

DIRECTOR NIKI PADIDAR
PHOTOGRAPHY JEF RIM ROTHUIZEN AND NIKI PADIDAR
SOUND EVA NIJSTEN AND TACO DRIJFHOUT
EDITOR & SOUND DESIGN ALBERT MARKUS
SOUND MIX JEROEN GOEIJERS GRADING BAREND ONNEWEER
LINE PRODUCER NIENKE KORTHOF AND ANJET BLINDE
POST PRODUCTION ROB MAAS COMMISSIONING EDITOR NTR JULIETTE VAN PARIDON
PRODUCER JOOST SEELEN

ZUIDENWIND FILMPRODUCTIONS PRESENTS IN CO-PRODUCTION WITH NTR

NINNOC

A FILM BY NIKI PADIDAR



GRAPHIC DESIGN NIKI PADIDAR

ZUIDENWIND
FILMPRODUCTIONS

VSbfonds,
iedereen doet mee

ntr: MEDIAFONDS

WWW.NINNOC-FILM.COM

THIS FILM WAS SUPPORTED BY THE DUTCH CULTURAL MEDIA FUND AND VSB FOUNDATION. PRODUCED BY ZUIDENWIND FILMPRODUCTIONS IN CO-PRODUCTION WITH NTR



CAN YOU DEVIATE IN A GROUP
OR WILL YOU THEN END UP ALONE

SYNOPSIS

Why do you have to do what everyone else does and why does everyone have to look the same? Ninnoc struggles when she is in a group. She doesn't just want to adapt to the others, but she's also afraid of being excluded. Can you deviate in a group? Or will you then end up alone?

In the documentary NINNOC you crawl in Ninnoc's head. And find her in an empty school. Ninnoc runs, dances and moves in a dreamy pace through the vacated areas. Can she escape from the group or does she always carry it with her? What part of herself does Ninnoc show and what does she keep hidden?

A film about exclusion and inclusion, about being your own, group pressure and the consequences that appear to coincide in the head of the beautiful and self-willed protagonist Ninnoc.



JURY REPORT IDFA

A poetic, yet raw tale of a teenager's fight to hold on to her identity, confronted with the heavy assimilating machinery of the group and of society as a whole.

Both imagery and editing build a disarmingly honest portrait of a young woman searching for that livable balance between the self and the others.

For a film that we believe will resonate with young audiences, the IDFA Award for Best Children's Documentary goes to Niki Padidar's Ninnoc.



DIRECTOR'S STATEMENT

I like to make movies that create

A DIFFERENT WORLD THAN THE ORDINARY.

And take you to a different space, state of mind or reality. I would like the viewer to be confused or surprised afterwards. And to question his own version of reality or the truth.

In the documentary 'NINNOC' you see the 13-year-old Ninnoc who struggles with the group. She doesn't understand why we all have to look alike and do as the group does. She doesn't just want to adapt to the others, but she is also afraid of being excluded. I think that this need is manifested deeply in all of us. We all want to belong and feel at home somewhere and be understood. At the same time everyone searches for his own identity and wants to be an individual.

If you look at Ninnoc from a distance, you'll see a girl that is different, that can't adapt to the norm and can't keep up with the group. But that's not interesting. Because then you'll look at her, but you won't really see her. If you are not willing to distance yourself from your own point of view, you will only find confirmation of your own beliefs over and over again. And never be surprised or discover something new.

You have to be willing to STEP INTO NINNOC'S PERSPECTIVE and see the world her way to be able to look at your own beliefs from a distance.



In this documentary you crawl into Ninnoc's head. And find her in an empty school. The abandoned school creates the possibility for the viewer to see Ninnoc as she is. Without putting her next to others and comparing her to what we believe to be 'normal'. This is her perception. Her world. Her thoughts.

NINNOC RUNS, DANCES AND MOVES IN A DREAMY
PACE THROUGH THE VACATED AREAS.

THROUGH THIS VISUAL STYLE, I CREATE A WORLD FOR NINNOC. Here, she can think and do whatever she wants without the judgment of others. Here she can question what we believe to be self-evident. Ninnoc is the norm. And then, perhaps, your point of view turns out to be the one who deviates or is different.

I am inspired by Charlie Kaufman movies like 'Eternal sunshine of the spotless mind', and 'Synecdoche New York'. But also 'I love Alaska' by Lerner Engelberts and Sander Plug and 'Off ground' by Boudewijn Koole. In these movies the style is very important and artistic, but always serves the subject-matter. The visual style is there to strengthen and enrich the narration.

Every image serves a purpose and is a story on its own. The rawness of the story and the stunning stylized form come together perfectly. And that's why you never feel like you are looking at a style. Instead you get lost in it and get moved.



LOGLINE

Ninnoc doesn't just want to adapt to the group, but she's also afraid of being excluded. In this documentary you crawl in Ninnoc's head and find her in an empty school. Can you deviate in a group? Or will you then end up alone?

