

A Documentary and Crossmedia Project by the
Riahi Brothers

EVERYDAY REBELLION

THE ART OF CHANGE



AUDIENCE AWARD
CPH:DOX 2013



CINEMA FOR PEACE
AWARDS 2012



ARTE PIXEL PRIZE
PIXEL LAB 2012



BEST TRANSMEDIA
83 BIENNALE 2013

EVERYDAY REBELLION is a documentary and a cross-media project celebrating the power of creative non-violent protest and civil disobedience around the globe.



*"One of the top ten future visions of humanity"
(Dazed and Confused)*

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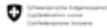
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*"A cheerful and intelligent film, serious and worthwhile but still humorous,
proving it is the smaller, more personal stance that may ultimately make the bigger difference."
(Damon Wise, The Guardian)*

TECHNICAL DETAILS

Title	EVERYDAY REBELLION
Production year	2013
Production	Golden Girls Filmproduction, Mira Film
Length	Cinema version 110 min. (25p)/114 min. (24p), TV version 52 min.
Production country	Austria/Swiss
Original language	Spanish, Farsi, Arabisch, Russian, English
Language version	Original with english or german subtitles
Format	Cinemascope
Genre	Documentary

AWARDS & FESTIVALS

CPH:DOX 2013 - Politikens Audience Award (with the highest rating in the history of the festival)
B3 BIENNALE FRANKFURT 2013 - Ben Award for Best Transmedia
ARTE PIXEL PITCH AWARD LONDON 2012 - Best Crossmedia
IDFA 2013 - Official Selection
CINEMA FOR PEACE 2014 - Most Valuable Documentary Nominee
SXSW 2014 - Interactive Awards Finalist
If ISTANBUL INDEPENDENT FILM FESTIVAL 2014 - Competition
MOVIES THAT MATTER 2014 - Competition
TEMPO DOCUMENTARY FESTIVAL 2014 - Competition
49. SOLOTHURNER FILMTAGE 2014 - Official Selection
DOCPOINT HELSINKI 2014 - Official Selection
STEIRISCHER HERBST 2012 - Official Selection
ARS ELECTRONICA 2012 - Official Selection
THESSALONIKI FILM FESTIVAL 2014 - Competition
SARAJEVO FILM FESTIVAL 2014 - Competition
ONE WORLD FESTIVAL PRAGUE 2014 - Competition



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VIDEOS Protest Tips Protest Worldwide Andy Bichelbaum Mike Sornano The Yes Men USA

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cartoons.

IMAGES Protest Worldwide Australia USA



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"If your regime isn't strong enough to take a joke, then you don't actually have a regime"

ARTICLES News Egypt



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Everyday Rebellion presents This Human World / a Shortfilm by the Riahi Brothers

VIDEOS Movie Trailer

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MAKE IT HAPPEN.

Struggling to Organize a New Syria

Srdja Popovic: How To Make Oppression Backfire

Srdja Popovic about the possibilities to be ready against police oppression ...

VIDEOS Protest Tips Actions by Business Owners Make Oppression Backfire

PLEASE DONATE to help us collecting examples of creative protest and to spread these Ideas.

arashtriah: RT @marallo: "Campaign to Gang Rape Amir from Googoosh Academy" still on @facebook #rp13! pls report the page so it gets removed <http://t.co/onrlRorAA1> 6 months ago

EverydayRebell: Ankara. Taxi drivers blocked the road to protect demonstrators from water cannons! <https://t.co/mUawys1m3s> 5 months ago



TAKE PART Send us everything about great non-violent actions. Links, videos, Images ...

revbillytalen: We thank the park defenders

CINEMA DOCUMENTARY, WEB PLATFORM & DIGITAL APPLICATIONS

Everyday Rebellion is a three-part cross-media project, combining film, digital, and social media into a multifaceted and innovative hybrid format fitting the variety and diversity of modern non-violent protest methods.

The project consists of three main parts:

- 1.** A web platform gathering and sharing all kinds of creative non-violent methods & tactics via videos, collaborations, and articles
- 2.** A cinema & TV documentary telling the stories of creative activists all around the world
- 3.** Interactive tools like a smartphone application supporting activists in changing authoritarian and repressive systems non-violently

Read more about the platform here:

www.everydayrebellion.net

© Golden Girls Film

*Winner of the Politikens Audience Award at CPH:DOX
2013 with the highest rating in the history of the festival.*



SYNOPSIS

EVERYDAY REBELLION is a documentary and a cross-media project celebrating the power of creative non-violent protest and civil disobedience around the globe.

What does the Occupy movement in New York have in common with the Spanish Indignados protests or the Arab Spring? Is there a connection between the struggle of the Iranian democracy movement and the non-violent uprising in Syria? And what is the link between the Ukrainian topless activists of Femen and an Islamic culture like Egypt? And to top it off, what do Serbia and Turkey have to do with all of this?

The reasons for the various national uprisings in these countries may be diverse, but the creative non-violent tactics they use in their struggles are strongly connected with each other. So are the activists who share these strategies, new ideas, and established methods. Everyday Rebellion is the story of the richness of peaceful

protest, acted out by passionate people from Spain, Iran, Syria, Ukraine, the USA, the UK, and Serbia everyday. These methods are inventive, funny, and sometimes even aggressive. The activists who use them believe that creative non-violent protest will win over violent protest – and they are right. It has been scientifically proven that non-violence is more effective and successful than violent protest. Furthermore, the users of non-violence are feared by the rulers, because they are rapidly changing the world and challenge dictatorships as well as global corporations.

Everyday Rebellion is a tribute to the creativity of non-violent resistance. The project studies the consequences of a modern, rapidly changing society, where new forms of protest challenge the power of dictatorships and sometimes also global corporations are invented everyday. Everyday Rebellion wants to give a voice to all those who decide not to use violence when trying to change a violent system. As Gandhi put it: “First they ignore you, then they laugh at you, then they fight you, then you win.”



The Rihi Brothers with Andy Bichlbaum from The Yes Men

DIRECTOR'S NOTE

The classic revolution has always been vertical. One leader and his people, a top down structure, spreading ideology, gaining power of broadcasting stations, and so on. In the events around the election in Iran in summer 2009, we witnessed a horizontal uprising. Instead of a leader, we had hundreds of thousands of individuals acting on their own behalf. Instead of weapons, they were carrying mobile phones, spreading videos through youtube and short messages with twitter.

