PRESS KIT

GENERATION TOCHTER

PRESS BRIEFING

GENERATION TOCHTER is a free film collective from Berlin. As young filmmakers and students we are producing a coming-of-age thriller with feminist and aesthetic standards. The protagonist is 17-year-old Clara. She and her mother Dagmar, a wanted former RAF terrorist, who finances their lives through robberies, have been living in the Berlin underground for years. After a botched robbery, Dagmar is blackmailed and Clara is forced to follow in her mother's footsteps to save her family.

GENERATION TOCHTER is now entering the final round of crowdfunding! Two thirds of the filming process are completed and the results – thanks to the numerous supporters – are great.

The shoots have been exhausting and inspiring for the team at the same time. The measures to contain the corona virus are constantly confronting us with new, unexpected challenges: Filming under restrictions of our own hygiene concept, wearing FFP2 masks and having limited lounge areas is strenuous but necessary. Nevertheless, despite all the adversities, the production teams have managed to bring the main protagonist Clara up close to the audience.

The third crowdfunding campaign will begin on May 17 and end on June 13, 2021. The goal: 12,000 euros. Upon accomplishing this goal we will be on schedule to submit GENERATION TOCHTER to film festivals by the end of 2021.

By working in a collective, GENERATION TOCHTER wants to open up new perspectives for the film industry. The collective now includes more than 80 people with a variety of different backgrounds who contribute their experiences. Individual initiative and teamwork are equally important in overcoming challenges.

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FIVE Ws

WHAT?
Almost done: The crowdfunding campaign for the last shooting block of GENERATION TOCHTER starts. The film tells the story of the main protagonist, Clara, who lives underground with her mother, a wanted former RAF terrorist. The coming-of-age thriller shows the complex development of a young woman against the backdrop of violence, controversial female role models and the urge for independence. You can find more information about the film in “Synopsis”.

WHO?
GENERATION TOCHTER is a free, independently working film collective from Berlin. 80 students, young filmmakers and creative people from all over Germany are creating a film that is ambitious both aesthetically and content-wise. You can find out more about the collective in “Motivation”.

WHEN AND WHERE?
The third and final financing phase starts May 17th and ends June 13th. GENERATION TOCHTER is planning on finishing the film by the end of 2021 and submitting it to several film festivals. The film is shot in Berlin and Brandenburg. The members of GENERATION TOCHTER are spread all over Germany.

WHY?
Entry into the film industry is difficult for young filmmakers and especially for women. The collective creates opportunities to shoot and produce a professional film. Our feminist approach is intended to enable women* in particular to gain experience in order for them to have an easier time entering the profession in the future, because women* are currently structurally under-represented in the film industry. More information can be found under “Motivation”.

SYNOPSIS

Clara, 17, and her mother Dagmar have been living in the Berlin underground for years. Dagmar, a wanted former RAF terrorist, finances their lives through robberies. After a botched robbery, the two have to flee. They find refuge in the home of Clara's former foster mother Samira, to whom both Dagmar and Clara have a close relationship.

The lives of the women are soon in danger: A corrupt BKA officer has evidence against Dagmar and is blackmailing her into committing further robberies. It soon becomes evident that due to her age, Dagmar cannot carry out the raids alone and is dependent on Clara and Samira. Clara finds herself forced to take command. She uses the freedoms she gains to discover the cosmopolitan city and herself. One evening she meets Aleyna in one of Berlin's infamous techno clubs. As it turns out, Aleyna's family owns one of the shops that were robbed by Clara and Dagmar. Consequently, Aleyna and her family are facing financial ruin.

In order to free themselves from this seemingly hopeless situation and regain their independence, Clara and Aleyna band together. A story of emancipation and love unfolds, told as a genre film.

