

DOXS PUNK

revisited

realities
2022

9. – 10. November 2022

Bochum

KoFabrik

endstation.kino

**WEDNESDAY, 9TH OF NOVEMBER
KOFABRIK/QUARTIERSHALLE BOCHUM**

- 12.00 CHECK IN**
- 12.30-13.00 WELCOME**
Gudrun Sommer, DOXS RUHR/Freunde der Realität e.V., DE
Margret Albers, ECFA, DE
Aycha Riffi, Freunde der Realität e.V., DE
Gaby Schäfer, Mayoress of Bochum, DE
Katarina Bock, Goethe-Institut Munich, DE
- 13.00-15.00 THE SUBTLE DIFFERENCES. DOCS WITH, ABOUT OR FOR KIDS?**
Melika Gothe, Berlinale Generation (Presenter), DE
Maritte Sørensen, REAL YOUNG, DK
Martijn Blekendaal, filmmaker, NL
Kirsten Bonnén Rask, KIDS KINO DOK, DK
- 15.00-15.30 BREAK**
- 15.30-17.00 CHANGES (1) LET'S CALL IT TELEVISION**
Margret Albers, ECFA (Presenter), DE
Reviews 22 years of children docs at prix jenneuse
(selected by Kirsten Schneid)
Thomas Miles, KiKA, DE
Davide Tosco, Creative Producer a.o. with RAI TV, IT
- 17.00-17.30 BREAK**
- 17.30-18.45 CHANGES (2) LET'S CALL IT A FESTIVAL**
Tanja Tlatlik, doxs! (Presenter), DE
Teresa Lima, PLAY Festival, PT
Bregt Van Wijnendaele, JEF, BE
Tapio Riihimäki, DOKKINO & Docpoint, FI
Pantelis Panteloglou, Olympia Festival, GR
- 19.00-20.00 DINNER, STÜH 33 CAFÉ**
- 21.00-22.30 REALITIES REVISITED
ENDSTATION.KINO IN BOCHUM LANGENDREER**
Screening in cooperation with IDFA, NL
Aycha Riffi, Freunde der Realität e.V. (Presenter), DE
"From that moment on everything changed" by Eef Hilgers
"De ietsnut" by Martijn Blekendaal
"Ednas Tag" by Bernd Sahling

**THURSDAY, 10TH OF NOVEMBER
KOFABRIK/QUARTIERSHALLE BOCHUM**

- 9.00-10.30 WHAT REMAINS | DOCUMENTARY HERITAGE FOR KIDS**
Leopold Grün, Vision Kino (Presenter), DE
Simone Fratini, Cineteca di Bologna, IT
Klaus-Dieter Felsmann, Publicist, DE
- 10.45-11.45 PUBLIC VALUES**
Caro Ziemann, DOK Leipzig (Presenter), DE
Nicola Jones, Goldener Spatz, DE
Anna Rieder, Philipp Feichtinger, Youki Festival, AT
- 12.00-13.00 LUNCH**
- 13.15-14.45 STRIKE A POSE OR BE EXPOSED**
Elisabeth Wenk, KIDS regio (Presenter), DE
Bernd Sahling, filmmaker, DE
Eef Hilgers, filmmaker, NL
- 14.45-15.45 ONE FOR THE ROAD
WHERE ARE WE NOW & WHAT IS NEXT?**
Gert Hermans, JEF & ECFA (Presenter), BE
Eva-Maria Schneider-Reuter, film educator (Presenter), DE

ANTJE KNAPP

European projects "media4us" and "BRICKs" (Building Respect on the Internet by Combating Hate Speech). She also works in different fields of media literacy: as a professor for media education, author of articles and materials and as a moderator and mediator for children and youth programs. Aycha is a board member of the association "Freunde der Realität e.V."

AXEL TIMO PURR

AXEL TIMO PURR is editor of the online film magazine artechock. After field research in East Africa on modern (anti-)witchcraft movements, the informal sector and global economic influences on individual biographies, he has been writing on Africa-, literature- and film-related topics for artechock, the Süddeutsche Zeitung and the NZZ since 2001 and was a member of various juries (VDFK, FIPRESCI, Cinema Programme Award).

AYCHA RIFFI

AYCHA RIFFI is head of the Grimme Academy, a department of the Grimme Institute (society for Media, Education and Culture). The Grimme Academy offers training series and events for the German media sector and focuses on promoting young trainees of the media branch. Aycha Riffi was national coordinator for the

BERND SAHLING

BERND SAHLING was born in Naumburg, East Germany, in 1961. After an internship at the DEFA Studio for Feature Film in 1983, he joined the Hochschule für Film und Fernsehen (now Filmuniversität Babelsberg Konrad Wolf) in 1986. His 1988 student film "Aber wenn man so leben will wie ich" was the first GDR film that put East German punk culture at the center of a film story. Sahling worked as a director, writer and assistant director to Rolf Losansky, Hannelore Unterberg and Helmut Dziuba. Dziuba was not only his mentor, but he also co-wrote the script for Sahling's full-length feature film debut "Die Blindgänger". This 2004 film, about two teenagers who are blind and live in a boarding school, was shown at many international film festivals and won major awards, including the German Film Award in Gold. Sahling's 2013 children's film "Kopfüber", about a ten-year-old boy who suffers from ADHD, also received international attention. Bernd Sahling is a member of the German Film Academy and also known as a scriptwriter and author of radio plays.

BREGT VAN WIJNENDAELE

BREGT VAN WIJNENDAELE studied Art History at the University of Ghent and Cultural Management at the University of Antwerp. He worked in theatre as a dramaturge and assistant director and wrote for various magazines as an art critic. Bregt Van Wijnendaele created De Zendelingen, a collective for multimedia- and dialogue-based art criticism and audience development. In 2012 he became artistic director of the Youth Film Festival in Antwerp, Belgium. Since 2017 Bregt is head of acquisitions at the new youth film organization JEF, the Belgian contact for everyone involved in youth, film and new media, at school or in leisure time. He is one of the initiators of the Belgian "Ket & Doc" youth documentary support initiative.

DAVIDE TOSCO

DAVIDE TOSCO is an author, director and creative producer for radio and television. His work is structured around participatory media approaches developed during a long residency in Cape Town, setting up media projects with children living on the street and youth gangs. In the past three decades he has directed feature films, radio plays, music video, television formats and documentaries aired around the world. In more recent years produced the most innovative cross-platform projects for Italian public network RAI, awarded, amongst others, with the Japan Prize Grand Prix for best educational television program, best non-fiction for youth at Canadian BANFF, Spanish Ondas Award. After directing the Italian episode of EBS – South Korean’s international children documentary series Baby on the Way (Prix Jeunesse Achievement Award) and two seasons of teen-drama POV for RAI Gulp, is currently developing kids factual and drama projects for international coproduction.