During our shootings over the last 3 years we realized how many connections exist between the movements and the activists in the different countries. All non-violent movements are somehow connected and are inspiring and helping each other in different ways. We want to focus on their methods, the people behind them, and the connections between them, and also prove that non-

violent struggle is the only way to create sustainable change from oppressive systems. We managed to get in close contact with inspiring activists from the different movements, which we will follow and understand over their journey they make.

Our goal is to bring non-violent tactics to the mainstream and show that this is a very joyful and emotional way of activism. We are not coming from an activistic background so our goal is not to make an activist film but a cinematic experience that is both personal and deep, and reflects the feeling of a generation.

Everyday Rebellion is more than a simple project to us. It is a political statement, timeless and universal, and we strongly believe that it can work as a unifying project between different cultures and countries. As we ourselves had to leave an oppressed country, Iran, we think that we are the right team to bring this film to life, to support and inspire the suppressed people in authoritarian systems.

*"One of the top 10 activists films"
(Dazed and Confused)*



EVERYBODY HAS A STORY

A film analysis by Katja Schröckenstein

A female voice whispers in Spanish: "We are ordinary people. We are like you. People, who get up every morning to study, work, or find a job. People who have families and friends. People who work hard every day. Some of us consider ourselves progressive, others conservative. Some of us are believers, some are not. But we are all concerned and angry about the political, economic, and social outlook."¹

The term "indignados" ("The Indignant") is mentioned: different ways of life, united in indignation. Images of old and young women, old and young men, construction workers, activists, retirees, children in a Syrian refugee camp. This opens a large space already within the first minute of the film. The whispering, almost conspiratorial, will become a kind of leitmotif throughout the film, it has a suggestive power, as if someone was whispering a message to you that is spreading like wildfire and multiplying infinitely. An Iranian woman, who went underground, puts it like this: "A lot of people showed with their hidden protests that you cannot kill the people's

thoughts" - you cannot imprison thoughts, thoughts are free, and cannot be wiped out anymore.

Then a long shot with smoke, fog, fire, tear gas, which can be seen as an allegory of smoke-screen tactics, of governments' deliberate lack of transparency. A bengal light is passed on like a baton: EVERYDAY REBELLION. The fog clears and slowly reveals a large crowd of protesters seen from a bird's eye view: we are here, we are many, and we will not give up. At the end of the film we will realize that it is Taksim Square in Istanbul. At the beginning of the film, this place and the protesters represent the recent main protest movements.

This is about worldwide creative and non-violent resistance, be it in New York, Madrid, London, Tehran, Cairo, Damascus, Kiev, etc. There are crowds of people, but behind them are unique people with their stories. Everybody has a story. Each and every individual has its own story. And more and more people decide to make their story, their private grief, their concern public and not to be silent any longer. They are people who are evicted in Spain, because their house belongs to the banks. They are unemployed, students, priests, retirees, business experts, lawyers, it affects all classes of society. They are people who take to the streets and fight for freedom and democracy, despite state terror, persecution, and torture. They are people who come up with new forms

¹ Excerpt from the Spanish 15M-Manifesto

"EVERYDAY REBELLION "EVERYDAY REBELLION is a historical document, but also a plea for an utopia." (Karin Schiefer, Austrian Film Commission)



of non-violent protest, who are clever, witty, imaginative, buoyant, and sometimes aggressive.

They are people who look out for each other, so that no one is injured during protests, who seek to prevent violence during protests, who every so often hug police officers, whether they like it or not. Lisa Fithian, (Non-violent activist and consultant) Occupy movement: "There's never been a movement where people have not had to go to jail, so the question is, are we going to jail on their terms or on our terms." They are people who fight for a common good before profit, act in solidarity, and who buy back the debt of fellow men and women who are indebted.

"Everybody has a story. Who wants to tell his story next?", this question at a rally in New York is typical of the face of the worldwide creative non-violent rebellion. A young woman chimes in: she and her sister lived in the streets, subsisted on food out of trash cans and learned what foods you can eat, even if they are expired. She managed to go to college on her own, but after graduation she will owe the bank \$100,000 and she does not know how she will pay back the loan. She is very scared of being homeless again, which is particularly dangerous for a woman. And this is where the private becomes outrageously political, when the basal needs are at stake, housing, food, access to education or the job market. In

New York, as in Madrid, where people jump out of the window out of despair over the impending eviction from the apartment which belongs to the bank. The young woman says a sentence, the other protesters repeat it. This technique, called the "People's Microphone", was created when the authorities in New York banned megaphones and other amplifiers.

Right at the beginning of the film we thus encounter one of the many creative tactics of the protest movements: a communication tool has been created out of necessity, which, in addition, creates a spell. As soon as someone says the word "mic-check", everyone listens carefully to that person and repeats the (half-) sentences, so that the voice of the speaker is amplified without equipment and undulates in the area. And then something magical happens. The utterance is not merely a step towards self-empowerment, out of poverty-related shame, isolation, and social exclusion. The people in the crowd have tears in their eyes as they repeat the sentences of the young woman.

The collective repetition of what was said is a confirmation of what the person told, in the sense of: We listened to you, we hear you. One could even say that this understanding ("I see you") projects onto to the audience. The result is a bonding, a connectedness with other affected persons, an emotional and active



solidarity, and a sense of community, a collective leaving behind of victimhood, defying Darwinism ("If you are weak, they'll eat you"). This motif of call-and-response formulas (speech-replies) is furthermore grounded in the collective memory and has not lost its force since the choir of ancient times, spirituals, gospel and blues, and African-American work songs.

NEW FORMS OF PROTEST

EVERYDAY REBELLION is a film which also deals with bodies, bodies of weight, of importance. It is a physical film. There are trembling, courageous, countless bodies. They raise their voices, they shout, they whisper, they take up space, they take up a stance, they bounce, they form a human chain, they expose themselves, naked and bold, they conquer bank branches with their bodies, without harming anyone. They take their body, their mind, and their heart to the street, because now it is time. The non-violent revolution will not be procrastinated. It happens here and now. The time is now! And they are bigger and stronger than the mass media would have us believe.