CLARA
ALIDA STRICKER

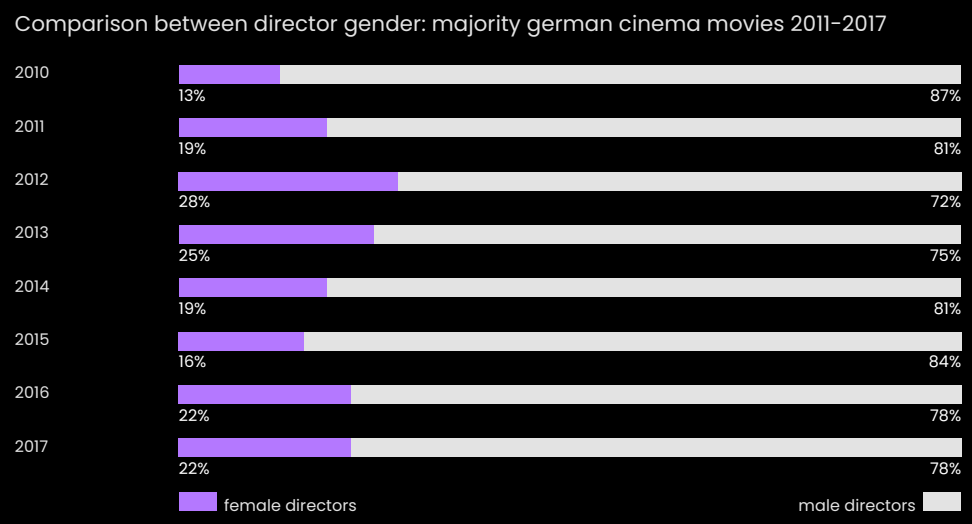
DAGMAR
LINDA SIXT

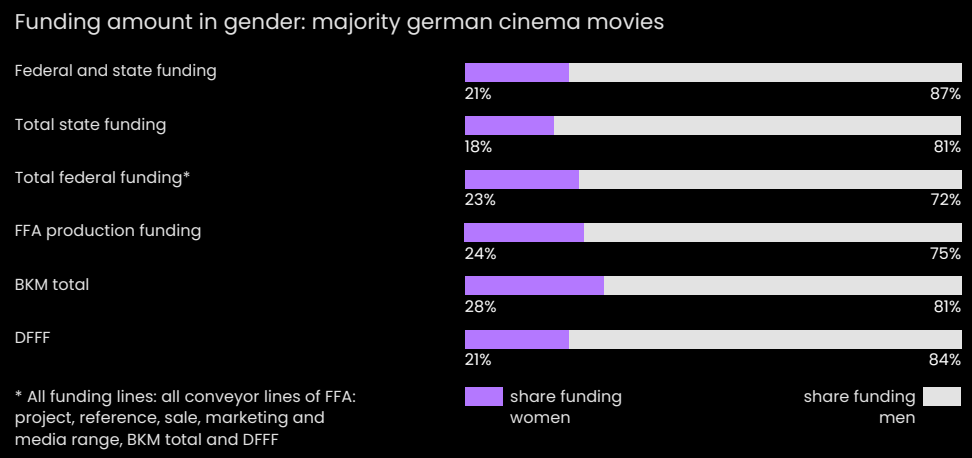
SAMIRA
JILLIAN ANTHONY

ALEYNA
BAYAN LAYLA

BECKER
SILVIO HILDEBRANDT

CAST





Source: Fünfter Regie-Diversitätsbericht des Bundesverband Regie e.V. (BVR) für das Jahr 2017, ISSN 2363-5835

ABOUT

GENERATION TOCHTER is a freelance, independent film collective, consisting of young filmmakers and students. The collective was founded in 2019 and has since grown to more than 80 people. In order to create an aesthetically ambitious film, GENERATION TOCHTER uses the production methods of modern television and film series as inspiration: There is a creative team that works closely with writers, directors, camera people and other departments and ensures a uniform aesthetic composition. Individual scenes may be filmed in smaller, partially autonomous production units.

People from different backgrounds contribute their experiences, skills, creativity, time and energy. We work in small teams who exchange ideas at large production meetings at least once a month. Individual initiative and teamwork are equally important in overcoming challenges.

