

RepresentationStation



SHE KEEPS ME N DAMN ALIVE

Danielle Brathwaite-Shirley

18 November - 19 February

12+

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ARE YOU AIMING AT THE RIGHT PEOPLE



**DO YOU THINK YOU HAVE THE POWER
TO PROTECT OTHERS?**

WHAT GIVES YOU THIS POWER?

ARE YOU EXCITED TO HOLD THE GUN?

**WILL THE GUN MAKE YOU FEEL
POWERFUL?**

**ALL THEY DO IS LET YOU TAKE POWER
FROM OTHERS...**

SHE KEEPS ME DAMN ALIVE

Danielle Braithwaite-Shirley's exhibition, SHE KEEPS ME DAMN ALIVE, uses the artist's recent series of DOTCOM works, blacktransarchive.com, blacktransair.com and blacktranssea.com as a starting point for furthering research on Archiving the black trans experience via interactivity and storytelling. The exhibition encompasses a new body of work that positions gaming at the forefront of ideas surrounding action, inaction, relation and archiving experience.

In SHE KEEPS ME DAMN ALIVE, this methodology takes shape as an immersive point-and-shoot style arcade game asking visitors to question how their choices and actions (or inactions) affect others directly. The game uses the interactions of those who play it to recentre their understanding of responsibility; challenging them to see if their sense of when to act and when not to act is sustainable for black trans people.

The exhibition positions the audience at the heart of a situation demanding a reflection, an action and ultimately a stance to protect the lives of Black Trans people. By taking part in the game the player also participates in forwarding the ideologies of the [Black Lives Matter](#) and [Black Trans Lives Matters](#) movements that took precedence worldwide during the pandemic.

They speak of solidarity, honouring lives lost, and creating spaces where it is "easier for us to breathe" amongst many other aims are repeated in Danielle's work.

Upon entering the gallery space, visitors are confronted with a how-to-play guide that asks them "can you protect black trans people with a gun?" and requests that they don't "SHOOT BLACK TRANS PEOPLE". This call to action is often prevalent in Danielle's work and is part of a larger framework of promoting accountability and action surrounding the black trans community and beyond.



Once inside the gameplay area visitors are handed a custom 3D moulded gun, to "shoot" at the projection screen, using light-gun technology prevalent in old-school arcade gameplay. Inspired by first-person-rail-shooter games like *The House of The Dead*, SHE KEEPS ME DAMN ALIVE takes low-poly, technicolour landscapes and suggests an alternative history of what arcade games could have been: an anti-violent gun game that questions the use of guns to prevent harm.

With four live cameras watching their every move, players are live-streamed to other visitors in the gallery space and Twitch (a streaming platform primarily used for gamers) which heightens the exchange of power through

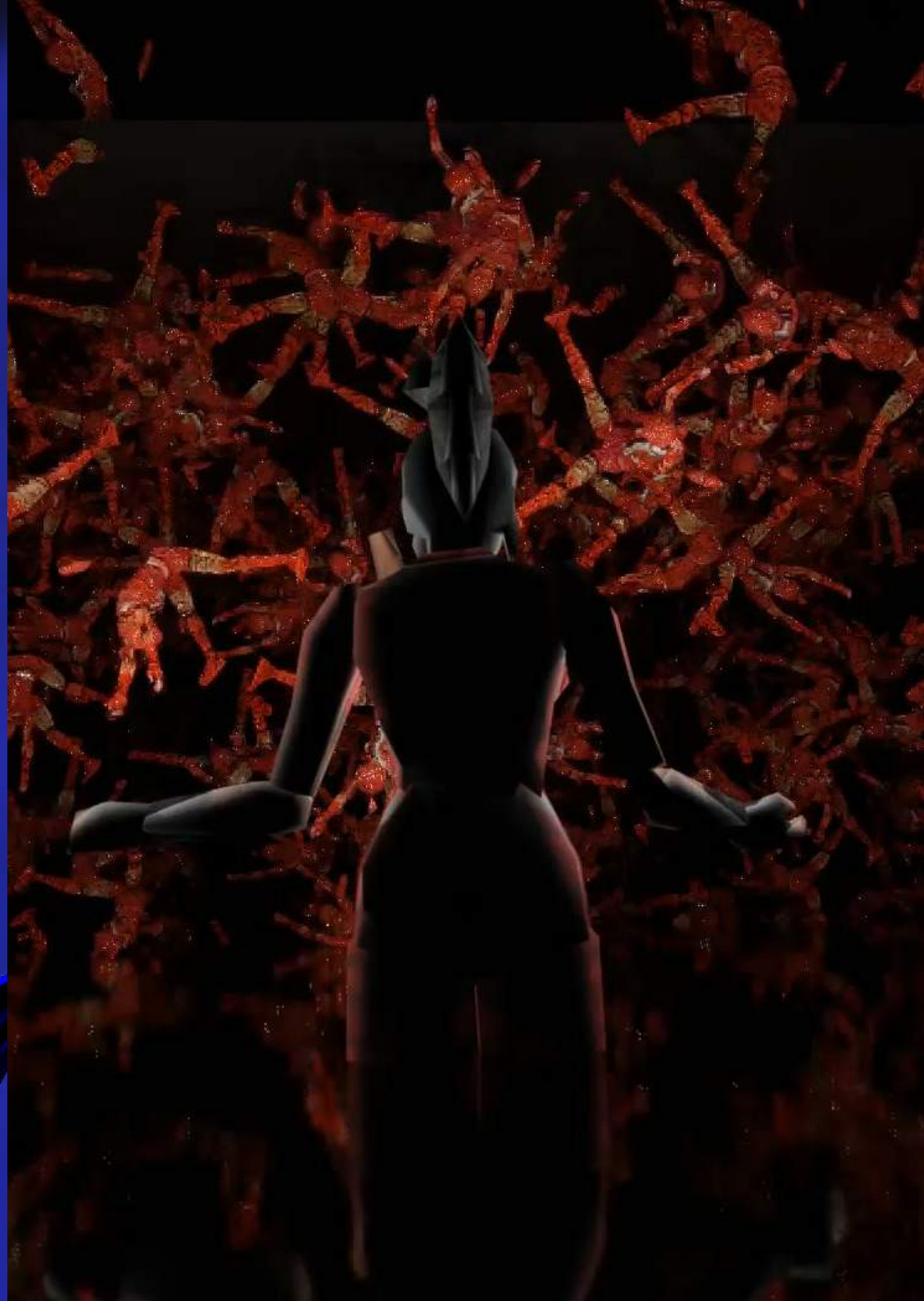
observation and accountability. Each player experiences a unique set of obstacles in their given quest to protect Black Trans lives in three separate levels; water, city and dungeon. Present throughout all levels are gyrating bodies in need of protection, shown as digitally rendered motion-captured members of the two black trans artists Eburn Sodipo and Markiscrycry, and obstacles to destroy which appear as frightening, looming figures, text pop-ups and objects.