The creative non-violent protest movements exchange ideas, they learn from each other, they act strategically and thoughtfully, and yes, Facebook and Twitter do play a role, but the wins and losses take place in the real world:

"The only danger is not rebelling! If you don't rebel, you accept collapse." (Mike Bonanno, The Yes Men activist). The streets are where decisions are made, everything else is just "clicktivism", says Srdja Popovic, co-founder of the legendary Otpor! movement, which brought down the Milosevic regime in the late 1990s.

New York, Sept. 2012: The Occupy movement is celebrating its anniversary, themed "To bring our core messages and our hearts and our bodies into the streets, to say: Enough, no more of this! We need a new world now." (Lisa Fithian). Topics are the debt crisis, environmentalism, education, health care. We put our bodies, our hearts, our minds in the balance, no more and no less. At the same time we look out for each other. The movement did not only change the discourse on debt and financial crisis fundamentally, but also developed an enormous variety of new forms of protest, in order to make non-violent resistance lively, humorous, imaginative, intelligent, and multi-faceted.

John Jackson, co-author of "Small Acts of Resistance": "I think Occupy is fascinating because they have changed the discussion, around the world, not just in the U.S. No one was talking about the fundamental problem of a very unequal society, where the rules are created for and benefit one or five or ten percent of the population. And the Occupy movement has focused everyone's attention, whether they agree with or they don't agree with



them.... The fact is, they changed the debate." Based on this episode taking place in New York (Occupy Wall Street), you can see how the organizational structures of protest movements function. For decades we have been marching through the streets, holding up banners and chanting, and the participants have become less and less, because marching on and on eventually became monotonous. The strength of today's forms of protest is the organization of people in so-called "affinity groups" - smaller interest and activist groups - which are much more effective and harder for the police to control.

In Spain, too, many new forms have developed. The whole method of organizing protests has changed radically, and there are new strategies to occupy public space. People come from different districts or cities and move through the streets in smaller groups, in order to motivate more and more people to march along. In the end, people gather in the center in much greater numbers.

The Occupy activists start to do strange body movements in the lobby of a Citibank branch, before the very eyes of astonished employees and customers they symbolically wipe away the dirt of the bank with their bodies, they use their own protest vocabulary, they hop ("hop!"), melt on the floor ("melt!"), try to escape an arrest or confrontation by spreading in the streets like normal

civilians ("Civilian"). The way the activists treat each other is representative of solidarity in society: "Be careful with each other so that we can be dangerous together" - a lived antidote to the Machiavellian imperative of power "divide and conquer".

We see the activists during their training in the park, they teach each other peaceful strategies, look after each other, coordinate their bodies, they learn a "basic physical vocabulary", simple codes, body signals, for communicating quickly in a large crowd. Forming a chain, helping injured people, preventing imminent violence, de-escalating, how can I behave during an arrest, standing by each other.

Andy Bichlbaum, one of the activists of The Yes Men explains how humor is used in protests to make it difficult for the enemy to attack the protesters: "When you use humor to attack your opponent, it's very hard for your opponent to attack you back in any heavy-handed way, it just makes them look ridiculous. Attacking clowns has never been very popular." The "Everything Is OK Activists" in London shout: "I'm not protesting, I'm just speaking through a megaphone, and what I do is give people hugs" and hug police officers that dodge the hugs with strange contortions. Finally, one of them can admit smilingly that he and the activist have already had the pleasure of hugging previously. Not only here, but throughout the



Before they move us, we move them.

POLICE

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entire film power structures are repeatedly undermined and disrupted by disarming creativity.

Yes, there are funny moments in the film, and moments full of vigor and vitality. But there are also images that trigger moral outrage: police officers arresting activists in wheelchairs, pushing the wheelchairs into the police van. A protester holding a small child in her arms, screaming and protecting it from the beating of police officers, military policemen with heavy boots, who kick the chest of a woman lying on the ground in Egypt. Neda, the Iranian protester who was shot by a sniper in 2009 in front of a running phone camera, and whose death has caused worldwide outrage, has since then gained bitter iconographic celebrity.

NEW FACE OF REVOLUTION

The film covers the globe like a kaleidoscope, dealing with a very large space that is opened up on the history of social movements. Although every protest movement in every country with all their cultural idiosyncrasies have their originary localization and one cannot just lump together all the protest movements in the world, the movements portrayed in the film have many things in common: they are basically non-violent, they are organized horizontally, they have no leaders, everyone is his own medium and spreads the news around the

world. Amin Husain, a lawyer and activist in New York, speaks of the mutual inspirations during the Arab Spring: the peaceful movements share their strategies among themselves, communicate with each other, inspire each other, learn from each other.

A jolt is going through societies everywhere, from the resistance against dictatorships to advanced economies. Congregations come together from all over the countries, from the North, the South, the East, the West, and flow together to form a large river, people who are no longer afraid and bear the consequences: "We will keep revolutionizing, we will never stop", says the Egyptian interior designer and feminist activist Yahia Zayed. But it is enough to occupy public spaces? Having many people on the street is far from meaning that they are well coordinated and are going to win, as was observed during the protests of the "Green" movement in Iran in 2009.

The mass protests in Egypt were preceded by ten years of activism. Yahia Zayed, who exudes warmth, humor, and wisdom, says: "To be a feminist in Egypt is like ... what?" He describes the bewilderment and irritation he causes in his surroundings, that he gave up his career as an interior designer and made a conscious decision to be an activist. Just like Inna Shevchenko of FEMEN, or Aliaa El Maghdy, Yahia Zayed belongs to the generation of people who live in a world that is partly the result of the



negligence, passivity, and conformism of their parents' generation. Yahia Zayed says he protests, among other reasons, because his father did not do it in the 1970s.

Srdja Popovic, Serbian activist (C.A.N.V.A.S., Center for Applied Non-violent Action and Strategies) and strategic advisor, says that it comes to ethical decision-making for the non-violent way out, that it is about functional strategies: "Gandhi didn't win because he was a Buddhist, he won because he was a great strategist, a great leader, and he knew how to pick the battles you can win." Srdja Popovic, who founded the legendary Otpor! movement (otpor, Serbian for "resistance") which brought down the Milosevic government, advises the protest movements to start with small steps, small victories that can be won, for example, making the movement visible through graffiti, in order to increase the number of followers.