WHAT MOTIVATES US

GENERATION TOCHTER opposes sexism, homophobia, transphobia, racism, anti-Semitism and any other form of discrimination. This is reflected in collaborations and in the collective itself. GENERATION TOCHTER actively pursues the goal of forming a diverse team.

"Tochter", the German word for daughter, in the name stands for female emancipation. The collective wants to draw attention to the structural underrepresentation of women* in the film industry (see graphics) and show that there is another way: Positions that are usually held by men are, if possible, reserved for women*. This is intended to enable women* in particular to gain experience and facilitate their entry into the film industry.

MOTIVATION

CAMPAGNE
Our third and final crowdfunding campagne on Start Next runs from May 17th until June 13th 2021.

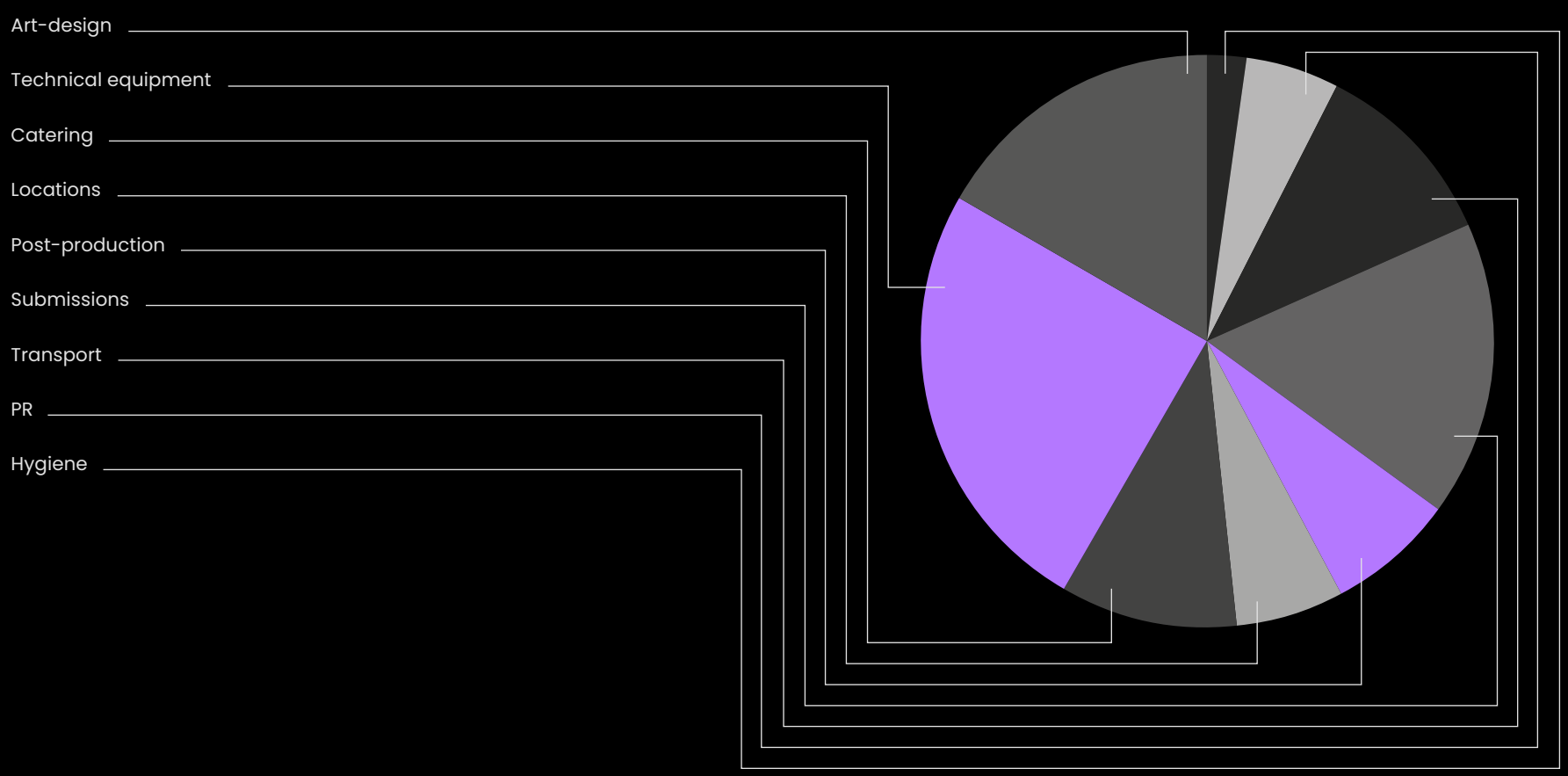
On the platform Start Next supporters can donate to our project. The rewards for donating reach from "your name in the credits" for a donation of 25€, up to a VIP invitation for the films premiere for 350€. On our Start Next page you can also find our blog entries and further information about our project.

