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TABLE OF CONTENTS

1. Artistic Merit 2

- 1.1. Artistic production 2
- 1.2. Artistic Research 8
- 1.3. Artistic Evaluation Assignments 11
- 1.4. Artistic Reference 11
- 1.5. Received grants for Artistic work 12
- 1.6. Reflection of my Artistic path of work 14
- 1.7. Artist and Society 15
- 1.8. Art Education and Degrees 16
- 1.9. Other Artistic work 17

2. Scientific Merit 17

- 2.1. Scientific Production 17
- 2.2. Research Projects 18
- 2.3 Research about new models of Artistic Leadership 18

3. Pedagogical Merits 20

- 3.1. Teaching 20
- 3.2. Reflections on my pedagogical practice 22

4. Communication 23

- 4.1. Communicational skills 23

1. Artistic Merit

1.1. Artistic production

2024 Artistic Research - Short film. 18 min. **"Vem ropar för Alvar"**
 screenwriter: Anna Maria Joakimsdottir-Hutri
 Director: Anna Maria Joakimsdottir-Hutri
 Producer: Tottemo Production / AMJ-Hutri
 GU Ventures: 75 000 sek
 Forskningsrådet för Hälsa, Arbete och Välfärd - Forte: 230 000 sek
 Kronobergs Län: 50 000 sek
 Gothenburg University: 20 000 sek
 Karlovy Vary International Film Festival 2024: 10 Most promising Film Directors
 Future Frames - EFP
 Variety article: <https://variety.com/2024/film/global/future-frames-10th-anniversary-emerging-directors-karlovy-vary-1236027262/>
 Forte: <https://forte.se/artikel/konstfilmens-kraft-nyskapande-satt-att-anvanda-forskning-for-social-forandring/>

"Who Stands Up for Alvar" is born from a deeply personal place. It is inspired by the quiet heroes of everyday life—the caregivers, single parents, and the elderly—who often go unnoticed and unappreciated in a society obsessed with efficiency and output. This story stems from the frustration of witnessing systemic neglect and the heartbreaking ripple effects it has on individuals and families. It is also a love letter to resilience, humour, and the human spirit's ability to fight back against insurmountable odds.

By working in collaboration with researchers in the field of Social Work, I developed a deeper understanding of how art can reflect, question, and reframe real-world challenges. Through this project, I have seen firsthand how art can stimulate new ways of thinking and spark conversations across disciplines.

2022 Screenplay for feature film 90 min. **"RAN"**
 Screenwriter: Anna Maria Joakimsdottir-Hutri
 story development grant from The Finnish Film Foundation: 1900 €

The story treats the ordeals of a widow accused of infant slaughter in the mid 1850. Its about survival and becoming the object of hate and is set in a kind of Gabriel

García Márquez magical realism on the West Coast of Sweden. I think the ordeals of mothers that has to face taking care of their children alone is still somewhat economically unfair. I was thinking about how I could tell a story for as many mothers as possible as we are of such different backgrounds both culturally and spiritually in Sweden. When I was researching my story of RAN I was handed a court transcript from that age and it described the fate of a mother of four children that was sentenced to death after first serving a torturous time in the Marstrand Prison. When reading in between the lines a story about a mother that secretly had to become a sex worker and because of this became the object of hatred. Although no evidence could be found of her having killed her infant she still had to pay with her life. I like the fact that this happened in Sweden and in fact it is not so long ago - I just believe the story could offer identification for many of us mothers and lone care takers.

2020

Theatre Play 90 min. Comedy **"Expedition Undergång"** (Expedition Doom)

Directing: Anna Maria Joakimsdottir-Hutri

playwright: Anna Maria Joakimsdottir-Hutri

Folkkulturcentrum, Hjorthagen, Stockholm

Commissioned work: 16 000 skr

<https://dramadirekt.se/pjas/expedition-undergang-2/>

I wanted to work with a comedy topic and started seeing an air balloon expedition. I recalled the tragic Andrée Polar Expedition from 1897 that was lost in the Arctic for 33 years and realised that this was a magnificent topic for comedy. As Woody Allen put it "Comedy is tragedy plus time". This was my third research into developing Artistic Collaborative Tools. This time the work group of 4 writer/actors had to work with documentary material. We used the extensive log books and diaries from the Expedition that was retrieved at the finding on Hvitön and together worked out the most intriguing sequences that displayed the psychology of the expedition. From these sequences I worked out assignments for the participants to work with and improvise around. I had to take the material one step further into developing a dramatic story out of this. This time I also included the meta-level of the current Covid situation that shaped our possibilities of working. It meant I worked with monologue material as the actors was prohibited from closeness. I also added my own situation as a struggling artist in this time of difficulties and the play interweaves present time and passed time into a web of storytelling disregarding rules of anachronism and truthful reality. This practise rendered a poetic, suggestive and subjective reality of the charismatic fanatic Andrée was as we interpreted him to have been.