EVERYDAY REBELLION is not least a film by the Riahi brothers, who, driven by their own family history of political persecution in Iran, began working on the film in 2009, when hundreds of thousands of people took to the streets in the wake of the Green Revolution after the rigged presidential elections in Iran, who suddenly became their own media by filming the protests and putting them onto the Internet, etc., while state television broadcast only animal movies. The genesis of the film was also a search for the drama of our time, a testimony

of the social movements, a plea for non-violent resistance, a tribute to the creative techniques of civil resistance. During the filming the Riahi brothers were at the heart of the protest movements, up close, they also experienced everything that was at stake, depending on the country either bare life, existence, or the basal needs, but also how hard and precarious the life of activists can be. The commitment to non-violence is what tops all this, but also the scientific realization that non-violent resistance is not just a utopia or hippie fantasy that is ridiculed, but that it is actually much more effective, as history has shown - just think of Gandhi, the end of apartheid in South Africa, the Eastern Bloc, the Berlin Wall, and so on.

Even in seemingly small things you can opt for non-violence: Two activists, Kadar and Mahmoud, buy gifts for children in Syrian refugee camps at a market in Amman, they discuss with the seller why they consciously choose not to give any toy guns to the children: "It's important that this generation learns peace. They should not oppress others or play at war. Those are people who search for peace." Later they hand out the gifts in a Syrian refugee camp in Jordan. Syrian refugees tell a joke about Assad and laugh. Then Ahmad Z., the Syrian activist, says: "I might achieve my goal faster with a weapon, but in the end I lose, because a bullet is made to kill." Violence breeds violence. It is about breaking this vicious circle.



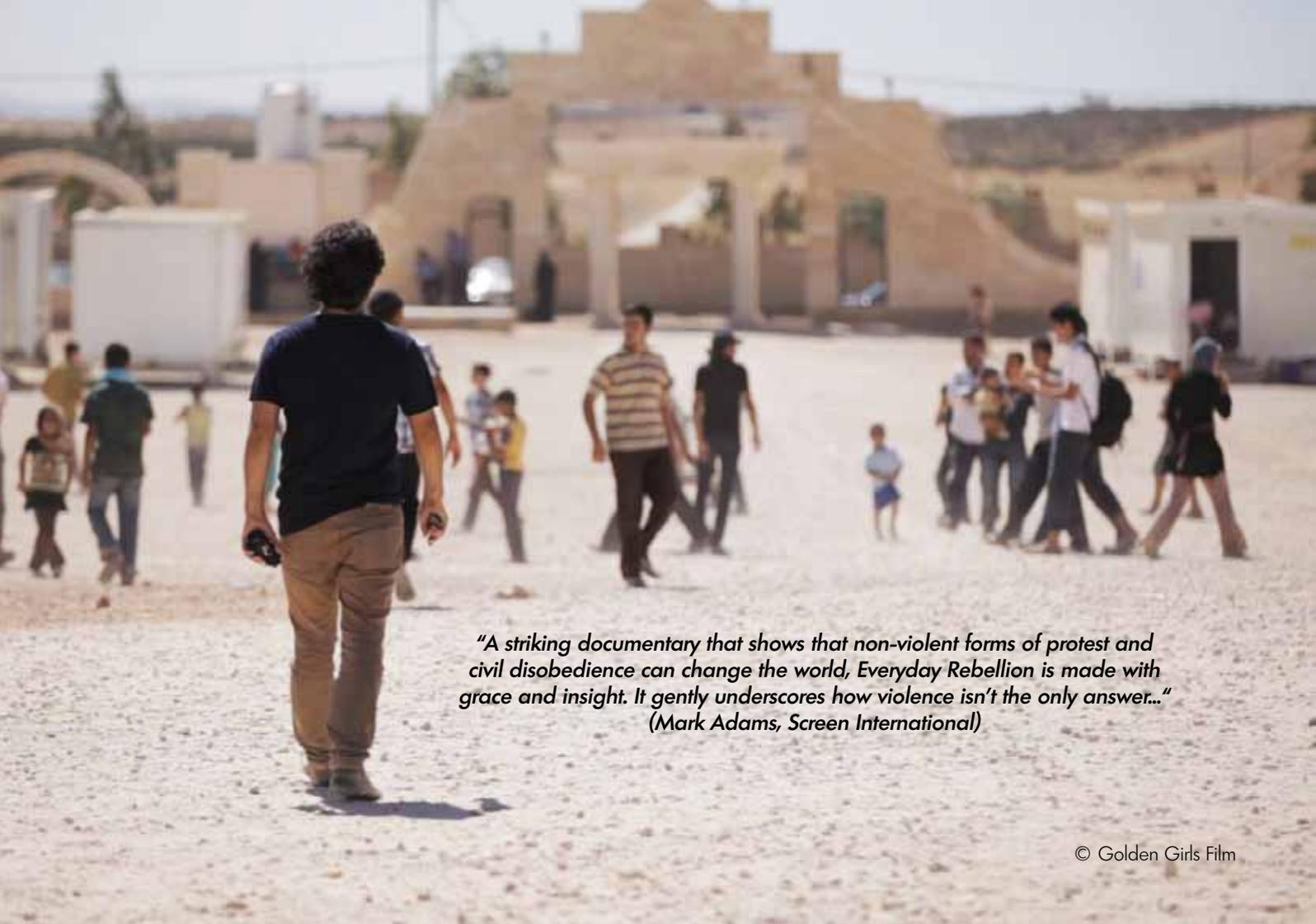
FEMEN - A NEW FEMENISM

The film has an exceptionally important physicality, it is a very physical movie, it is about presence, occupying spaces, taking a stand (also physically), taking up a stance, rooting oneself in the soil. The activists of Ukraine's protest group FEMEN stand with their feet wide apart during their campaigns, so that they stand solidly, cannot be knocked over.

They are standing there, half naked and truthful, with bared torsos on which they have painted slogans which oppose the hegemony of patriarchy, dictatorship, and the church, they ring church bells to protest against a ban on abortion, they disturb Putin's visit in Germany with "Putin Dictator!" cries, they cut down a cross with a chainsaw in order to protest against the sentencing of Pussy Riot, they stand up against military vehicles, and make it to within a few meters of Berlusconi, freezing his artificial smile with "Basta Berlusconi!" cries. Their faces are solemn during the campaigns, almost aggressive, they show no smile ("We never smile"), because they are too damn serious, they want to irritate with their nakedness, not please. The FEMEN activists show no expression of fear, it is full physical play without protection, extreme exposure ("We never hide our faces").