EEF HILGERS

EEF HILGERS graduated from the Art Academy St. Joost (Breda, Netherlands) in 2012 with the youth documentary "A Girl, You Know", about girls who actively try to shape their identity through YouTube. This was followed by several youth documentaries that focus on the influence of internet and new technologies on teenagers and their behavior, such as "My Dearest F#cking Phone" (2014) and "Shame/Fame" (2017), in which Hilgers experiments with methods to bring the online world to life. The film "#Bullyingstory" received a special mention at the Berlinale 2019. The documentary, consisting entirely of webcam footage and screen grabs from the laptop of the film's main character Rosalie (13), illustrates the consequences of cyberbullying. She also directed documentary youth series including Bikkels (winner of the BANFF Rockie Award for Children's Non-Fiction) about children who take care of a sick family member, and Just Kids about children's rights.

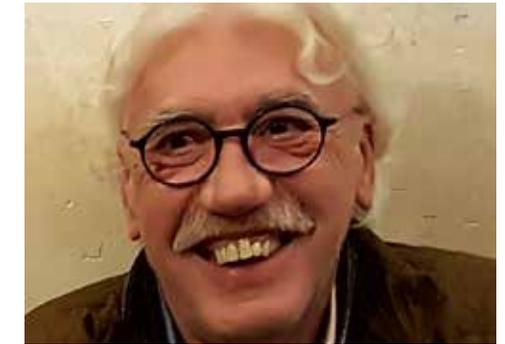
ELISABETH WENK

ELISABETH WENK is a movie buff and cultural anthropologist. With a passion for film festivals and high quality content for the young audiences, she works as project manager for KIDS Regio and as head of media education for the German Children's Media Foundation Golden Sparrow. She focuses her work on the cultural relevance of the audio-visual sector and strengthening European networks and co-production. Having gathered experience from various aspects of the media industry, she found her home in the European children's and youth film scene.

EVA-MARIA SCHNEIDER-REUTER

EVA-MARIA SCHNEIDER-REUTER is a moderator and media educator. Specialising in young audiences in cinemas and during several festivals,

she examines how cinematic narration works and refers therefore to her career as an actress and storyteller. When having a closer look at films, she follows a vivid consideration and questions the themes, the cinematic media and its impact always referring to the question: "What have they got to do with me?"

FELIX VANGINDERHUYSEN

FELIX VANGINDERHUYSEN was born in 1954 and gained a masters degree in Social Sciences at the Louvain University in 1976. In 1978 he started at Jekino, a non-profit-organization for the promotion of quality films for children. Over 40 years, Jekino grew into a leading association for both the distribution and education of film. In 1989 he founded of the European Youth Film Festival in Antwerp and in 2000 co-founded "Lessons in the Dark", a school film project in Flanders. In 2017 all three organizations (Jekino – Festival – Lessons in the Dark) merged into JEF, a Flemish Institute for children's film. In 1988 he founded the European Children's Film Association (ECFA) and has been its General Secretary since the beginning. In 2007 Felix Vanginderhuysen received the Flemish Cultural Award from the Ministry of Culture.

GERT HERMANS



GERT HERMANS (Belgium) is working for JEF, the previously mentioned Belgian company for distribution, education and dissemination of young audience cinema. He works as a publicist and co-organises projects reaching out to the national youth film industry, including the Ket & Doc documentary project. He has collaborated on national and international projects promoting quality films for children and youngsters and worked with diverse target groups, such as young filmmakers, film festivals, prisoners, toddlers, documentary makers, teachers, etc. As Content & Communication Manager for ECFA (European Children's Film Association) Gert Hermans is an active promoter and publicist for Europe's biggest networking platform for children's film professionals and chief editor of the ECFA Journal. As an industry networker he is involved in several European festivals.

GUDRUN SOMMER



GUDRUN SOMMER studied philosophy and film science in Graz and Bochum. In 2002 she first founded the festival doxs! documentaries for children and young people in Duisburg, and a few years later the association "Freunde der Realität e.V." and the regional festival DOXS RUHR. She works as a festival director, curator and programme consultant for several institutions in Germany and Austria. She holds the certificate "Green Consultant Film & TV". Her interests and commitments revolve around the topics of documentary film, collaboration with young audiences and sustainability. She has taught at the University of Duisburg-Essen, the Ruhr University Bochum, the KHM and the School of Film Agents (SOFA).

KATARINA BOCK



After studying Media Studies and Theater Studies in Bochum, **KATARINA BOCK** specialized in the Master's program Film Culture in Frankfurt/Main. In various institutions such as the DFF - Deutsches Filmarchiv & Filmmuseum she gained experience particularly in the areas of archiving, presentation and curation of film heritage. Since 2021 she works in the field of film, television and radio at the Goethe-Institut headquarter in Munich, where she advises colleagues abroad on the presentation and communication of German film and assists the EU-project Support to EU film festivals.

JANA WOLFF



JANA WOLFF studied Communication in Social and Economic Contexts (M.A.) at the Berlin University of the Arts. Since the late 1990's she has

been working for Berlinale and the EFM as well as many other national and international film festivals, such as Sarajevo FF, Nordic Film Days Lübeck, Duisburg Documentary FF, IDFA, Duhok IFF, Oldenburg IFF, Motovun IFF, PriFest, Durban Film-Mart, Helsinki Film Affair, Riga IFF, Cinelatino Toulouse, Malaga IFF, BAM, El Gouna IFF and JCC Carthage, contributing her expertise and sharing her knowledge of the film industry. She was Head of PR & Festival Distribution at the German Film and Television Academy (DFFB), Head of Acquisition & Sales at Pluto Film and is now in charge of Marketing at the European Film Market, where she is also responsible for the Country in Focus programme.

KIRSTEN BONNÉN RASK



KIRSTEN BONNÉN RASK has 40+ years of experience as a script consultant, in parallel to being a decision maker, teacher and project developer. Her services span all production types and formats, with multiple best script/film awards. During the 40+ years she has read and advised on several hundreds of stories - shorts, series, features, documentaries. She is one of the two tutors in KidsKino-Doc and has been working with many documentaries for kids as well as for adults. She is focused on, what the

director wants to tell and the possibilities in the material. What will be the best angle for the story, for the participants in the story and for the audience. There is not just one way of telling a story, but there is a best way to tell the actual story. Kirsten Bonnén Rask is Danish but has been working in all Nordic countries and in rather many European countries.