2020

Screenplay for feature film 90 min. **"Inanna"**

Screenwriter: Anna Maria Joakimsdottir-Hutri

story development grant from The Finnish Film foundation: 6800 €

The story was inspired by a short radio interview a correspondent made with a young Iranian girl who secretly had started a Disco for her friends. I thought this was so brave and continued thinking about her and what would happen to her if she was caught. She could be severely punished, I thought, what would she do then? The story just flew out of my hands about an Iranian girl street dance artist that ends up in the extrovert Nordic countries realising that even though she fled the Ayatollahs she seems to have brought an inner beard with her.

I tried eventually to get the story into production but nobody wanted to do a story about migration in 2019. I tried to argue it was about women liberation in Iran but then I was just frowned at because I had no relation to Iran. I guess there is an important point in this. But I also think it strange that often when male writers write, they can write about whatever because of the "genius" but women writers need to limit their stories only to cover what they've experienced.

2019

Theatre Play 90 min. **"Frankenstein - an existentialistic horror-comedy"**

Directing: Anna Maria Joakimsdottir-Hutri

playwright: Anna Maria Joakimsdottir-Hutri

Folkkulturcentrum, Hjorthagen, Stockholm

Commissioned work: 24 000 skr

<https://dramadirekt.se/pjas/frankenstein-en-skrackkomedi-2/>

The process of creating the staged play was an extension of my research of Artistic Collaborative Tools. I started with a work group of 5 writer/actors and assigned them to take part in the adaptation of the Novel. After we had created a shared understanding of what sections of the book we wanted to emphasise on I took the next step in creating assignments for the participants to work out and improvise around. I as the artistic leader took notes of all the improvised material and translated this into a written play. The last part of the process when all the scenes had been worked out and the casting set by the participants, a more traditional rehearsal phase took place but always keeping the nerve of improvised possibilities. The play had five of each character that created a in-depth interpretation of the many facets of human psychology to be able to play out the inner existential dilemmas of the monster and his creator. The stage had two perspectives for the spectators of simultaneous acting with the lines inter-cutting each other to always show how you can see the world with opposing views.

2019 Feature Musical film 80 min. **"A music story"**
 Directing: AM Joakimsdottir-Hutri & Anders Widmark
 Music: Anders Widmark
 Producer: Lars Pettersson / Fundament Film ab & Maria Wande / Nöjfab ab
 Distribution: Tri Art & SF Filmstaden
 Premiere: summer 2019 in Sweden
 Commissioned work: 75 000 skr
 Budget: 10 000 000 skr

I was involved in the film production at a late state. The independent production outside of national film finance had been struggling to get a musical done with partly private and partly state financed resources. In the process the film material was rejected distribution and the production had to acquire external Artistic support of me as Dramaturg and Film Director. By a total revision of the filmic material I distilled a story that was intended as a subplot and developed this into becoming the main plot. This required an extensive recut and rewriting whole sections to be shot on a couple of extra shooting days. In the end the Children's Musical film was commissioned by TriArt and was finally granted distribution on Filmstadens cinemas around Sweden in 2019. It was also sold to The Swedish Broadcasting Company / SVT.

2017 Short dance film 9 min. **"Through the supermarket in five easy pieces"** Directing, Dramaturg: Joakimsdottir-Hutri
 Choreographers: Maria Saivosalmi & Andrius Katinas
 Performers: Jenni-Elina von Bagh & Andrius Katinas
 Producer: Petteri Lehtinen / Valve King oy
 Financed by: YLE, the Finnish Film Foundation, AVEK and Loikka: 50 000 euro.

*The screenplay won the competition for a dance film production 2016. Often dance in films jump out as a separate section but I wanted to challenge the old narrative-choreography dichotomy and was inspired by the contemporary dance icons like Pina Bausch. The film has since its release in end of March 2017 been invited to both narrative orientated and dance orientated film festivals and won several first prizes. I was also invited as an object of research to the International Meeting on Video-dance at Universidad Polytechnic de Valencia. www.tottemoproduction.com/artisteri/Through-the-supermarket-in-five-easy-pieces
 Password: annamariafilms*

- 2016 Performance 130 min. **"Offret/Uhri/Sacrifice" - a ceremony for a better world"**
 Directing, Dramaturgy and text: Joakimsdottir-Hutri and work group.
 Performers: Liisa Tremmel, Jaakko Kiljunen and Sebastian Lopez-Lehto. Lighting and set design: Anton Verho.

The Ceremony was my final thesis at University of Art Helsinki. I wanted to challenge the borders between ritual and performance and work with audience participation on a metaphysical energetic level. I worked with topics as relaxation, purgation, healing and energetic vibration, altered states of consciousness and magical journey storytelling. The text material was the foundation to my written Master degree final thesis "Ur Mörker" (out of darkness). www.tottemoproduction.com/artisteri/The-Sacrifice

- 2015 Theatre Play 90 min. **"Ett Drömspel"** By A. Strindberg.
 Directing, Adaptation and Dramaturgy: Joakimsdottir-Hutri
 Actors: Klara Wenner-Tångring, Liisa Tremmel, Minni Gråhn, Alex Holmberg, Wille Enckell, Ole Storhaug.