LINKS

HOMEPAGE	generation-tochter.de
START NEXT	startnext.com/generationtochter
INSTAGRAM	@generation_tochter
FACEBOOK	Generation Tochter

CROWDFUNDING

COST OVERVIEW OF THE CROWDFUNDING BUDGET: 12.000 €



CROWDFUNDING

DIRECTOR OF PHOTOGRAPHY
HANIFE KOCH

INTERVIEW 001

Hanife is director of photography on set of GENERATION TOCHTER and thus involved in a leading position in the shooting phases as well as in the pre- and post-processing of the project. She is studying at the Deutsche Film- und Fernsehakademie Berlin, focussing on camera / image design.

HELLO HANIFE! PLEASE TELL ME: WHY ARE YOU PART OF GENERATION TOCHTER?
Actually, I kind of "slipped into" the project after the recommendation of a friend. I find the story of the movie exciting and the idea of working in a collective appealed to me because it is a completely new way of working for me. Also, I find it incredibly enriching to work with everyone in the collective. After every shooting block I am very satisfied with what we manage to produce as a free collective. GENERATION TOCHTER also gives me the opportunity to gain experience as a cinematographer and to take a leading position here.

IN SPRING YOU WERE ON THE SET OF THE SECOND SHOOTING BLOCK. WHAT WOULD YOU SAY WERE THE BIGGEST CHALLENGES HERE?
In my eyes, our biggest challenge is to realize our quite ambitious vision of the project within our financial means and the little time we have. Especially when it comes to filming action scenes, money and time are not insignificant - unfortunately, both are only available to us to a limited extent. That's why in advance we had to plan very precisely which settings we would need and how each scene should look. We were supported by a great stunt team that gave us advice and support. Thus, we managed to realize the quite elaborate action scenes in a way that comes very close to what we imagined. For this to be possible it is important that all members of the collective contribute their experience and knowledge.

AS A CINEMATOGRAPHER, YOU COME FROM A MALE-DOMINATED INDUSTRY. WOULD YOU SAY THAT'S WHY IT'S MORE DIFFICULT FOR YOU TO GAIN A FOOTHOLD AS A WOMAN?
I can remember that people underestimated me once or twice at the very beginning of my professional activities - but that changed very quickly. It's hard for me to say whether it's more difficult for me as a woman. In general, I have the feeling that the process of rethinking has started in the industry during recent years. Projects like GENERATION TOCHTER play an important part in this.

WHY IS THAT?
For example, by very consciously dealing with the issue of the lack of diversity in the film industry as a whole. GENERATION TOCHTER draws attention to this imbalance and tries to show a positive counterexample. In this way, we women get the chance to show that we are very much capable of doing the same jobs as men - and that it can also do you good to look at things from a different perspective. That's how the project sets a positive example, hopefully providing a boost for future film productions and demonstrating: It's not gender that matters, but people.

MAIN ROLE CLARA
ALIDA STRICKER

INTERVIEW 002

Alida Stricker (23) studies drama at the Ernst Busch Academy of Dramatic Art in Berlin and is playing the leading role Clara in GENERATION TOCHTER. She will graduate from drama school in the summer of 2021.