Inna Shevchenko on Femen: "We bother the idiots, we fascinate the intellectuals, we frighten the dictators. Our enemies are sex-industry, dictatorship and church." The nudity was discussed within the group, but they decided in favor of it in order to make their topics accessible to people who would otherwise never listen to them. According to Femen, it is necessary to stir up exactly those people who are often not interested in critical discourse, if you want to change something. Those who support the critical content of Femen do not need to be convinced anymore: "We transformed our naked bodies into political instruments of women's fight". Moreover, they consciously chose this tactic, despite controversies, in order to change the meaning of the existing patriarchal attributions of female nudity (and its abuse by the sex industry, advertising, etc.) and thus recapture the interpretive power or authority over female nudity (reclaiming the female body) and to redefine it.

EVERYDAY REBELLION takes up the Femen narrative where the Femen film 'Ukraine Is Not A Brothel' by Kitty Green ends, or rather, falls short. After the revelation that for some time a patriarchally acting man had taken over the helm of Femen in the Ukraine, and after setting in motion a radical process to come to term with their past, Inna Shevchenko establishes the independent Femen International after her flight from Ukraine to Paris. EVERYDAY REBELLION accompanies this process



"A striking documentary that shows that non-violent forms of protest and civil disobedience can change the world, Everyday Rebellion is made with grace and insight. It gently underscores how violence isn't the only answer..."
(Mark Adams, Screen International)

for a year, a witness of this emancipation process, and gives insight into the tactics of a controversial feminist movement that is aggressive but not violent.

Behind the scenes: the warm, loving interaction of the activists with each other, the fear of state violence and persecution. Inna Shevchenko talks about fear, death threats, how she lost a very good job as a journalist because of her protests. The women talk to each other about personal feelings, how it is when they expose themselves so extremely through their protests, the nervousness before the campaigns, preparations, the trembling of the body when they go to the location of their campaigns.

After the solidarity campaign for Pussy Riot, Inna Shevchenko has to flee from Ukraine. Ukrainian secret service agents tried to break into her apartment, she receives (death) threats via Twitter: "Your place is in Auschwitz, you're just a bitch not a woman! I wish you a horrible death". Inna finds shelter in Warsaw, she tells her hostess about intimidations when they were abducted by the KGB after a protest against Lukashenko in Belarus, and that the officer said: "Now I want to hear how you're breathing. Breathe, because these are the last hours of your life you can enjoy the air. I want you to remember your childhood, your parents. Do you see the face of your mother who is smiling? Can you imagine her face, once she will see you dead?"

Inna explains how much this had changed her, after the incident she had had anxiety, she was scared of people in the streets. Nevertheless, Inna Shevchenko says that it is her free choice and her risk: "I wonder, why people still don't understand, that it's our personal choice ... of course we realize what can happen ... They cannot understand what's going on, why young girls have started to fight. What's wrong with them?, they ask first, but it's the beginning of a process, then they find out, there's nothing wrong with us, there's something wrong with society, with the system."

Eventually, a small but extremely important shift happens in one of the scenes. During a campaign against the oppression of women through religiously motivated legislation in Islamic countries in front of the Egyptian embassy in Paris, the activists are surrounded by the police, the fronts seem hardened. The Femen activists stand silently before the grim looking policemen, they stare at each other motionlessly for a long time. Then the mouth of a policeman twists into a smile. He drops his front for a short moment.

Srdja Popovic explains that power is founded on the pillars or representatives of the system (police, the military, bureaucracy, ...), which in turn only consist of people that you can pull on to the side of the protesters or to whose conscience one can appeal: "In non-violent



struggle you try to persuade the people from the pillars to shift sides and to shift loyalties and to bring them into the movement."

SUICIDES DUE TO EVICTIONS

Madrid, a residential neighborhood with high-rise buildings. It is the third case within a month: a woman jumped out of the window when she was to be evicted because she could not pay the mortgage. Evictions mark the Spanish crisis, in Madrid alone there are 80 evictions per day (20.800/year). Utter despair, people who are left with nothing, regardless of their education, their jobs. Life's works that collapse. Life plans that collapse like a house of cards.

The Spanish Movimiento 15M ("Movement 15th of May") fights for the inalienable rights to housing, employment, culture, health, education, political participation and personal development. The special features of the movement are the operation in decentralized structures at a local level, the strengthening of local structures, neighborly help, joining forces in their own district beyond social media. Students, business experts, lawyers, and unemployed people debate and negotiate passionately

in the middle of the streets, at district meetings, in public citizens' forums: "What is a good life? What makes a good life? Not every man for himself but for the good of everyone, for the common good! People have forgotten that they have the power. It is our duty to reclaim that power."

The activists agree in that non-violence is much more effective, however, there is a discourse and conflicts within the social movements. But living democracy is exhausting and one needs to pay one's dues. Friction generates heat, even for the spectator. The passionately disputing group is interrupted by a street mime who gets upset: "What's happening here? You are disturbing me, you don't let me work! I am poor!" Poverty goes so far that many do not even find the time to protest in their struggle for survival.

The Spanish movement of the Indignados refers to the book "Time for Outrage" by the French Resistance fighter Stéphane Hessel deliberately, but also makes way for "No more business as usual!", being fed up, being unwilling, not participating any longer, withdrawing/refusing consent from the ruling class. But in this outrage we are not blind with rage but also careful, well organized, wise, and strategic. They discuss the power and significance of social movements: "We were asleep, now we have awoken", which poses the question, why were we



collectively dormant for so long? Why were certain things unthinkable that are now debated passionately? Maria Angeles, a Spanish retiree, explains how neighborhoods are mobilized to stop evictions or at least to gain time, the bank cannot afford negative publicity in front of so many people.

OCCUPY WALLSTREET HAS ELIMINATED YOUR DEBTS

Professor Andrew Ross of New York University says that many people who are in debt at banks are exercising resistance unknowingly, because they simply cannot pay back their debts. For this reason, the "Debt Resistance Movement" calls for people to publicly get together with other affected persons and to make the refusal to repay the debt public. In order to change social realities, the "Debt Resistance Movement" helps with redeeming the debts, so that people get out of the humiliating attitude towards the banks and are debt-free ("Occupy Wall Street has bailed out your debt").