KLAUS-DIETER FELSMANN



KLAUS-DIETER FELSMANN studied German and history. He is a film publicist and author, among others on the history of DEFA. Most recently: "Inszenierte Realität – DEFA-Spiel-filme als Quelle der zeitgeschichtlichen Deutung", longtime director of the media conference Buckower Mediengespräche and editor of the associated publication series, festival curator and moderator.

LEOPOLD GRÜN



LEOPOLD GRÜN is the director of VISION KINO since 2020. He is a teacher, social pedagogue, media consultant and filmmaker. From 1996 to 2017 he was responsible for the media education department at Freiwillige Selbstkontrolle Fernsehen (FSF – a self-regulation body for tv-content). At the end of the 1990s he made his first works as a documentary filmmaker. "The Red Elvis" (2007) and "At the End of the Milky Way" (2013) were shown at international festivals and in the cinema. Most recently he was managing director of AG Verleih, the German association of independent film distributors.

LUC-CAROLIN ZIEMANN



LUC-CAROLIN ZIEMANN studied cultural studies, media and communications sciences and politics in

Leipzig and Hamburg with a special focus on Documentary Film and Video Culture. As a curator and programmer she has worked for several festivals, galleries and museums (Kurzfilmtage Oberhausen, Filmfest Dresden, Werkleitz Festival, DOK Leipzig, F-Stop Festival, Gallery for Contemporary Arts Leipzig) and had several teaching assignments at different universities. Since 2009 she built up the DOK Education department at DOK Leipzig. She also works as curator, author and journalist and holds an M.A. in Cultures of the Curatorial from the Academy of Visual Arts, Leipzig.

MARGRET ALBERS



MARGRET ALBERS is project manager at the German Children's Film Association (Academy for Children's Media, Outstanding Films for Children). She studied in Göttingen, Berkeley and Babelsberg and holds degrees in English and German Literature as well as in Media Studies. Her passion is the fantastic genres, the extraordinary and – of course – media for children. From 1996 to 2016 she has been CEO of the German Children's Media Foundation GOLDENER SPATZ and director of the Media Festival of the same name. Margret is a regular member of various juries (e.g. Grimme Award), is

giving lectures and works as a journalist. Since 2017 she is also president of the European Children's Film Association (ECFA).

MARITTE SØRENSEN



MARITTE SØRENSEN holds an MA in film and media production from the University of Lund and has been involved in several film festivals in the south of Sweden being festival director of Lund Fantastic Film Festival from 2018-2020. She currently holds a position as Project Manager at m:brane forum, a meeting and financing platform for non-didactic content for children and youth in development. Furthermore she is part of the creative development team for m:brane, bringing out new initiatives for the forum. Maritte has been a part of m:brane since 2017. Apart from m:brane she is also involved with Cold Hawaii Surf & Film Festival, in Klitmøller, Denmark, as Head of Programming.

MARTIJN BLEKENDAAL



I studied History at the University of Amsterdam. Worked as a writing journalist for several newspapers and magazines. Started working for television as a researcher, director and head of editorial staff. In 2009 I won the IDFA Academy Award which resulted in my first documentary "The Men in Black" (premiered at IDFA 2011). Since then I've been working on several documentaries and series for both youth and adults. And I teach at the Dutch Film Academy. Currently working on several documentary projects: a feature length youth documentary about invisible children. A youth doc series about mysteries in art. And a documentary series about the Caribbean and its colonial heritage: "From Bahia to Brooklyn. Caribbean Stories."

MELIKA GOTHE



MELIKA GOTHE became section manager of the Berlinale section Generation in 2022, taking over responsibility primarily for film education and cultural participation. She graduated in film studies, French and Kulturvermittlung/Médiation culturelle de l'art (Cultural Education) in Mainz, Dijon, Hildesheim and Marseille. Since then, Melika has worked for various film festivals. The engagement with young cineasts is a continuous thread in her work: as a lecturer, in the framework of festivals for up-and-coming talents or in the implementation of various jury formats and as a moderator of film talks and panel discussions.

NICOLA JONES



NICOLA JONES studied Media and Communication Science and American Studies at the University of Leipzig where she graduated with a master's degree in 2000. In the following she gained her first business experiences as a consultant and auditor for film- and media projects at Pricewaterhouse Coopers in Munich and Leipzig. In 2004 she started working for the German Federal Film Board (FFA) as a film funding consultant for feature films. In 2007 she became the executive assistant of the CEO, where she was also responsible for the coordination of international affairs and matters of European film policy. Since 2016 she is the director of the German Children's Media Festival Golden Sparrow. The festival takes place every year in Gera and Erfurt and highlights German Cinema and TV productions as well as digital media for children. As head of the German Children's Media Foundation, she is also active on a European level through the KIDS Regio initiative, which aims to improve the production, distribution, and promotion of children's films in Europe. She is the mother of two children, film lover and a strong believer in the power of curiosity. Motto: "Life happens, but coffee helps".

PANTELIS PANTELOGLOU



PANTELIS PANTELOGLOU has studied Social Anthropology in Athens and has an MA on Social Exclusion and Minorities. He has been working in audiovisual sector, cinema and theaters since 2003 in various creative and organizational positions. Since 2011, he has worked for Olympia International Film Festival's for Children and Young People film selection, printed material, international relations and exchanges and translations. He is currently the deputy artistic director of OIFF. In February 2022 he was elected a member of the board of the European Children's Film Association.

REINHARD KLEBER

REINHARD KLEBER, born 1958 in Merzig/Saar. Studied German, history, journalism and theatre, film and television studies at the universities of Mainz and Frankfurt am Main. Lives as a journalist in Bonn. Enjoys writing about films, especially children's and youth films.

SIMONE FRATINI

After his studies in Educational Sciences and Cinema at the University of Bologna, **SIMONE FRATINI** collaborated with Cinema and School Project of the University La Sapienza of Rome. He was part of the Artistic Direction team of the Biografilm Festival – International Celebrations of Lives for three editions. Since 2011 he has been working full-time on film education for Schermi e Lavagne – Educational Department of Fondazione Cineteca di Bologna for which he

develops projects with schools, teacher training and European projects on film education in collaboration with other European film archives (Deutsches Filminstitut, EYE Film Instituut Nederland, Cinemateca Portuguesa and Cinémathèque royale de Belgique). Since 2021, he is on the list of the Film Trainers for schools of the Ministry of Culture.