I admire Strindberg's inner cosmos in what must be one of the earliest post-modern pieces of drama. I used the classic's strong feministic voice and adapted the play to take place in present day Helsinki. I wanted to challenge the limit of how far I could take the story to feel completely contemporary without losing the beautiful structure of themes in the original. We worked out ensemble-generated choreography and combined dramatic scenes with strong physical movement material. The rehearsals incorporated field-trips with the suggestion premise of seeing the reality through the eyes of the play. www.tottemoproduction.com/artisteri/A-Dream-play

- 2014 Screenplay for feature film 90 min. **"Taika"**
 Screenwriter: Anna Maria Joakimsdottir-Hutri
 story development grant from The Finnish Film foundation: 5000 €

The story is set in the paradigm shift between old traditional forestry to the industrial forestry where prices fall because of the massive need for the paper industry's pup production. The time is around the end of the sixties and we follow a mansion where a father and two sons has to deal with the changes.

- 2013 Screenplay for feature film 90 min. **"Ali-Stadi/Underfors"**
 Screenwriter: Anna Maria Joakimsdottir-Hutri

story development grant from The Finnish Film foundation: 5000 €

The story is an adaptation from Maria Turtschaninoff's youth fantasy novel "Underfors". I worked with the motifs of the Nordic forest mythical creatures and the issues of what to do and where to keep the nuclear waste. The mountain creatures and the forest creatures has objections to our plans. It is a youth love story wrapped up in a fantasy inspired reality.

2011

Screenplay for feature film 90 min. **"Kipsihaalari"**

Screenwriter: Anna Maria Joakimsdottir-Hutri

story development grant from The Finnish Film foundation: 6000 €

A story about the sociopolitical situation for contemporary Finnish women's situation as a single care taker and Artist. It is a self portrait fictionalised and was a very difficult undertaking to write as I crawled into a racing burn out situation. The dramaturgy is fragmented and scattered around images about loosing control of the sense of reality and eventually serves as a document about how I failed to balance my duties as a mother and my drive as an Artist. My head went black as a shut down electrical device and I had to navigate the limitation of my sense of time. There was no time except for absolute present, no future, no plans could be made as I just couldn't see much further than one day at a time. It coincided with my collapse after almost loosing my six months old infant to an infection that just didn't respond to antibiotics and an acute hospitalisation that meant a severe operation just threw me into an abyss of darkness.

2010

TV-drama 60 min. **"Georg & Lydia"**

Directing and scriptwriting: Joakimsdottir-Hutri

Producer: Annika Sucksdorff & Aleksy Bardy / Helsinki Filmi

Financed by: YLE / FST and the Finnish Film Foundation: 175 000 euro.

I wanted to treat the theme of perfectionism and having to high expectations on your self can crush you as an artist. The film starred Sven Wollter as the irritating "mentor" to the intimidated composer. The story asks the question if facing embarrassment is a way to freeing yourself from the feeling of never being good enough.
www.tottemoproduction.com/artisteri/Georg-Lydia
 Password: annamariafilms

2010

Screenplay for feature film 60 min. **"Lydia"**

Screenwriter: Anna Maria Joakimsdottir-Hutri

story development grant from The Finnish Film foundation: 6000 €

The story deals with writers block and features a composer that is crippled by her own perfectionist behaviour. I wanted to treat the process of Artistic creative work and how one can get through by dealing with the inner critic that is just too demanding. How the path forward towards the doors out from the block is named inhibition and joy and sometimes friendship that you didn't expect nor even sought out.

2009

Short film 30 min. **"Sininen Delfini"** (Blue Dolphin)

Directing and scriptwriting: Joakimsdottir-Hutri

Producer: Aleksis Bardy & Ella Piesala / Helsinki Filmi

Financed by: YLE and the Finnish Film Foundation: 75 000 euro.

My screenplay won the competition of finance for a novella film production at the Finnish Film Foundation. The story treated the feeling of having my identity stolen by parenthood and the isolation, loneliness and de-sexualisation I felt as a new mother.

www.tottemoproduction.com/artisteri/Blue-dolphine

Password: annamariafilms

2009

TV-drama - 2X30 min / 60 min. children's film **"Äppeltjuvarna"** (the Apple Thieves)

Directing: Joakimsdottir-Hutri

Scriptwriting: Joakimsdottir-Hutri & Maikkula

Producer: Mats Långbacka / Långfilm Productions oy

Financed by: YLE / FST and the Finnish Film Foundation: 175 000 euro.

