVEK, and the former coordinator Karoliina Korpilahti from Frame.

My work as a commissioner for AVEK was a part-time position from 2016 until 2019, and included: commissioning artists' grants for minor media art projects; scriptwriting grants for media artists; development, production, and post-production support for media art productions; Vieteri support for audiovisual development; and coordinating Mediarata support for production companies to progress their media art production practices.

To focus this article on the field of moving image, I interviewed commissioner Pekka Uotila from SES. His responsibilities included development and production support for short films; documentary films and television series with episodes under 22 minutes; scriptwriting grants; marketing and distribution support for documentary films; and marketing and distribution support trial for short films.

Both the AVEK and SES commissioners' contracts are temporary. The interview was done during the end of Uotila's tenure in 2020, so I'm most thankful for the possibility to reflect with him on these past five years of commissioning experiences.

One fruitful research source was a panel discussion at Tampere Film Festival 2020. It was organised by Taike's National Council for Audiovisual Art, and several peer reviewers and public servants took the floor. The latest updates are based on financers' presentations in webinars organised by AV-arkki in November 2020 and AVEK in January 2021.

Sources also include several funders' websites. Taike is a national art funding body that involves around 200 voluntary peer reviewers in decision-making processes. AVEK, SES, and Frame are all independent funders, but their budgets are nationally funded.

Compared to many other European countries, private foundations are high profile arts funders. In Finland, the general term foundation [säätiö] is equivalent to *Charitable Trust* in Britain, and *Non-profit foundation* and *Private foundation* in the United States.

SKR, Kulturfonden, Kordelin, and Kone are among many of the independent decision-makers with private capital. A foundation's decision-making process typically combines committee work and anonymous reviewing. Some foundations pay their committees and reviewers, but it's good to recognise that many decision-makers do a large amount of voluntary work.

The Association of Finnish Foundations has more than 200 member organisations that support Finnish art, research, and societal development. They, as well as other funding organisations, are listed in the Aurora Funding Database of Science and Arts.

A Glass of Water

Writing an application is a key moment in my work as a producer. In my MA thesis, I came to the conclusion that producing is about crystallising. I see it as a process in which chaos, conversations, and crystal clear moments rotate. All three are needed to create something unique, but if my application does not succeed, it could mean I haven't made the idea clear enough for the reader—or perhaps not even for myself.

At the moment of writing the application, the artwork itself is still unresolved. The final result might seem blurry, uncertain, and half-discussed. But for funders, it needs to be articulated in a way that is concise, transparent, and glossy.

Working on the application is about crystallising, it's not an extra or external job but at the core of the project. If every application process makes the project clearer to my team and myself, then all the work has been valuable—even if the application is rejected.

"It's like a glass of cool water—when I get an application which clearly and simply defines what the project is, and what the funding is applied for."

The quote from AVEK media art commissioner Milla Moilanen dates back to 2013 but is still relevant. From the commissioner's point of view, it's a joy to read a good grant application.

I don't claim it's easy to translate an unresolved project into an explicit and fluent application. The skills expected of the applicant are huge, and what is needed includes succinct writing; clever budgeting; prosperity of previous projects; time and effort to study the ever-changing guidelines and systems of the funders; practical image processing skills; updated programs; good cameras; fast internet connections; convincing partners; and—obviously—an exceptional idea with powerful aesthetics and content.

Who Can Apply?

Taike always encourages people not to predict failure and skip applying. "It's the art council's task to discard the applications", said planning officer Tuija Hirvinen in the Tampere Film Festival discussion. From the funders' point of view, practically all applications are welcome and valuable. The larger the number of applications, the better it looks in their annual reports.

You can apply for funding if you are Finnish, or you reside in Finland. This is consistent across Taike and all the private funds I've encountered. If a production company or a non-profit cultural organisation wants to apply, they must be registered in Finland and have a Finnish business ID.

For example, both SKR and Kordelin support projects made by Finnish citizens, or private individuals, working groups, and collectives who reside in Finland. They may even support international projects involving Finnish contributors, but I bet the Finnish connection has to be strong in order for applications to succeed.

Applications require registering online, which is simple if you have electronic identification connected to a Finnish bank or a Finnish mobile operator. The public sector application systems typically utilize Suomi.fi e-Identification—a shared identification service for e-services in Finland.

SKR lets you choose between electronic identification or registering a username, while Frame and Kordelin let anyone create a username to log in. The need for a Finnish social security number varies among private funders. Kulturfonden advises applicants with no Finnish social security number to contact their office.

Languages

The Constitution and the Language Act state that Finland has two national languages—Finnish and Swedish—and choices around application languages are partly influenced by historical decisions made in relation to language policy struggles.

Taike, as the national funder, offers all information in Finnish and Swedish. As the Cupore research points out, "[a]n application can be submitted in English even though this is not mentioned on Taike's website. The online application system is available only in Finnish and Swedish, with a separate description on how to apply in English."
Taike's explanation for not stating this explicitly invokes the lack of resources to offer all services in English too, and the limitations of the online application system. Juridically, it's based on the principle that the authorities are not obliged to use any other language than Finnish or Swedish.
"In Swedish. In Finland." As Kulturfonden's mission is to support and strengthen the culture and education of the Swedish-speaking people in Finland, the applications to them are expected to be written in Swedish. Film, television, and media productions might consider contacting them if the theme, the artists, or the language of the film is connected to this mission.

Most of the private funders such as Kone, Kordelin, and SKR use Finnish and English. If asked, they may say they also deal with applications in Swedish, but in practice, their forms and information are limited to Finnish and English. Thinking of the evaluation processes, there might be a risk that their readers are not skilled in evaluating screenplays or production plans in Swedish.

AVEK offers information in Finnish and English, but if the script is in another language, it's always possible

to ask if the commissioner has the capacity to read it. Frame provides grant information and welcomes applications in Finnish, English, and Swedish, but their application form is in Finnish and English.

SES offers all guidelines and application forms in Finnish, Swedish, and English. Their various forms are worth studying and can be practical when applying for other funding too. For example, the National Broadcasting Company YLE's producers, as well as AVEK's commissioners, routinely operate using SES's forms.

SKR has recorded its guidelines in plain Finnish, which may be useful. Also, the Chrome browser with automatic Finnish translations turned on helps non-Finnish readers to follow the funders' instructions.

Even though comprehensive statistics are yet to be gathered, the Cupore research suggests there is no disadvantage to applying in English. In 2018, in Taike, both the share of the foreign-language speaking applicants and the recipients was 5 per cent. For comparison's sake, in 2018, Kone received 7 per cent of applications in English, whereas 13 per cent of those awarded were submitted in English. In SKR, both the share of English-language applications and the awarded-ones were 3 per cent. Cupore research also reminds us that:

When making comparisons between Taike and the foundations one needs however to bear in mind that with Taike's statistics the reference is to the number of foreign-language speakers, which is not fully comparable to a number of applications submitted in English. It should also be borne in mind that foundations are private organisations and their by-laws and strategies may differ from public state actors (Cupore, 2020).

Raise Questions

Even if I understand the process of writing the application to be highly valuable in and of itself, it can feel like a waste of energy—and be emotionally exhausting—to apply to no avail. Check some basic facts in an effort to avoid being immediately rejected.

First of all, is it clear what the grant is actually needed for? You need to be able to name its purpose. Then, is it possible to apply for that purpose? Who can apply? Can it be an individual, a student, a team, an association, or a corporate entity? When is the deadline? When can the grant money be spent—this year, next year, or in several years' time?

After finding an appropriate funder and studying their guidelines, make a list of all the documents and facts required for the application.

Write down the key questions. Typically, they

consider the optimal time-plan, allocation of the grant, or the most appropriate funding for the project you have in mind. Don't leave this to the last day or minute, as getting answers might take time.

Taike provides general customer service via phone or email. AVEK and SES allow contacting the commissioners or other staff members directly.

Take advantage of learning more. Taike, SES, Kone, SKR, and many others hold open lectures and run annual webinars, which I highly recommend. They talk about their themes, focus areas, and reply to questions. Kone even offers a limited amount of 20-minute personal web appointments in which applicants can discuss a project idea with their staff.

Friendly Readers

When writing the application, imagine a nice, friendly reader who is sincerely interested in art and new ideas. The readers are smart experts, but not necessarily well versed in your specific subject matter or content. This might not be detrimental to your application—as Pekka Uotila noted, interesting projects are often found outside one's field of interest—what grows from the margins can offer something unexpected to the reader.

In the Tampere Film Festival panel, artist Janne Nabb encouraged applicants to imagine the evaluators as cultural professionals and write straightforward and direct texts that address the reader like a peer. However, while the evaluators may know your previous works, you should write without expecting them to have this prior knowledge.

Though it sometimes feels important to mention artistic sources of inspiration, don't count on the reader having seen that particular television series or art exhibition, especially if they were created in a different context or country. Pekka Uotila encourages applicants to contextualise sources of inspiration and explain their important visual, dramatic, or other qualities.

After submitting the application, contact the funder about major changes in the plans. Always let them know if the project receives funding from elsewhere, or if new festival screenings, exhibitions, or other distribution gets fixed.

Later, if the project gets funded, a funder is an official partner whose needs and criteria should be taken into consideration. Working professionally involves understanding when to inform, consult, discuss with, thank, and credit the funder.

Unexpected changes aren't likely to be catastrophic, but it's important to touch base with funders in case their rules require you to submit an official request to make changes, says Taike special adviser Sari Ilmola.

AVEK and SES's commissioners, as well as YLE's producers, especially request open and ongoing communication throughout the production process. This might feel unusual to artists who are used to operating with the traditionally more distant art funders. The communication requirements are detailed in the production support agreements, which Uotila reminds recipients to read with great care before signing.

Always remember to update the funders about successes and good news too! Add them to your mailing list, and use their hashtags on social media—they love to be thanked and remembered!

Funders' Values

The funders' decisions are driven by their values, traditions, and guidelines, and the assessors get informed about the agendas and aims of the funding organisation. Public funding is based on national cultural policy, but private foundations have the freedom to define their values, and are even proactive in challenging the status quo. The foundation's core purpose is written in its original charter.

In the last 10 to 15 years, funders have begun actively building distinct identities and profiles. Since Kone had declared its will to support *bold initiatives* in research and arts, it also prompted other funders to differentiate themselves from each other. Funders now actively communicate about their strategies, and seek to improve their public profile—sometimes even through news headlines. Many share their values on their websites—they may be written directly or found by reading between the lines.

The aforementioned historical language issue between Finnish and Swedish has motivated both the founders of the Finnish Cultural Foundation (SKR) and the Swedish Cultural Foundation (Kulturfonden). In their report *Rahan kosketus, Touch of Money*, SKR names education, pluralism, and equality as its fundamental values, while its 17 regional funds concentrate on promoting and developing the arts at a regional level, valuing specific localities.

SES supports the film field, its professionals, and productions in Finland. Pekka Uotila asks international applicants to consider Finnish audiences not just in relation to language or location but at a deeper level in relation to content. What does your film give to those here in Finland?

Taike's values seem to grow from the internal towards the external as firstly they list the expertise of the employees and peers. Secondly, openness in communication and operations, and thirdly, respecting each other and art, for which Taike works.

The underlying values of Frame's work are equity,

freedom of speech, and diversity within the arts. AVEK names its values as creativity, courage, openness, equality, diversity, and authorship. Kone's values, according to its new strategy, are academic and artistic freedom, ecosocial awareness, diversity, boldness, perseverance and a sense of community.

Phase it!

The idea of getting a big pile of money and then making a film with it is a utopia for most of us. So, don't apply for money for a huge, complex purpose. It can get very complicated, particularly if the project receives less funding than is needed. There could then be difficulties in reaching goals, completing the film, and properly reporting about its progress. A delayed report might cause problems when applying for future funding.

I usually recommend phasing projects, whether they are film or something else—it's both smart and realistic. Phasing means breaking the project into smaller components, and proceeding step by step. While you might describe the broader project in the application, it can be tailored to focus on a specific phase.

Define what gets done if this phase is supported and apply for only that purpose. Funders appreciate phasing as it lowers their risks as financers and helps applicants to meet manageable goals and report as planned.

Pekka Uotila emphasises that the application should justify itself. Framed with the current phase of the project, there should be readable reasons for the planned actions and costs in the next phase.

For example, first, apply for a personal grant for scriptwriting or concept design. After reporting that phase, apply for development, or for making a demo, or for running a workshop with your team. Then move on to applying for production funding.

Always describe the achievements of earlier phases, and how they were funded (even if only self-funded). If the plan is to produce several versions of the film—such as a short film and a multi-channel gallery installation—it's often better to separate them into different phases.

Be strategic when planning who could fund each phase—for example, individuals can apply for support for scriptwriting as working grants, but only a production company can apply for development and production funding from AVEK or SES, and the development funding may be received even twice from both.

Film or Media Art?

AVEK has separate criteria for media arts, which they define to include a wide spectrum of art forms: sound art, virtual reality, internet art, video art,

video installations, and artists' films. The definition is related to the Finnish word for media art *mediataide*, which is used as an umbrella for all arts using electronic communication devices, technologies, and related theories.

"Private individuals and working groups can apply for scriptwriting support and the media art grant for the production of small-scale media art", says AVEK's website. It's worth noting that exhibition costs are not supported by either AVEK or SES, so don't send them an application for exhibition production.

An eternally debated question is whether SES supports artists' moving image works? It does, while recognising the borders separating media art and film are slowly dissolving. However, given SES is the *Film* Foundation, it's prudent to frame your artwork as a *film* when applying to them.

It's also worth noting that SES requires that "the film has secured professional distribution that enables a meaningful and widest possible audience and visibility through public screening and distribution". Earlier, it required the distributor to commit money to the production, but in the recent AV-arkki seminar, the SES Chief Executive Officer Lasse Saarinen said it's no longer compulsory.

New distribution platforms and ideas are evaluated on a case-by-case basis, and it's still a great advantage if the platform is participating in promoting, distributing *and* financing the film, may it be an art film commissioned by an art museum; a commitment to exhibit, screen, or broadcast the film—temporarily or permanently; or a commitment to publish it online—as long as the production company does not sell its exclusive economic rights.

Believability

The application itself is the only evidence the arts council takes into account when judging the application round, said film critic Antti Selkokari in the Tampere Film Festival panel.

Be aware of not writing the application in a hurry, bungling the details, copy-pasting carelessly from earlier applications, or approximating unrealistic numbers in the budget. Rushing could result in forgotten or incorrect attachments, or even applying in the wrong category, which makes the project impossible for the funder to support.