FAQ

ANSWERED BY NIKI PADIDAR

HOW DID YOU FIND NINNOC ?

I was looking for a child who had his/her own way of looking at the world which was a pretty vague starting point for a search. I ended up talking to a lot of children who were highly sensitive, highly intelligent or paranormally gifted. When I met Ninnoc she was 11 years old. She offered me tea and we talked for 3 hours. I knew I wanted to make a movie about her. I just didn't know what the movie was going to be about.

WHY DID YOU CHOOSE TO SHOW ONLY NINNOC AND NO ONE ELSE IN THIS FILM ?

If you look at Ninnoc in a group, you'll get a glance of a girl that is different, that can't adapt to the norm. You will look at her, but you won't really see her. By eliminating the others in this film and just focusing on Ninnoc, you can step into Ninnoc's perspective. And see her without comparing her to the others. Ninnoc is the norm. And you'll get to see the world her way. Perhaps then you'll be able to question what you have always believed to be 'the norm'.

WHY DID YOU SHOOT THE ENTIRE FILM IN AN EMPTY SCHOOL ?

In this documentary you crawl in Ninnoc's head and find her in an empty school. This is a space for her perception. This is her world. Ninnoc moves in a dreamy pace through the vacated areas. She expresses her thoughts and feelings here. When she runs or dances through the hallways or her classroom, she makes the school her own. And confronts the world, the others, the norm and her happy and sad moments in her own way. And on her own terms.

WHAT DID NINNOC THINK OF THIS FILM ?

You'll have to ask her. But the first thing she said after seeing this documentary was: 'that's me' and 'I'm glad you get to see different sides of me'.

WAS THE SCHOOL YOU SHOT AT REALLY NINNOC'S SCHOOL ? IS NINNOC REALLY NINNOC'S NAME ?

Yes.

WHAT/HOW IS NINNOC DOING NOW ?

She is in high school. She sings, dances, writes songs, plays the piano, plays the guitar, skypes and chats for hours and hours and loses her phone a few times a week.

