

# GOLDEN HOUR

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A Film by Claudia Vogt



A view through a window of a school courtyard. In the background, there is a wooden building with a corrugated metal roof, decorated with colorful triangular bunting. A large, leafy tree stands to the right. The foreground shows a paved area with a drainage grate and a concrete curb. The window frame is visible on the right side.

## SYNOPSIS

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Each morning Khalid unlocks the school gates. Each morning he starts his day with a strong tea. But today the school janitor experiences everything very differently. Narrated by the innermost thoughts of school-children, this film follows a janitor - himself a refugee with Pakistani origin - as he spends his day moving through empty hallways and classrooms, taking in the traces left by youngsters full of promise, hope and imagination.

# CAST & CREW

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**Protagonist:**

Mohammad Khalid

**Original Language:**

German

**Voices:**

Children of the Nehring  
primary school Berlin  
Welcome class D4-6,  
JÜL D, JÜL F, 3B, 5A

**Subtitles:**

Iraqi

**Subtitling:**

Kurdish

**With support of:**

English

Maité Delau-Wendt

Berlin Project Fund of

Cultural Education

German Films

AG Kurzfilm

Yorck Kinogruppe

Nehring Primary School

Nachbarschaftsheim Schöneberg

Berlin International School

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**Director / Writer / Editor:**

Claudia Vogt

**DoP:**

Florian Wurzer

**Steadicam Operator:**

Frank Schwaiger, BVK

**Camera Assistant:**

Levent Süzen

David Kizner Zamudio

Katharina Schelling

Cora Weiß

**In cooperation with:**

**Sound:**

**Production Company:**

Karola Film

**Festival Distribution:**

22 min

**Head of production:**

Claudia Vogt

**Duration:**

**Aspect Ratio:**

1:1,85

**Postproduction Supervisor:**

Philipp Weinrich

**Shooting Format:**

HD

**Sound Design & Mix:**

Julian Cropp

**Screening Format:**

DCP

**Compositing:**

Conrad Ostwald

**Sound:**

5.1 Mix

**Music:**

Robert Hinz

**Original title:**

Die Goldene Stunde

Remmer Kruse

**International title:**

Golden Hour

**Transcription:**

Christian Krümmel

**End of Production:**

2017

**Translation:**

Oksana Zhelyazkova

**Country of Production:**

Germany

Aysun Hancer

**Genre:**

Youth, Society

Seda Topçu

**Release:**

2017, Yorck Kant Kino

# INTERVIEW

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**Claudia Vogt** in conversation with Festival Director **Natalia Garay Ceron** at Cheap Cuts Documentary Film Festival. London, May 2018.

\* **N.G.C.:** How was the process of making this film? Did you have an established idea of filming in a school with kids or did the storyline of the janitor come first?

\* **C.V.:** As you know in 2015 Germany took many Syrian and Iraqi refugees. This stimulated an intense debate in our society throughout the country. I wanted to provide a commentary on that situation artistically and from a child's perspective. I decided to go on a place, where kids with different cultural, ethnic and social backgrounds are in contact on a daily basis: at school. The project was composed of several creative stages that took place over the academic year. Firstly, I asked the children to talk about themselves.

They received question on different topics: cultural origin, day-to-day school life, favorite places and what their "dream school" would look like. The kids wrote down thoughts, memories, little stories and drew pictures. All the resulting material we then took as an inspiration for the further development of the project. The texts as well as the drawings were the basis for the interview sessions with the kids. The storyline of Khalid came up very early during the writing process. Whilst I was researching at the Nehring primary school I saw how much Khalid is loved by the children. It's him they have to ask for sports gear and toys during the school recess. I got to know him as a quiet, almost shy person, who is so humble in his duties that many of them remain unnoticed. But the kids know him well and appreciate him. They have a beautiful relationship together, which touched me very much. Thus, I wanted

him as the face of the film. What I mainly did was providing a frame, a structure that longs to be filled with content by the children. Which exact thoughts and memories the kids would fill this structure with was not clear from the start. Making this film was an open-outcome process, which I really liked.

\* **N.G.C.:** Why did you choose this particular school?