University professor Andrew Ross explains this new idea of the Occupy movement, The Rolling Jubilee: banks sell the debt of people to other companies a lot cheaper, which then collect the debt. The people of Occupy use this fact and buy the debt for a minimum of the amount

of the debt and thus make other people debt free. Those are then contacted and informed that they are now debt free. It is left to them whether they want to contribute with a small amount, so that the collective can buy up the debt of other people and free them from the heavy burden.

PROTEST FORMS UNDER DIFFICULT CIRCUMSTANCES, SYRIA, IRAN

An activist from Damascus explains how they put messages on small slips of paper into balloons and developed techniques to pop the balloons in the air to let the messages fall from the sky, while all activists are already in a safe place. Actions like these unsettle the Syrian government. They did a campaign in the vicinity of Assad's house, labeling hundreds of ping-pong balls with freedom slogans and dropping them down some stairs. The security people looked totally ridiculous as they tried to catch the bouncing balls - the revolution is unstoppable.

The hidden protests in Iran (e.g. graffiti by Icy & Sot, Iranian graffiti artists) show that the thoughts of freedom cannot be eradicated. Thousands of people who turn



their lights on and off at night cannot all be arrested. An unknown activist shows the technique of how to attach posters that unroll only after one has already left and is safe. Srdja Popovic calls this "low-risk tactics of dispersion" - less risky tactics of distribution, which mobilize more people than those who risk their lives in the street, and these methods are also harder to suppress for the regime.

The camera moves past Freedom Square in Tehran, a woman's voice: "In Iran, the only thing that is left of freedom is a tower. And even that has a lot of cracks already." Longing. The woman's hand reaches for the Tower of Freedom: "We are only silent because of the knife put to our brothers' and sisters' throats. We are still here. If only we had a united voice. That's the only way we can reach the end of this struggle." The voice of those who have not been allowed to speak freely for many years, it drags its set of keys along a railing: "It's as if nothing ever happened, all is quiet and we are silent. As if there had never been a protest march of millions, as if no one was ever forced to go to jail." Images from 2009: Militias, which randomly beat protesters, snipers on rooftops shooting people just as randomly. Among them, the young student Neda, one of these random killings.

Dr. Massumeh Torfeh, Iranian journalist and UN ambassador, answers the question on where the

Green Revolution was today with that they are rethinking their strategies, that they are currently too traumatized by systematic persecution and torture, also of family members. Many activists fled from Iran, merely participating in demonstrations led to imprisonment, torture and executions. So they had to find other, less risky forms of protest that nevertheless show that they are still here. The face of Neda, the face of the protest movement, is printed on bills and spread, together with slogans such as: "Be afraid of the storm that will come", printed in secret in Iran, publicly in New York during the preparations for the Day of Action to denounce the debt system .

CRYING TOGETHER: IRAN TRIBUNAL IN THE HAGUE, OCTOBER 2012

An emotional centerpiece of the film is the Iran Tribunal in The Hague in October 2012. Hannah Arendt called it "the aporia of human rights" since it is no longer about basal needs, but about severe violations of inalienable human rights, torture, and severe traumatic experiences, not only of the victims themselves, but also of their families, of a whole people, a whole country, traumatic experiences, that burn themselves in the collective

**YOU CANNOT
EVICT AN
IDEA**



memory of whole generations, the DNA of a country. The tribunal is the innermost emotional core of the film, it is about the profound human need for poetic justice for the most serious crimes against humanity. Exiled Iranian men and women, eyewitnesses and victims have worked for five years on the Iran Tribunal in The Hague in October 2012 (Iran Tribunal / International Tribunal for Iran – 1980's Massacre of Political Prisoners), a symbolic tribunal, to come to terms with the atrocities committed against political prisoners between 1981 and 1988, and to make them public.

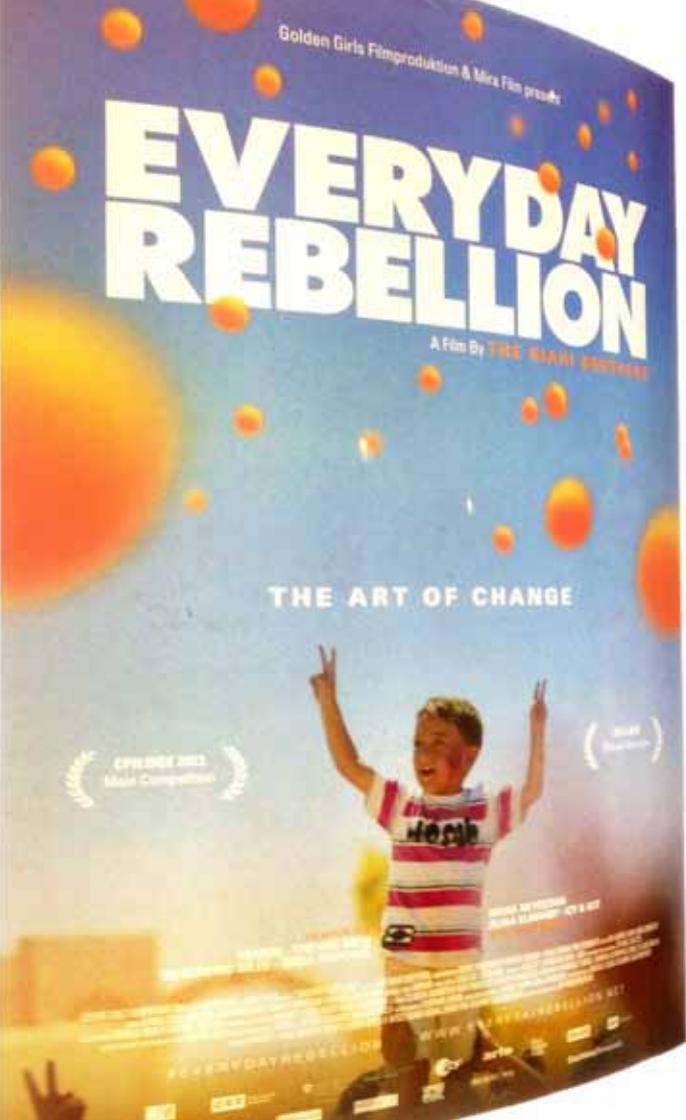
The Iranian government was invited to participate but refused. A former political prisoner who has not been able to get those images out of his head for 27 years, tells, in tears, of how he was forced to execute another political prisoner. The audience cries with him. Even today there are executions in Iran, says one of the victims, and that only a small part of the abominations was discussed here at the tribunal. In the audience are relatives who hold up photos of loved ones that they have lost. A relative tells of his feeling that his relatives are not really dead, but that their dreams are alive and have become a freedom movement.