The peripheries around the curtained-off gameplay arena become the place for additional content that encourages visitors to further explore the characters and landscapes as video snippets and large scale printed material. The game provides another level of responsibility of action via the presence of a live feed of others playing the game. This, in addition to the ghostly figures clothed in custom-printed fabric, means that those who are in the gallery de-facto become lookouts, or guards, of the black trans bodies in need of safeguarding.

Similar to Danielle's work with hypertext fiction, the three-level game is dependent upon player interaction with the immediate narrative but with a broader narrative too. Completing their chosen level in the game depends on the identity the player chooses to assume at the beginning as well as what they choose to fire at or interact with during their playthrough. This question of choice is one steeped in privilege through the position of distance - from the distance of playing the game itself and the distance from the artist's personal experience - and forces each player to take ownership of their situation, whether they have the awareness to play as a protector or their lack of inference casts them as a villain.

Your action determines who you are.

Did you know who to shoot?





DANIELLE BRATHWAITE-SHIRLEY IN CONVERSATION WITH AREBYTE CURATOR REBECCA EDWARDS

Hey Danielle! Firstly, let's unpack the central game in the exhibition SHE KEEPS ME DAMN ALIVE. Can you take us through the three levels, the aims of the players and the overarching themes?

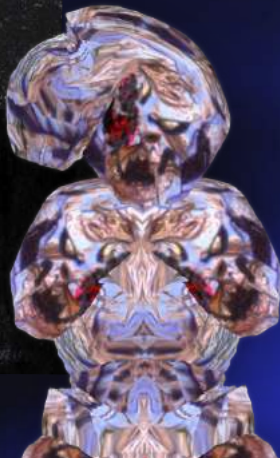
SHE KEEPS ME DAMN ALIVE is a lightgun shooter in which the audience has to shoot their way through levels. This is a PRO BLACK AND PRO TRANS game which means your actions demand close examination and determine how the world of each level treats you.

There are 3 levels in the game. Level One enters you into a water level in which your aims are to rid the ocean floor of Evil remnants of ships. In the second level, you go into a Black Trans Spiritual dungeon in order to help with a ceremony taking place. And finally, a city that you need to rid of white supremacy.

At each level you need to determine who to shoot and when to not shoot anything at all. It's a game that hates violence and judges you when you decide to take action.

There are many characters in the game, some to shoot and some to protect. Can you take me through the design of a couple of them?

You are not told who to shoot at, and who not to shoot at, but listening and observing to how the characters interact can give you an idea of who shouldn't be here. Your decision has to be based on what you can decipher. The reason is to make it as hard as possible to know when to shoot because it should take a lot of energy to take an action.



You also initiated collaborations with the black trans community in the archiving of movement to implement into the game with motion capture technology. Can you talk a little about this process and the care needed to extract this kind of human-centred data?

So all the movement of everything within the world is taken from mocap data of the movement of two black trans artists: MarikisCryCryCry and Eburn Sodipo. In our collaboration, they devised dance which can be seen isolated in certain character movements. How we did this was after filming the movement of both dancers we used a motion capture ai (deepmotion) to extract the movement data from the videos. We then placed this motion on the characters designed for the game. A lot of the characters use images of these two artists as textures across their body. Together these movements evolve into dancing landscapes of black trans joy that require your action to keep it that way.

Can you tell me a little about the arcade experience and why it's so central in SHE KEEPS ME DAMN ALIVE?

I like experimenting with different ways that an audience can interact with the work. The thought of using a GUN as a controller came to me as I played through House of the Dead 2 and 3 on the Nintendo Wii. I found it amazing how people gravitate to using a controller as a gun was such an accessible way people understood games. The idea that people get excited when they see guns as a controller made me think how we could combat violence within a game using the same controller these arcade games had.