While funders are capable of taking risks, deep in their hearts, they really want the supported projects to succeed. When writing the working plan, be realistic and honest. Create trust. A good working plan radiates the characteristics of the film, but without tricky, mystifying expressions and complicated sentences.

Clear language is especially important when writing to regional arts councils and funds. Media artist

Taina Kontio from the Arts Council of North Savo pointed out in Tampere that regional application readers are representative of a wide range of different cultural professions. Lecturer Marko Karvonen from the Northern Ostrobothnia and Kainuu Arts Council suggests using a pre-reader to gauge if the text is understandable to someone outside of your field.

Avoid complex jargon, unnecessary adjectives, and overstatements. Don't write conditionally about what "might", "would" and "could" be done. In the Finnish language, the future tense is written in the same form as the present tense. The heading is *Working PLAN* or *Production PLAN*, so explain everything as if it were happening. Don't write that you are "planning to shoot", or "would shoot" instead write that you are "shooting the film in March".

The working plan or the production plan—however the funder names it—has to be believable in comparison to the budget. If the film is in development, the next steps to take have to be essential and reasonable. Pekka Uotila warns that explaining everything in too much detail can be problematic too. For example, a weekly (not daily) schedule is usually sufficient. Still, it's not possible to generalise about the ideal amount of planning and explaining. A well-written production plan shows "intellectual maturity", as Uotila puts it.

Those who voluntarily or professionally assess applications get hundreds in total. They often read applications multiple times or browse for certain facts. To make sure the reader can easily situate themselves, leave some space in the layout. Increase readability in digital forms by leaving empty lines between paragraphs, and by using subheadings and capitals to highlight things.

Note that despite the aforementioned tips, the film script does not need to be written in a standard screenplay format. "The screenplay must explain itself", says Uotila, meaning that the form or look of the screenplay should serve the idea, the intent and the content. Adding photos or drawing storyboards can be very meaningful if the film is more visual than dialogue-based. This applies to screenplays submitted to SES, AVEK, and other funders.

A Working Plan Formula

Begin the working plan with a lead paragraph. Summarise in a couple of sentences who is the applicant and what is the purpose of the grant.

My key formula to guide the working plan is 6W+H: What? Where? When? Why? Who? To Whom? How? Keep it simple; stick to facts. Explain what is being done, and where it takes place. When means a basic schedule. Consider why this is important, and what motivates this project? Introduce who the key people and partner organisations are.

To whom is it meaningful? Who is the audience, and how to distribute the film? AVEK and SES make it compulsory for granted production support to have a confirmed premiere and a credible distribution. In my experience, problematic distribution plans often consist of only one small event, or no fixed premiere. Even in script grants, development support, or any other application, it's always advantageous to describe the target audience(s).

To improve the working plan, I've added F+P to my formula. As mentioned, know the funder and write to them in particular, rather than generalising. And finally, define and prove which phase the project is currently at. If the script is ready, add it to the application. If raw material has been filmed, add a link of the clip.

In many application forms, 2000–4000 characters is what's available to explain the essentials of the working plan, but a longer version can be added as an attachment, if necessary. If the topic requires more detailed descriptions or more philosophical speculations, their place is at the end of the text, advises Dag Andersson, the chair of the National Council for Audiovisual Art in Taike.

Budgeting

The budget includes estimated expenditure and income, and they must align with the content of the working plan. This means that whatever is promised in the working plan or production plan has to be translated into numbers and estimates.

Typically, art and film funders do not base their decisions on social security reasons. This might sound abrupt, but it's not a good idea to justify the need for a grant on the applicant's shortage of money.

The budget proves professionality, which becomes visible in relation to salaries, indirect wage costs (roughly 24 per cent of the salary), collective agreements, copyright fees etc. And on the bottom line, the sums of the costs and the income must be balanced so that both calculations result in the same outcome.

Check again what kinds of costs different funders do not cover. For example, they might not support equipment purchase, printing costs, or per diems, so try to finance ineligible costs some other way.

Kordelin won't award grants for construction projects, to support the basic operations of an organisation, or for internships or basic-level studies.

Artists often misunderstand that even though AVEK demands a proper confirmed premiere, media art grants are not for exhibition costs. Gallery rents or other exhibition costs do not belong in a production budget. Neither do they support presentation programs, educational establishment productions, educational films, amateur works, or unpaid work, and its media art funding won't be granted for commercial applications, feature trailers, or custom-based corporate projects.

SES mentions they won't support profit-seeking businesses. It doesn't mean that a limited company could not receive a grant. In case the film project actually has business potential and box office expectations, think twice: what phase of production is not profitable?

To present a strong budget, share a general budget, and itemise what's needed for the current phase in detail. Clearly point out the costs this application covers, and use online quotes to support your estimates. Seek quotes for bigger costs or unusual items, and explain your estimates. Be realistic, and avoid both under-budgeting and overestimating.

Add contingency for flexibility around administrative and unexpected costs. SES outlines that 7 to 10 per cent contingency is acceptable for production support applications, and up to 5 per cent reservation for fixed costs, like renting a permanent facility or IT costs.
A reminder that the SES budget form is a useful tool. It can seem very long and detailed in relation to smaller productions, so just ignore any unnecessary lines. Pekka Uotila suggests not removing any lines, as the formulas might become invalid—"zero-lines" are not a problem for the readers' routines. The budget form actually follows the general logics of the process and production.

Grant or Salary

An artist or a group of artists can apply for tax-free working grants for the artistic members of the team. The exact amount is confirmed annually by Taike—€1,980.85 per month as of 1 June 2021. Private funds define their working grant amounts: Kordelin's monthly grant is €2,000; SKR's is €2,500; in 2021, Kone's vary from €2,500 to €3,600. After confirming the funder's monthly grant, estimate how many months of full or part-time work each artist will contribute to the project.

If the working grant goes for more than four months, the artist must apply for MYEL pension insurance from Mela. The granted artist is responsible for submitting the pension application and making (usually quarterly) payments, and it's worth noting this amount is around 15 per cent of the grant.

Kordelin's guidelines raise another issue to consider: "It is a requirement of a grant awarded for full-time work that the recipient does not work full-time elsewhere. Receiving another working grant or unemployment benefits during the grant period is also not allowed." It's advisable to contact the financer for further instructions if this applies to you.

In general, personal working grants are accepted as part of an individual or group budget, but as Sari Ilmola from Taike and Pekka Uotila from SES underline, it's crucial to separate applications that deal with personal grants and those for a production company's production support. Taike and SES are publicly funded and can't be seen to be supporting businesses. So, companies applying for production support should inform funders if their project has been developed with a personal grant, but shouldn't include this in a production budget's finance plan.

In other words, if the film is produced by a company, a cooperative, or an association, practically all the people are hired by the production organisation. And, if the film is produced by an artist or a group of artists, professionals considered as non-artistic—such as technicians, assistants and producers—are to be hired too.

Hiring someone to work in a production means that someone must take on the responsibilities of an employer, such as paying taxes, pensions, and insurances. That can be the producer, artist, representative of an artist group, or a registered organisation. Correctly calculating the employer's costs (approximately 24 per cent) in a project budget immediately signals to the reader that the applicant understands the duties connected to salaries.

An employer should follow collective labour agreements around salaries and working times, if such exist. Teme – The Trade Union for Theatre and Media Finland have to date only published their agreements in Finnish. The Finnish Actors' Union has negotiated collective agreements for theatre, but as of 2021, there's no collective agreement for actors in television and film productions. So, TV and film actors' salaries are to be negotiated with the producer.

There is one clear exception in budgeting wages for SES and AVEK. To lower production costs, the owners of the production company may choose to invest in-kind hours in the production, meaning they do not take salaries themselves. Such arrangements have to be agreed upon in writing, explained in the Producer's Word attachment, and if possible, discussed beforehand with the commissioner, advises Pekka Uotila.

Gross or Net Prices

Rather than employing someone to work on the production, buying services from an entrepreneur with a business ID number can mean less bureaucracy and responsibilities. Remember to check if quotes and prices from different companies include value-added tax (VAT). When buying services, purchasing materials, or hiring equipment and vehicles, VAT in Finland is 24 per cent (2021). Only very small businesses and certain business operations—like copyright fees, some arts activities,

and insurances—are exempt from VAT.

If the artist or production organisation is not registered for VAT in Finland, budget for gross prices with VAT included. If the applicant is a VAT-registered firm or a VAT-registered artist, budget net prices—in other words, without VAT.

Calculating In-kind Costs and Resources

In-kind (or sometimes called "barter") resources are those with no cost—typically free premises, materials, equipment, or voluntary work. The sponsor gets visibility, pleasure, or other benefits without money being transferred. When budgeting, estimate their value and add them into the budget as both "in-kind cost" and as "in-kind income". In my opinion, a budget where in-kind support is clearly written out provides a more realistic picture of the scope of the project, its networks, and the trust and support it has elicited from other parties.

For AVEK and SES production grants, in-kind resources have to be agreed upon by both parties—the sponsor and the producer. Voluntary work plays a huge role in certain cultural fields, such as festival productions or community-engaged art, but it's less normalised in film productions where professionals are expected to receive fair compensation for their work. Saving money is not a viable justification for seeking in-kind labour; Pekka Uotila warns that a budget full of in-kind labour can be read as exploitation.

A better example of an in-kind relationship is a "senior adviser" I have worked with in one long-lasting project, supported at times by Taike, SKR, and the Oskar Öflund Foundation. She's retired, receiving a pension after an institutional career, and doesn't need or want other income. I budget to give her an annual one-month fee, and her workload is listed as "in-kind" in the budget's financing plan. In this case, it's made obvious that the experienced adviser agrees to these terms and is a great asset for the project.

Co-productions

A co-production means that there are two or more parties producing certain stages or services in the film. A co-producer may be an art association, another production company, or perhaps an art museum willing to co-produce the mastering required for a multi-channel installation. Avoid 50:50 productions, clearly define the delegate producer, and sign clear agreements, says Uotila. Explain each co-producer's roles and responsibilities in the working plan, and calculate their financial responsibilities in the budget.

When reflecting upon international co-productions, Pekka Uotila often finds them laborious and expensive, but they can also provide educational value. Funders are especially interested in how an

international co-production supports a production company's future plans and strategies.

In the art field, a feasible production model might creatively combine phases of co-working and co-producing, and this big picture must be understandable and clearly explained in the working plan.

A Good CV

No longer than 2 or 3 pages, a good CV is tailored to the reader's interests, concentrating on the most recent years or most relevant experience. Many of us work in different positions, so edit the CV in relevance to the skills needed in that particular film project.

An airy layout with an easy-to-read font size is best, and each subheading (like education, projects, grants, and awards) should be followed by chronological achievements, starting from the most recent ones. The CVs and other attachment file names should be short and informative.

Necessary Links

When working visually, visual reference material is necessary. A pdf-portfolio with 3-5 good quality still images and image credits, or a link to a web portfolio, is accepted for contemporary artist applicants. Sometimes, an interesting clipping of an earlier art critique might convince the reader, but these are rarely enough to contextualise a filmmaker.

The Tampere Film Festival discussion made it clear that application readers don't mind show-reels—they want to see films. All the people I've spoken with recommend adding as many links as possible to showcase earlier films. The reader will decide how many films they need to watch.

As an aside, many readers work part-time or voluntarily while being active in other projects. Giving them a chance to get acquainted with your filmography as a whole might lead to your inclusion in a curatorial project, an article, or some other positive outcome.

I personally find it very difficult to get a professional impression of any artist or production organisation with no webpage. A tidy and readable web presence with up-to-date content and functioning links will suffice.

An Irresistible Application

Artists working with moving image often struggle to navigate artistic borders, different funding logics, and even straightforward discussions of their artwork. In this text, I've aimed to share my knowledge and experiences by providing some insights into the funders' perspectives.

There's limited research available about film and cultural funding in Finland, and the lack of comparable statistics is widely known. I believe transparency and sharing knowledge generates new aesthetics, storytelling, and cultural capital. While writing, I've been thinking about what would happen if funders provided information in several foreign languages, and I don't mean only English. Or, instead of translating all materials, would it be more fruitful to support Russian, Arabic, Estonian or Somalian language filmmakers to fill their applications in Finnish. What would best encourage new talents, multicultural working groups, and new production models?

While finalising this article, AVEK announced its new funding model based on fixed sums. How this influences filmmaking remains to be seen, but I'd expect it to streamline both budgeters' and commissioners' work. It's an ongoing practical challenge that the funders update their guidelines, application requirements, application systems and decision-making processes, so I reiterate: read the instructions thoroughly every time.

If I remember correctly, it was Karolina Lidin from the Nordisk Film & TV Fond who challenged filmmakers in the Nordisk Panorama Forum by saying: "Make your application irresistible!" I've tried to describe above how to write a good grant application but it's an unfortunate fact that even many good applications get rejected. So how to elevate it above that, and write an application that the funder immediately and eagerly wants to be involved with?

I've been weeping and laughing while reading applications. As a visual reader, I've seen films and artworks in my mind, and I've been deeply touched by the devotion and purpose of artists and filmmakers. So, in my experience—and thinking back to some especially enchanting applications—irresistibility needs to transmit three more things:

1) The idea or content grabs the reader emotionally.
2) The script or sketch creates perceptions in the reader's imagination.
3) The motivation and commitment of all the key people in the project feel earnest.

During the interview, Pekka Uotila used the phrase *author's shoulders* several times. He spoke about professionalism and mental maturity, which I assimilated as a self-understanding of one's own skills and stage of career development. He said: "A perfect application is to the right scale in comparison to the author's shoulders".

References:

Interview with Pekka Uotila 24 June 2020.