SUSANNE STEUBE

SUSANNE STEUBE has been in the film and media industry for more than 25 years. Started as a production co-ordinator for the German and international independent film scene, later as a service provider and project manager for international directors, producers, festivals and the film funds in Hamburg and NRW. In 2005 she organized the MICHEL Children's and Youth Film Festival in Hamburg and cooperated a.o. with doxs! Duisburg.

Since 2013 Susanne has switched to social work. As a care-giver, she looks after and advises people who are suffering from dementia or mental illness in a day care and self-employed. On a voluntary basis, she is still active in media education as the 1st chairwoman of the LAG Landesarbeitsgemeinschaft Jugend und Film Hamburg e.V. as well as a member of the AG Clubfilmothek of the BJF

Bundesverband Jugend und Film e.V., Wiesbaden.

Susanne draws strength for all these tasks from her little green garden, acro-yoga open air or on the dyke and holiday trips to warm countries.

TANJA TLATLIK

TANJA TLATLIK is the director of the film festival doxs! documentaries for children and youth, which is embedded in the Duisburger Filmweek in Germany. The festival takes place in November but offers screenings and workshops for schools throughout the year, like the doku.klasse. Born in Essen, Tanja studied theatre and film and audiovisual media in Bochum, Paris, Amsterdam and Montréal. At the Ruhr University in Bochum she worked in the film and media library. After her studies she freelanced for festivals in the Ruhr Area and in Canada, like the Toronto Film Festival and TIFF Kids.

TAPIO RIIHIMÄKI

TAPIO RIIHIMÄKI is an executive director of DocPoint Film Events, organization behind DocPoint – Helsinki Documentary Film Festival as well as DOKKINO, documentary film tour for children and youth, and DocPoint IMPACT, workshops and networking in impact producing. Tapio has long career in cinema. He has worked in different positions for National Audiovisual Archive in Finland (formerly known as Finnish Film Archive). He has also worked as executive director of Documentary Guild of Finland and Filmihullu movie magazine, and as a project manager for Helsinki University. He has also experience in art journalism and criticism.

Tapio studied at the University of Helsinki with a major degree in Cultural Studies and graduated as a Master of Philosophy in 1997. He has also studied communications, television and cinema, and development research, among other things. Tapio – or Tape as almost everybody calls him – has been cinefil all his life. In recent fifteen years his focus has shifted more and more to documentary film since he thinks that real life is more exciting than fiction.

TERESA MARGARIDA RESENDE DE LIMA FERNANDES

TERESA MARGARIDA RESENDE DE LIMA FERNANDES is co-founder, programmer and director of PLAY – international film festival for children and youth in Lisbon, since 2014. Initially educated as a teacher and post-graduated in Contemporary Art History at FCSH – Universidade Nova de Lisboa.

THOMAS MILES

THOMAS MILES, 58 years, studies at Ruhr-University Bochum Journalism and Communication-science. Since 1997 Senior Editor for Department Nonfiction, KiKA – Children Channel from ARD/ZDF: development & realisation studio-, show- und documentary programs & specials / Project manager quiz show "Die beste Klasse Deutschlands", KiKA-

Quiz App, KiKA Doku, documentary program "Schau in meine Welt".

YOUKI | PHILIPP FEICHTINGER, ANNA RIEDER

PHILIPP FEICHTINGER, born 1991 in Wels. Graduated in Interactive and Time-Based Media at the University of Art in Linz. Previously bachelor's degree in social economy. Since 2016 self-employed as a commercial film producer and sound designer. Since 2021 co-director of the International Youth Media Festival **YOUKI**.

ANNA RIEDER, born 1993 in Wels. Completed master's degree in social economy and social work, previously Bachelor's degree in educational science, graduate of the Kupf OÖ cultural management course, Board member of Kupf OÖ and the Festival of Regions. Since 2018 co-director of the International Youth Media Festival **YOUKI**.

OBSERVER

Rudolf Prietzsch, City of Bochum, DE
Marta Jodko, Ale Kino Posen, PL
Remke Oosterhuis, Taartrovers, NL
Signe Zeilich-Jensen, NL
Kilian Helmbrecht, DE
Katrin Willmann, Federal Agency for Civic Education/bpb Berlin, DE
Dorothee Ulrich, FR

TEAM DOXS RUHR

Hannah Kirzeder (Catering)
Stefan Schröer (Freunde der Realität e.V.)
Jihad Azahrai (Social Media, Audiences)
Lara Kuom (Guest Management)

PARTNERS

REALITIES is funded by Filmfestivalförderung de+ of the Goethe-Institut in cooperation with the Foreign Office of the Federal Republic of Germany and supported by the City of Bochum.

Concept REALITIES: Gudrun Sommer & Margret Albers

Documentation: Antje Knapp, Gert Hermans
Design: Annette Wolter
Photo credit: Sven Neidig, Antje Knapp
English editing: Charlotte Horder

A cooperation of Freunde der Realität e.V. with ECFA – European Children's Film Association in the framework of the 10th DOXS RUHR-Festival.



WELCOME | "EINE STADT MUSS WÄRMEN UND GLÄNZEN ZUGLEICH"

The event was opened by the organizers and founder of the REALITIES conference: **GUDRUN SOMMER**, head of the DOXS RUHR Festival and the Association "Freunde der Realität e.V.", **MARGRET ALBERS**, from the "European Children's Film Association" (ECFA) and **KATHARINA BOCK** representing the main funder, the Goethe Institute Munich. The conference intends to bring together professionals working in the field of documentaries for children and young adults, to develop ideas and strategies for a better representation and accessibility of this "niche within a niche".



Following the opening, **AYCHA RIFFI** (board member, "Freunde der Realität e.V.") welcomed the Mayoress of Bochum, **GABY SCHÄFER**, who shared her Motto "Eine Stadt muss wärmen und glänzen zugleich" – a town should be warm and sparkle at the same time. The sparkle is on the surface, whereas the warmth is offered by the inhabitants and their energy. Given her commitment to increase intergenerational dialogue, she expressed appreciation for the DOXS RUHR Festival and the REALITIES conference taking place in Bochum, hoping that they contribute to creating a wider understanding between generations.



THE SUBTLE DIFFERENCES. DOCS WITH, ABOUT, OR FOR KIDS?



The presenter of the panel, festival maker **MELIKA GOTHE** from Germany (Berlinale Generation) met content-creator **MARITTE SØRENSEN** from Denmark (REAL YOUNG – m:brane) and filmmaker **MARTIJN BLEKENDAAL** from the Netherlands. Script consultant **KIRSTEN BONNEN RASK** from Denmark (Kids Kino Dok) joined the panel via video conference.