HELLO ALIDA! TELL US: HOW DID YOU BECOME PART OF THE GENERATION TOCHTER COLLECTIVE?
Through my agent. Right after the first lockdown, the casting call for GENERATION TOCHTER came at just the right time for me. It was a live casting and I was so happy to be able to perform properly again for the first time since the beginning of the pandemic. The team and I hit it off from the start and the enthusiasm of the whole crew for the project was so contagious that GENERATION TOCHTER has become my favorite project.

THE CREW AND ACTORS/ACTRESSES SOMETIMES HAD TO WEAR MASKS DURING THE SHOOT. HOW WAS IT FOR YOU?
That didn't bother me at all. GENERATION TOCHTER handled the Corona situation very transparently and professionally. And I prefer to take the necessary precautions than not be shooting at all! Everyone felt comfortable and we made the best of it.

WHAT WOULD YOU SAY IS SPECIAL ABOUT GENERATION TOCHTER?
The commitment of the members, that everyone is ready to invest a lot of time and energy in the project and that there is no commercial interest behind it. What drives the members of the collective is a shared passion for filmmaking and the goal of making a difference in the industry. I was also positively surprised on set by how much talent and knowledge everyone brought with them and how structured and professional the shooting was. I find it empowering to work with other young people because I can try out more. There is an openness that does not exist in other, institutionalised productions.

GENERATION TOCHTER IS PARTICULARLY COMMITTED TO EQUAL RIGHTS FOR WOMEN IN THE FILM INDUSTRY. HAVE YOU PERSONALLY EXPERIENCED UNEQUAL TREATMENT IN YOUR ACTING CAREER?
Since I usually act on stage, I can't really say much about the conditions in the current film industry. As for acting in general, I'll give you an example from drama school. In my experience, as a female drama student, a lot depends on my physical appearance - what I'm wearing and whether I'm good-looking, which are very superficial criteria. Acting ability comes second. I constantly had to fight for space and attention; the lecturers were often more interested in the male partner. This is also due to the fact that in the classical material we find fewer large, diverse and intellectually demanding female roles. I felt that was a limitation and a disadvantage.

HYGIENE MANAGEMENT /
SET UNIT MANAGEMENT
LISA MARIE BARDOUX

INTERVIEW 003

Lisa Marie Bardoux (24) studies English / American Studies and Public Law at the University of Potsdam and has been part of GENERATION TOCHTER since it was founded. During the first phase of shooting, she was responsible for the hygiene concept on set, among other things. She took care of keeping the risk of infection as low as possible through targeted implementation and monitoring of hygiene measures during the shoot.

HELLO LISA MARIE! WHAT WOULD YOU SAY WERE CHALLENGES THAT SHOOTING A FILM WITH CORONA RESTRICTIONS ENTAILED?
The most difficult thing was to coordinate the many people on set so that all hygiene requirements could be observed. We were lucky enough to be able to shoot in a large house with a garden in Wannsee, which at least made the social distancing of cast and crew a little easier. However, it took quite a while to come up with a hygiene concept that was functional for a film shoot and still safe for everyone involved. For example, we strictly separated the rooms in the house according to their functions so that everyone had as little contact as possible. Each room had a maximum amount of people that could be in it at any given time. There was also a strict mask requirement for everyone. Lunch was served outside, in groups and with social distancing.

DID THE ACTORS / ACTRESSES ALSO HAVE TO WEAR A MASK?
Yes. They were only allowed to take off their masks when rehearsing or filming. In shots in which the actors came close, we made sure that the one who was off camera or was only visible from behind wore a mask.

DID CORONA RESULT IN A GREATER FINANCIAL BURDEN ON PRODUCTION?
Yes, definitely. Disinfectants that were used in different places, masks, disposable gloves and visors had to be bought, signs were printed and laminated and masking tape used to mark paths and seats. Because we don't have a lot of funds available and financing is mainly done through crowdfunding, money is tight and additional expenses hurt. And of course the measures also cost us time. We regularly disinfected all surfaces and ventilated the rooms. We also had a CO2 traffic light on set to check the CO2 levels in the rooms. And we took our lunch breaks in groups, so that the buffet wouldn't get too crowded and social distancing rules could be observed. But it was all worth it to us. The safety of the cast and crew was our top priority, because we want everyone to be comfortable on set.