The story treated the themes of "new family" getting new siblings that move into your home and even into your room. The new brothers "build a wall" because of the differences between them and divide the room with red tape. During the film they need to find a way of working together to solve the mystery of the disappeared apples. www.tottemoproduction.com/artisteri/The-Apple-thieves

1.2. Artistic Research

2024

Master degree Final Thesis, MFA in Film, Hdk-Valand **"The paper is too dry"**

*In my final thesis, I dive into the fascinating intersection of art and science, exploring how these two realms can collaborate in powerful, unexpected ways. The heart of my research lies in the making of my short film, *Who Stands Up for Alvar*, a deeply emotional exploration of the moral complexities faced by workers in Sweden's elderly care system. What makes this project unique is how it bridges the scientific study of moral distress and agency in elderly care with the subjective, emotional truth that only art can offer.*

The journey began with a partnership with researchers studying moral stress among care workers. Through our collaboration, we faced a challenge: how could I, as an artist, bring the profound human realities of their research to life in a way that wouldn't just inform, but move people? The answer lay in fiction. While the researchers were focused on the objective truths of these experiences, I understood that the subjective truths—those emotional, deeply personal moments—were what would truly reach the heart of an audience.

The film became a way for workers, researchers, and the general public to engage in a social negotiation about complex moral questions, and the resulting discussions have exceeded all expectations. Through this collaborative process, I've seen how art can not only shed light on difficult issues but can also encourage systemic reflection and change. What I want to share with fellow researchers—both in art and science—is the importance of respecting the subjectivity of art. Art doesn't have to conform to the strict frameworks of scientific research to be valuable. It can operate in the realm of feeling, intuition, and nuance. Artistic freedom is essential because it allows for a deeper, richer exploration of the human experience, which no set of data or empirical study can fully capture on its own.

My thesis is a call for a new kind of collaboration—one where art is not reduced to a mere tool for science, nor science relegated to the background. Instead, we have the opportunity to weave together the strengths of both, allowing each to enhance and inform the other. It's an invitation for artists and researchers alike to step into this dynamic space where subjectivity is not just respected but celebrated, and where the creative process becomes a catalyst for social transformation. Through this thesis, I hope to inspire others to explore how this kind of cross-disciplinary work can create more meaningful, socially relevant art. Art, when given the freedom to explore the emotional truths of our world, can become a powerful agent for change.

<https://forte.se/artikel/konstfilmens-kraft-nyskapande-satt-att-anvanda-forskning-for-social-forandring/>

2016

Master Degree Final Thesis, MFA in Theatre Directing and Dramaturgy at the Theatre Academy, Art University Helsinki **"Ur mörker / Out of Darkness"**

Reflecting on my final thesis at the Theatre Academy in Helsinki, Ur mörker was not just an artistic project; it was an existential journey that blurred the lines between personal experience and creative exploration. The work emerged from a profound need to engage with the inner darkness that had clouded my mind for years. It was not merely an exploration of narrative or performance but an excavation of the self, seeking meaning through ritual, sensory experience, and the unraveling of societal constructs.

The piece was rooted in ritualistic theatre, drawing from practices such as hypnotherapy, Butoh, and shamanistic techniques. These tools allowed me to break away from conventional narrative structures and dive deep into a psychological space, where perception, emotion, and cognitive reality intersect. The rituals, which were both personal and collective, served as portals to a heightened state of awareness, through which I could confront my most vulnerable and painful experiences.

The experience was overwhelming at times. As I worked through sensory overload and emotional tumult, I learned that creation itself—especially in theatre—is a form of continuous transformation. My body, my emotions, and my mind were all participants in the dialogue of the work, and this holistic approach to theatre became a catharsis, one that helped me regain a sense of agency and connection to both myself and the world around me.

This journey through darkness and light, through ritual and reality, has taught me the importance of the artist's vulnerability. It is only by confronting the raw, uncomfortable truths within that we can transform them into something meaningful—whether it is through the art of performance or through living itself. The thesis process was not just an academic exercise but an invitation to re-engage with life, with the physical and the metaphysical, with the light and the dark. In the end, it was a manifestation of healing, both artistic and personal, unfolding through the sacred space of the theatre.

2013

Participant in the research group Vuori & Olkkonen Based in the Finnish organization **"Todellisuuden Tutkimuskeskus" - the Reality Research Centre**
The research group conducts retreats as an ongoing study of collaborative tools for Ritual Art Performance. www.todellisuus.fi and www.ritualartrainaissance.fi

Eero-Tapio Vuori is a lecturer at the Art University department of Directing. He teaches Ritualistic Theatre with a research angle in "Mental tools for Artistic work". I was the first student group to participate in 2013. I have continued to take part in the study retreats for Ritual Art about twice a year, with a culmination of travelling to the Amazonas in Brazil in 2016. We work in a flat organization and my responsibilities

are preparations, logistics, trance support and nutrition - this because I have a deep knowledge of Ayurveda. The practice is derived from Montague Ullmans dream group work - a protocol of democratic and collaborative tools for sharing dream-material. My final thesis "Sacrifice" had its origin in the work we are doing in the Ritual Art research group. www.tottemoproduction.com/artisteri/Ritual-Circle

1.3. Artistic Evaluation Assignments

- 2013 **Judge** at the official Finnish Oscars submission. I was chosen that year as one of the representatives from the Finnish Film Directors Guild to take part in the Finnish Chamber of Films panel that choose the best Finnish film year 2013. www.filmikamari.fi
- 2012 **Judge** in Eddan - the Icelandic equivalent to the Academy Awards. I was chosen to evaluate all Icelandic TV-drama, feature films and short films for the final nominations year 2012. www.eddan.is
- 2009 **Judge** in Helsinki Short Film Festival "Kettupäivät". I evaluated the documentary category together with Taru Mäkelä - a Finnish film director.