The president of the tribunal summarizes the verdict of the judges of the tribunal: The Iranian government was solely responsible for systematic violations of human rights, murder, torture, sexual violence, unjustified arrests,

disappearances of people: "Men were arrested at ten in the morning and dead by eleven. Prisoners' families were forced to pay for the bullets used to shoot their loved ones."

When the commission of the tribunal leaves the room, the survivors sing with their hands raised, making the victory sign: "Winter came to an end, spring is greeting us with flowers, the red flower of the sun came and the night had to flee, the wind is starting to plant the trees, in between the trees you can see the stars". It is an old revolutionary song that was also sung over 30 years ago, when people hoped to finally gain freedom through the revolution in Iran. Even if that did not happen, the day on which people will be done justice will come sooner or later. For many relatives of the victims of the Islamic regime in Iran the symbolic condemnation of the regime during this tribunal is already a big step into that direction.

A film as diverse and complex as the social movements, universal and specific at the same time (the human sentiment on how regimes deal with us, suicide, depression, divorce, torture, traumatization of entire countries). These "small" but essential human emotions depicted in the film reflect the global structure of financial capitalism and the functioning of totalitarian regimes.



Inna Shevchenko, Femen activist



ACTIVISTS ON EVERYDAY REBELLION

INNA SHEVCHENKO / FEMEN ACTIVIST

I think the Everyday Rebellion movie is not just a film that can inspire people, it's the film that is forcing people to go into the streets and to fight for their rights. I think this film by itself is a huge protest. It's not just a movie. It's not just a nice or interesting movie. It's a great instruction for activists. Actually, it can look like that this film is good for those who are not activists yet, but being an activist myself, I can say that this film is a great help for us as activists, because we know that this film will do a great job to inspire other people to join our cause. Fight Everyday! Everyday Rebellion!

JOHN JACKSON / CO-AUTHOR OF SMALL ACTS OF RESISTANCE

What I love about this film, is if you really wanted to capture this spirit of revolution and protest over the last five years in Europe, in North America, in the Middle East, this film really captures it. And it captures it on so many different levels from the very individual personal story to kind of broad themes of the one percent, or the 99 percent or of people fighting an unjust regime. It

captures all of that really powerfully. "Everyday Rebellion" captures beautifully the humour that you find in protest and in revolutions, which I think is often neglected when people are making film about activism and serious issues. That was for me very refreshing because it's sometimes just a lot more laugh and a lot more fun than you would imagine even in some of the most serious and difficult situations. The importance of "Everyday Rebellion" is that for anyone watching it who has never been involved in a protest or in any form of activism, the clear message is that: "It's possible for everyone to take part if you are passionate enough about the change you wanna see in the world."

MIKE BONNANO / THE YES MEN

The idea of making a film that connects all of these movements around the globe without a narrator is incredibly ambitious. And it's inspiring to make these connections. Through the film I've seen things that I haven't seen and it's that feeling of solidarity that grows out of it that I think is what is going to resolve and has resolved in this successful global revolution that needs to happen to create more equity, to create a more just system for everybody. So for those who feel the need to revolt against this incredibly repressive system that's actually consuming the planet right now, watch Everyday Rebellion. It's got lots of lessons and poetry. I don't know if I've seen a film this ambitious before!



Arman

Arash

THE AUTHORS / DIRECTORS

ARASH T. RIAHI (DIRECTOR/PRODUCER)

was born 1972 in Iran and has been living in Vienna/ Austria since 1982. Writer, director and producer. Studied Film and the Arts. Founded the film production company Golden Girls Filmproduktion & Filmservices (www.goldengirls.at) in 1997. His films 'The Souvenirs of Mr. X' in cooperation with ARTE and ORF, multi award winning 'Exile Family Movie'. 'Mississippi' and 'For a Moment, Freedom' produced by Wegafilm and Les Films du Losange have won more than 50 international awards. 'For a Moment, Freedom' was the Austrian candidate for the Academy Awards 2010. His latest film 'Everything will not be fine' was just shown at the documentary competition of Max Ophüls Festival.

ARMAN T. RIAHI (DIRECTOR)

was born in Iran and grew up in Austria. He studied Media Technologies and worked as a screen- and graphic designer in London (Less Rain Ltd.) and Vienna. Director of 25min-TV-shows, 'No Name Program', 'Sunshine Airlines' & 'Momentum' – 'What Drives You' for the ORF and Red Bull Media House. His short film 'Elektrotrash' won the national short film award. In 2006, Arman participated in the Berlinale Talent Campus as director/screenwriter. In May 2011 his first cinema documentary 'Schwarzkopf' ('Darkhead', www.facebook.com/schwarzkopfdertfilm) had its Austrian cinema release and won the Audience Award of the Austrian Film Festival Diagonale 2011. 'Schwarzkopf' was the opening film of the documentary competition of the renowned Sarajevo Film Festival in July 2011.

MIRA FILM COMPANY PROFILE (Selection)