\* **C.V.:** The Nehring primary school in Berlin-Charlottenburg has great experience in teaching and educating children with immigrant background. At this school, there have existed so-called „welcoming classes“ for a long time. Welcoming classes are designed to cater to the educational and emotional needs of children who have been living in Germany since recently. These kids come from parts of the world, in which political and

# INTERVIEW

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\* **C.V.:** humanitarian crises rule the everyday. The Nehring primary school has held such classes since the 90s largely due to the Balkan War and the political changes in the former Eastern bloc countries. I am very grateful for the collaboration with the school.

\* **N.G.C.:** Did you plan in advance to keep the kids offscreen?

\* **C.V.:** Yes, that was the basic idea. From the very beginning it was clear to me that I didn't want to shoot the kids. I wanted that we - as the audiences - have to imagine the children through their voices. You can hear strong accents, different dialects. You can recognize difficulties in expressing oneself. I was trying to make the variety of nationalities amongst the students heard not seen. It's easy to pigeonhole children in pre-defined roles in terms of their origin. Who the kids really are, where they come from,

how they look like is left to the viewer's imagination.

\* **N.G.C.:** What I really like about your film is that there's space for the kids to talk in a very comfortable way, almost like it is a conversation between friends. How did you achieve this? Did you interview them together or separate and how much time did you spend with them?

\* **C.V.:** For me the interviews were the foundation, the heart of the film. Therefore, I spent a lot of time with the kids. I did interviews with around 80 children. It took two or three months, roughly, to make these interviews. Most of them were one-on-one interviews. Some children I also interviewed together. Especially important to me was to create an atmosphere in which the children were able to open up, could completely forget the recording situation and feel

safe and free to talk. I have worked with them in a very intuitive way. Of course we had their texts and drawings. This material I often used as a starting point or like a warm up. The rest was just listening and trying to find out what they really want to talk about.

\* **N.G.C.:** Did you have specific questions you wanted to ask to get on the film or were they talking about things they wanted and then you decided in the editing process what was important for the film?

\* **C.V.:** All topics I had asked for at the beginning are part of the film, but what really defines this documentary are these unexpected, surprising moments in our conversations that I could never have planned.

# FESTIVALS & AWARDS

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2017 / 2018

- VISIONS DU RÉEL (Nyon, Switzerland)
- REYKJAVIK INTERNATIONAL FILM FESTIVAL (Iceland)
- VANCOUVER INTERNATIONAL WOMAN IN FILM FESTIVAL (Canada)
- CHEAP CUTS INTERNATIONAL FILM FESTIVAL (London, UK)
- TIRANA INTERNATIONAL FILM FESTIVAL (Albania)
- CHILDREN RIGHTS FILM FESTIVAL (Bursa, Turkey)
- NEAR NAZARETH FILM FESTIVAL (Israel)
- BERLIN INDEPENDENT FILM FESTIVAL (Germany)
- HOBOKEN INTERNATIONAL FILM FESTIVAL (New Jersey, USA)
- QUITE INDEPENDENT WORLD FILM FESTIVAL (Ecuador)
- TALCA INTERNATIONAL FILM FESTIVAL (Chile)
- INTERNATIONAL CHILDREN'S FILM FESTIVAL (Lucknow, India)
- SAN JOSE INTERNATIONAL FILM AWARDS (Costa Rica)
- CINEMA WORLD FEST AWARDS - SPRING SELECTION (USA)
- CHAMBAL INTERNATIONAL FILM FESTIVAL (Rajasthan, India)
  
- INDIAN CINE FILM FESTIVAL (Mumbai, India)
- \*Best Editing Documentary\***
- HOUSTON INTERNATIONAL FILM FESTIVAL (USA)
- \*Bronze Remi Award Documentary\***
- INTERNATIONAL WOMAN NEWCOMER AWARDS (Jakarta, Indonesia)
- \*Honorable Mention\***
- CHAMBAL INTERNATIONAL FILM FESTIVAL (Rajasthan, India)
- \*Certificate of Merit for Best Documentary\***

# CONTACT

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# VIMEO LINK

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Golden Hour:

**<https://vimeo.com/192485649>**

Password:

**DGS\_Preview**



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**kultur**  
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**YORCK  
KINOGRUPPE**

**cimdata**

**Berlin International School**  
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