Association of Finnish Foundations.
https://saatiotrahastot.fi/en/frontpage/

Alfred Kordelinin säätiö. We are building the future of Finnish Science and Art.
https://kordelin.fi/en/frontpage

Arts Promotion Centre Finland.
https://www.taike.fi/en/frontpage

Aurora. Funding Database for Science and Arts.
https://www.aurora-tietokanta.fi/en/

AVEK. Tailwinds for Audiovisual Culture.
https://www.kopiosto.fi/en/avek-frontpage/

Frame Contemporary Art Finland. Finnish Art Works Everywhere.
https://frame-finland.fi/en/

Helsinki Art Institutions for Equality.
http://www.artforequality.fi/

Herlin, Anna, Toiminen, Marjaana. 30 June 2020. Löytävätkö säätiöt roolinsa uudessa rytmihäiriön todellisuudessa? Blog-post.
https://ellunkanat.fi/nakemys/artikkelit/loytavatko-saatiot-roolinsa-uudessa-rytmihairion-todellisuudessa/

Isolammi, Hanna. 2015. W(h)ither Art Support? Published Oct 1st, 2015. Helsinki: FMQ - Finnish Music Quarterly.
https://fmq.fi/articles/whither-arts-support

Karhunen, Paula. 2013. Maahanmuuttajataiteilijat taiteen tukijärjestelmässä. Helsinki: Taiteen edistämiskeskus - the Arts Promotion Centre Finland.
https://www.taike.fi/documents/10921/0/Maahanmuuttajataitei lijat+taiteen+tukijarjestelmassa.pdf

Karhunen, Paula. 2013. Immigrant artists in the Finnish support system for the arts. Summary. Helsinki: Taiteen edistämiskeskus - the Arts Promotion Centre Finland
https://www.taike.fi/documents/10921/0/Immigrant+artists+in +the+Finnish+support+system+for+the+arts.pdf
Kone Foundation. https://koneensaatio.fi/en/

Lahtinen, Emmi, Mäenpää, Marjo, Karri, Sirene & Kurlin Niiniaho, Ari 2020. Opening. The status of foreign-born arts and culture professionals in Finland. Cupore webpublications 63. Center for Cultural Policy Research Cupore.
https://www.cupore.fi/en/publications/cupore-s-publications/o pening

Mediataide.
https://fi.wikipedia.org/wiki/Mediataide

Mela. Grant and scholarship recipients.
https://www.mela.fi/en/grant-and-scholarship-recipients/

Moilanen, Milla, Peltonen, Mikko, Simonen, Ulla. 2021. *Iltapäivä AVEKin kanssa*. Webinar presentation Jan. 12th 2021. AVEK.
Penttinen-Lampisuo, Tuuli. 2012. Tuottajuus koetuksella. Itu - videotaiteen tuotantoprojekti. Producer's Trial. Carrying Out Itu Video Art Production Project. Master's theses. Helsinki: Aalto University.
https://aaltodoc.aalto.fi/handle/123456789/6298

Poike Productio.
http://poike.fi/

Saarinen, Lasse. 2020. *Suomen elokuvasäätiön tukimuodot*. Webinar presentation Nov. 25th 2020. AV-arkki.
https://youtu.be/rL_t-xlF1oQ

SES Suomen elokuvasäätiö. Application Forms.
https://www.ses.fi/en/funding/forms/

SES Suomen elokuvasäätiö. Support Guides.
https://ses.fi/en/funding/support-guides/

Suomen Kulttuurirahasto 2015. *Rahan kosketus*. Miten taidetta Suomessa rahoitetaan?
https://skr.fi/serve/rahan-kosketus

Suomen Kulttuurirahasto. Supporter of Art and Science.
https://skr.fi/en

Suomi.fi – information and services for your life events.
https://www.suomi.fi/frontpage/

The Swedish Cultural Foundation in Finland.
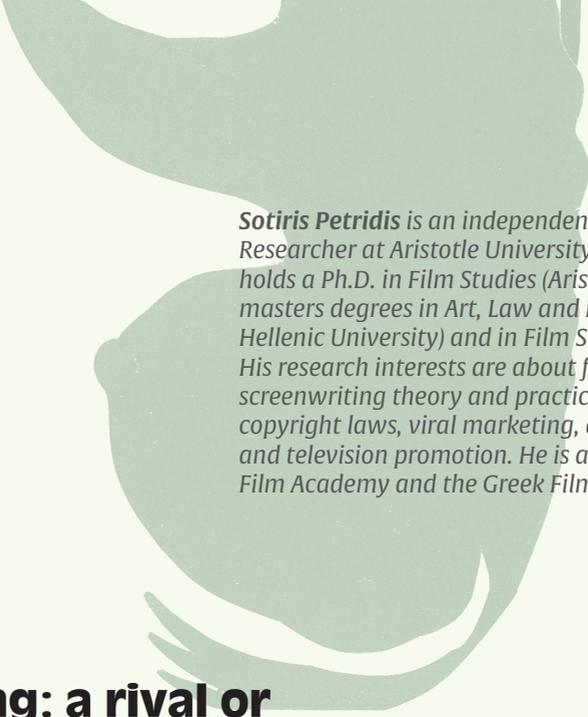https://www.kulturfonden.fi/in-english/

Taike & Tampere Film Festival. Vertaisarvioijat keskustelevat taiteesta, hakemuksista ja arvioinnista. Panel discussion 6.3.2020.
https://www.taike.fi/fi/tapahtuma/-/tapahtuma/3001/view?inhe ritRedirect=true

Teme. Trade Union for Theatre and Media Finland.
https://www.teme.fi/en/

Vero. What business operations are exempted from VAT?
https://www.vero.fi/en/businesses-and-corporations/about-cor porate-taxes/vat/rates-of-vat/business-operations-exempt-fro m-vat/

All links retrieved 15 Jan 2021.

Sotiris Petridis *is an independent filmmaker and a Postdoc Researcher at Aristotle University of Thessaloniki, Greece. He holds a Ph.D. in Film Studies (Aristotle University) and two masters degrees in Art, Law and Economy (International Hellenic University) and in Film Studies (Aristotle University). His research interests are about film and television genres, screenwriting theory and practice, audiovisual rights and copyright laws, viral marketing, and the new ways of film and television promotion. He is a member of the European Film Academy and the Greek Film Academy.*

Online Streaming: a rival or an ally of cinema?

Sotiris Petridis, PhD

Introduction

Since the beginning of cinema, the mainstream filmmaking industry in North America and Europe have faced any technological development of the medium with suspicion: from the arrival of sound to the 3D experience, cinema has maintained a rigidity in accepting new facts about the way films are produced and/or consumed. During recent years, a public discourse has started regarding the oppositional nature of online streaming services towards cinema. The world of cinema continues to try to maintain the projection of films in its most essential form—in other words, in the movie theatre.

In March 2020, the World Health Organization (WHO) declared a new pandemic; the coronavirus had spread worldwide. The pandemic has had a substantial impact on the film industry, mirroring its influences across all arts sectors. Across the world, cinemas and movie theatres have been closed, major film festivals have been cancelled or postponed indefinitely, and film releases postponed or delayed. This essay will examine the nature of the relationship between the filmmaking industry in America and Europe and the online streaming services as being both a rival and an ally. More specifically, the essay will be based on how the new data of the pandemic has blurred the lines between conventional cinema practices and online viewing.

Filmmakers in the midst of technological advancements

Cinema is a unique example of an art form that is highly dependent on technological aspects that strongly influence the essence of the medium. The first films were short in time, black and white, and with no sound. Then in 1927, the introduction of sound changed the landscape. [1] The mainstream filmmaking industry of the Western world was opposed to this significant addition since a lot of careers were at risk, but the popularity of the "talkies" led to the alteration of cinema's core. This pattern has been followed in a plethora of technological advancements that have slightly improved or majorly altered the medium. The filmmaking community of America and Europe has proved that it is not so fond of change, but when the circumstances demand it, cinema will adapt and preserve its presence according to the new conditions.

For example, television was one of the first rivals of cinema since both media share an audio-visual

61

language. When television became common in almost every household, cinema tried to adapt to the new circumstances. Hollywood attempted to create films that were based on the notion of the spectacle—meaning audio-visual works that cannot be seen on small TV screens, but as Erin Blakemore states, this new technology of the television medium effectively killed Hollywood's Golden Age. [2] Nevertheless, cinema once again adapted to the new conditions, and the New Hollywood movement revived the medium.

Of course, in the last decade, technological evolution has affected both cinema and television, while the arrival of the internet has blurred the lines between media. Audio-visual content has expanded to different and new ways of distribution and screening enabled by the advent of new media. This brings us to what Henry Jenkins calls media convergence and participatory culture. Nowadays, there is a flow of content across multiple media platforms and an increase in the migratory behaviour of audiences who will go anywhere in search of entertainment experiences, something that mainly depends on consumers' active participation. Participatory culture contrasts with older notions of passive media spectatorship, and its contemporary expression is evident through viral marketing. Producers of audio-visual texts try to engage their audience in an interactive consumer-product relationship by embracing their need for active participation while using a plethora of media. These two notions can be better understood under the scope of transmediality. Transmedia storytelling refers to a new trend that has emerged in response to media convergence in which every story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole fictional universe. [3]

One of the new trends in the audio-visual sector is online streaming, which is mostly dependent on subscription video on demand (SVOD) platforms. SVOD is similar to traditional TV packages that allow users to consume as much content as they desire at a flat fee per month. Netflix is a pioneer in this field, but currently, a lot of production companies like Disney, Apple, and WarnerMedia, have created SVOD platforms to host their own content. Moreover, there is also the term PVOD (Premium Video on Demand), which is used to describe content that is available to watch when it is still playing in movie theatres—or shortly after. For example, all of Netflix Original films are using this tactic of simultaneously making short runs at movie theatres (in order to be eligible for the award season) while at the same time making them available to watch on the online platform of the production company.

This technological evolution of the media in the audio-visual sector has drastically changed the landscape of the industry, and the filmmaking community once again fought against any potential change to the structure of the media hierarchy. Filmmakers and several institutions were determined to preserve the pure nature of cinema and prevent any threat that was part of this media convergence. Recently, for example, when in the wake of Roma's three Oscar wins in 2019, Steven Spielberg, a well-known director and an esteemed member of the filmmaking community, proposed and tried to change Oscar rules in order to keep streaming films out of contention. [4] As Brooks Barnes commented on in his article in The New York Times:

the Spielberg vs. Netflix maelstrom became so frenzied, particularly on Twitter, where the director was branded as an out-of-touch crank, that the Justice Department sent an unusual letter to the Academy of Motion Picture Arts and Sciences warning that changes to its eligibility rules could raise antitrust concerns. [5]

Even filmmakers that embrace the positive economic aspects of the SVOD platforms and PVOD content continue to treat them as something that is opposed to the true nature of cinema. For example, Martin Scorsese's latest film, The Irishman (2019), was produced by Netflix and was branded as a Netflix Original. Nevertheless, the director stated that he only worked with Netflix out of "desperation" since the streaming service stepped in when no studios would agree to finance the film. [6] Moreover, Scorsese recommended to audiences to watch his film on bigger screens and not on phones. [7]

Apart from filmmakers, even established institutions in the world of cinema have behaved as if online streaming services are a significant rival to cinema. Cannes Film Festival, one of the "Big Five" film festivals all over the world, is in a battle for the future of cinema with one of the biggest SVOD platforms, Netflix. As Alissa Wilkinson points out, "the [origins of the] Cannes/Netflix row lie largely in the competing priorities of Hollywood, which prizes individual taste and choice, and French cinema culture, which emphasizes cultural preservation and the theatrical experience." [8] Even if this battle has complicated layers that affect cinema in different ways, its roots are clearer. Josie Thaddeus-Johns sums up the reasons behind this battle, stating that:

the central sticking point is the so-called theatrical window. Since 2018, a rule has been in place stating that for films to compete at Cannes, they must be shown in cinemas in France. French law, meanwhile, mandates that films can't be shown on a streaming platform until three years after their cinematic release. [9]

This led Netflix to skip this film festival for two years in a row and not submit any of its most anticipated audio-visual works—like The Irishman that was mentioned before and which was expected to be premiered at Cannes.

From the examples above, it is clear that the filmmaking community do not want to experiment with the so-called pure experience of creating and/or watching cinema in the movie theatres and continue in their constant efforts to distinguish themselves from the emergence of the streaming services. From established filmmakers to powerful institutions, the online streaming experience has been conceived of as a threat that could create substantial changes to the medium, like most of the previous technological advancements that shook the foundations of cinema. Even if media convergence is present and the audience demands a more participatory culture, the filmmaking community tries to preserve the lines between cinema and every other audio-visual medium as clear as possible. Of course, in 2020, the situation of the pandemic has highly influenced the world of cinema.

The coronavirus outbreak and cinema's social distancing

The COVID-19 pandemic is caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2), which has spread to at least 187 countries and territories. [10] As it is expected, a pandemic has major implications in every possible aspect of our everyday life. One of the most important rules of the new way of life during this pandemic has been social distancing. According to the US Centers for Disease Control and Prevention:

social distancing, also called physical distancing, means keeping space between yourself and other people outside of your home. To practice social or physical distancing: Stay at least 6 feet (about 2 arms' length) from other people, do not gather in groups, stay out of crowded places and avoid mass gatherings. [11]

From the above-mentioned description of social distancing, it is obvious that movie theatres do not easily comply with these rules. As a matter of fact, the COVID-19 pandemic has had a substantial impact on the film industry, something that is part of the bigger picture and its impacts across all arts sectors. In multiple countries all over the world, cinemas and movie theatres have been one of the first things to close in order to avoid big crowds in enclosed spaces that could lead to a more rapid spread of the virus. These actions have had severe consequences on the world of cinema: film releases and several blockbusters originally scheduled to be released between March and November have been moved to future dates or delayed indefinitely, film productions halted, while the global box office revenue dropped by billions of dollars. During this surreal time of big changes, cinema needed an ally and found one in the face of a previous rival. The filmmaking community and the institutions around it started to turn their attention to the online streaming services and embraced the media convergence that had been so intensively fought.

One of the major moves that started the inclusion of media convergence in the future of the filmmaking community was the decision by big Hollywood studios to skip the movie theatre release of anticipated films and go direct to SVOD release. A well-known and successful example is Universal's Trolls: World Tour (2020), a sequel of a popular animation franchise. Jeff Shell, CEO of NBCUniversal, said in a statement regarding this decision that they believe "that people will still go to the movies in theatres where available, but we understand that for people in different areas of the world that is increasingly becoming less possible." [12] The premium VOD release of Trolls World Tour generated $100 million in revenue in just three weeks, something that is far more than the original film did in 2017 when it premiered in movie theatres. Furthermore, after the success of this decision, Universal Pictures dropped a bomb and stated that no matter when or how theatres reopen, premium VOD is going to be part of the new normal for their future. [13] As Brooks Barnes comments on this matter, Universal Pictures said:

that it would no longer give theatres an exclusive period of roughly 90 days to play new movies, a break with longstanding Hollywood practice that could have wide-ranging reverberations. The decision, prompted by the coronavirus pandemic and likely to anger theatre owners, makes Universal the first old-line studio to become more like Netflix in its approach to film distribution. [14] This action created controversy between Universal and AMC Theaters, who stated that it would

no longer screen films made by Universal Pictures because of their decision to include VOD in their release plans for future films. [15] However, no matter the reactions, the first step was taken, profit was gained, and history was made.