1.4. Artistic Reference

- 2024 Variety wrote about my Final Exam film "Who stands up for Alvar / Vem ropar för Alvar" as I was selected by Karlovy Vary's International Film Festival in European Film Promotion's "Future Frames": <https://variety.com/2024/film/global/future-frames-10th-anniversary-emerging-directors-karlovy-vary-1236027262/>
- 2024 Forskningsrådet för Hälsa, Arbetsliv och Välfärd - Forte wrote about my Artistic Research and the collaboration with Researchers in Social Work: <https://forte.se/artikel/konstfilmens-kraft-nyskapande-satt-att-anvanda-forskning-for-social-forandring/>

2016 **Erik Söderblom** – Artistic Director at Espoo Teatteri, evaluator 1. of my final thesis *"Sacrifice"* and the written thesis *"Ur Mörker"* (Out of Darkness). Here is a quote from his evaluation report:

"Sacrifice" is a scenic reflection of an existential crisis Joakimsdottir has been through the passed years. The Crisis – of Jungian seize – is, through Joakimsdottir's honesty, artistic talent and will to make visible, a true Artistic crisis. What we as the spectators are witnessing is a rare and interesting submergence in the private and collective subconscious. We are taken on a journey inside an inner topography of an individual with an intensive need to express her self artistically. It is easy to accept aspects of incompleteness of form in "Sacrifice" when the volume of the material is this vast. History has shown that one lifetime rarely is sufficient for screening this kind of material. It is clear that the struggle goes on and as I see it, as experience accumulate, there is an excellent basis that the coming productions will result in interesting pieces of Art."

2016 **Aune Kallinen** – Professor in Performing Arts and Head of the Swedish Department uniarts.fi, evaluator 2. of my final thesis *"Sacrifice"* and the written thesis *"Ur Mörker"* (Out of Darkness). Kallinen also recommended me competent for for further Academic Doctoral Studies. Here is a quote from her evaluation report:

"Anna Maria has a baffling ability to embrace themes and experiences like they are presented to her and say out aloud how she perceives them. She does not assume the persona of a Director or tries to carry any ideas about what one is supposed to do or how directing is supposed to be. She lets the performance become what the performance is without preconceived models. In this way she succeeds in finding a new language of performance that leads the way to the changes she envisioned. A positive change in the world with a wishful thought made manifest in a benevolent act."

1.5. Received grants for Artistic work

2024 Södertörns Högskola: "Vem ropar för Alvar"
knowledge circulation: 38 000 sek

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|------|------------------------------------------------------------------------------------------------------|
| 2024 | Filmkontoret, Göteborgs stad: "Vem ropar för Alvar" Story development grant: 30 000 sek |
| 2022 | The Finnish Film Foundation: "RAN" Screenwriting grant: 1900 € |
| 2020 | Svenska Kulturfonden Finland: "Expedition Undergång" Covid support grant for Play Writing: 3000 € |
| 2019 | The Finnish Film Foundation: "Al-Raqqah Rhapsody" Screenwriting grant: 6800 € |
| 2016 | The Finnish Film Foundation and yle.fi: Dace Film finance competition winner: 50 000 € |
| 2014 | The Finnish Film Foundation: Script development "Taika": 5000 € |
| 2013 | Kopioisto-FST grant: Script development "Dagmar": 5000 € |
| 2012 | The Finnish Film Foundation: Script development grant "Underfors": 6000 € |
| 2010 | Uudenmaan Taidetoimikunta: Script development grant "Hiitäjä": 2000 € |
| 2009 | The Finnish Film Foundation: Film production "Georg & Lydia": 175 000 € |
| 2008 | Konstsamfundet: Grant for Theatre play "Blue Dolphine": 2000 € |
| 2008 | Svenska Kulturfonden: Film "the Apple thieves": 60 000 € |
| 2008 | The Finnish Film Foundation: Film "Blue dolphin": 75 000 € |