The result is a game that is scary to play. You don't know when to shoot and what it will do.

Upon entering, visitors are first confronted with a how-to-play guide that asks them a series of questions and takes them through the game. I feel this automatically places the overarching concept of the exhibition at the heart of their experience; protection of black trans lives. Why was it important to have this video at the front of the exhibition entrance?

Health and Safety is a video made around the GUN that is used to control the game/archive. The video is supposed to resemble an air plane safety video or one you would see at a theme park. Its supposed to inform you of how you can keep yourself safe but instead it informs you how who you shoot should keep black trans people safe. The video builds us the eagerness to hold the gun. But also places doubt that you will use it right.

A lot of your work contains “calls to action” or questions that feel like they need urgent answers. Can you expand on this methodology within your practice?

For me my audience is Black Trans People. Everything is built with them in mind. But that has also made us consider when non-black trans people enter the work. What should they get. Often the game holds the choices of the viewer against them so that they will witness their own actions and judge themselves. This is in the hopes that when they see their own choices they may reflect on why they chose those actions. Howfully this would last after the exhibition.

Your work highlights the importance of archiving the black trans experience. We spoke a little about this in the archiving of movement earlier. But can you tell me where this research has taken you so far and how you see the future of archiving in this way?

This eventually lead to the levels too which were designed for the characters.

This for me is the way I archive. I am trying to build upon something real and expand it so that it could never be forgotten. Thats the attempt away.

For me I see archiving as a way of story a person in the present so that future generations have something to look back on. Traditional Archives forgot our existence so we need to build our own techniques to store bodies like ours. These have to come from us and be done by us. This work tried to archive using motion from black trans movers and using it as the foundation to build this work on top of. So the motion came first and we built characters to encompass each sequence of movement.

There are cameras in the game-play space recording every visitor playing the game and streaming it back to other people in the gallery as well as globally to Twitch. We spoke about this relating back to the accountability of actions and how important it is for people playing the game to understand what they're being asked to do. Can you elaborate on the decision-making process of this element?

I want people to feel uncomfortable about using a gun as a controller, feeling as though the choice you make cannot be hidden from the world but instead must be made in public for all to watch. It is about showing you care or lack of care so everyone knows who you are. Its about taking action publicly.



THE GUN

This Gun Gives you the power to act.

Guns in games have been designed to feel good to hold. To feel good to shoot. To make you feel powerful. We shoot guns in games without a second thought about why all the actions around them are developed to give us a sense of wonder and excitement. This Gun "The Actuator" is designed to feel like the most powerful gun like weapon. Its not supposed to make you feel strong powerful or comfortable. It's supposed to feel strange to hold, alien. Not right. Useless. With this I hope you will begin to reconsider what you shoot when you shoot and how comfortable you feel pulling the trigger.

Don't get comfortable with weapons that can harm others.



WE WILL BE WATCHING WHO YOU DECIDE TO SHOOT

WE WILL BE WATCHING WHO YOU DECIDE TO SHOOT



DONT SHOOT

BLK SIRENS

CHLOE FILANI

BLK SIRENS

Who are they

What are they

What language do they speak

Why do they scream

What are there screams about

Does my poem understand them

Y do black sirens scream so loud

So very loud

BLK sirens as I scream and yell to the men that destroyed my sistrens of trans, cis and queer.

Scream, for sistrens who said no thanks the ones that refused end up getting attacked.

Scream for sistrens who was told blood of kin means safety, when that's your last man you'll see

Scream for sistrens who are so innocent, spark, joy, loud and dream but a moment in time has penetrated their thoughts.

Scream for sistrens that only want to love another sistrens but dominance ain't having that shit

Scream for sistrens that live in a womanhood they didn't believe was theirs to have it and only to be ripped from them before they could be my sistah.

Scream for the sistrens that found the strength to be strong to drop her mighty wall only for the violence and pain of dominance to eliminate all that she is.

BLK sirens be, cause this pain is too much to bear too much to handle too much to give it one name, But these demons ideas their dominance we must bare.