Alongside movie theatres not being in compliance with the social distancing rules, the world of cinema faced another major difficulty: the inability for international film festivals all over the world to take place. The way film festivals provide aid to the filmmaking community is multi-layered, since every institution has a plethora of actions during the days that the film festival takes place. From physical screenings and world premieres of popular and/or independent films to numerous actions that bring together and connect film industry professionals and distributors. Film festivals are an essential part of the world of cinema and their inability to take place pushed the filmmaking community even further towards accepting the presence of media convergence in the future of cinema.

Since movie theatres closed and air travel during a pandemic was no longer an option, one after the other, international film festivals around the globe decided to embrace the online possibilities of the audio-visual sector and create several options for both their audiences and the film professionals that were planning to be a part of the festival. From Fantasia Film Fest in Canada and Istanbul Film Festival in Turkey, to the German Oldenburg Indie Film Festival and the Greek Thessaloniki Documentary Festival, one by one every institution around the globe shifted their rules and changed their programming by using hybrid and online methods.

The majority of the prestigious festivals have been trying to preserve the tradition behind the movie theatres, but the conditions are not on their side. Cannes Film Festival, a sworn enemy of the online streaming, decided to cancel its 2020 edition rather than transfer this experience to the screens of electronic devices all over the world. Nevertheless, even Cannes decided to host via online means the Marché du Film, which is the business counterpart of the Cannes Film Festival and one of the largest film markets in the world. [16] Above all, even if the top festivals are trying to continue their rhetoric that media convergence and online streaming are a rival to the world of cinema, they joined forces in order to host the online festival under the name We Are One. We Are One: A Global Film Festival will take place exclusively on YouTube for 10 days, presenting narrative feature films, shorts, documentaries, and more. The festivals behind the curating of the content are the following: the Annecy International Animation Film Festival, Berlin International Film Festival, BFI London Film Festival, Cannes Film Festival, Guadalajara International Film Festival, International Film Festival & Awards Macao (IFFAM), Jerusalem Film Festival, Mumbai Film Festival (MAMI), Karlovy Vary International Film Festival, Locarno Film Festival, Marrakech International Film Festival, New York Film Festival, San Sebastian International Film Festival, Sarajevo Film Festival, Sundance Film Festival, Sydney Film Festival, Tokyo International Film Festival, Toronto International Film Festival, Tribeca Film Festival, Venice Film Festival. [17] While prestigious festivals, like Cannes and Venice, do not want to link their reputation and name with an online streaming version of their event, nevertheless, they participate in an event with a different name in the hope it may help the troubled filmmaking community during this pandemic.

On top of that, even the award season of 2020 is adapting to this peculiar situation by accepting the integrated nature of the world of cinema in the times of the pandemic. While films that were supposed to be premiered at movie theatres and/or festivals are unable to be shared with the public at a physical event, the Academy of Motion Picture Arts and Sciences approved rule changes for next year's 93rd annual Academy Awards, including changing eligibility requirements for films debuting on streaming services and VOD. [18] The same tactic was adopted by the European Film Academy too, [19] something which proves that this pandemic pushed the global filmmaking community to accept that online means and VOD streaming can be an ally of cinema in this media convergence era that we are living in.

Like in many cases during the long history of cinema, specific situations demanded a widespread acceptance of a technological advancement that until recently was treated as a rival of the medium. From independent filmmakers and established production studios to well-esteemed international film festivals and film academies, the filmmaking community has adapted to the demands of this strange era of social distancing and embraced all the positive aspects of online streaming by accepting the media convergence in the audio-visual sector.

Conclusion

While I am writing this essay, the coronavirus pandemic is still present, and no one knows how long the social distancing rules will be part of our everyday lives—or in other words, if the world of

cinema will return to how it was before. Nevertheless, its impact on the medium is enormous and will leave its mark. While in recent years, the majority of the filmmaking community treated online streaming and web services like the enemy of the traditional way of consuming films, it took a global pandemic to finally accept the integrated nature of audio-visual narration in the digital era and embrace the media convergence that started taking place during the last decade.

The problematic nature of the relationship between cinema and online streaming has been that the filmmaking community has treated them like two opposing forces—either a film was meant to be part of the world of cinema or was doomed to be part of the world of the internet. After the outbreak, the world of cinema will finally treat these two aspects of the audio-visual sector like two sides of the same coin: they can easily co-exist and cooperate for the greater good of the filmmaking community.

(1) See Charles William O'Brien, *Cinema's Conversion to Sound: Technology and Film Style in France and the U.S.* (Indiana: Indiana University Press, 2005).

(2) Erin Blakemore, "How TV Killed Hollywood's Golden Age Television brought film into people's homes—but flattened Hollywood", History (2018), https://www.history.com/news/how-tv-killed-hollywoods-golden-age (accessed 10 May 2020).

(3) Henry Jenkins, *Convergence Culture Where Old and New Media Collide* (New York and London: New York University Press, 2006), 96.

(4) For more see, Randall Roberts, "Steven Spielberg to propose Oscar rules that could keep streaming films out of contention", *Los Angeles Times* (02 May 2019), https://www.latimes.com/entertainment/movies/la-et-mn-steven-spielberg-netflix-oscars-20190302-story.html (accessed 12 May 2020).

(5) Brooks Barnes, "Blockbuster Battle Between Steven Spielberg and Netflix Fizzles", *The New York Times* (23 April 2019), https://www.nytimes.com/2019/04/23/business/media/steven-spielberg-netflix-academy-awards.html (accessed 12 May 2020).

(6) See Ellie Harrison, "The Irishman: Martin Scorsese says he only worked with Netflix out of desperation", *Independent* (24 December 2019), https://www.independent.co.uk/arts-entertainment/films/news/martin-scorsese-netflix-irishman-movie-robert-de-niro-joe-pesci-a9258901.html (accessed 12 May 2020).

(7) Erin Nyren, "Martin Scorsese Does Not Recommend Watching 'The Irishman' on a Phone: 'A Big iPad, Maybe'", *Variety* (01 December 2019), https://variety.com/2019/film/news/martin-scorsese-the-irishman-watching-phone-1203420472/ (accessed 12 May 2020).

(8) Alissa Wilkinson, "Netflix won't have any films at Cannes for the second year in a row", Vox (18 March 2019), https://www.vox.com/culture/2019/3/18/18271038/netflix-cannes-2019-fremaux-sarandos-irishman-scorsese (accessed 10 May 2020).

(9) Josie Thaddeus-Johns, "Netflix v Cannes: inside the battle for the future of cinema", Financial Times (09 May 2019), https://www.ft.com/content/494e20b4-70b5-11e9-bf5c-6eeb837566c5 (accessed 10 May 2020).

(10) See World Health Organisation, "Naming the coronavirus disease (COVID-19) and the virus that causes it" (2020), https://www.who.int/emergencies/diseases/novel-coronavirus-2019/technical-guidance/naming-the-coronavirus-disease-(covid-2019)-and-the-virus-that-causes-it (accessed 13 May 2020).

(11) From Centers for Disease Control and Prevention, "Social Distancing" (2020), https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/social-distancing.html (accessed 13 May 2020).

(12) Julia Alexander, "Trolls World Tour could be a case study for Hollywood's digital future", The Verge (18 March 2020), https://www.theverge.com/2020/3/18/21184030/universal-trolls-world-tour-hunt-coronavirus-birds-of-prey-warner-bros-disney-paramount-vod-digital (accessed 13 May 2020).

(13) Tom Brueggemann, "Universal Just Told the World That Theaters Are No Longer the Priority", *IndieWire* (28 April 2020), https://www.indiewire.com/2020/04/universal-vod-trolls-world-tour-theaters-1202227804/ (accessed 13 May 2020).

(14) Brooks Barnes, "Studio's Movies in Theaters Will Be Offered for In-Home Rental", *The New York Times* (16 March 2020), https://www.nytimes.com/2020/03/16/business/media/coronavirus-universal-home-movies.html (accessed 13 May 2020).

(15) Frank Pallotta, "AMC bans Universal films from its theaters over 'Trolls World Tour' spat", CNN (29 April 2020), https://edition.cnn.com/2020/04/28/media/trolls-world-tour-universal-amc/index.html (accessed 13 May 2020).

(16) Elsa Keslassy, "Cannes' Marché du Film Unveils Details of Virtual Edition", Variety (17 April 2020), https://variety.com/2020/film/global/cannes-marche-du-film-unveils-details-of-virtual-edition-1234583266/ (accessed 14 May 2020).

(17) Ben Pearson, "We Are One: A Global Film Festival Will Showcase Free Feature Films, Shorts, & More, Curated by Some of the World's Biggest Film Fests", /Film (28 April 2020), https://www.slashfilm.com/we-are-one-a-global-film-festival (accessed 14 May 2020).

(18) Pete Hammond, "Oscars Keeping Show Date But Make Big News As Academy Lightens Eligibility Rules, Combines Sound Categories, Ends DVD

Screeners and More", *Deadline* (28 April 2020), https://deadline.com/2020/04/oscars-major-change s-academy-awards-coronavirus-1202919950 (accessed 14 May 2020).

(19) Tom Grater, "European Film Awards Tweaks 2020 Eligibility Rules Due to Coronavirus Pandemic", *Deadline* (12 May 2020), https://deadline.com/2020/05/european-film-awar ds-eligibility-rules-2020-coronavirus-1202932144 (accessed 14 May 2020).

References:

Alexander, Julia., "Trolls World Tour could be a case study for Hollywood's digital future", *The Verge* (18 March 2020), https://www.theverge.com/2020/3/18/21184030/uni versal-trolls-world-tour-hunt-coronavirus-birds-of- prey-warner-bros-disney-paramount-vod-digital (accessed 13 May 2020).

Barnes, Brooks., "Studio's Movies in Theaters Will Be Offered for In-Home Rental", *The New York Times* (16 March 2020), https://www.nytimes.com/2020/03/16/business/me dia/coronavirus-universal-home-movies.html (accessed 13 May 2020).

—"Blockbuster Battle Between Steven Spielberg and Netflix Fizzles", *The New York Times* (23 April 2019), https://www.nytimes.com/2019/04/23/business/me dia/steven-spielberg-netflix-academy-awards.html (accessed 12 May 2020).

Blakemore, Erin., "How TV Killed Hollywood's Golden Age Television brought film into people's homes—but flattened Hollywood", *History* (2018), https://www.history.com/news/how-tv-killed-holly woods-golden-age (accessed 10 May 2020).

Brueggemann, Tom., "Universal Just Told the World That Theaters Are No Longer the Priority", *IndieWire* (28 April 2020), https://www.indiewire.com/2020/04/universal-vod- trolls-world-tour-theaters-1202227804/ (accessed 13 May 2020).

Centers for Disease Control and Prevention, "Social Distancing" (2020), https://www.cdc.gov/coronavirus/2019-ncov/preve nt-getting-sick/social-distancing.html (accessed 13 May 2020).

Grater, Tom., "European Film Awards Tweaks 2020 Eligibility Rules Due to Coronavirus Pandemic", *Deadline* (12 May 2020), https://deadline.com/2020/05/european-film-awar ds-eligibility-rules-2020-coronavirus-1202932144/ (accessed 14 May 2020).

Hammond, Pete., "Oscars Keeping Show Date but Make Big News as Academy Lightens Eligibility Rules, Combines Sound Categories, Ends DVD Screeners and More", *Deadline* (28 April 2020), https://deadline.com/2020/04/oscars-major-change s-academy-awards-coronavirus-1202919950 (accessed 14 May 2020).

Harrison, Ellie., "The Irishman: Martin Scorsese says he only worked with Netflix out of desperation", *Independent* (24 December 2019), https://www.independent.co.uk/arts-entertainmen t/films/news/martin-scorsese-netflix-irishman-mov ie-robert-de-niro-joe-pesci-a9258901.html (accessed 12 May 2020).

Jenkins, Henry., *Convergence Culture Where Old and New Media Collide* (New York and London: New York University Press, 2006).

Keslassy, Elsa., "Cannes' Marché du Film Unveils Details of Virtual Edition", *Variety* (17 April 2020), https://variety.com/2020/film/global/cannes-march e-du-film-unveils-details-of-virtual-edition-1234583 266 (accessed 14 May 2020).

Nyren, Erin., "Martin Scorsese Does Not Recommend Watching 'The Irishman' on a Phone: 'A Big iPad, Maybe'", *Variety* (01 December 2019), https://variety.com/2019/film/news/martin-scorsese -the-irishman-watching-phone-1203420472/ (accessed 12 May 2020).

O'Brien, Charles William. *Cinema's Conversion to Sound: Technology and Film Style in France and the U.S.* (Indiana: Indiana University Press, 2005).

Pallotta, Frank., "AMC bans Universal films from its theaters over 'Trolls World Tour' spat", CNN (29 April 2020), https://edition.cnn.com/2020/04/28/media/trolls-w orld-tour-universal-amc/index.html (accessed 13 May 2020).

Pearson, Ben., "We Are One: A Global Film Festival Will Showcase Free Feature Films, Shorts, & More, Curated by Some of the World's Biggest Film Fests", *|Film* (28 April 2020), https://www.slashfilm.com/we-are-one-a-global-fil m-festival/ (accessed 14 May 2020).

Roberts, Randall., "Steven Spielberg to propose Oscar rules that could keep streaming films out of contention", *Los Angeles Times* (02 May 2019), https://www.latimes.com/entertainment/movies/la -et-mn-steven-spielberg-netflix-oscars-20190302-st ory.html (accessed 12 May 2020).

Thaddeus-Johns, Josie., "Netflix v Cannes: inside the battle for the future of cinema", *Financial Times* (09 May 2019), https://www.ft.com/content/494e20b4-70b5-11e9-bf 5c-6eeb837566c5, (accessed 10 May 2020).

Wilkinson, Alissa., "Netflix won't have any films at Cannes for the second year in a row", *Vox* (18 March 2019), https://www.vox.com/culture/2019/3/18/18271038/ne tflix-cannes-2019-fremaux-sarandos-irishman-scors ese (accessed 10 May 2020).

World Health Organisation, "Naming the coronavirus disease (COVID-19) and the virus that causes it" (2020), https://www.who.int/emergencies/diseases/novel- coronavirus-2019/technical-guidance/naming-the-c oronavirus-disease-(covid-2019)-and-the-virus-that- causes-it (accessed 13 May 2020).