The debate focused on the questions: What exactly do we mean when talking about young audience documentaries? What makes it a film for children? Does it need to be with or about children? Can everything be told to children? How do we define the audience and the format? How important is working together with kids?

MARITTE SØRENSEN talked about the importance of the input from young people. She presented samples of the REAL YOUNG programme, working with youth experts already during the development process. The youth experts are 8-17 years olds, need to be able to speak English and are found through

collaborations with schools and libraries. They are not experts in film, but are of course experts in being children. In the three-step development programme young people are actively involved in getting access to all the material (synopsis, treatment, marketing plan, etc.). They are very engaged in giving feedback on the format, often asking: “Why should I watch this project?” and assuring: “We are not stupid!” There is a safe space for their criticism and suggestions for the film makers, who can still change their projects. Working with youngsters helps you to learn about your target audience, gives them responsibility and elevates the stories you are working on. REAL YOUNG is looking for documentaries with a non-didactic content but a good story.

“PUT IT ON THE INTERNET” WAS THE ADVICE FROM YOUNG PEOPLE TO ALMOST ALL OUR QUESTIONS.

Examples from this programme are: “The man who looked beyond the horizon”, REAL YOUNG 2015 (MARTIJN BLEKENDAAL), “Investigating Art Mysteries”, 2019 (Waldemar Januszczak) which developed from a film project into a documentary series, or “The Gender Project”, which came in as a feature project for adults and developed into an internet platform. The youth experts were not debating so much about the content, but the format. For them it is very important that you produce extra material for social media – “Put it on the internet!” (They use YouTube; see TikTok as a fun platform and find Instagram more serious, an example being influencers explaining science on Instagram, whereas they don’t use Facebook at all.) REAL YOUNG works in a loop with the audience, listening, respecting, and understanding the youth experts.



MARTIJN BLEKENDAAL talked about defining the format, speaking about the development process of his film “The man who looked beyond the horizon”. He took this project to the youth experts of REAL YOUNG, because his film was not exactly traditional, which made the input of children extra valuable. Their first request: “Don’t treat us as kids! If you do, the result will become childish.” Better try to find the inner child inside yourself and then make something you



would like to see yourself. The format of a young audience documentary often seems very fixed. “A child struggling, working towards a solution, and then solving the problem.” But kids are not particularly interested in other kids; they’re interested in fascinating stories. We don’t know what works with children; that is why for every project, we have to re-think and question ourselves. Martijn wrote a manifesto about this traditional formula and how to undermine it. The manifesto includes advice like “dare to experiment and fail”, “challenge yourself with questions”, “don’t be misguided by what is offered on the market”, “go beyond narrow pre-conceptions”, etc. (Find the manifesto here: <http://achterdehorizon.nl/en/2022/07/07/manifest-2>) We need to look for new formats and experiment with them.

WE CALL THEM “EXPERTS” BECAUSE THEIR EXPERTISE IS... BEING YOUNG.

Martijn tried to understand what made “The man who looked beyond the horizon” work:

- He used a narrative voice-over (in the native language of the children) because he wanted children to watch instead of read subtitles. This way he could guide the audience by telling them what to look at.
- He included thriller elements, such as cliff-hangers, etc. to create an exciting story.
- He included humour, connecting the art of Bas Jan Ader with slapstick movies.
- He added a personal layer to the story: his fear of failure was an important theme for himself, but also relatable for many children.
- He carefully thought about what to show and how to show it, as well as what not to show.
- The film has a mystery plot.



Martijn believes that we need to get rid of terms like "youth" or "kids documentary". Kids differ so much, every child is different. Therefore only one question remains: is the story comprehensible for young people? Once you know the answer, you can experiment with it.

KIRSTEN BONNEN RASK talked about defining the audience. She stated that the main question is on which eye level the story is told. Kids are interested in the same stories as every other audience, but not if they are told in the same way. Luckily there has been a shift, in that many stories for kids are pedagogical, telling them what is good for them. We need to speak to them on eye level and make sure they can recognize themselves in the characters.

SOMETIMES IT MIGHT BE BETTER TO PRODUCE IN DENIAL OF THE AUDIENCE, WHILE STILL BEING AWARE OF THE AUDIENCE.

She then came with the ultimate example: a film about Ukraine, being made in two versions by Simon Lereng Wilmont, one for children „Oleg and the war“ and one for adults „The distant barking of dogs“. The footage is the same in both cases, but it differs in details: The adult version has the grandmother as main character, is more explicit about the danger that is getting near and contains more information on the where, how, when, why and what is going on exactly. The version for children deals with Olegs own particular approach on war, himself as the narrative voice, being interested in and coping with the war. The different focus defines the target audience.

MELIKA GOTHE quoted a member of a youth jury project: "Themes that move the world, move us as well." She came to the conclusion, that it may be better to produce in denial of our image of childhood, but at the same time remain aware, that children form a special audience. We don't really know what works, so we have to experiment and find out every time anew.

PANTELIS PANTELOGLOU raised the question: should a children's film always depict childhood, and does it and necessarily need children as protagonists? Two opposite opinions spiced-up the panel discussion:

MARTIJN BLEKENDAAL stated that identification can happen through almost everything; a child's perspective should not always be embodied by a child (reference: the Indian documentary „Tungrus“ by Rishi Chandna, about a rooster). It is an interesting experiment to make a children's film without a child, for example about a celebrity starting with their childhood. **MARITTE SØRENSEN** added that films for children can deal with almost every subject and don't necessarily need a young protagonist. The REAL YOUNG programme welcomes experiments that consider both content and aesthetics. On the other hand, **KIRSTEN BONNEN RASK** believes that identification is only possible through a child protagonist. From the audience **GUDRUN SOMMER** questioned that maybe the problem is not that there are always children shown, but that children's documentaries always have the same form. The experiment should focus more on form than on content. **MARGRET ALBERS** declared that children are important in films, because it is also a question of representation. **DAVIDE TOSCO** believes that we tend to oversimplify for children, that there should be more content related to philosophical issues, stimulating thinking, inspiring to think differently. **MARITTE SØRENSEN** resumed that there is no formula, that's why we should all work together more. "Give the children tools to live in this world, but don't teach them how to do it."