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| 2008 | The Finnish Film Foundation: "The Apple thieves": 175 000 € |
| 2007 | Svenska Kulturfonden: script development "The Apple thieves" 5000 € |
| 2007 | The Finnish Film Foundation: Script development "Georg & Lydia": 6500 € |
| 2005 | The Finnish Film Foundation: film "SAM": 70 000 € |
| 2005 | AVEK (Centre for Audiovisual Culture in Finland) Grant for Film production "SAM": 50 000 € |
| 2004 | Svenska Kulturfonden: script development "Vägen till Vänskap" 1000€ |
| 2004 | AVEK (The Promotion Centre for Audiovisual Culture in Finland) - Travel Grant for Chicago International Children Film Festival: 800€ |

1.6. Reflection of my Artistic path of work

*Since my early work in 2006, I have sought to explore the depths of human experience through film and theatre, focusing on the intimate and universal struggles that shape our lives. Much of my artistic development stems from my personal experiences, particularly the intersection of motherhood and identity. My breakthrough, **Blue Dolphin**, emerged from the profound sense of losing my own identity to motherhood, an exploration that mirrored my internal struggles. It was through this vulnerability that I connected with audiences, offering a raw, emotional insight into the human condition.*

Throughout my career, I have embraced the belief that storytelling transcends theoretical frameworks and dramatic conventions. My creative process is one of discovery, where I allow the archetypes of life to guide my narratives, rather than confining myself to structured formulas. This philosophy was most recently

exemplified in my film **Who Stands Up for Alvar**, a deeply personal exploration of moral dilemmas within Sweden's elderly care system. This project marked a significant evolution in my work, bridging art and research to provoke societal reflection.

Beyond my personal work, I have consistently advocated for a collaborative approach to storytelling. As a director and leader, I view myself as an artistic midwife, facilitating the emergence of creative voices within a collective process. This has led me to investigate and develop new methods for collaborative artistic practice, particularly through ensemble work in both film and theatre. I believe in leadership that listens, nurtures, and transforms a diverse range of contributions into a unified vision, creating art that resonates with a multitude of perspectives.

My teaching and artistic leadership are shaped by this commitment to collaboration and personal growth. I am dedicated to fostering an environment where artists can explore the deepest corners of their creativity while working together to create something greater than the sum of its parts. As I continue to explore new ways to weave art into the fabric of society, I remain passionate about the potential of storytelling to heal, challenge, and transform the world around us.

1.7. Artist and Society

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|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2018 | I am a member of the Swedish Theatre Guild (Teaterförbundet) in the department of Film Directors. |
| 2017 | I am a member of Dramatikerförbundet - the Swedish Guild of Dramatic Writers. |
| 2017 | I am part of the team organising the Helsinki Script seminar. My assignments are the website, texts and networking. www.helsinkiscript.fi |
| 2015 | I am a member of the Swedish Theatre and Film Guild (Teaterförbundet) in the department of Theatre Directors. In spring 2017 I was chosen to participate in the |

pitching sessions for Directors and Dramaturges held at Scenkonst Biennalen 2017 in Norrköping.

2014 I was part of the organisation of INPUT an international conference for Broadcasters around the world. My assignments where hosting, networking and as assistant in the Q&A's.

2010 I am a member of the Finnish department of the international organization Women in Film and Television WIFT since it started in Finland.

2006 I am a member of SELO – The Finnish Film Director's guild since 2006. I am an active member and aim to visit all meetings we have.

1.8. Art Education and Degrees

2024 Master of Fine Art in Film, 120 hp - a two year program at **Gothenburg University, Hdk-Valand.**

2021 "Writing TV-Episode" 30 hp - a one semester course at **Stockholm Art University.**

2019 "Episode writing for TV-drama" - a one semester workshop at the **Danish Film school.**

2016 Master of Art in Theater Art, 182 hp from the Theatre Academy at the Art University in Helsinki
MA in Theatre Directing and Dramaturgy majoring in Directing.

2003 Masters in Fine Art from Aalto University department of Art and Design in Helsinki
MA in Film Directing & New Media, Media Lab, Helsinki Finland

2000 Aalto University department of Art and Design.
BA in Art Photography, Helsinki Finland

- 1996 Parsons School of Design, **Visual Communication**, New York, USA and Paris France
- 1994 Vasa Vuxengymnasium, 2 year Photography education,
Gothenburg Sweden
- 1992 University of Lund, Theatre and Film theory, Lund Sweden.

1.9. Other Artistic work

- 2015 *I study Ritual Art since two years with the American-Peruvian shaman Oscar Miro-Quesada. I have developed a practice of giving individual and personalized rituals as a tool for reaching an individual as well as a shared mythological landscape. <http://heartofthehealer.org>*
- 2014 *I studied at the Scandinavian Shamanic Centre with Jonathan Horwitz. www.shamanism.dk*

2. Scientific Merit

2.1. Scientific Production

- 2020 *"Kartläggning av research om ungas filmintresse i Norden" (mapping the Nordic research about young adults film interest) a commissioned assignment for Nordic Film and TV Fund: 30 000 Nkr*
- 2017 *"The Narratives of Physicality" presentation and publication at the International Meeting on Video-dance at Universidad Polytechnic de Valencia 2017. Link to publication: <https://gdocu.upv.es/alfresco/service/api/>*

node/content/workspace/SpacesStore/5a7aff3-1429-4254-88cd-b2f6a8ab4dbd/TOC_6383_01_01.pdf?quest=true