Aga Pokrywka is a multimedia wizardess. With an academic background in animated film and computer simulations, she works with video, graphic design and collaborative practices in order to build eclectic narratives. She is a graduate of the Polish School of Reportage (non-fiction writing) and ZeLIG School for Documentary in Italy (social documentary training). She is interested in re-telling stories and capturing diverse viewpoints through interactive and non-linear strategies. Since 2016, She's been involved in the organisation of non-hierarchical venues and events in Helsinki, such as Temporary https://temporary.fi/ and Social Tools https://socialtools.us/. She is also a co-founder at Super Eclectic (https://www.supereclectic.team/), a Helsinki-based creative team that collaborates with socially-engaged initiatives to communicate their mission

I can't tell their stories
Aga Pokrywka

The goal of Black Films Matter is to give Black filmmakers the creative freedom to add to the tapestry of Black art. Black Films Matter aims to fund stories that break away from the one-dimensional stereotypical depictions of Black people in current media, and create stories that speak to our lives, our experiences, and our society.

The underrepresentation of Black creatives in the film industry stems from a bias toward filmmakers with access to wealth and resources. Black Films Matter supports the inclusion of creatives from low socio-economic backgrounds and ethnic minorities who otherwise would not have access to filmmaking funds. Our purpose is to create an inclusive space that amplifies a plethora of unique stories, from the creative process to the production of content.

We need to support Black voices. We need to support Black filmmakers.

Much love,
Musonda

This letter was written by Musonda Chola. It was written to all of us. One can find it on the Internet: https://www.blackfilmsmatter.co.uk/

I responded to it.

It was the beginning of a dialogue, and it brought forth the following conversation.

Aga Pokrywka: Who are you?

Musonda Chola: I'm Musonda. I'm an Assistant Location Manager in film and TV. I've been in the industry for about five years now. I started the project Black Films Matter. Kashif joined me. How long has it been now?

Kashif Boothe: About six weeks, I think.

M: We've had the project running for about six weeks. Slowly trying to figure out the best way to navigate and get to our goals.

K: I'm Kashif. I work in broadcast operations at the Discovery Channel Europe. I also have a production company where I produce films, web series, and more.

A: I imagine Black Films Matter was established in response to what has been happening in the US and its echoes around the world. Am I right?

M: I would say yes. The things that have been happening in the last few months have influenced how we approach certain barriers in our lives. It was also definitely an influence in starting this project. I know for me, and I know for Kashif as well, that there are personal and professional goals. Our professional goal is to have production companies, to have completely inclusive crews and completely inclusive storytelling. We're just not seeing it at the

moment. My push to establish Black Films Matter was like, "What are we waiting for?" "Why are we waiting for people that have the power but aren't doing anything?" That was the main intention.

K: I would say the same for me as well. I think everything that was going on in the world pushed us to want to do this more, but at the same time, we are just at breaking point. We constantly hear people of many different races talking about the issues that we face, but now is the time when we're actually going to make a change. Within the UK, and across Europe, I felt like the film and TV industry isn't very diverse behind the scenes and in front of the camera. With Black Films Matter we really are pushing to make sure that there are more senior positions for people of colour in film and TV because there is not enough. And for us to have more diverse stories told. That doesn't mean just getting beaten up by a cop, racism, and stuff like that, but just telling diverse stories, normal stories of different people of colour.

A: I noticed that so far, your main activity is to crowdfund. You want to create a fund to support film projects by Black film directors. I was wondering if this is your main activity?
Is it something you want to focus entirely on? Or do you see that your activities also contain other approaches to achieve the goals you described?

M: At the moment, our means of gaining the finances is through crowdfunding, and it's open to any person that wants to support and can support. We are working on reaching out to companies in the industry, and it's time to just ask them: are you supportive of an inclusive industry? Can you show that by backing it up? The other thing is to create a group of people that don't have the money to go to film school and that don't have the money to buy the equipment themselves, but have passion and creativity to make their films. For us, it really is a matter of giving the control to Black people to tell their stories themselves. That for example means having a Black director, because they know that a certain story needs certain art direction; it needs certain props, and locations. We need Black producers because they're in charge essentially of making sure that all the HOD (Heads of Department) are hiring fairly and everyone is treated well. And then also Black writers because if you don't have the story that reflects our experiences in the first place, if we don't write our stories ourselves, it won't be authentic. So those three HODs are the key people that need to be Black.

K: We are doing crowdfunding but at the same time we are looking for sponsorship from organisations like the BFI (British Film Institute), film industry organisations within the UK and internationally who want to support Black Films Matter.

A: Funding in the film industry can be quite inaccessible for some, but in general, film production involves authorship and very concrete hierarchies. Are the existing systems of media production inherently oppressive? Should we attempt to rethink the way in which films are produced? Could diversifying film crews be a first step towards it?

K: I think that the way films are produced is fine. I think it's about the hiring process. That's what needs to change. A lot of the time within the film and TV industry it is about "who you know". People get jobs through recommendations or through, "Oh! I know this person! They are really good. Let's hire them!" Not a lot, at the time, outsource somebody completely different. So that's what it is. The industry, in my opinion, is very cliquey. So, if somebody did work with somebody, they are going to work with them again. And fair enough. I understand that you don't take the risk; you don't want to hire somebody who might do a bad job and might reflect badly on you. That is the issue because a lot of people are hiring the same type of people, and then those people tend to be the same race or gender. So, it's really about trying to break out of that mould. Some people might get an opportunity because, "Oh! Their uncle's best friend who works in this production company" or "Oh! I can hook you up." Then it is really hard for somebody who's a person of colour trying to get in. You might even get discriminated against if you don't have an "English" name. There are several different factors. But I think the film industry moves in terms of making the film or TV show. I think it is fine, but it is just about how the hiring process is.

M: It is not necessarily out of greed that people hire who they know, but we can't confuse that with hiring people that aren't qualified to do their job. There are processes where you can apply for jobs, but because your name isn't "Tom", you just won't get it. People have that preference. I go to work every day and I know that everyone on the set is white because that's how they wanted it to be. I can't describe how much power each individual person has on set. Anybody in my department can have a say on who gets a job, especially on the entry level roles in which you don't need any qualifications. Everyone has a say: "Oh my uncle's available. He has never stepped on set before, but I'll give him a chance" or "Oh! My brother is available" or "My best friend is available." It really does not come down to qualifications, it doesn't come down with all they've had, all of these experiences. It really is a discriminatory process. The hiring process is very, very discriminatory.

A: Maybe a more transparent way of hiring could improve that?

K: Yes, I feel so. There are a lot of organisations which are trying to diversify. Especially in the UK. I don't know how it is across Europe. It has probably been so in the last five to eight years. People are still working up into the industry. Once there are more of

them in the senior positions, more diverse people will be working in different levels. We're getting there.

M: Diversity looks a certain way. It has stages. I talked a lot with people in the industry that say, "We came a long way! We came a long way!". This is coming from white men and white women. If a place is predominantly white male dominated, diversity will initially look like white men and then white women. And then it will be like, "Oh! Ok, fine. We will let some Black people in" or "Oh! Right, fine. We will let some Asian people in." And even those first Asian and Black people will be men, and then it's the women. And then people who are Gay, Trans, or whatever. It doesn't all happen at once. It's definitely in blocks. In the film industry, it's definitely white men. Now white women are being let in slowly. Then everyone else needs to be let in. But we can't keep waiting decades and decades till it happens.

K: It also feels like many people who think "diversity" don't think of people with disabilities. And that's really an issue as well. Because if someone is deaf, they can still work on set. If they have a wheelchair, they can actually work on a set, but a lot of the time the industry is very impatient. They think, "I don't have time to modify my set to have somebody who has a disability and be on board," and that's an issue. I know so many people who are deaf, who have some other different disabilities, and they want to be filmmakers, directors, and they can't do it or they have to do it just independently.

A: Something I worry about is that since topics like equality and inclusion have been growing and becoming more and more "fashionable", many people seem to repeat some slogans without actually supporting them with real actions. It's about more than just having a black square as a social profile picture to show your support.

M: That's absolutely true. We saw how many people posted about Blackout Tuesday. And then, I'm not sure if they looked back. If that was their activism, if that was their change, then Black Lives Matter will never be there.

A: We are talking here about how film production could change. But something that could also change is how people watch movies; particularly, how critical they should be as viewers. Do you have any ideas or thoughts on how to influence the public?

M: Public opinion is so strong these days because of social media. This whole cast changing of white people that were playing Black animated characters, or characters that were not Caucasian. I think it was Alison Brie who came out and said, "I shouldn't have played this role in this project." She came out and said, "I really regret voicing this Asian character because I'm not Asian. That was not right." That kind of took off on Twitter and you saw the coming weeks a lot of animations were recasting white actors and actresses to somebody who actually has an ethnicity of whatever character they were voicing before. So, the court of public opinion is very strong.

K: When it comes to films and TV shows which may have a Black cast, I think a lot of the time there is this perception that, "Oh! That's just for Black people" or "That's just for Asian people." We as black audiences have grown up watching, or even till this day are watching shows and films with predominantly white people in, and we just watch them because we enjoy films. I think if you get past that bias of not watching something because it has only a black cast, then that's what the roadblock between some of the public is. I'm not saying that's everyone, because there are a lot of classic shows like *The Fresh Prince of Bel-Air* or these days *Queen of the South*. People are watching them, but I think more people need to do it. People just need to know that you can watch anything. It doesn't matter who is in the cast or what colour they are, as long as the content is good. I think that's what it is to be honest.

A: Talking about film titles. Do you have any favourite films or emerging actors you would recommend? What are you watching these days or being excited about?

M: Well, I can answer for both of us. We've been watching Insecure, we've been watching *I May Destroy You*. What else have we been watching?

K: I've been watching *Pose*, which is really good.

M: I need to start watching that. I just started watching *The Mandalorian*.

K: What else have I been watching? I did like some films as well. Not films that came out this year, because there are none due to COVID-19. I'm trying to remember the last film I watched…

M: I think "emerging" is a very tricky word when you are talking about artists that aren't Caucasian, because we are here. We just haven't got the *Star Wars* or whatever. I think it's tricky to say emerging when somebody has been working for quite a long while, and you just didn't know.

K: I did like *The Wedding Year*, that was quite good! That was an interracial romantic comedy with Sarah Hyland and Tyler James Williams. They are both well-known people. I did enjoy that film. It was about a white girl and a Black man but they didn't bring up the issue of their race at all. It was just about their relationship, and I thought it was really well written. That was the most recent film I did like. It probably is on Netflix International. Everyone in the *Top Boy* series; everyone in *I May Destroy You* by Michaela Coel; she is already quite a known name. I highly recommend Insecure, *Top Boy* (season three), and *I May Destroy You*.

A: That's a long list! I'll definitely look into it in the future. Talking about the future, what kind of film industry or, let's go wild, what kind of world wouldyou like to see? What are you aiming for?

M: I would say that one of the first things definitely is to be more sustainable and conscious of the impact the film industry has on the planet. When you are on set, water is bought for the set, right? When I first started in the industry, I don't know about you Kashif, I don't know about you Aga either, but when I first started it was little bottles of water, literally. Maybe you can just have a cup-size amount of water in one bottle and that's it. So, what would happen throughout the day was that someone would take a sip of one bottle, close it, and leave it on the side and go and get a new one, and do that like 10 times in the day. But times up by seventy people and you've got all of this waste. We don't have time to sort through it, unfortunately. So, everything just goes to the same bin, and it goes to landfill. Now there's been a huge difference in how they handle water. They get really big bottles which you can use like a tap. On my last production, everyone brought their own bottles to fill up. So that's been the biggest change I've seen in the industry. And also, now we recycle. We didn't recycle before. There is still a long way to go. That's just one production that has fully taken on like that. But I hope more begin to work in a less-selfish and self-serving kind of way, and as quickly as possible. And more like, "OK, maybe if we get these bottles that you can recycle after you use them, that would be better for the environment." And then obviously, I want more. I want to see more than just two types of shows on any time on the telly. I want to see what my Nepalese friends' lives are like in England. I want to see my Filipino friends, and what their lives are like. I can't tell their stories; Kashif can't tell those stories; they have to have been given the power to tell those stories themselves. Which is what we, as Black people, are fighting for. Let us just tell our own stories. It gets mishandled if somebody of different experience tries to talk for us. We see from time to time when we are just watching it and then it is like, "Oh my god! It's so wrong. Why did they do this?"

K: I agree. I think I would love the industry to become eco-friendlier because I've seen some people are very careless, wasteful. It's really bad. I would also like the industry just to be a little more respected by the government. Especially during COVID-19 pandemic; they don't really care about the arts. They're forgetting how influential the arts are. Without the arts, you don't have books, costumes. They are not able to make their speeches and make their announcements and stuff like that. I think it should be more of a priority because arts are bringing tourism, they are bringing money to the country and populations across the world. And again, just to say what Musonda said, definitely more inclusive. We need to see more diversity; have an Asian girl in a sci-fi film, have a Muslim girl in hijab who is a superhero. These things are normal.

Because everyone watches what is put out to the world. We watch the Marvel films, we watch the sci-fi, we watch the romantic comedies. Regardless of racism and sexism and homophobia maybe everyone goes through the same thing about problems at work, romance, ups and downs in the family and friends.

M: Intergalactic battles!

K: Exactly! Everyone! We just want to see more of that told from so many different perspectives.

A: To me, the abuse of natural resources is part of the same story.

M: Yeah. Honestly, I would say that the industry needs to be gutted. There are too many people that do not care about other human beings, that do not care about the planet, and that are unfortunately in the power to make decisions about those things. That's just my view.

K: Yeah, I agree. It's just like when people are saying, "defund the police". I don't think "defund the police". I think there needs to be more training, there needs to be more understanding of biases. The industry has to let go of those old values. Certain people who are at the top right now will maybe move on, retire, and have more people who are young and fresh, and are more up-to-date with what's going on in the world. Then hopefully we can reach another step. Or maybe it's even more about people's mindset, regardless of their age. Having some deep understanding of what's going on in the world, from Chinese rights to Gay rights to Black and Brown rights, like everything.

A: I have an impression that the lack of recognition of arts happens more in the countries which have already issues with xenophobia. Arts and film is such an amazing tool for education and learning about yourself, others, and the world. Limiting people, cutting resources for education, culture, film, might encourage fear of the other.

M: I hear that. The arts in particular are very lucrative, and you need to have money to get into the arts, which nobody had told me, thank god. But when the lockdown happened, everyone I know from the industry had a family home to go to in the country. When we talk about government funding, we talk about people that actually need it. People that have had to go to university to work their way to the industry. Not people who are getting hired because of their best friend, dad, uncle, whatever it is. We are talking about everyone that doesn't have the opportunity to be in it, because they don't have enough money to move to London and have six months' rent paid by somebody else while they're trying to figure it out. Neither of us had that. I mean, we've struggled. There are a lot of people in our position that don't have the safety blanket that a lot in the industry have of just being able to either ask a

family member for help, or have people to pay for whatever it is, whether it is a rent, vehicle, food …

K: I agree with what you are saying. There are people who didn't live in London for example and who moved down to London to work in the industry, and they got to pay rent for like 700 pounds a month for a room.