Journey to the Safest Place on Earth	Creative documentary by Edgar Hagen, 2013, 100 min., in Coproduction with Schweizer Radio and Fernsehen SRF
Two Rivers - Two Songs	TV-Documentary by Sarah Derendinger, 2013, 52 min., in Coproduction with Schweizer Radio und Fernsehen SRF
Die singende Stadt	Documentary by Vadim Jendreyko, 2012, produced by Filmtank, distributed by Mira Film
Where the Condors Fly	Creative Documentary by Carlos Klein, 2012, 90 min., a coproduction of Mira Film, TM Film and CK Films with BR and SRF
Marchesa	TV-Documentary by Hercli Bundi, 2011, 25 min., in Coproduction with Televisiun Rumantscha RTR Swiss National Broadcast TV
Flying Home	Creative Documentary by Tobias Wyss, 2011, 80 min., in Coproduction with SRF Swiss National Broadcast TV
The House in the Park	Creative Documentary by Hercli Bundi, 2010, 86 min., in Coproduction with CFCC
The Woman with the 5 Elephants	Creative Documentary with Svetlana Geier, 2009, 93 min., by Vadim Jendreyko, Coproduction with SRF Swiss National Broadcast TV, 3sat/ZDF and Filmtank
Geheiligt Gebein	TV-Documentary by Dominik Wessely, 2008, 57 min., in Coproduction with ARTE/ZDF and Filmtank
Play - Don't Play	TV-Documentary by Manfred Ferrari, 2005, 52 min., Coproduction Mira Film and SF DRS, Televisiun Rumantscha TvR
La savur dil palc	TV-Documentary by Manfred Ferrari, 2005, 25 min., Coproduktion Mira Film and SF DRS, Televisiun Rumantscha TvR
Leistung am Limit	TV-Documentary by Vadim Jendreyko, 2004, 53 min., Production Mira Film and SF DRS
Pastiziers - Zucker, Heimweh, Abenteuer	TV-Documentary by Manfred Ferrari, 2004, 24 min., Coproduction Mira Film and Televisiun Rumantscha TvR
Transit: Zürich - Flughafen	TV-Documentary by Vadim Jendreyko, 2003, 53 min., Production Mira Film and SF DRS

GOLDEN GIRLS COMPANY PROFILE

CINEMA- & TV DOCUMENTARIES

Aftermath - The Second Flood
Jakarta Disorder
The Venice Syndrome
Tomorrow You Will Leave
Everything Will Not be Fine
Mama Illegal
Darkhead
Beyond the Forest
Exile Family Movie
Sunday Warriors
Food Markets

Aftermath - The Second Flood
Momentum

Impulse, Camera & Dance
52 minutes of 48 days - Meg Stuart & damaged goods

IN DEVELOPMENT / PRODUCTION

We are Sisyphos
Messi Versus Ronaldo
We Were Here
What's Wrong with a Free Lunch
Cheeky
The Teacher

(Selection)

Raphael Barth, A/DE/IR 2013, 54/90min.
Ascan Breuer, A/IN 2013, 87 min.
Andreas Pichler, A/DE/IT 2012, 82min.
Martin Nguyen, A 2012, 90min.
Arash T. Riahi, A 2012, 94min.
Ed Moschitz, A 2012, 94min.
Arman T. Riahi, A 2011, 90min.
Gerald Igor Hauzenberger, A/RO 2000-2007, 75min.
Arash T. Riahi, A 1994-2006, 94min.
Andreas Geiger, DE/A 2012, 88min.
Stefano Tealdi, Michael Seeber, Bojana Papp, Andrea Ferramo,
Documentary series, IT/A/HU/SP 2012, 5x43/52 min.
Raphael Barth, A/DE/IR 2011/2012, 54 min./90 min.
Arash & Arman T. Riahi and Raphael Barth, A 2008/2009/2010,
10x26 min.
Documentary series, 12x26 min.
Arash T. Riahi, 52 min.

Peter Brunner, A 2014, Fiction, 100 min.
Sinisa Vidovic, A 2014, Documentary, 90 min.
Stephan Richter, A 2014, Fiction, 90 min.
Christian Tod, A 2014, Documentary, 52/90 min.
The Riahi Brothers, A 2014, Documentary, 90 min.
Arman T. Riahi, A, 2015, Fiction, 90 min.

AWARDS (SELECTION): MAMA ILLEGAL Best Documentary Film – FREISTADT - Festival 'Der neue Heimatfilm' 2012, Best Film - Brussel - One World International Human Rights Documentary Film Festival 2012, Best Film - Prizren - Dokufest - International Documentary and Short Film Festival 2012, Best Film - Tartu - Love Film Festival IARTuFF 2012, Best Film - Bishkek - International Festival of Documentary Films on Human Rights* 2012, Best Film - Vilnius - Human Rights Film Festival "Ad Hoc: Inconvenient Films" 2012, **DARKHEAD** Special Jury Mention Award - Beirut Docudays International Film Festival 2011, Audience Award Diagonale Filmfestival Austria 2011. **FOR A MOMENT, FREEDOM** Austrian candidate for the Academy Awards 2010, Best Foreign Film, Beverly Hills Film Festival, 2010, Jury Award Best Film & Audience Award Festival Nuovo Cinema, Genua, 2010, Silver Audience Award, Tromsø International Film Festival, 2010, Thomas Pluch Award Best Screenplay /Diagonale, 2009, Best Direction & Flying Ox for Best Film/"Filmfest Schwerin", Germany 2009, Award of the Saarland Ministry & Interfilm Award of the Max Ophüls Festivals, 2009, Canvas Award & Youth Jury Award Open Doek Film Festival (Belgien), 2009 Special Jury Award & Special Audition Award. 10. Festival del Cinema Europeo Lecce (Italy), 2009, Best Film & Public Award. 5. Amazonas Filmfestival Manaus/Brazil, 2008, Best Screenplay at the 2. San Luis Cine Film Festival/ Argentina, 2008, Grand Prix & Public Award & Students Award, Prix du Film D'histoire de Pessac, 2008, Vienna Film Award / Viennale, 2008, Best Direction, Festival de jeunes realisateurs, Saint Jean de Luz/ France, 2008, Golden Eye for Best Debut Feature, Zurich Film Festival, 2008, Golden Zenith-Best First Film, Montreal World Film Festival, 2008. **BEYOND THE FOREST** FIPRESCI-Prize, Transylvania International Film Festival 2007, Best film, Saratov Film Festival Russland 2007, Erasmus Euro Media Sponsorship Award 2007 **EXILE FAMILY MOVIE**, Max Ophuels Award for best documentary, Saarbrücken, 2007 , Golden Dove for Best Documentary, 49. Leipzig Documentary and Animation Festival, 2006, FIPRESCI-Award, Leipzig Documentary & Animation Festival, 2006, Silver Hugo for Best Documentary, Chicago Film Festival, 2006, DIAGONALE Award for Best Austrian Documentary, 2006. **MISSISSIPPI** Best Experimental Short Film, Melbourne Film Festival, 2006, Main Award, Experimental Film Festival Videoox / Swiss, 2006, Golden Dove for Best Animation Film, Film Festival Leipzig, 2006, Award for Best Script/Idea, Film Festival Fantoche/Schweiz, 2005.