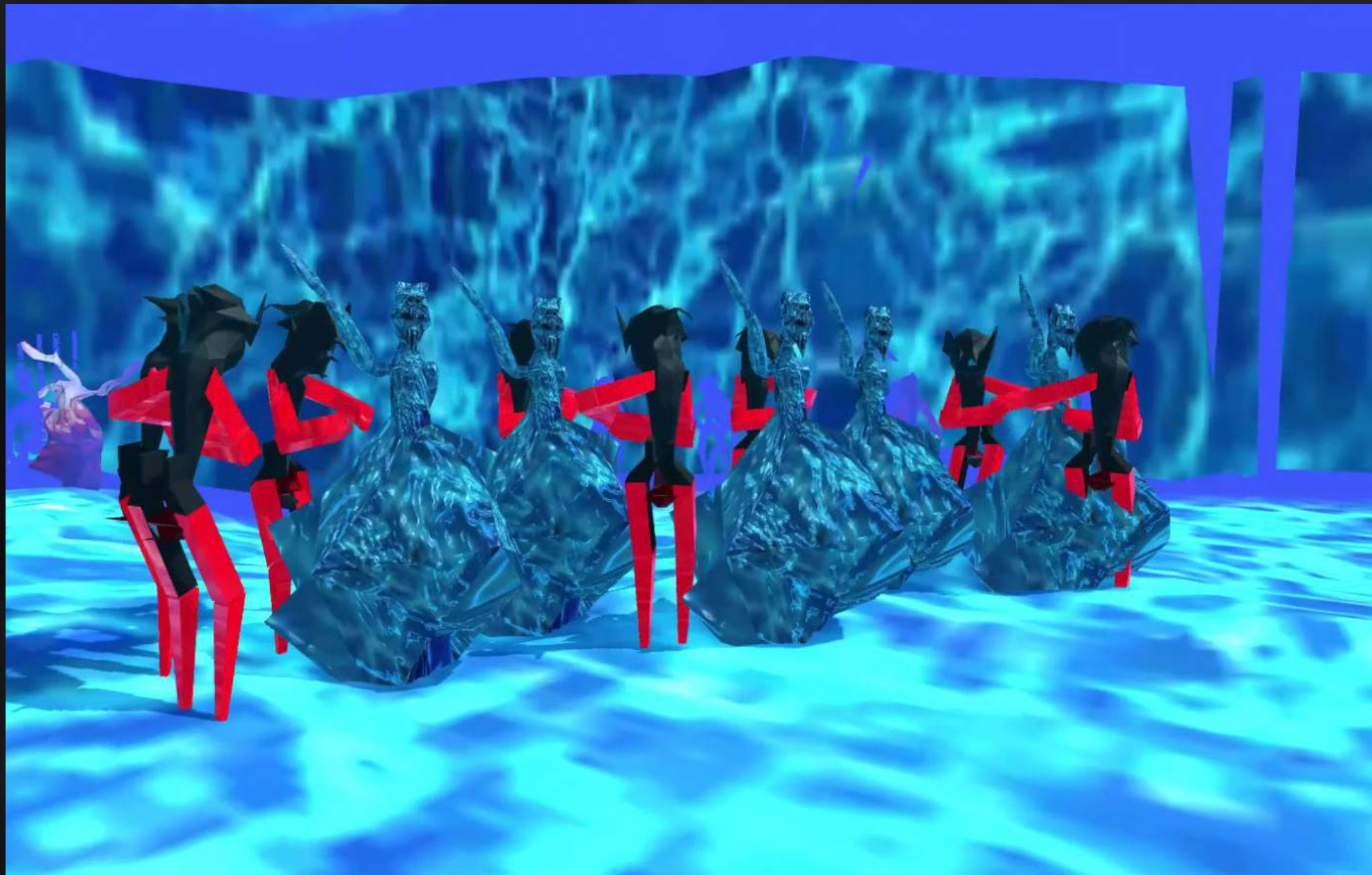
I can't

I can't....

BLK siren scream I blk siren screams cause the love of another someone, some prince, some strength, some power, some primal, some lover, some carer, someone you let in takes so many of us away and those are the ones we gave our hearts our bodies.

SCREAMING WIT BLK SIRENS.

Chloe Filani is an artist, performer, poet and writer working with and her lived experiences as a black trans woman of Nigerian Heritage Yoruba and Eshan. Examining the broader themes of identity and power structures and precolonial trans ancestors of Nigeria.

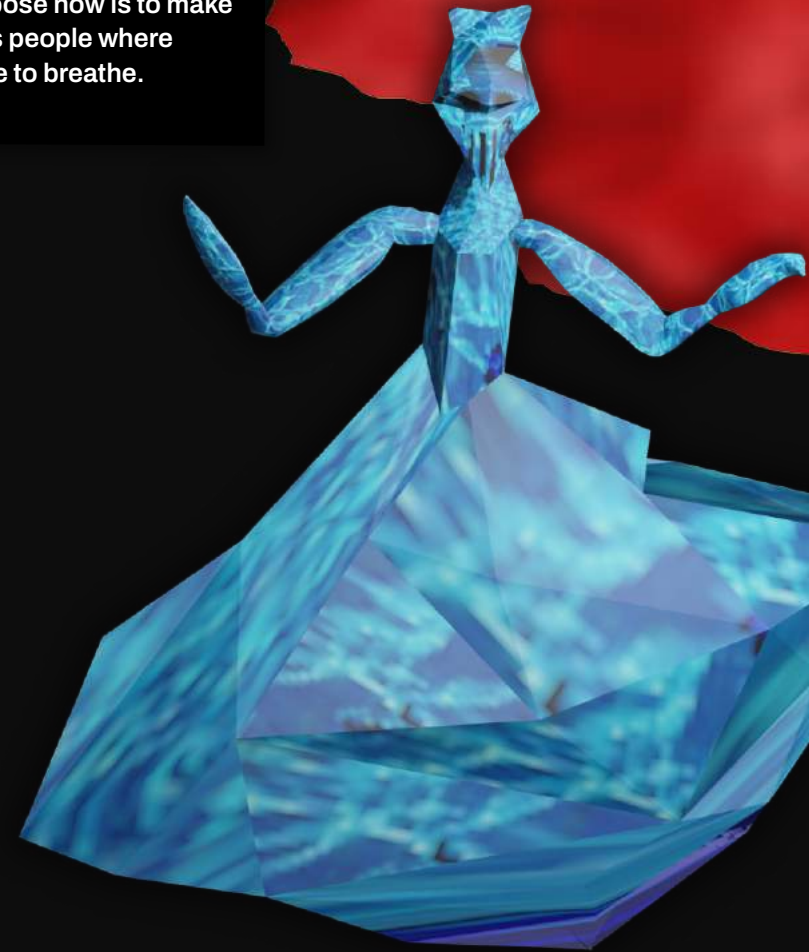


BLACK TRANS WATER SOUL

Only found in water they are the product of a body that had no choice but to find their place under the waves. Their purpose now is to make air for Black Trans people where there is no chance to breathe.