M: And you are getting dailies initially, all you are doing is getting one day here, two days there. That's not enough to pay your rent.

K: Exactly.

A: What is your experience in the UK? Is it possible to move from one social class to another? Is it very hard to work your way up?

K: The class system is always going be there. There are so many people that I know who have work, who are doing so well, who are Black and thriving in their careers. At the end of the day, not everybody is racist, not everybody is classist. There are people who see the value in how well they work. People still are able to work up to get to where they want to be, but sometimes it is just that one person who will make it impossible.

M: I'm just going to add to the end of that. There are a lot of hard working people, but unfortunately the opportunities for those people are very few. I'm in the position that I'm in work and I feel very mixed emotions about this sometimes. Because I shouldn't be the only Black woman in that position in the film industry in England, but I think unfortunately I am. And that's really crazy to me because I know so many people that are talented, that are gifted, but I'm very aware that the opportunities are few and far between.

K: Yes, because a lot of the times within production companies, networks, shows, films, whatever, they sometimes are not aware of it. Sometimes they are so oblivious because they don't really notice and see, "Oh wait! We are all white here." We will think, "This is kind of crazy, what do you mean you can't see?" You need more forward-thinking people in the places of senior positions. It's not saying that they are all racist because I can't say that. There might be some, but there are a lot who aren't, and they just don't see. Once somebody points it out they are like, "Oh, you know, you are actually right." That's the catch-22 kind of situation.

This conversation was conducted remotely on July 29, 2020.

Kaino Wennerstrand is an artist and sound designer, working mainly with audio and text. They have written for AQNB, Meteli, Turun Sanomat, and a host of publications and platforms, including exhibition catalogs and academic publications. They've taught sound design and art in different art universities for over 10 years. Currently, they are focused on making radio features and sound-based works with their artist duo Biitsi.

The Future is Feudal?
Global Strike, Trade Unions,
and Sound Designers.
Kaino Wennerstrand

1. Learning to be precarious

Growing up, I'd never known any artists. Not quite so: my maternal grandfather Risto played in a folk band. He taught me how to read sheet music. By today's standards, he'd be labelled a precarious culture worker. Risto worked as a reporter, teacher, and touring musician, while picking up board duties here and there, from a disability association to the local city council. It sounds not unlike the working life of many of my peers. While he was active in many non-profit associations, I don't know if my grandfather belonged to a trade union. His "real" profession was teaching. People knew Risto as the principal of a tiny elementary school near my childhood home. This would make OAJ, The Trade Union of Education in Finland, a natural fit for him. But he ran on the conservative ticket for a council seat, so perhaps he didn't belong to a union. (Then again, Akava, the trade union for academic workers, to which OAJ belongs, is probably the most right-leaning union in Finland.)

While I was aware of the strain such a lifestyle can have on familial ties, the precarious career path my grandfather modelled stuck to me. He even learned to do websites later in life. The many roles he inhabited fell on him, I guess, because money needed to be made. But maybe he was uninterested in—or incapable of—concentrating on just one thing. It could've been both; when you're a freelancer or a gig worker, your interests and realities fold into each other, leaving you unsure of which is which. Am I into project work because I like the constant change, or have I conditioned myself to like the change because I have no other option?

Between 2003 and 2009, studying sound design in the Theatre Academy in Helsinki, I became accustomed to precarious work. To cover my rent, I'd work as a technical assistant, moonlighting at anything from an academic conference to a sound installation by an artist booked for some faraway festival. During the latter gig, I returned to Helsinki the next morning—having not been able to get any sleep on the floor of the venue—and headed straight to class, dozing off while a professor lectured us about minimalist music. Bit by bit, I ended up making exhibitions and performances myself, while sound design duties began to fade from my focus. My budding career crossed paths with my grandfather's; at one point, I wrote art criticism for the *Turun Sanomat*, the same newspaper that once published him. I began to receive invitations for board duties. While finishing my BA studies, I joined Äänen Lumo, an association for sound art in Helsinki, and volunteered to organise concerts and sound art events. A board member from Lighting, Sound, and Video Designers in

Finland (SVÄV) came to talk to my class about union membership. Being a leftist, I signed up. So far, the membership has yielded little returns. In the eleven years since I graduated, I've had only one steady job for three months, which means I've never qualified for an earnings-related unemployment allowance (*ansiosidonnainen* in Finnish), which is considerably more than the basic benefit for the unemployed, and only available for unionised workers who can prove their hours.

Not that I was really looking for steady work opportunities. It had started: unconsciously, I was calibrating my interests to fold into the precarious work life. I would tell myself how much I enjoy the freedom of gig work and freelancing. Like my grandfather Risto, my lifestyle was inseparable from my work: there were always places to be, papers to fill in, projects to advance, gigs to be covered; whatever leisure time I craved, it had to happen within those limits. I remember drinking cheap sparkling wine from plastic cups on a rainy Sunday afternoon, strolling through the hip Punavuori district in Helsinki while hosting a German sound artist, and telling myself that this is not that bad.

Being white, able-bodied, Finnish-speaking, and male-passing has certainly helped in not crumbling under the chaos of freelancing, along with whatever serendipity there may exist; privilege and luck seem to be the keys to successful precarity. But as I got older and went through depression, complimentary drinks didn't really cut it anymore. Meeting people and seeing places lost their appeal. I was more interested in adequate compensation without the obligatory affective labour. As is typical for professional work in the creative industry, I've always had an idea of my 'own' work gleaming somewhere in the horizon, excusing the many compromises you'll make in your career. "[D]ifficulties and hardship are accepted as part of a project of self-regulation and discipline by a worker in pursuit of future creative fulfilment which will never be attained", write Stephanie Taylor and Karen Littleton, based on the findings of Nikolas Rose on subjectification. The real, lived experience of a creative worker is more complicated. Foucauldian readings render invisible the daily social interactions and networks of friends and colleagues that give meaning to your work (Taylor & Littleton 2013). Failing to see any value in precarious work-life and merely condemning it, the left is only harming itself, like I did to myself by cutting myself off from art's social circles—and social media—some years ago. As Alessandro Gandini has written on digital creative labour: "it seems wise for the Left to stop fighting digital work as exploitative per se, but actually learning how to represent those that are most negatively affected by the existence of a labour market that makes cheap and unfair labour convenient—and start thinking about ways to create the conditions for making it inconvenient" (Gandini 2016).

The problem is not precarity but its terms. I don't mind doing gigs—I can't imagine doing anything else—but I don't want to be alone in the uncertainty, stress, and mindless competition. I want to figure out how we can fight successfully together against the exploitation of poor and working class people. First, we need to make sure people understand they are workers, no matter what shiny perks or dreams of class advancement their bosses or educational institutions dangle in front of them. But before we get to that, let's take a quick look at precarity's history.

2. The power of neoliberalism

Precarious work is probably as old as human culture. There's always been travelling salespeople, temporary farmhands, and hustlers and peddlers of many kinds. The neoliberal era has embraced this phenomenon in full with its insistence on keeping the work force fluid: workers must be ready to move, re-educate themselves, and accept any and all changes both in pay and conditions. The dawn of neoliberalism appeared roughly a hundred years ago. A group of economists dreamed that a global market, free of all constraints, would be the optimal world order. Their recommendations included demolishing tariffs and crushing unions. Led by economists Friedrich Hayek and Ludwig von Mises, the impact of these policies peaked with austerity politics and waves of market deregulation in the 1980s. The heavy-handed economic interventions to budding marketplaces in the Global South favoured corporate interests over those of the state. Loans were given to target countries under the condition that those on the receiving end must ease their property and tax laws, thus welcoming multinational corporations who are always out to scavenge for natural resources and cheap labour. Virtually every country on earth has followed—or was made to follow—suit. Parties, too: as Margaret Thatcher remarked, Tony Blair turning the Labor Party into a replica of Thatcher's neoliberal policies was her greatest achievement. [1] Staying outside globalism is not an option, because like the case of independent retailers forced to accept Amazon's draconian conditions, there is no alternative marketplace. And as always, the strongest nations and corporations set therules while having no intention to adhere to them. Historian Quinn Slobodian has described how "the right of the hegemon is the right to break the rules. Just as the U.S. subsidised its agriculture while preaching free trade, the CAP [EU's system for setting farm produce prices] created a protectionist Europe even as it began pressuring the EEC's [a precursor to EU] Associated States to transition their exports to world market prices" (Slobodian 2018).

But beyond its creation of a functioning free market, the neoliberal program was even more successful as a form of control. The project set forth by von Mises and Hayek, among others, was "developed precisely as a response to the growth of mass democracy" (ibid., 34). Budding democracies were forced to adopt austerity measures and were told they wouldn't stay competitive otherwise. These policies helped in fragmenting society into individuals competing against each other. To achieve the competitive edge, neoliberalists proposed wages and corporate taxes be set as low as possible. Unions were antagonised early on, and strikes would be treated as bumps on the road, to be flattened out by any means necessary. As Slobodian shows, "The right to kill with impunity under emergency powers met [Ludwig von] Mises' approval" (ibid., 45). An organised workforce has neither offered an equally-sweeping worker's movement, nor a set of widely adopted programs to counter both the global domination of the neoliberal model, and the internal opposition it has created in the ranks of workers and the poor. A key tenet of neoliberalism is the idea of global markets. Ironically, it can't be realised without centralised planning: institutions such as the World Trade Organization guard the free-market policies, even though neoliberalism is often regarded as being against centralisation. The other side has not come up with similar tools. The socialist left in Europe has spent the last hundred years stuck sussing out its relationship to nationalism, with little to show for it. We haven't evolved into a global movement with similar reach than neoliberalism currently enjoys. Another scathing irony is that we in the left have no centralised power: leftist politics rely on national parliamentarism or local grassroots activism. While both are important, they should be seen as sub-sections of a more universal opposition against inequality.

In Northern Europe, the most noticeable attempt of late at a global movement has been the Extinction Rebellion (ER) movement, which tries to halt the climate crisis. Being leaderless,non-violent, and with extremely ambitious aims, it has struggled to create enough unified, unidirectional pressure to challenge and ultimately break the neoliberal status quo. The rhetoric wielded by ER activists is not hostile to class issues: they acknowledge the climate crisis stems from the choices made by industry giants and world's most powerful politicians, not from individual consumer choices. After all, the concept of a personal carbon footprint was created by ExxonMobil as a PR stunt to shift the blame from oil companies to consumers (Westervelt 2018). Such stunts remind us how the need for global, collective action is absolutely crucial. Yet ER has signed off from "party politics", which—as we've seen with the wobbly trajectories of Green Parties in various countries—often leads to a de facto alignment with the liberal right. A recent tweet by Extinction Rebellion UK spelled out their stance: "Just to be clear we are not a socialist movement. We do not trust any single ideology, we trust the people, chosen by sortition (like jury service) to find the best future for us all through a #CitizensAssembly A banner saying 'socialism or extinction' does not represent us." [2] Socialism isn't the only way to fight the climate crisis. But trying to come up with a citizen assembly, i.e. a novel form of governance, instead of relying on tried-and-tested platforms such as unions, workers' movements, and social justice organisations—most of which stand decidedly and vocally on the left—seems like a huge stretch under this pressing global catastrophe. Finally, while labour unions aren't inherently leftist—the union for police officers being a prime example—the idea of collective workers' action is deeply tied into the history, and the future, of labour parties.

Let us return to the term "neoliberalism". Should we not use it? Can one concept work as a blanket statement for all that's wrong in the world? Perhaps the term makes no sense anymore; for example, the European Union's protectionist policies are a far cry from classical neoliberalism; Keynesian stimulus policies are making a return with the COVID-19 crisis; and what should we call China's system? Call it what you will, we must accept that after a century of forcing deregulation and anti-union policies down our throats, neoliberalism is winning everywhere, even if current liberal economic policies cannot be classified as neoliberalist. Its victory won't be diminished by belittling anyone who dares to use the word. True, neoliberalism doesn't explain why the world is full of misery. It could be that way regardless: in changing the world for what you deem is better, people can inadvertently create something worse, and often have done so. And neoliberalism might not even be the worst of it. According to Ajay Singh Chaudhary, capitalism's gains can be largely "rolled back", if income equality keeps rising: democratic societies could be dragged back to the static class divisions and hereditary rulers of feudalism. American meritocracy is little more than inherited wealth paving the way for a family's offspring. History is non-linear and might not bend towards justice. Perhaps the future is not female, as the slogan for mainstream feminism goes, but feudal. Another example: in Pankaj Mishra's telling, the decolonisation of India—moving from British rule towards a process of independence—has been anything but a neat story of uninterrupted expansion coupled with democracy and equality. In the decades following World War II, as India was hailed a "non-communist nation-state of overwhelmingly poor people, trying to create an egalitarian society and an internationally competitive economy", it has been led astray by "cold-blooded fanatics" such as the current prime minister Narendra Modi, bent on eradicating all minority religions from India. It's worth asking if any of our model democracies—such as India or the USA—are what they say they are. Following Samuel Huntington, Mishra notes how "the American republic continues to resemble a Tudor monarchy more closely even than Britain's constitutional monarchy". It's also worth remembering that the worst effects of neoliberalism, such as a

precarious workforce or colonial theft disguised as a streamlining of commerce, are not new. But before our time, they didn't constitute a set of aggressively guarded, all-encompassing commandments. At the very least, they weren't safeguarded by a professional class and a global corporate elite. From mainstream economists parroting these views in the media, to political leaders feverishly selling deregulation and privatisation to voters, neoliberalism has no shortage of willing mouthpieces. In Finland, the National Coalition Party (Kokoomus) has managed to make all alternatives to its economic policy seem utopian and naive, while infinite growth by any means necessary and expanding deregulation and privatisation are made to look like the natural state of things. Labour unions, too, have auditioned for the part: their leaders today talk about the primacy of perpetual economic growth. Since it means, without exceptions, that workers in other countries must lose if we are to win, seeing unions spitting out this faux-realpolitik rhetoric feels bizarre. Labour unions have been remodeled so that they would pass for a market-friendly centrist who has no qualms about pitting workers against each other.