- 2016 Publication of the anthology: "Nykyesityksen prosesseja - Tekijänhaastateluja" (Processes behind the Performing Art) edited by Eero-Tapio Vuori & Aune Kallinen. The book is a series of interviews of contemporary Finnish performance artists. In 2014 the students in MA Directing formed a group that interviewed the Artists about the processes and practices behind their work. The Art University Publishing published the research result. Link to publication: <https://shop.unigrafia.fi/product/nykyesityksen-prosesseja-tekijahaastattelukirja/?lang=en>

2.2. Research Projects

- 2015 Since the beginning of my studies in shamanic practices I have been researching and collecting mental tools for focused mind and deep relaxation. This is a study I would like to continue to develop. One project I call "Dialogues with nature" and is still a work in progress. This is a demo: https://youtu.be/MmyqPXze0SQ?si=2-We7h2i-_whsTwm
- 2013 See 1.2. Artistic Research: Ritual Art research - Participant in the research group Vuori & Olkkonen Based in the Finnish organization "Todellisuuden Tutkimuskeskus" (Reality Research Centre) The research group conducts retreats as an ongoing study of collaborative tools for Ritual Art Performance. www.todellisuus.fi and www.ritualartrainaissance.fi

2.3 Research about new models of Artistic Leadership

What defines an Artistic leadership in our present world that will perish if we use the old paradigms of hierarchical power structures? Is there a new way of acknowledging the power of Artistic Collaborative Tools that can outline an Artistic leadership as something greater than the individualism of "the Auteur"?

I want to investigate models of collaborative creative work to find new ways of seeing and talking about an artistic collaboration as a path for reaching better stories - or lets put it more diversified stories encompassing the multitude of debating voices or "polyphonic thinking" as the Russian Philosopher Michael Bakhtin calls it.

There are several models of ensemble work within the modern drama and stage community. Methods of ensemble work have been investigated and some models have names like Devising or Process Theatre.

since three years I have actively been researching models of collaborative artistic creation. In 2018 I was called on by the Directing department in Aalto University to introduce Artistic Collaborative Tools to Directing students in the Master degree program. The course was open to Acting students from the Art University as well. I suggested a course with the thought provoking name "Devising in Film" to open up a thinking about the processes for film creation that are somewhat cemented into the industry.

Moreover I have investigated the question how I can engage the whole creative group in the development of story, theme and message in the initial phase of the project. Through two theatre plays "Frankenstein - an existentialistic horror comedy" and "Expedition Doom" I developed the models for artistic collaboration. The whole artistic group engaged in the adaptation and through assignments formed the scenes in individual ways. My responsibility as the Artistic leader was collecting all the material we created and form a document that encompassed the groups diverse voices and dramatise this into compelling and surprising storytelling using my unique talent for dramatic structure.

On the film industry side there aren't as many examples and even less theoretical base for such collaborative methods. In my course at Aalto University Helsinki 2019 I created an active student group for reflecting on subjects illustrated through a handful of films where I had observed that collaborative story development had been used in some stages of the creation of the films. We discussed the processes

and the applicability for further development. Every theoretic passage in my course had a practical investigation using collaborative techniques through hands on assignments. It was interesting to see how, for instance the actors in the student group, had a different mind set embracing the ensemble method where some of the directors stepped out of the process because they felt unfulfilled as leaders. My challenge as a teacher of a subject that in a way doesn't exist was to keep the discussion open and to engage the directors into the possibilities of re-defining the artistic leadership and by the end of the course everyone in the group seemed to have reached something new and interesting that they could take into their own practice.

My cross-disciplinary education and experience within both theatre and film gives me a golden opportunity for taking steps towards an artistic research that could merge the knowledge between the disciplines.

I have studied writers room technique and one aspect of artistic collaboration for screen could be implemented is how the writers rooms are approached. The potential, compared to todays practice, is that much more creative input could come from the whole body of talent engaging not only a main writer in the creation but also taking in the voices of co-writers, actors and other artistically responsible. There are no models for this at the present and this is what I would like to research through the research question. "How can we as artistic leaders engage the artistic potential of work groups in our projects?"