WILL THE ACTORS WEAR MASKS IN THE FILM? IS THERE CORONA IN THE FICTIONAL WORLD OF FILM?
This is part of the plan so far. In the setting that we now had in the first shooting block, the three characters practically belonged to the same household. In terms of content, it would have made no sense to wear a mask. When we shoot the outdoor scenes and especially the scenes in Berlin's nightlife, we still have to clarify what options we have for implementation. The problem I see is that if the film was set during the pandemic, the scenes in the clubs wouldn't actually take place at all. But they are an important part of the story because they symbolize Clara's desire for freedom.

WILL THERE BE A HYGIENE CONCEPT FOR THE NEXT SHOOTING BLOCK?
Of course! However, it will have to be adapted to new circumstances and locations. We'll have to wait and see how the numbers and measures develop this year. Our hygiene concept so far has definitely been a success.

DIRECTION
MARIELLE SJØMO SAMSTAD

INTERVIEW 004

WHO ARE YOU?
My name is Marielle Sjømo Samstad. I am a 28-year-old Norwegian filmmaker living in Berlin. Storytelling is such a big part of human nature, so I feel very lucky to work creatively with this art form. In film-making I have experienced working in different departments but have worked mostly as an assistant director. Directing and working closely with people makes me feel more fulfilled and I am very excited to be directing Generation Tochter.

WHY IS GENERATION TOCHTER WORTH SUPPORTING?
We are a strong and passionate collective that puts a lot of effort into this project and film because we all believe in it. With different backgrounds and abilities, we come together to do something we love but also challenge ourselves. It is hard work and making films takes time so any support we can get will take us one step further to realizing the project in the best way possible. For me, it is important to make this film because we need stories about women and we need to explore the female perspectives on screen and in art more often.

WHAT DOES GENERATION TOCHTER MEAN TO YOU?
Generation Tochter is telling a beautiful and thrilling story built up by complex female characters and relationships, a film that dares to show a world of violence from a woman's perspective. In existing action films you often find strong women, but rarely do they hold an emotional aspect that allows them to become relatable or "real" characters. Generation Tochter is a project that brings together many young filmmakers - a new generation that wants to create art and collaborate creatively. We are a motivated team that is open-minded and looks forward to establishing innovative ways to reach our common goals.

WHAT IS YOUR MOTIVATION?
Film is a powerful medium and I see it as my duty as a filmmaker to use my skills to share stories that I think are important. As a woman, I am thrilled to be part of a project like this, that sets diversity and feminist standards, but also to work with a story that follows incredibly strong and fascinating women. As a coming-of-age film, it explores themes such as transitioning into adulthood, search for identity and insecurity. Although the setting stands out from a "normal" way of living, we can all still relate to those heartfelt and confusing moments that you experience as a young adult. I love working with people because I find it inspiring to connect with other individuals, and to learn from each other, both practically and psychologically. Therefore, working closely with so many creative people is a dream, and I can't wait to put our cast together.

EXECUTIVE PRODUCER
DAREIOS HAJI HASHEMI

INTERVIEW 005

WHO ARE YOU?
I am Dareios Haji Hashemi, study film studies at the Free University Berlin and since a few years I use my spare time to work on short films, music videos and other video and film formats. My father, who himself shot short films, influenced me in that regard. In school I produced my own little films and watched film- and video art a lot. In GENERATION TOCHTER, I am one of three Executive Producer who are responsible that we succeed in what we plan out. And I think we are on the right path.

WHY SHOULD SOMEBODY SUPPORT GENERATION TOCHTER IN YOUR OPINION?
Most of us are young filmmakers, who are just orienting themselves in an industry, or people who are enthuasitic about films and share our values. We want to give everyone in the collective the chance to live out their creativity apart from big studios and TV channel productions and so to create something amazing. As independent as we are in that perspective, as dependent we are from the people who share our values and find our project worthy of support. The pressing topics and innovative project work make me spend my free time every day into the project. I sure hope, that in this finance round, that we can persuade even more people about how great, important and worthy of support.