3. Which class for you?

When all other avenues of influence seem hopeless, is it any wonder a section of the online left are idealising armed conflict via Maoist-Leninist memes? How to negotiate if the terms have been set in advance? Why boycott anything if it lets corporations off the hook by shifting responsibility to consumers? By making us choose product A over product B due to it offering a supposed ethical gain—when we know virtually all our consumer picks often do more harm than good regardless—we are diminished into focus group zombies. And why would you join a union if there's nothing to gain but meager pay rises for professionals and employees lucky enough to have a steady job, leaving no benefits to us freelancers, self-employed, and gig workers? Perhaps the solution to our anxieties could be found in forging much larger horizons of solidarity between workers? For example, we could take out the narrow lens of profession-based unionising and instead look for the similarities in our situations as micro-entrepreneurs. Currently, we have separate associations, called trade unions, for hairdressers and sound designers. But how is our situation that different, apart from pay? How come we have so little horizontal alignment? Dreams of upward class mobility might partly explain this. Increasingly, professional sound designers working in Finland have acquired a Master's Degree in Arts. In 1986, sound and light design studies became part of what is today Uniarts Helsinki's Theatre Academy. The latter was transformed from a vocational school to an academy in 1979. One can only imagine how different the class identity of sound designers—and artists—would be today, if all artists and creatives would receive vocational training instead of higher education. An artist has no need for higher education, unless you're particularly interested in a particular academic subject.

The real reason for art's academisation seems to be in upward class mobility. In my experience, sound designers often want to be seen more as architects and less as technicians, and I feel this goes for all other creatives, too. The Finnish art scene at large has betrayed its working-class sympathies, to which they keenly pay lip service, and opted for upward mobility instead of class solidarity. The academisation of art that has taken art education and discourse by storm during the last twenty years has been a death blow to artists' working class sympathies. It might explain why for many people, art seems far removed from their reality, as Su Braden showed already in the '70s in her book Artists and People. It's because we the artists are reaching for another reality, one with natural wines and freedom to do endless group shows about post-humanist self-care strictly for our friends. This detachment from working-class issues is all the more painful to witness when you're well aware of how the economic realities of most artists place them undeniably within the working class or the poor. For the sake of appearances and shame, we keep on pretending we belong to a higher class. (Due to familial wealth, some of us do.) It's an expensive and exhaustive facade that ultimately works against our best interests, just like voting for right-wing populist parties has done for workers everywhere. At a minimum, we should start having our meetings with international curators at Hesburger, instead of fancy restaurants we can't afford; at best, we could think of controlled downward mobility, meaning that by decreasing inequality between the classes, vocational education wouldn't be regarded as a lesser goal. More of higher education doesn't erase the fact that parents who are better off can offer their children better chances to game the (educational) system. "Higher education is largely a positional good: what counts is one's place in the distribution", writes Adam Swift. They continue: "Mobility researchers disagree about a lot, but it is common ground that the best way to increase movement between rungs on the ladder is to reduce the distance between them".

The pursuit of a higher class status is not new. The engineering profession in Finland underwent a similar, though more successful progression some hundred years ago. (It was more successful because of the differences in the respective labour and material realities of artists and engineers that I won't cover here.) In 1878, when Finnish engineers founded their association Tekniska Föreningen, part of the reasoning was to secure a place for educated engineers in the upper echelons of society, while keeping at bay self-taught

workers who had risen up the ranks of engineering jobs the old way. The forming of an association was a step towards a unified and standardised engineering profession. At the time, the title of engineer was used freely by anyone from factory bosses to artisans. Like today, an important aspect in protecting the profession from the underclass was education. The association favoured engineers with a higher education. Like all other associations in Finland back then, Tekniska Föreningen was unapologetically exclusive, which made them efficient in setting the terms for their profession. They maintained a hygienic distance from the politics of the day, such as the race for Finland's independence. It was a move that catered for an understanding of engineers as a "neutral" body, outside the political struggles of the day (Michelsen 1999).

Sound designers—or designers of any kind—should be well tuned to navigate similar balancing acts in their line of work. The core of our job is to provide either a decor or a decoy. The former describes the effective "sprucing up" of an object, artwork, environment, or a project. A sound designer might not end up doing anything more than editing together a few tracks into a mixtape and lending their name to the client: their work might not always require high-level professional skills; what the client is buying, above everything, is the taste and name of the designer. A designer sells proof. The client doesn't have to worry whether their publication looks amateurish, since a graphic designer has selected the font, or if their launch event's atmosphere is dodgy, because a sound designer has curated the playlist. Another thing we trade in is client safety. Being protected from being deemed uncool or unprofessional also includes a kind of class guarantee. Without too much exaggeration, any project or object that includes work done by a professional designer belongs to middle or upper class tastes. A refined style is always that which the well-off people prefer. Working class and poor people come up with new styles, fashion sensibilities, and trends constantly, but it's only when designers decorate them into a commodified experience that it will be taken seriously as an aesthetic phenomenon by the gatekeepers of public and historic taste. Not incidentally, these gatekeepers belong to the same professional class as designers: they are journalists, researchers, and curators. The work of one aspiring professional is weighted for its class credibility by another. To design means to upgrade the class appeal of a work. This is what I mean by decor.

Another aspect of the designer's work is creating decoys. It can mean anything, including hiding the mediocrity of a performance with audiovisual trinkets to alleviate the existential crisis of a director or producer—at least our show looks credible, right? [3] Designers can conjure a facade of meaning for pointless projects. (Overall, the professionalisation and academisation of art is meant to offer proof of—white, upper class—quality.) Pausing to think why you're making something remains out of the picture when there are simply too many people reliant on the production staying afloat. Ultimately, designers help create things so that the calendars at rental firms and production agencies aren't empty, and so that other professionals can keep on telling themselves their work is important. When comparing professional productions to the work of amateurs, the biggest difference is almost never in the ideas but in the execution and quality. By making the kind of work that's out of reach for non-professional people, designers make sure that the culture they participate in creating isn't judged by its ideas but by quality, which is to say its success in pulling off an upper-class drag. You can see this in education, too. The next time you encounter ads by an art university, consider the class dreams those images are selling to the artists-to-be and audiences alike. Design as decoy describes a process of bluffing the audience into noticing the spectacular moving lights instead of the sub-par performance; of shifting attention from what the work is saying to how well it's been made. Lastly, the concept of decoy can be read through the designer's identity, too. Hiring creatives from underrepresented backgrounds sometimes allows the employer to let themselves off the hook—although this happens in the knowledge economy at large, not just in design work. We are rarely doing the work we thought we were hired for, and are tied into helping the employer accumulate cultural-political capital.

4. The future is organised

Let us return to trade unions. What are they good for? National collective agreements with employer associations for a given industry are the core function of trade unions. It's where they demand pay raises and other benefits from the associations representing the employers. If your work is made up of temp jobs, freelancing gigs for small companies, or precarious labour of almost any kind, it's likely you're not benefiting from your trade union membership. What would benefit you instead is a large-scale labour union, one that is not tied to any specific craft or profession. In a sense, though, this is already how trade unions function in Finland. My own trade union belongs to SAK, The Central Organisation of Finnish Trade Unions, which boasts around 900,000 members. Other member unions there include, for example, the Finnish Prison Officers' Union, and the Finnish Electrical Workers' Union. Sadly, the breadth of the ranks in our umbrella organisation doesn't show itself anywhere, except in May Day celebrations, and very rarely during a strike. But what it does mean is that SAK has great leveraging power to defend all workers' rights in Finland. A union of this size can create international connections, as SAK has done. It's a member of a host of international trade union organisations, such as The International Labour Organisation (ILO). Within the

European Union, SAK has advanced workplace protections covering all of the EU. But the times we're living in demand more. National strikes are not enough, either. To truly oppose global capitalism, we'd require an international, coordinated strike affecting the production from top to bottom. We must learn how to stand with our siblings who are, to quote Daft Punk, around the world. That's what a contemporary sound designer must learn how to do. For me, this would be the ultimate sound design gig. Cue the Daft Punk track and let's get moving.

There are so many of us who have no use for craft-specific trade unions, but would sorely need a labour union that protects and advances workers' rights at large, with issues around precarity at its core. My understanding of what this could mean in relation to existing unions—and the work already done by various grassroot organisations—is limited. I am writing this text to reach out and tell you that you're not alone, and that global workers' solidarity is a realistic albeit momentous goal for us.

The text was written in August 2020.

(1) See: https://conservativehome.blogs.com/centreright/2008/04/making-history.html (accessed September 4 2020).

(2) See, https://twitter.com/XRebellionUK/status/1300794775138906114 (accessed 3 September 2020).

(3) During my BA studies in Theatre Academy of Finland, one of the teachers showed us documentation from their light design projects. There was a very brightly-lit stage piece of which they said "oh, the piece was such a mess I tried to hide it behind dazzling lights."

References:

Braden, Su., *Artists and People* (London: Routledge & Kegan Paul Ltd.,1978).

Chaudhary, Ajay Singh., "We're Not in This Together", *The Baffler*, Vol 51 (April 2020), https://thebaffler.com/salvos/were-not-in-this-together-chaudhary (accessed 3 September 2020).

Evon, Dan., "Curious About QAnon? Get the Facts About This Dangerous Conspiracy Theory", Snopes (21 August 2020), https://www.snopes.com/news/2020/08/21/qanon-2020-election/ (accessed 3 September 2020).

Gandini, Alessandro., *The Reputation Economy: Understanding Knowledge Work in Digital Society* (London: Palgrave Macmillan 2016).

Littleton, Karen., and Stephanie Taylor, "Negotiating a Contemporary Creative Identity", in Daniel Ashton and Caitriona Noonan (eds.), *Cultural Work and Higher Education* (London:Palgrave Macmillian, 2013).

Michelsen, Karl-Erik., *Viides sääty: Insinöörit suomalaisessa yhteiskunnassa* (Helsinki: Baishideng Publishing Group Inc.,1999).

Mishra, Pankaj., "Flailing States", *London Review of Books Vol. 42 No. 14* (16 July 2020), https://lrb.co.uk/the-paper/v42/n14/pankaj-mishra/flailing-states (accessed 3 September 2020).

Slobodian, Quinn., *Globalists: The End of Empire and the Birth of Neoliberalism* (London: Harvard University Press, 2018).

Swift, Adam., "What's fair about that?", *London Review of Books Vol 42:2* (23 January 2020).

Westervelt, Amy., "Drilled" [podcast], *Drilled News*, Seasons 1 & 2 (2018), https://drillednews.com/podcast-2/ (accessed 3 September 2020).

Kari Yli-Annala is a Finnish artist, researcher, lecturer and curator of artists' moving image. He has graduated from The Finnish Academy of Fine Arts and is a founding member in the Finnish moving image artists' cooperative FixC, founded in 2007. During the years 2010 – 2016 he was the artistic director of AAVE Alternative Audiovisual event, an international moving image festival held in Helsinki. In 2017 he received the AVEK Award, the most significant accolade in the Finnish field of media arts. His works have been displayed in Anthology Film Archive (US), EMAF (DE), Videotage (HK), Ars Electronica (AT) and Baltic Biennale (RU).

Kinima

Kari Yli-Annala

"At the climatic level, everything that is and has been constitutes a world." - E. Coccia, *The Life of Plants*

There are films of determinated length …
There are films of undeterminated length …

Kinima (or kínima) is an ancient greek word for movement. (1) Since the word cinema is its after growth in the English language, I am taking poetic license to imagine the universe as cinema, as a possibility to think of the conditions in cinema's worldmaking processes as part of the human experience and in our vague understanding of the more-than-human universe.
I claim that without more-than-human cinema, there would not be human cinema. The cinema conditions include time, movement, duration, change, light, heat, death, all the inner and outer cycles and circadic rhythms of life. The inevitable ends of different material entities and changing wholes are inseparable parts of this, as are also the effects of humans on the atmosphere of our little planet. But the idea of kinima-universe goes further. For me, all the imaginable possible fates of the ever-expanding universe are suggestions for the ultimate experimental cinema of the universe after any human or any other exo-xeno lifeforms influence on it.

In Mika Taanila's film programs "Film without Film" and "Conditional Cinema" at Kurzfilmtage Oberhausen, cinema exceeds and extends its material, temporal, collaborative and conceptual existence. One of the precursors of these ideas are Tony Conrad's *Yellow Movies* (1972–74) which are meant to "run" for a lifetime. The project consists of a series of large photographic backdrop papers, each painted with a black rectangular frame the same proportion as small-scale move screens. He painted the interior of the frame with paint that would slowly change colour over time. By centring on "cinema as entailing a screen image and duration", Conrad wanted to "dismantle the authoritarian boundaries of film culture", using extended duration as the "conceptual armature". (2)

In Taanila's selection, Roland Sabatier's Lettrist text-based film *Respirez* (1968) consists of the visitor's own breathing. In *Ficciones* (2018), a collaboration with the sound artist David Goldberg, Manuela de Laborde's moss-covered clay sculptures perform in an "organic live cinema in the form of gardening and caring". The piece has a duration of three years. Taanila was also the co-curator with Sami van Ingen when the retrospective of Rose Lowder was shown in the "Pakopiste" program of the Docpoint Festival in Helsinki. (3)

a. rose lowder
rose lowder walks past a leaf that fell amongst the meadow she has a notebook
and a 16 mm bolex film camera she kneels and puts the notebook on her leg so
that she can film and make notes at the same time the notes are very precise the
roll number the number of passes that the film makes through the camera frame
rate frame number total running time recorded per page content of the frame
and the information of the focal length the day and time and the rhythmic
structure of the film she leaves some frames unexposed and will film these
frames later by rewinding the film back in the camera to these frames — she calls
this weaving, as she once said to someone who interviewed her the film stays in
camera through the whole editing process and when the film is developed it will
be screened later and when the images that follow each other in a film strip are
perceived by a human viewer they are not separated from each other anymore
but joined together as a woven non-linear bouquet of the living things and their
relations. (4)

Sometimes a novel word is needed to define something that did not have any name before. Gilles
Deleuze and Félix Guattari write in *Mille Plateaux*: "The orchid deterritorializes by forming an
image, a tracing of a wasp; but the wasp reterritorializes on that image. The wasp is
nevertheless deterritorialized, becoming a piece in the orchid's reproductive apparatus.
But it reterritorializes the orchid by transporting its pollen. Wasp and orchid,
as heterogeneous elements, form a rhizome." (5) In Rose Lowder's practice the movements of the
flowers are captured in separate frames in their environments and reterritorialized in new
combinations. They are responding to water and soil and the weather conditions and their inner
circadian rhythms react to the rays of the sun.