BUISNESSPEOPLE

They see potential in selling our bodies and aspects of our culture. Money is made from taking the best aspects of us and morphing it into a consumable. They use us then throw us away. Don't trust their smiling faces. They need to go.





DWAYNE

From the pools of everlasting memory. Their presence is a gift to us. Much time passes until we can meet again but when we do I am always recharged.

EBUN SODIPO

A child of the Angels that met her. She is coming into herself in this moment. We are proud of her. She holds us with her growth.

ELECTRIC NERVES

Also known as “Electric Transphobes”, they are made when the foundation of a technology is built on top of transphobia. The electricity merges with these ideas and births these bundles of pain. More and more of them seem to be appearing in our cities as technology grows. Getting rid of them is easy but doesn't stem the flow of the sources that create them. If the sources aren't dealt with then they will keep coming.



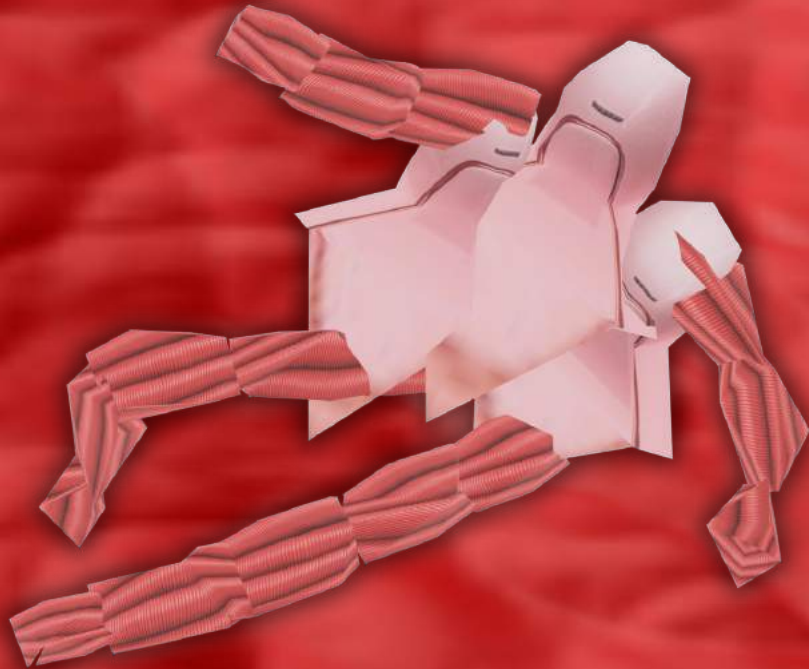
EVIL WOOD

When ships were destroyed on the surface of the sea the ocean floor was littered by their corpses of splintered wood. The intention of the crew stained this wood. Evil lives in some of the wood and when it wakes up so do those intentions. Be wary of these beings.



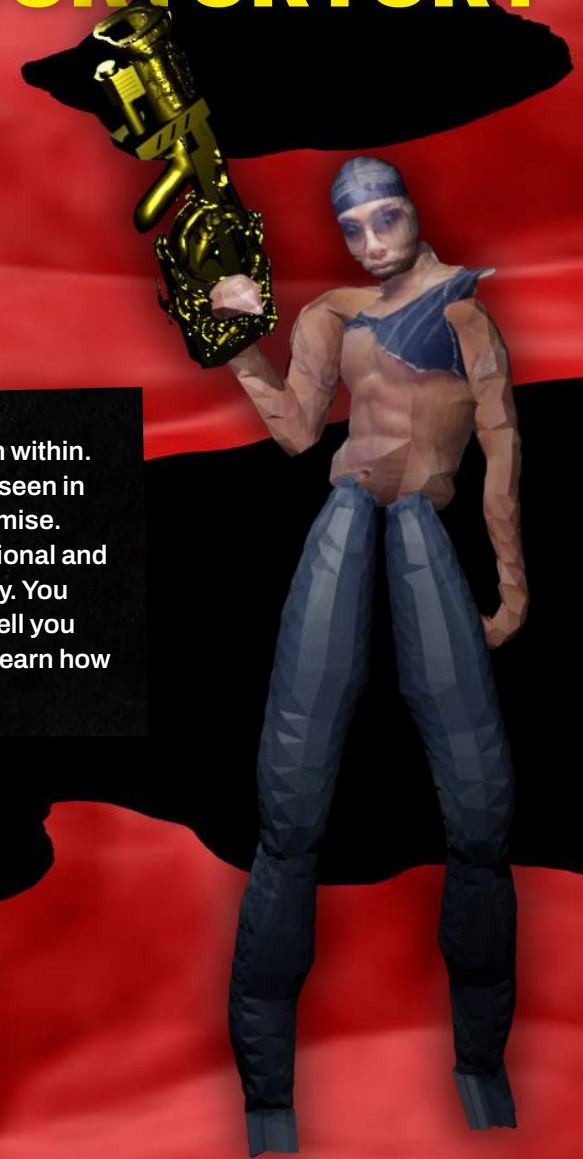
LAZER REMOVAL ANGEL

From the dreams of Trans Femmes this Lazer Hair removal baby was born. They are usually found as a companion to a Trans Femme helping them remove unwanted hair from their body.