CHANGES (1) LET'S CALL IT TELEVISION

The second panel contained three presentations of outstanding TV projects for children and young adults. **MARGRET ALBERS** gave an overview of children documentaries that have been selected as finalists by the international Prix Jeunesse over the last 22 years, a biannual festival and competition which promotes “content, innovation and quality in Kid’s TV”. She explained how well young filmmakers and TV stations cooperate, enabling innovative ideas to be seen by a larger audience. The non-fiction programs presented at the Prix Jeunesse are up to 60 minutes long, and many of them focus on kids in difficult situations, giving them representation and showing how they cope. Both an adult and a youth jury determine awards for three different age groups, fiction and non-fiction productions. The brief journey through 22 years of children’s docs on TV included a variety of content and form such as “When Life Departs” using in 2000 animation to visualize children’s thoughts about death and afterlife; “The day I decided to be Nina” portrayed in 2002 a transgirl long before this term was used; or “Turning Point”, a Syrian Production from 2010 in which girls speak frankly out how they want to be treated by adults.



THOMAS MILES presented the German broadcaster KIKA as “Television and more”. For him “TV is a dinosaur”, which is why KIKA has its own digital platforms (Website, KIKA Player App, Kikaninchen App, Kika Quiz App) to accompany the classical TV offer. Over the past 20 years KIKA has held a few slots for documentary productions. The first is a weekly programme on Sunday evenings alternating between productions for “Schau in meine Welt” and “Stark!” and a pre-school programme called “Ich bin Ich!”. The basic principle for these productions is that the child represents their own life without any comment or off-speaker moderation. The second slot is dedicated to the “factual entertainment group”, containing docu-soap and docutainment productions like “Durch die Wildnis” or “Mädchen WG/Jungs WG”. The third slot shows special long documentaries like “Meine Wunderkammern”. And the final documentary-focused presentation is on the KIKA Doku Platform, showing selected documentaries and web series in addition to the programme aired on TV. In 2021 it contained short portraits of kids after the pandemic lockdown, whereas in 2022 there are video diaries from the Ukraine at war.



DAVIDE TOSCO, Italian radio and television Producer, presents his work for the public broadcaster RAI from Italy. His motto is “Kids are not stupid – they are more clever than we think. They deserve content that is stimulating and challenging.” In the 2021 production-series “Kids portraits”, Davide observed that there was a lot of “I am, I do, I like and I wish”, but very little space for “I think”. He asked himself whether there is a space for kids to talk for themselves. He described three examples of documentary-productions: “Baby on the way” focusses on what it is like when a new-born arrives in the family. This international production opens the dialogue about “scripted versus improvised” stories. It was not aired in Italy. “My faith” is an international documentary-series promoting interfaith dialogue, which thinks about the topic of “format versus documentary”. “Cultural Shock” is a multi-media format (radio, web, mobile, TV) about learning what it is like to be a stranger. Youth themselves function as digital storytellers while travelling and publishing a digital diary using live-talks, websites and Tik Tok. The topic changes to “On-line versus on-air”.



THOMAS MILES pointed out that you shouldn’t push children to where they shouldn’t be: TikTok and Instagram are legally allowed for children aged 12 and older. Given that children are moving away from TV, there is a need for special broadcaster Apps, therefore we should think in all directions. **MARGRET ALBERS** added that this is a question of money, for the more platforms you serve, the more staff you need.

CHANGES (2) LET'S CALL IT A FESTIVAL

A series of questions about the status of festivals nowadays.

Moderator: **TANJA TLATLIK** (doxs!)

Panel: **TERESA LIMA** (Portugal, PLAY), **BREGT VAN WIJNENDAELE** (Belgium, JEF), **TAPIO RIIHIMÄKI** (Finland, DOKKINO & Docpoint), **PANTELIS PANTELOGLOU** (Greece, Olympia Festival)

TANJA TLATLIK: IS CINEMA (AS THE SPACE WHERE AN AUDIENCE MEETS) THE CORE ELEMENT OF A FESTIVAL?

TERESA LIMA: Yes, but we adapt the cinema setting according to the needs of the audience.

BREGT VAN WIJNENDAELE: No, storytelling is the most important element, and cinema is but one of the many spaces for storytelling.



IS HYBRID HERE TO STAY?

PANTELIS PANTELOGLOU: Yes, it is included in the post pandemic festival profile, but has again taken a secondary role in comparison to the times during the pandemic. The main challenge: The digital format was never supported from a financing perspective. We were asked to do something we didn't know about with no extra money.

TAPIO RIIHIMÄKI: Expectations from the audience and funders are rising, but the budgets are not. We manage to do more for the same amount of money.

BREGT VAN WIJNENDAELE: The world is changing fast, and festivals need to adapt. The balance of what to keep and what to give up is discussed in "Run & Change".

HOW ARE DOCUMENTARIES REPRESENTED IN YOUR FESTIVAL?

TAPIO RIIHIMÄKI: Our festival is 100% dedicated to documentaries, but we're mainly addressing "docu-cinema".

PANTELIS PANTELOGLOU: We screen documentaries in a separate section and competition. When presenting images from the world to our audience, representation is at the core of our programming. One striking thing is that for feature films we mostly negotiate with sales agents, for 95% of the documentaries, we negotiate directly with the filmmakers.



TERESA LIMA: As a festival with a very young audience, we struggle to find documentaries for the age 8 or under group.

BREGT VAN WIJNENDAELE: We present documentaries in a small "festival within the festival", which allows us to have more interaction with protagonists and directors. Festival programming is like playing with the audience's expectations. In the case of documentaries, reactions after the screenings are always positive, and a meeting with the director is often meaningful. Which is one of the reasons why we aimed for local productions and launched the Ket & Doc initiative in Flanders.

WHAT WOULD BE THE YOUNGEST AGE GROUP TO APPROACH?

TERESA LIMA: We organise screenings for babies: 15 minute animation programmes, screened in a room with sunlight. Those screenings also apply to parents, promoting a community feeling among young parents and helping them to reconnect with the cultural life.

HOW DO YOU FIND YOUR YOUNG JURIES?

PANTELIS PANTELOGLOU: The best consequence of going hybrid was that we could include jury members with an interest in cinema, who were extremely motivated and dedicated, from around the country. From this year on we will have even more juries, as we will split up the groups according to age category.

WHAT IS SO SPECIFIC ABOUT SCHOOL SCREENINGS?

TAPIO RIIHIMÄKI: Our travelling event includes school screenings at 30 locations. Finding school audiences in big cities is hard; in the isolated rural communities you'll find audiences who are more motivated.

WHAT IS THE IMPORTANCE OF THE REGIONAL ASPECT?

TERESA LIMA: Within the community we try to reach out to new places - Lisbon has the biggest slum on the European continent and we'll try to bring the right films to that place. This year we're offering sessions for a 13+ audience together with a popular Portuguese rapper, who many kids look up to. Next year we're planning a project with the film „Shabu“.