"The parietal eye is a photosensory organ connected to the pineal body, active in triggering
hormone production (including reproduction) and thermoregulation, it is sensitive to changes in
light and dark, it does not form images, having only a rudimentary retina and lens." (6)

"So, snakes join most mammals, birds, turtles, and most amphibians in having lost their parietal
eyes but retaining a photosensitive pineal organ in the brain that is not directly exposed to the
outside of the skull." (7)

Arthur Schopenhauer writes that will or the representation of will are present as well in humans as
in plants and in gravity. (8) The humans, the animals, the plants, and the microbial communities
follow their will but differ in what their bodies can do. The photoreceptive spots of a potato seed
tuber are their "eyes" as they strive to bring their sprouts up in a diffused daylight situation. The
will of a flower or an egg differs from humans' will, as a seed's will make it to be a flower and an
egg's will make it to become a bird, but it cannot change its mind and become something else. (9)

In a story told by the fictional character Justino, a member of the Tucano people in Brazil, in *Fever*
(2019) by Maya Da-rin, the hunter falls asleep, and monkeys take him to the realm of the animals
where peccaries ask help from him, and as a human being, he can see that a snake bite was a
string that the animal had caught from a trap made by humans. The animals couldn't see that, but
the human did. The philosopher-anthropologist Eduardo Viveiros de Castro tells in *Cannibal
Metaphysics* about how in the Amerindian epistemological world view the responsibility that the
humans feel is tied to a web of relations between the ancestral spirits, multiple gods, godlike
forces and other plural perspectives of its inhabitants. "When a shaman activates a
becoming-jaguar, he neither 'produces' a jaguar nor 'affiliates' with a reproductive line of jaguars:
he adopts and co-opts a jaguar–establishes a feline alliance", he writes. (10)

According to Elisabeth A. Povinelli, there is a new drama of death, instead of the opposite forces of life and death: "a form of death that begins and ends in Nonlife—namely the extinction of humans, biological life, and, as it is often put, the planet itself—which takes us to a time before the life and death of individuals and species, a time of the geos, of soulessness." (11)

In fact, such phenomena as liquid crystals (depicted wonderfully in the film *Transition de Phase Dans les Cristaux Liquids* by Jean Painlevé in 1978) show that there is no difference between the living and non-living or organic and non-organic matter or between solids and fluids. The rocks as the tectonic plates and molecules inside the stones move and the mountains erode and "walk" through time.

b. a local kinima
The philosopher-botanist Emanuele Coccia writes in *The Life of Plants*: "The world is not a space defined by the order of causation, but rather by the climate of influences, the meteorology of atmospheres. Life and world are no more than names for the universal mixture, for the climate, for the unity that does not involve fusion between substance and form." (12)

The climate in our planet and the xenoclimates of other planets can be understood as the screens of Kinima. The Earth is our local screening house. Life is a mixture of different temporalities and xenotemporalities of endless numbers of entities and events and there are even more of those who have not yet arrived. The Sun as the "time-giver" radiates light and heat that gives life on entities from molecular to molar dimensions. Not just plants but also the bacteria are the architects of our local Kinima House of the atmosphere/ hydrosphere. Within this multitude of images, we are images too. In *Matière et Mémoire*, Henri Bergson gives us a description about matter as an aggregate of images. Image means an existence which is "more than that which the idealist calls a representation but less than that which the realist calls a thing". (13)

Image is not just a mental representation in our brain but matter-light in movement.
In *L'évolution Créatrice*, Bergson writes that cinema betrays the flow of life because it cuts the movement in "snapshots". However, Gilles Deleuze claims in *Movement-Image* that in the case of cinema the movement is saved in the viewing experience and that the Bergsonian view on the universe can be understood as a metacinema of matter and light.

In his two books on cinema, Deleuze develops the idea of movement-images and time-images. For Deleuze, the classical cinema of the first half of the twentieth century is governed by the logic where time is ruled by linear movements in space following the sensory-motor schema, where the images join analogous to the coordination of humans' perceptions and actions. But life both exceeds itself and extends itself in objects, things, states, and quantities and unleashes virtualities in its modes of actualisation in consciousness, duration, quality, and continuity. After the crisis in the linear form in the 1940s, time-images are born in a Copernican twist and turn, and cinema folds itself and its space-time relations into multiple crystalline "sheets" of time, past, present, and future, actual, and virtual time, time remembered, and time imagined. (14) For Bergson, consciousness consists of instinct and intelligence which are different in kind but not of degree and are rooted in duration that holds in all life, change and becomings. The unicellular organisms had the perception/interval/action system not unlike the one described in Deleuze's movement-images when a stimulation was not prolonged immediately from a perception into a necessary action, "a zone of indetermination" appears and the gap or interval opens even in a living entity without a nerve system. (15)

There is a Kinima House of Memory and Daydreams inside our heads during the daytime that runs during the nocturnal hours the self-generated programs of dreams underneath our closed eyelids. In the movement-images in the classical period of the twentieth century cinema, the dreams, fantasies and memories diverted from the present time of narration but in time-images they are part of the same actuality of the real. According to Deleuze, humans can have access with their thoughts in the three passive syntheses of time, the first synthesis is of habits as repeating events.

The second synthesis is the pure, absolute, and empty time which allows the memory-images float like transparent islands in a Bergsonian cone containing all the past. The third synthesis is made possible by the second synthesis and is directed to the future, pure time or even the real. Duration can be felt only by intuition. (16)

Time is a beast. The expanded cinema artists of the 1960s and 1970s used light, water, mirrors, computers, closed circuit-systems, laser, and holograms because it was time to deal with the condition described by the German philosopher Günther Anders as the Promethean shame that humans feel in the front of the machines. (17)

This shame can be understood as a reminiscent of the feeling of the narrator of *Über das Marionettentheater*, a tale by Heinrich von Kleist.

The narrator listens to a dancer's description about the soulless mechanical puppets that are inexhaustible when compared to the humans, remembering the young man who tried in vain to repeat the elegant move of a statue ending up looking only clumsy and comical and hears a story about the bear that whose movements were much faster than a fencer's skilful moves with a sword. (18) The story predate cinema but can be related to it. Even in its early years, the humans' cinema could give access to unbelievably fast or slow speeds and possibilities to rearrange movements differently than in "the real world". But as much as shame, there is joy (jouissance). And there is always that which is always so much-more-than-human: time, the death, love, the sun, ocean, the space and so on.

c. anthony mccall, line describing a cone (1973)

a mechanic assemblage of metal, glass, plastic, and rubber
beams images on a wall.
a dot, a line, a curve, a half, an almost full circle, a full circle
the beam grows into a cone-shaped tunnel made of light.
the tense present can be cut off by pulling the plug off.
in a slow and silent social event
people sense each other
like shy animals they touch the light wall while it is forming itself
some step inside
the others push their hands through the wall.
pre-COVID handshakes
dust particles dance in light
the smoke from cigarettes has been replaced by artificial haze and fog.
some of the dust particles around me could have been there.
wait.
dust does not remember
maybe it does.
in time-lapse films the humans are small clouds who form and deform.
stone carvings are given life by the torches, the sun rays and sometimes by lightings.
the animals with extra legs are like roadrunners beep beep
the pictures are mirrored on the water.
there is a mirror world underneath the waters.
where the water folk lives

the water in me has been there and seen it.
wait
water does not remember.
maybe it does.

the first films consisted of fronds and ribbons.
unicellular creatures and transparent crustaceans
swimming and spinning around in a primordial water.
the arachnomorph anthropods' fossils were advanced robo-cameras.
with dozens of tiny lenses in their calcite insect eyes

the human lungs do not reject water.
if I would go down by drowning
I would sink with open eyes,
the water would fill my lungs,
and I would return to the original world

One of the ideas of the Lettrists' cinema of the 1950s presented in the publication *Ion* (Centre de création, 1. issue, ed. Marc-Gilbert Guillaumain [Marc'O], April 1952) was that the film about the trial of Joan of Arc could be projected through the aquarium so that the colourful fish could swim across her face.

d. always the sun
Through a glass darkly is the English name of an Ingmar Bergman film *Såsom i en spegel*. The expression comes from St. Paul, and it means that before the second coming of the Christ everything is obscure. I experienced indirectly the image of the sun during the solar eclipse in my childhood when I looked through a dark glass. Later, as an art student, I learned in a lecture held by the professor Lauri Anttila that when the rays of the sun scatter through the leaves of a foliage of a tree, they project thousands miniature images of the sun and it is safe to watch these small images.

In the beginning of his film performance *Quelques Minutes de Soleil Après Minuit* Xavier Quérel walks quietly in the room using flashlights to project the shadows of the audience and the projectors on the walls together. Quérel belongs to the group La Cellule d´intervention Metamkine with the artists Noetinger and Auger. Quérel operates the film projectors like music instruments by using filters, slowing down the rhythm, making visual transformations, by melting or by burning the film gently and using live chemical treatment for it while it runs. The improvised results are experienced as endless variations of the beautiful destruction of the worlds depicted in the original source material. (19)

e. the dream
i am in a film that is burning by the heat of the sun the dream disappears like a cloud i did not doubted its existence the window is partly open the paint on its casement has cracks it needs to be repainted outside the colour of the sky is of a pale mint candy the scent of the rain is inside of the house my respiratory system responds to it the yard and the world beyond are there i believe in the existence of this world where i share my carbon-based existence with other entities and colonies

i lift my body from the bed with the help of the two arms on two sides of the upper part of my torso i put my feet on the floor the room is many metres above

the ground it stays there because it is supported by the structure of the house i feel the gravity's force and the air's pressure when I move my muscles and put weight on my foot when I rise my torso upwards with the help of my spine my butt and pelvis follow i start to walk how odd that this works but it does

I brush my teeth and wash and dry my skin i leave some toothpaste in my mouth because it is the novel recommendation I put on some clothes and open the door to the staircase i go down the stairs by using the method of falling correcting and balancing the movement of falling with my muscles there must be a spirit level (vesivaaka) somewhere in my body to keep the balance.
i open the front door i turn my head and move my eyes the spot of sharp sight is exceedingly small but it is helped by the fact that the eye is a muscle and capable of rapid scanning i stop the scanning and zoom in and let my body follow breathing becomes automatic i take a bike a car a bus a train but no airplane to reach the park the boat the island looks at the seagulls and feels the wave of time and i hear my voice saying:

"I am in a film that is burning by the heat of the Sun."

In the distance the clouds float like the paper cuts in an animation film. They used to be dark and wet but now they are yellow and orange and they are burning. One leave in one burning tree is about to fall. It is green, yellow, brown. It falls.
It falls.

It falls.
It falls through the time in the past.

rose lowder walks past a leaf that fell amongst the meadow

(1) Thanks to Hannu Nuotio for opening up the term "kínima" in his introductory text to Metakino Festival guest screening program in Pori Film Festival 2020 web page, https://www.porifilmfestival.fi/tarjonta/metakino/ (link checked 2.8.2021)

(2) Tony Conrad, "Yellow Movies," in Constance DeJong and Andrew Lampert (eds.), Writings (New York: Primary Information, 2019).

(3) See mikataanila.com/memories-can't-wait-film-without-film; and https://www.kurzfilmtage.de/en/festival/looking back/2018/conditional (links checked 12.7.2021).

(4) Rose Lowder, *Rose by Rose Lowder* (Paris: Light Cone editions; ebook edn, 2015).
Francisco Algarín Navarro, "Field Studies: Rose Lowder and Scott Hammen", *Nomadica* (1 Nov 2019).
Rose Lowder [films], *Boucles* 1976–1997; *Les Tournesols* 1982; *Bouquets 1–10* 1994–1995; *Bouquets 21–30* 2001–2005.

(5) Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* [French orig. *Mille Plateaux* (1980)], trans. Brian Massumi (Minneapolis; University of Minnesota, 1987), 10.

(6) Melissa Kaplan, "The Parietal Eye", *Anapsid* (1999), http://www.anapsid.org/parietal.html (link checked 7.7.2021)

(7) Andrew Durso, "Life is Short, but Snakes are Long" [blog], *Snakes are long* (31 Jan 2017), https://snakesarelong.blogspot.com/2017/01/do-snakes-have-third-eye.html?m=0 (link checked 7.7.2021)

(8) Alistair Welchman, "Schopenhauer and Deleuze,"in Craig Lundy and Daniela Voss (eds.), *At the Edges of Thought* (Edinburgh: Edinburgh University Press, 2015), 231–254.
Arthur Schopenhauer, "The World as Will and Representation" [orig. *Die Welt als Wille und Vorstellung*, 1818], The Cambridge Edition of the Works of Schopenhauer, Vol 1, trans. and eds. Judith Norman, Alistair Welchman and Christopher Janaway (Cambridge University Press, 2010), 134–135.

(9) Emanuele Coccia, *The Life of Plants: A Metaphysics of Mixture* [orig. *La Vie des plantes: Une métaphysique du mélange*, 2016], trans. D J Montanari (New York: Polity Press, ebook edn, 2019), 227.

(10) Eduardo Viveiros De Castro, *Cannibal Metaphysics* [orig. *Métaphysiques cannibales: Lignes d'anthropologie post-structurale*, 2010], trans. Peter Skafish (Minneapolis: University of Minnesota Press, 2014), 164.

(11) Elisabeth A Povinelli, *Geontologies* (Durham: Duke University Press, 2016), 8–9.

(12) Coccia (2019), 235–236

(13) Henri Bergson, *Matter and Memory* [orig. Matière et mémoire, 1896], trans. Nancy Margaret Paul and W Scott Palmer (London: George Allen and Unwin, 1911), vii (introduction).

(14) Gilles Deleuze, *Cinema 1: The Movement Image* [orig. *Cinéma 1: L'image-mouvement*, 1983], trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 5th printing, 1997), 205–215.
Gilles Deleuze, *Cinema 2: The Time-Image* [orig. *Cinéma 2: L'*image-temps, 1985], trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 5th printing, 1997), xi-xiii (Preface to the English edition), 271–275.

(15) Henri Bergson, *Creative Evolution* [orig. *L'évolution Créatrice*, 1907], trans. Arthur Mitchell (New York: Henry Holt and Company, 1924), 145.

(16) Gilles Deleuze, *Difference and Repetition* [orig. *Différence et Repetition*, 1968], trans. Paul Patton (New York: Columbia University Press, 1995), 70–91

(17) Günther Anders, "On Promethean Shame" in Christopher Müller (ed.), *Prometheanism* (Maryland: Rowman and Litlefield, 2016 edn), 29–96.

(18) "Nukketeatterista", [orig. *Über das Marionettentheater*, 1810], translated in Finnish by Maria Wich. Niin & Näin (68) 1/2011, 45–48.

(19) Chris Kennedy, "Three French artists place Retro-Tech at the heart of their unique, exclusively live music's cinematic creations," *Musicworks 94*, Spring 2006, http://metamkine.free.fr/englishprintabletext.htm (link checked 7.7.2021)

A publication by Kenno Filmi