MARIKISCRYCRYCRY

A mover that moves you from within. Her strength can not only be seen in her unwillingness to compromise. Each step she takes is intentional and needs to be watched carefully. You can trust her movements to tell you everything. You just need to learn how to read them.



THOSEWHOKEPEVERYTHINGTOTHEIRSELF

TRAVIS

Many of you know her. Many of you have been affected by their words. A leader who has led many to a point we are at now. One of many leaders who's voices reverberate within our bodies. Many of you know her. Many of you have been brave because those like her let you.

Not many of you have thanked her.



UNINVITED EVIL

These are often touristic individuals who find themselves in spaces that are not for them. They don't respect any tradition or boundaries. If you see them they need to be removed. Do the work.



UNWELCOME HAND

These hands of them think that because something exists they have the right to take something from it. Often when their grasp closes over whatever it is they want it's hard to get them to acknowledge that it isn't theirs. They can come from both ignorance and a lack of respect for boundaries. These hands should be reprimanded if you see them.



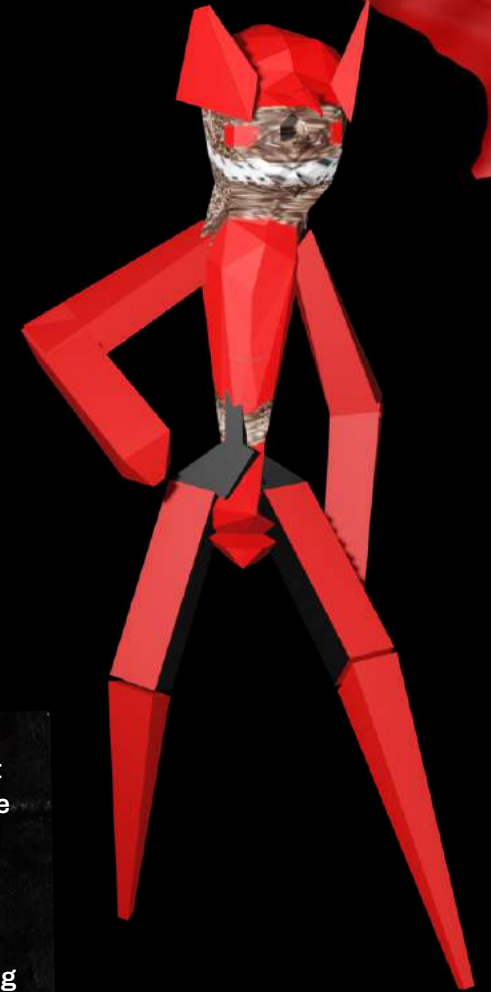
WHITE SUPREMACY WORKERS

When they breathe in air they convert it to an atmosphere that only supports white supremacy. Often found doing nothing but breathing they often are protected due to their lack of visible action. Yet the atmosphere they create allows pain to be caused for those of us who are not white. They are ancient relics and come in many shapes and sizes. Not all appear living.



VAMPIRE PIRATE

From the broken ships throughout histories these pirate rose after the evil in their bodies wasn't able to dissipate in the water. What's left of them is a shell of an appalling disregard for the humanity of others. Often can be found pushing people into corners with their dangerous dancing.



NERVOUS

NERVOUS

BY YOUR HANDS

NERVOUS

NERVOUS

S

NERVOUS

NERVOUS

NER

NERVOUS

NERVOUS



ABSTRACTING WHAT THE HEART IS AND HOW IT FUNCTIONS: MY HEART SAID FOLLOW THROUGH

TAMAR CLARKE-BROWN

pull the trigger to start the game:
janky voyages in memory
learning that has persisted over time
and the structures of violence
just the same

```

⇒cmd.run
cmd.encode      ⇒  ⇒  ⇒  X
cmd.store      right through the temporal lobe>      1UP
cmd.retrieve

reboot>
↓
↓
1UP
reboot>
↓

and we play
↓
⇒cmd.reboot
cmd.encode      left right and a janky rig>
cmd.store      decisions>
               decisions>
               take a left>
               quick succession>
               ⇒X
               2UP↓
               4UP↓

cmd.retrieve    pressure in the back of my neck>

⇒cmd.reboot
cmd.encode      looprun>

cmd.store      looprun>
               12UP↓

cmd.retrieve    pressure in the back of my neck>

```

⇒cmd.reboot
cmd.encode looprun>

cmd.store looprun> 16UP!

is violence a peripheral>
or the thing itself>
an accessory or the principal?>

lift up your thumb>
casing off>
find a stuttering circuit>

cmd.retrieve red and yellow and pink and green purple and orange and blue>

Choose

⇒cmd.reboot

cmd.encode move>
tilt>

wait>

cmd.store red and yellow and pink and green purple and orange and blue>

cmd.retrieve the return of colour> sound>

movement>

⇒cmd.reboot

cmd.encode stopcounter>

cmd.store ebunseye>

dolphinloops>

tapestries made of air>

cmd.retrieve the patience to be moved>
 and a different sense of flow ∞>
 that says choose>