BREGT VAN WIJNENDAELE: The festival is an experimental hub, where we try things out and what works, we make ideas travel. We're connecting with local partners to organise the festival in other locations, where we plan to present a more “plug & play” programme.

TAPIO RIIHIMÄKI: The content we present is universal but for some films receptions might be different in the city in comparison to rural areas.

**WHAT CHANGES DO YOU WISH FOR THE FUTURE?**

PANTELIS PANTELOGLOU: People keeping the bigger picture in mind.

TAPIO RIIHIMÄKI: Competing for people's time with other events, it will not be so much about the films, but about the things we organise around the film screenings.

WHAT REMAINS | DOCUMENTARY HERITAGE FOR KIDS

SIMONE FRATINI joined this panel via video-conference to present the work of the Cineteca di Bologna. Founded in 1962, it's a film archive and film restoration LAB, who's highlight is the annual festival dedicated to the history of cinema. The educational department “Screens and Blackboards” provides film literacy projects to promote cultural heritage through activities for schools and families. The focus is on training teachers first, so they can pass on the passion of cinema as an artform. Training the perception of children by letting them experience that each look at the world already transforms it and that each view a documentary offers is already a construction of the person behind the camera. Early cinema archive films therefore represent a young point of view of the world. In “Catalogues of Wonder” we find the desire to describe the world. STAMP! is a training course for pre-school teachers combining outdoor education with early cinema. Archive films like “Le Floraisons” from 1912 function as a resource, training the observation and offering an invitation to create.

KLAUS-DIETER FELSMANN talked about the heritage of the DEFA, the German Democratic Republic (GDR) state-owned film production company. The DEFA films are only some 50 years old, but they are part of history because the country of origin no longer exists. In the DEFA films some answers can already be found to the questions discussed during the REALITIES conference. In the GDR cultural politics were considered to be a state affair, education should happen through culture, which meant there was a mission to complete. Maxim Gorki's „Only the best for children“ was the motto. “Die blauen Wimpel” from 1952 was the first big documentary film for children, showing hope and happiness instead of military parades. In 1975 came an opportunity: there were too many filmmakers for the DEFA, so younger director created the “Documentaries for kids” section. Konrad Weiß determined in his thesis “Documentaries for Children” (which can be found in the DEFA library) rules which are still valid: “There is no genre not suitable for kids. But pay attention that the child requires a certain form. In a child's perception reality and fantasy are still close

related.” Adolf Reichwein stated, that you should “Raise children to become on their own.” (Kinder zu Selbstdenkern erziehen). That means you should count on images, show children in their social context, and let them speak for themselves; the film “Berlin Auguststraße” from 1979 is an example of this. In terms of distribution there were two possible options in the GDR: Firstly, in TV there were slots like the documentary series “Der besondere Tag” or the “Sandmann”, which offered more experimental and poetical aspects. Secondly, in Cinema the Shorts-for-kids-program (“Kinder Sammelprogramm”) combined short animations and documentaries. In the late 1980s long documentaries for children were produced like Petra Tschörtner’s “Unterwegs in Nicaragua” which talked about complicated subjects like war. The films are now being digitalized and will be available on Digital Cinema Print (DCP).



The discussion brought up questions about how best to work with DEFA films in schools nowadays, how to present them to the teachers and what questions arise through these films about children documentaries in general. **KLAUS-DIETER FELSMANN** remarked that it is important to prepare the teachers first, by letting them understand the value of the films focusing on the quality of educating children to be able to think independently – becoming self-thinker („Selbstdenker“). The example of a teacher who took the title of the Danish film “I have a dream” as a motto for his school years can be a good model to follow.

PUBLIC VALUES



Moderator of this panel, Curator and Film Educator **LUC-CAROLIN ZIEMAN** from Germany (DOK LEIPZIG) joined via video conference. On the panel, she spoke to Festival Director **NICOLA JONES** from Germany (German Children Media Festival GOLDENER SPATZ) and Festival Co-Directors **ANNA RIEDER** and **PHILLIPP FEICHTINGER** from Austria (International Youth Media Festival YOUKI).

LUC-CAROLIN ZIEMAN started the panel with a definition of the term “added value” (the German word “Mehrwert”). It is the extra value that an organisation provides as a benefit to society. Which is closely connected to how we want our society to be. So what do children documentaries contribute to society?



NICOLA JONES presented the German Children Media Foundation and the Festival GOLDENER SPATZ which takes place annually in Erfurt and Gera. It is a festival with a passion for storytelling through cinema, TV and digital media. There is a strong focus on the audience and importance is placed on the participation of young people: there are different aged children’s juries, kids’ curators, platforms for young filmmakers. Special attention is given to contents or trigger warnings that are particularly important for these younger groups. The question “What festival do we want to be?” drives a constant reflection.

In 2021 and 2022, the festival had to rethink its strategy due to the corona pandemic. **NICOLA JONES** remarked, that programming for an online festival differs a lot from the work for a normal festival. Now, the festival GOLDENER SPATZ offers a full online service to its audience. The new website is shaped for interaction with the audience (Spatztopia! includes games and pre-recorded interviews, etc.).



ANNA RIEDER and **PHILLIPP FEICHTINGER** then presented **YOUKI**, the international Youth Media Festival taking place in Wels (Austria). The speciality of the festival is that it is created “by young people for young people. We facilitate and support, but they decide, choose and develop.” Anna and Phillip explained, that they are the oldest members of the organising team and that they soon will give up this position to let younger people move in. **YOUKI** provides a stage to young people (13-27 years old) by screening their films, providing workshops, lectures, exhibitions, concerts, and discussions about youth-, pop- and media-culture. Young people (including school children) attend the festival both as part of the audience and as filmmakers. **YOUKI** offers young people the space and freedom to create. For the very young organising team, the festival is an interesting warm-up to a job and it boosts an interest in the cultural scene. **YOUKI** also had to invent new formats during the corona years, and Anna and Phillip impressed the audience with their presentation of the fresh approach on internet content created by the **YOUKI** team. Examples were: holding surprise zoom-calls with Japanese film prize winners and the charming way they managed the communication problem by using online translation: some impressive oversized trophies designed by local artists, as well as a very entertaining prize ceremony created by the outtakes of the event itself (which all can be seen on <https://www.instagram.com/youkiofficial/>). **YOUKI** also releases a magazine about youth and media, which is available both in a printed and online version. (https://issuu.com/youkifestival/docs/youki16_magazin)



LUC-CAROLIN ZIEMAN wanted to know how the festivals make use of the opportunities offered by the digital space, and how much do they want to maintain in the future? **NICOLA JONES** explained, that the kindergarten audience could not be reached online, but that they returned to the festival in big numbers, often for their first cinema experience. The live cinema experience cannot be mirrored in the digital world. It provides a public value that we want to maintain. Other elements of added value (like a 100% online festival coverage) are still under consideration. **ANNA RIEDER** und **PHILIPP FEICHTINGER** stated, that even if the aspect of coming together could not be replaced, the online discussions and Q&As reached a wider audience and often went deeper, which is something they would like to maintain.