WHAT DOES GENERATION TOCHTER MEAN TO YOU?
For me Generation Tochter is a chance, to find persons with similar values as me and to gain long lasting contacts to support one each other in this and upcoming projects. Our film is giving us the oppurtunity to work on a new and interesting story, that I find important and with it's Sturm und Drang I can indentify. I have the incentive to produce together with the collective on a high level and learn for the future and open up new perspectives for the whole film industry.

WHAT IS YOUR PERSONAL MOTIVATION?
My motivation is to move people with stories and pictures. I wish to see a film, which i would like to watch in cinema myself. What's important for me is to keep the level high, even though we may have to make cuts due to finances or organizational issues. Later I not only want to make films, but to influence and improve the working ways in the industry. GENERATION TOCHTER is a ideal oppurtunity to try and test new methods.

2

1 „The curtains stay closed!" Being in hiding puts Dagmar and Clara's relationship to the test.

2 When Clara and Dagmar first move into their new home in Brandenburg, the dark living room doesn't look inviting.

Picture 1,2 © Finnegan Godenschweger

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FOOTAGE Downloadlink

FOOTAGE

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6

3 In search of her identity Clara takes to the streets of Berlin.

4 Shooting a movie under covid restrictions is a challenge. With Masks, social distancing and our own hygiene concept we do our best to make it happen.

5 Actress Linda Sixt (Dagmar) awaits the next scene in the empty kitchen.

6 On set in Berlin: Naomi and Marielle watch what is happening on the monitor while Lisa Marie gives instructions over the walkie-talkie.

Picture 3 © Neven Hillebrands / Fabian Landwehr / Lars Bäßler
Picture 4, 5 © Finnegan Godenschweger
Picture 6 © Anastasia Chernykh

FOOTAGE

Picture 7 © Finnegan Godenschweger
Picture 8 © Neven Hillebrands / Fabian Landwehr / Lars Bäßler
Picture 9 © Anna Stocker

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8

9

7 Getting the lighting right with actress Jillian Anthony (Samira). The many movements of the camera are physically challenging for the light crew.

8 During the photo shoot leading actress Alida Stricker showcases all of her character Clara's many facettes.

9 Linda Sixt is made up by make-up artist Nexar Antonio Flores on the set in Mecklenburg - Western Pomerania.

FOOTAGE

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11

12

13

Picture 10, 13 © Anastasia Chernykh
Picture 11, 12 © Finnegan Godenschweger

10 Assault on the bridal shop: Employee (Maximilian Gehrlinger) is threatened.

11 Corrupt federal agent Becker is an old acquaintance of Dagmar's. His appearance means emotional turmoil for the family.

12 Sunshine on a cloudy day. The light crew makes it happen.

13 Clara (Alida Stricker) always has her weapon to hand.

FOOTAGE

LUDWIG
KAMERAVERLEIH
MBF
FILMTECHNIK
NOCH MALL
preproducer
Film Production Software
PRODUCTIONCONCEPT
movie experts & services
EVENTATION
Manifattura del gusto
SANICARE
Die Versandapotheke
LEMON MATE
blotinc.
filmservice gmbh
SPREE HALLE
MEDIAS
Young Talents
TERRATHERM
denn's
BIOMARKT
BLN TRANSFER
FeSch-Events
FREIWILLIGE FEUERWEHR
HANSESTADT DEMMIN
FKS
maschinenbau gmbh
GETRÄNKELAND
Freaks&Co.
STAATL. FACHINGEN
Das Wasser. Seit 1742.
Suppenkult
DIE MAHLZEIT
NEUBRANDENBURG GMBH
Vegetarischer Versand.de
FRUCHTBAR.
LIVING HOTELS
foodist
extend your taste
Nordkurier
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