⇒cmd.reboot
cmd.encode ebunseye>
less of a game and more of a gospel>

cmd.store wait a little see what else forms>
cmd.retrieve passing presence>

⇒cmd.reboot
cmd.encode again>

cmd.store lift up your thumb>
the accessory>

cmd.retrieve find>
a sense of streaming>
a cinematic shift>
the turn to a motion picture>

⇒cmd.reboot
cmd.encode again>

cmd.store lift up your thumb>

cmd.retrieve a sense of multiple endings ∞>

⇒cmd.reboot

cmd.encode again>

cmd.store the back-end of reality being>

cmd.retrieve an eye that feels>
left wondering>
is a retrospective an apology for forgetting?>

0P

HIGH SCORE
CREDIT 0

0P

dedicated to ourselves: our most complex controllers

© emotional mechanics, 2021
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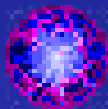
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NOTES ON THE FPS

HOW SINGULAR NARRATIVE CAN ENFORCE A COLLECTIVE SURVIVAL MODE



On 9th December 1993 at 11:59pm, hundreds of people awaited the release of a free two-megabyte file uploaded to the internet by id Software. At midnight, as everyone tried to initiate the same file transfers, the server crashed. The `Doom1_0.zip` spread quickly across other servers and bulletin boards (BBS) meaning hundreds more were able to download *Doom* as quickly as their 1990's internet connection would allow. Although preceded by id's other attempts at First Person Shooter games, including the acclaimed *Wolfenstein 3D* and *Commander Keen*, *Doom* was the one that changed gameplay forever. With its networked multiplayer functions and its 3D graphics engine supporting features that hadn't been seen before in PC gaming - like lighting and full texture mapping - *Doom* was made more visceral and more real to play. The maps, characters, and effects were all built-in 2D, but ID Software tricked the player into believing they were playing in three dimensions. Scoping through the corridors in search of demons to kill, a glimpse of the weapon in your hand and the amount of ammo and life you have left shown side-by-side, your mission in the game is to save planet Earth in the year 2500 BC.

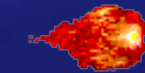


With its early popularity and fame amongst teens and tech-savvy adults alike - *Doom* was played by an estimated 15–20 million people within two years of its release¹ - the game was played the world over and used an interesting model to keep its players playing. id Software's lead programmer and co-founder, John Carmack handed the players a chance to make *Doom* truly their own; *Doom* was fully opened up to modding, or WAD-ing, meaning *Where's all the data?*². Players could replace the existing textures,

characters, sound effects, cursors, and landscape to create an entirely new game - like *Pirate Doom*, or *Brutal Doom*, and many others which added hundreds of animations, death poses, and even finishing moves to the original. In time, people started to make new weapons, enemies and levels, as well as new ways to play the game including campaigns like deathmatch which all continue to keep the *Doom* community thriving into its third decade.



As well as the possibility for modding the game, the internal structure of the gamer experience in First Person Shooter games is an important tool used by developers to insight various play tactics and behavioural modes. This finely tuned fight for survival is veiled in a complex mix of game elements that all interrelate and depend upon each other; each enemy has variables that determine its power, behaviour and damage per second, and each enemy represents a distinct, consistent and discernible behaviour that can be learned by the player over time³. FPSs allow the player to embody the protagonist, to see through their eyes as a passive voyeur. *Doom* utilises this along with a balance of different enemies, with varying move sets and abilities, to force the player to evaluate the landscape moment to moment and prioritise how they might use weapons, body position, and movement to better their chance of survival.



In Danielle Brathwaite-Shirley's FPS game, *SHE KEEPS ME DAMN ALIVE*, we see this common narrative turned on its head. The player is now an active participant within the experience, not a witness to a fictional narrative but an

¹Doom Wiki. (n.d.). *Doom*. [online] Available at: <https://doom.fandom.com/wiki/Doom>.

²Hall, Tom (1992). "Doom Bible." *Doomworld*. Retrieved 19 October 2021.

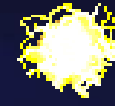
³In *Doom* these are commonly attributed as aggression, passivity, projectile (projectile weapons have a travel time on their shots, making it slightly more difficult to score successful hits) and hitscan (where the programming system determines where the gun/object is pointing).

activist of their opinions which become superimposed onto the protagonist through every gameplay move. Players either choose to protect Black Trans lives by carefully shooting at dangers around them, or they adopt a trigger-happy approach of shooting at everything in their way to reach the end of the level unharmed. This proposition of empathy intentionally questions how the player's choices and actions in digital space might affect others directly in physical space. Will you risk your own life by protecting others?



At their core, FPSs are all about actions, choice and survival, where players must take an active role amidst the continual struggle in order to live. This is also the case for *SKMDA*: it too is about the choice to preserve life. The protagonist is placed at the forefront of ensuring the survival of the Black Trans community; the duty of care for these lives is in whoever chooses to pick up the gun. This makes the game more akin to a cooperative game as opposed to a non-cooperative game, where a consensus must be reached by all parties playing the game to validate the result. We see this in *SKMDA* where players must play alone, but a conceptual consensus is reached among all parties who choose to protect Black Trans Lives throughout the game's playable lifespan. Crucially the game invokes the urgency needed in this protection, and it affords the player no middle ground or second attempts at undoing the action. Rather than encapsulating patriarchal or heroic survival in FPS, the survival mode⁴ in *SKMDA* is cumulative. Although playing individually, through the collective action of fighting for black trans lives the players of *SKMDA* highlight that collective preservation and care is a necessary measure to preserve the Black Trans experience and the Black Trans life. This shared form of survival is reached through the collective, albeit disconnected, action of all players across all instances of gameplay. All occurrences of the online battle for the protection of Black Trans Lives feed into the hope of affecting change for Black Trans Lives away from the keyboard.