Regarding the question of how far you can go in participation and representation of young people, all three festival directors assured that this implies a constant process of finding new ways. **NICOLA JONES** said that the GOLDENE SPATZ is still looking for the right way to involve kids in the pre-selection process. It is a big ambition to raise the level of participation in the future.

ANNA RIEDER expressed that **YOUKI** is constantly exploring new possibilities through platforms and networks, but that these actions need coordination and moderation, which requires a lot of effort and money. **PHILIPP FEICHTINGER** added that you have to accept that there will always be a bit of chaos. Moreover, the **YOUKI** team needs permanent changes, he remarked: „we continuously have to make room for the younger generation to keep the process alive.“



STRIKE A POSE OR BE EXPOSED



Presenter, **ELISABETH WENK** from Kids Regio, met filmmakers **EEF HILGERS** from the Netherlands and **BERND SAHLING** from Germany. The panel talk re-opened the debate started during the evening screenings the day before, where the films “From that moment on everything changed” by **EEF HILGERS**, “Ednas Tag” by **BERND SAHLING** and “The Istsnut” by **MARTIJN BLEKENDAAL** were shown. The panel reflected on the questions; What are the different adult and child realities, in which ways are they represented in children documentaries and is there a power balance in the production process?



EEF HILGERS pointed out, that she started making films ten years ago about “children with a problem” by simply “following them around”. This sometimes led her to the situation of having to push the child into a story to be able to sell the film. Nowadays she has changed the filmmaking process into providing a strict setting at the beginning, which marks the form of the film, for example

the white studio in “From that moment everything changed”. She can sell the concept of the film to get the money for production, and then afterwards lets the children use this point of departure as a stage for their realities. “I let them play on my canvas – then they have all the power.”

Looking back on 33 years of filmmaking experience with children, for **BERND SAHLING** the essential questions in working on children documentaries are time and respect. In “Edna’s Tag” he spent seven months with Edna. The filmmaker can slip into the role of a mentor, but has to be aware that he is not a social worker. The young protagonists need to have the power to decide what they don’t want to be in the film, and the filmmaker is responsible for what leaves the editing room – being aware that there is a worldwide public.

However, there is a big contradiction, in that the broadcaster owns the right to use the material in other ways, even the entire footage. He once saw his protagonist in another film and pleaded that there has to be better communication about that. **THOMAS MILES** from KIKA confirmed that the broadcaster has the right of giving away the material, but that he personally feels that he has the responsibility to protect the child’s image. He agrees that the filmmaker should always be asked before using his material.



The debate then beckoned the question; could there be a type of “adult gaze” on childhood? If so, is there some form of “othering” children by pointing the camera at them and using their struggle for the films. **BERND SAHLING** made it clear, that “In the end it’s always my point of view on their point of view. When I put the camera on a tripod and push the button, it’s my perspective.” Adult audiences even expect his perspective of the story and prefer that he can deliver a final end or solution, whereas children audiences often appreciate an open end. Asked, if footage filmed by the protagonists themselves changes anything in the context of perspective and control, **EEF HILGERS** suggested

that this is a trick which should not be used too often, for it’s too easy to just give the camera to a child, and think this gives a “pure perspective”. **BERND SAHLING** added, that the filmmaker should still be the one who decides whether to use this material, or not (Example: “Tsumu – where do you go with your dreams?”).

PANTELIS PANTELOGLOU remarked, that we lack a general discussion about children and how we perceive and represent them. He sees film in this context as a “social comment”, and recommended the lecture of “Centuries of Childhood” by Phillipe Ariès.



EEF HILGERS remarked that in her film, beside of showing the children’s struggle with the divorce of their parents, she also works with “unexplained struggles”, for example by showing a transgender teenager, but in no moment talks about him being transgender. It’s not about struggling, but about coping. **BERND SAHLING** pointed out, that there already has to be a change in film schools, in teaching how to make a film with and for young audiences. There is still the opinion that you need a conflict and a strict narrative to make a film.

GUDRUN SOMMER shared her observation of a change in viewing habits and in the sensitivity of young audiences, as there is a raising awareness to provide trigger warnings to best manage sensitive themes. **BERND SAHLING** stressed the importance to continually adapt to new developments of the youth audience when you release a film and to keep in mind new forms of critic which may include brutal comments on social media. “Children always surprise you, and not always in a positive way.” **DAVIDE TOSCO** wrapped up by making a claim for empowerment, to create a new strong lobby for children documentaries.

ONE FOR THE ROAD

„We can't let this land of childhood be occupied by Disney alone.“ “So many interesting documentaries: there's treasure out there, I could feel with many people the need or desire to make this treasure available. It seems the right task for ECFA. Maybe it's a dream, maybe it's an ambition, but it's a strong wish.“

“There's not a recipe to make a good documentary for young people, that's the bad news. But the good news is, that together we are all embracing the process.“

“How can I experiment more in my work as a film educator, in my way to talk to young people or write for them?“

“We make very special work and we are not alone.“



“Festivals are the best place to see new films, but we have to assure their second life afterwards. I consider it part of my job to work for their accessibility. Theme for the next workshop: how do we take care of the accessibility of documentaries?“

“We have different perspectives, and we have to check out each other and learn from each other.“

“I can see the power of these films, but they will never be part of the magazine I write for. I don't see the final push to some kind of mainstream solution. This is sad. It needs quota, it needs pressure, it needs hard work.“

“Why don't we become a broadcaster?“



“We have to experiment more. We will have an own documentary competition.“

“We don't know what works, but we have to find out and experiment. When we have questions, we should also consider the past, maybe we will find answers there.“

“This discussion never ends, but it is very inspiring, take that hope with you. Take care of youth documentation: Make sure that there is innovation, quality and financing!“

“We should open to the institutions, to the decision makers, so that they can help us with the financing.“

“We should focus on lobbying and getting outside the bubble. Each year we produce 4 million kids in Europe, this is similar to a small Denmark. We can't let this land be occupied by Disney alone.“

“Let's embrace chaos! We can change attitudes.“





FREUNDE DER REALITÄT.

**VEREIN ZUR FÖRDERUNG DES DOKUMENTARFILMS
FÜR KINDER UND JUGENDLICHE**

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