3. Pedagogical Merits

3.1. Teaching

2020 *Teacher i Theatre Ensemble Work at **ABF for Folkkulturcentrum** Hjorthagens Kulturhus. A three month course in the ensemble process for stage. Production of "Expedition Doom" about Andrées Polar Expedition 1897.*

- 2019 *Teacher i Theatre Ensemble Work at **ABF for Folkkulturcentrum** Hjorthagens Kulturhus. A three month course in the ensemble process for stage. Production of "Frankenstein - a horror comedy".*
- 2019 *Teacher in Directing at **Aalto University Film Academy in Helsinki**.
A two week workshop in March and April 2019. I was teaching the students divising techniques in Film directing to engage them in alternative process of Artistic Collaborative Tools. As this is a new way of aproaching film making I alternated a theoretical reflective session and practical assignments. We studied films that has used these tools in some parts of the process and we tried out new ways of creating scenes that aimed for a collective authorship.*
- 2016 *Teacher in Dramaturgy & Directing at **Arcada University of Applied Sciences**. 155 hours. I was teaching the students dramaturgy and directing to prepare them for their first and second student films. The films where critiqued in Hufvudstadsbladet (Swedish language news paper in Finland) as more interesting since a loong time. Moreover this year (2017) Arcada was chosen as the best University Finland.*
- 2011 *Teacher in Dramaturgy & Directing in the Space and Time department at the **Fine Art Academy, Art University of Helsinki**. The one-week workshop was conducted in cooperation with the internationally recognized Kati Outinen known for her roles in Aki Kaurismäki's films.*
- 2009 *Teacher in Dramaturgy & Directing at **Arcada University of Applied Sciences**.
The lecture series of 4hX5 days I introduced dramaturgy and directing to the first year students.*
- 2006 *Assistant Director for Erik Söderblom - Professor in Acting at the **Art University of Helsinki**. A site-specific 6h play "Crime and Punishment". I had a 2,5 months engagement. I worked as teaching assistant in the process of adaptation of the novel and creating the performance. We used a practice of recapitulation. The students retold a sequence from or made a scenic interpretation from memory. This material inspired the choice of scenes in the adaptation process.*

2004 Assistant Director for Morten Krogh a doctorate at the **Art University in Helsinki department of Acting**, Finland. "Romeo & Juliet" - a cross-disciplinary play. I had a 2,5 months engagement. I worked as a teaching assistant in the multidisciplinary rehearsals.

3.2. Reflections on my pedagogical practice

As writing dramatic work and directing is a collaborative discipline the crucial question is: What are the means for generating a shared field of understanding and respect in a creative group in order to reach an Artistic goal that is something greater than the sum of its parts?

My dearest subject for both my artistic and pedagogical practice is the research of Artistic Collaborative Tools. As a writer and director and I have chosen an Art that works through a collective of artistic individuals. I have asked myself "how can I be an author without becoming authoritarian? The cult of the auteur as a dictator is facing a paradigm shift where creative leadership means listening in and birthing the best out of each member in the group. A leadership that sees the artistic individual as something that can give the collaborative artistic project unexpected potentials. With my solid base of knowledge into the mythical structures I have sometimes found it interesting to discuss the structures of storytelling even if we don't have a common ethical ground. Seeing the difference between intrinsic motivation and extrinsic motivation I have found to be crucial. Often learning a lesson in life is letting go of an extrinsic motivator and realising your inner need.

As in my film Georg & Lydia where the main characters can't finish her compositions because of her perfectionism. In the end she realises she needs to loosen her high expectations. Instead she dives into the unknown and gives a concert based only on improvisation. Giving up what we want for what is good for us is sometimes a difficult lesson.

I am intrigued by the patterns of structure and character dynamics identified by Joseph Campbell who made visible the grid of mythical structure. My teaching method is a practical and hands on approach. I often first start by asking the

students to tell stories out loud. I will then clarify the principles of dramaturgy through those stories. I have found that it is a valuable experience to tell the story to someone listening. On tuning in on the listener one gets instant feedback of how the story works and I find ways to adjust the story so it becomes stronger. This is valuable knowledge when pitching ideas to potential co-developers.

I hope to enable the students to find their inner motivation, the stories that make them unique, the stories that inspire them. An important part of my teaching method is to help give birth to the inner lives and stories every artist carries within them. Therefore I also use relaxation methods, suggestive techniques and field trips as well as an investigation of the social structures. These specific observations we will use as a foundation for creative writing, acting and directing. My aim is to provide tools for the students to use structure as a backbone and to use their sensitivity to finding the turning points and character's objective that emerge naturally from their creative individualism.

I find that getting to know yourself, finding what really makes you fulfilled is as important as learning the theories and methods behind what you do. Aristotelian structures are very straightforward because the mythical thinking is in us naturally as an intrinsic map of making our world comprehensive. I aim to engage the students on an experiential and embodied learning of the traditional structures of myth. You might learn something from information, but an engaging experience can make you truly grow.

4. Communication

4.1. Communicational skills

I have worked as a Film Director since 2004. This means an on going communication of my ideas in the form of Directors statements and other applications where I communicate what I am going to do.

I also pitch my stories in international festivals to potential co-producers.

Secondly working as a Theatre Director I am required to communicate my ideas in written form to team members and body of actors in order to create a shared ground for the projects we embark on.

Being a commercial Director I am required to present my solutions in the form of a written and visualised "Treatments" communicating all the premises for a particular assignment. I have worked actively since 2012 and communicated treatments at a frequency for about one project every second month.

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