By Rebecca Edwards



Gifs are from a collection of unused graphics and objects from *Doom* (1993)

⁴This survival mode that defines games like *Doom* is engaged with what games designer Matthias Worch described as Orthogonal Unit Differentiation at a 2013 Games Developer Conference, the world's largest and longest-running professionals-only game industry event. Orthogonal Unit Differentiation gives game-makers and game players a way to preempt how game systems are manipulated to meaningfully differentiate player and character abilities and behaviours. This usage of OUD determines an *expressive possibility* state in the player and can be attributed to more "expressive games", over "serious" games, or "persuasive" games as described by professor of games studies Gabrille Trépanier-Jobin. Expressive games explore cultural, social, and psychological issues through an individual's perspective, in order to foster empathy, encourage reflection, and raise questions, while entertaining. Expressive games confront the players with the difficulties, dilemmas, and consequences faced by the game's character without the intention of persuading, prescribing attitudes, provoking specific effects or achieving particular goals. The more expressive a player feels they can be, the more priority they may give to the instances in the game which allow them to survive for longer: more kills, more consideration of position and timing, and more motivation to get to further levels, and so on. These occasions for choice allow for multiple different versions of the game to be played dependent upon which choices the player makes. At a systematic level within the game, these types of priority affect gameplay at various points, with new tactics and strategies in the choice of weaponry, types of enemy dismemberment, and moments of stasis. This is what is also called the *possibility space* of the game - how players prioritise and play with the affordances given to them.





WITH THANKS

EXHIBITION INSTALLATION

Rob Prouse
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George Browne
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MOTION CAPTURE

Ebun Sodipo
Marikiscrycrycry

SPECIAL THANK YOU

Travis Alabanza
Tobi Adebajo
Dwayne

BOOKLET

Conor Rigby

CODING

Christian Knapp

GUN FABRICATION

Sebastian Thomas

@arebyte

arebyte leads a pioneering digital art programme at the intersection of new technologies and social sciences. Following the long tradition of artists working across emerging artforms, multiple voices in digital cultures are invited to create immersive installations at arebyte Gallery (London) and online experiences on arebyte on Screen.

Alongside the art programme, arebyte Skills features short courses on digital theory and introductions to creative software. Through workshops led by digital artists, arebyte Skills provides digital practitioners and newcomers with practical techniques for digital making.

arebyte also supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 creative professionals across London.

arebyte.com

Danielle Brathwaite-Shirley is an artist living and working in London. She creates work that seeks to archive the Black trans experience. She uses technology to imagine “our” lives in environments that centre “our” bodies... those living, those that have passed and those that have been forgotten.



REALITIES

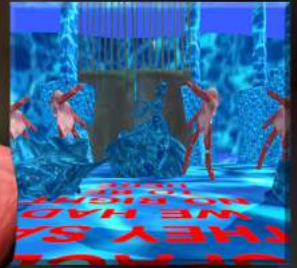
arebyte's 2021 artistic programme *Realities* explores various speculative truths (and fictions) present within the complexities of living and nonliving bodies, those who are represented within real-life experiences and encounters and those who are present in avatars and online platforms. Questioning the circumstances surrounding our states of individual and collective being, the programme traverses the myriad ways we conduct ourselves and our behaviours - our emotions and body language, our learned social etiquettes and intimate gestures, and our ability to work and talk together to enforce change - as a way of asserting new forms of experience. The layering, multiplicity and diversity of our collective existence is interrogated in the programme through computational, cultural, political, and other perspectives.

Our supposed reality is in a constant state of flux, and increasingly so when faced with major global transformation. The premise of the global village (with all its inherent systems of community, care, movement of goods and transport) is narrowing physically but expanding digitally, and is not exempt from change; the fundamental structures of our societies are volatile, with each depending on the other in times of growth and subsequent decline. We are facing a new reality which is yet to be fully unveiled to us - A New Normal - parts of which we negotiate through endless speculations on the one hand, and through scientific knowledge on the other. New (or renewed) markets for technology, science, food and stocks, and the distribution of communication are shifting and now exist via dispersed elements of rationing, multi-platform communications, video conferencing, social distancing, community driven initiatives and the abundance of so-called free voice-video messaging applications.

[read more on arebyte.com](https://arebyte.com)

ONLY YOU HAVE THE POWER OF TRUE AIM

**YOUR ACTION IS NEEDED!
3 WORLDS ARE BEING
APPROPRIATED BY
UNWANTED FORCES. CAN
YOU KEEP THESE SPACES
PRO BLACK AND TRANS, OR
WILL YOU ALLOW THE
ENVIRONMENT TO BE
INVADED BY A HARMFUL
GAZE. ITS ALL UP TO YOU AND
THE CHOICES YOU MAKE.**



COMPATIBLE WITH
THE DECISION MAKER

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