

## Authenticity

Based on the experience that cinematic work is always connected to authenticity - considering that camera and microphone can, after all, even in the conventional movie only reproduce what is visible and audible at the moment of recording - it appears reasonable to make conscious use of this 'principle' and extend it over the whole of the project in all of its mental and physical aspects.

This means that it is necessary to take note and advantage of *all the given circumstances* at any time during production.

Apart from the mental states of both actors/actresses and the people *behind the cameras*, as well as the relationships formed between them, this includes also spatial circumstances, the time, as well as lighting and weather conditions when recording. Consequently the specifications of content, dramaturgy and text need to be handled in a way as to leave them 'open' in some form.

## Authenticity / Fictionality

Just like every cinematic recording includes authentic material, at the same time - as a medium of artistic expression - in some respects it is always also fictional, so long as not only 'actual' conditions are reproduced, but also the process of filming and its influence on these 'actual' conditions, which extends without intentional interference.

This reflection of the filming process in the filmed situation is essential for the subject matter of our project. It shares a direct connection with its main concerns, such as introspection, the questioning of existing (cultural, material, historical) conditions, mechanisms taught and rituals of everyday life, and, last but not least, an in-depth consideration of social and political developments.

An example for a suitable stylistic device, worked into the very basis, is the monologue, spoken directly to the camera by the actors/actresses.

## Fictionality

A *cinematic* narrative is built from a 'fictitious' connection between the protagonists' authentic reports, the experiences shared during research and the test takes. It is this a narrative which, on the one hand, only serves to lay out the basic plot, but on the other hand should go much further than being a *montage* accompanied by instances of *story-telling*, as would be conventional for documentaries.

The scenic and textual draft shall be adhered to consistently and chronologically, but the approach taken is of more 'actionistic' nature, one could say - not strictly reproductive.

The main objective is therefore not to display a 'story', but to let an *inner narrative* develop itself and become visible. A process shall be made possible, which - on its deeper levels - can only take place in the moment of recording. How the process as a whole, but also the smaller sequences, or even just a single shot, actually happen, is something that ultimately needs to remain open-ended.

The directions given in each scene description shall serve as a starting point, give impulses and guidelines for everybody involved both in front of and behind the camera; they should not, however, prescribe a sequence of events, which only needs to be enacted and executed.

The fixtures mentioned in the successive scenes (characters, action, text, place, time) shall still leave room for perceiving, experiencing on an emotional level, association, expression and improvisation. In the moment, when this space opens, the fictional reproduction dissolves and in its stead an *authentic realisation* of situations and emotions becomes possible - in front of the recording cameras.

It is this, which allows the actors and actresses to act *from within themselves*, as it were, or - even better - to simply *be there as themselves*, and still, at the same time, become part of the film's inner narrative.

(translation: Sandra Perger)