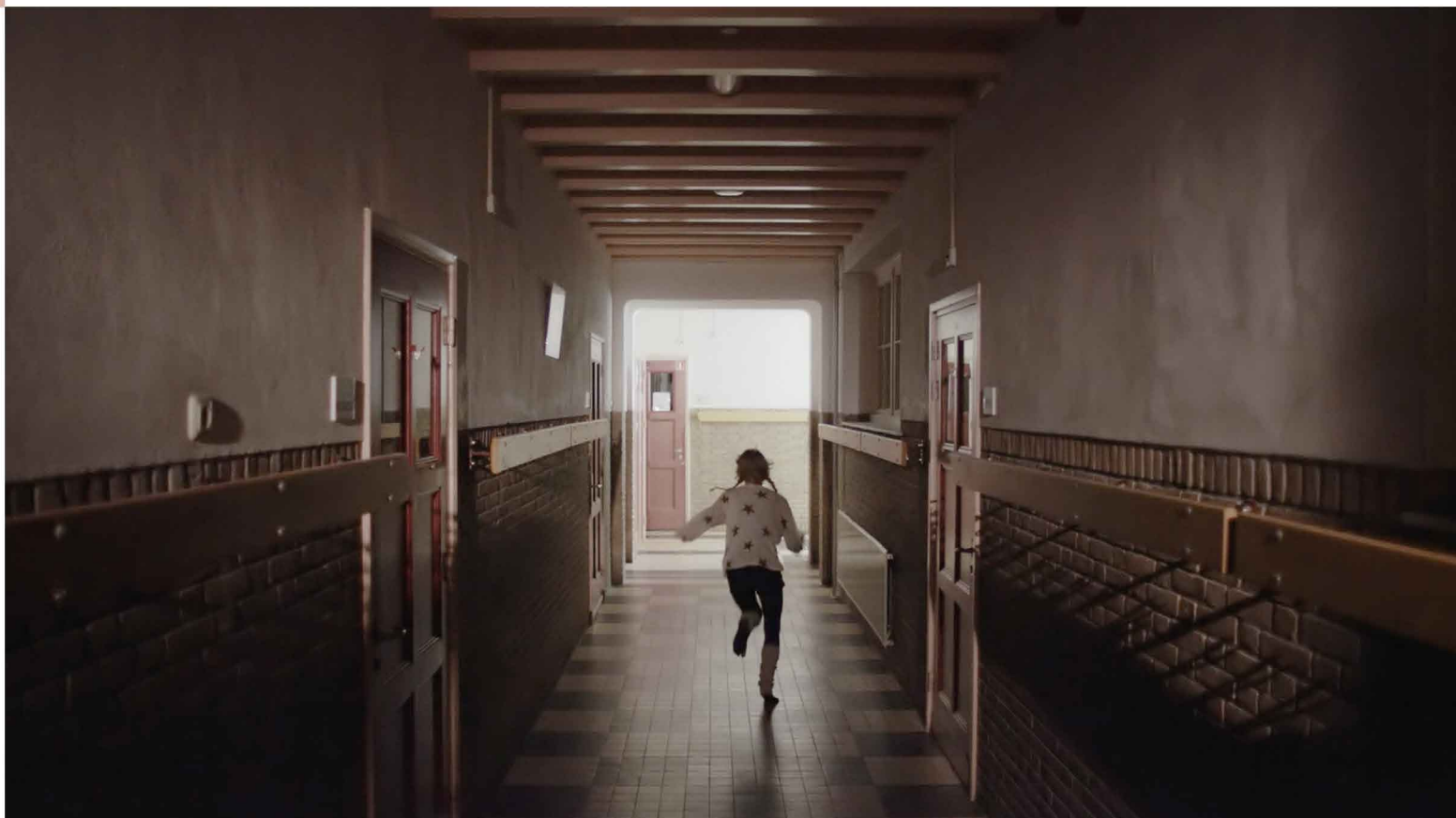


SCENARIO & DIRECTED BY NIKI PADIDAR

Niki Padidar (1979) is born in Tehran, Iran and lives in Amsterdam. Her favorite color is yellow. Her passport says he's 1.58m tall, but she's actually 1.56m (1.54m). Niki mainly makes stories for children and young adults. Besides directing, she comes up with new concepts, writes and does artwork. NINNOC is her documentary debut. She wants to show people without seeking confirmation of preconceived thoughts of them. When you look for confirmation of what you already believe to be true, you will never learn something new or be surprised. She hopes that viewers are surprised or confused after seeing her stories. And preferably to doubt their own version of reality. Niki studied photography at the New School University in New York, a year at the Rietveld art Academy in Amsterdam and communication science at the University of Amsterdam, specializing in youth & media.

PRODUCED BY JOOST SEELEN

Joost Seelen (1957) has founded Zuidenwind Filmproductions and has been working as a director and producer since 1984. He is a much appreciated documentary producer in the Netherlands and has won many national and international awards. Both for directing and producing. He focuses on films that challenge and take the viewer by surprise. Films that get a hold of you and in which you can feel the director's signature. Films that bring you close to the main characters and in which the special and tense relationship between the individual and the world around him is important. Directors appreciate working with Joost because from writing to filming to editing and sound design, Joost is very much involved, has the knowledge and experience to contribute a lot to the movies, is dedicated to making the best film possible and never compromises.





PHOTOGRAPHY BY JEFRIM ROTHUIZEN

Jefrim Rothuizen (1974) doesn't like writing biographies. On his site he has promised to write one for years now. So colleagues wrote him this one. Jefrim is a talented documentary cinematographer. He has been DOP for over 20 documentaries and is very versatile. He understands the mood & message the director is looking for and is able to translate that into beautiful images that transcend style. About 'Ninnoc' Jefrim says: "the interviews were shot by the director herself in an intimate setting, creating a very close and personal mood. We wanted to stay close to the real & complex character of Ninnoc for the film. This was a challenge because most of the setups looked like a fiction movie set. We shot a lot of ultra slow motions (150 fps) and had to use big lights. Everything but fly on the wall. So the camera was also rolling in between the 'official' takes capturing spontaneous moments.



EDITING & SOUND DESIGN BY ALBERT MARKUS

Albert Markus (1963) is an experienced editor working in the full range of the editing profession since 1995, with an emphasis on documentary editing. Albert received many national and international awards for his work. In 2013 he received the 10.000-euro award from the Dutch Media Fund for his work over the years. In their report they mentioned his importance for a lot of young new directors in the Netherlands. His strife to get the best out of their material and forcing them to find new ways to tell a story and not to choose the obvious option. His editing style is characterized by a strong love for music and sound composition and a search for what he calls "the subliminal" which gives the viewer new ways to experience and interpret what's behind the image, the person and the story.



SCENARIO AND DIRECTED BY
NIKI PADIDAR

PHOTOGRAPHY
JEFRIM ROTHUIZEN
NIKI PADIDAR

SOUND
EVA NIJSTEN & TACO DRIJFHOUT

EDITOR AND SOUND DESIGN
ALBERT MARKUS

SOUND MIX
JEROEN GOEIJERS

COLOR GRADING
BAREND ONNEWEER

POST PRODUCTION
ROB MAAS

LINE PRODUCER
ANJET BLINDE & NIENKE KORTHOF

PRODUCTION ASSISTENT
JAN DIJSSELBLOEM & VINCENT KARS

COMMISSIONING EDITOR NTR
JULIETTE VAN PARIDON

PRODUCTION NTR
STEPHANIE DE BEER

PRODUCER
JOOST SEELEN

PRODUCED BY ZUIDENWIND FILMPRODUCTIONS
IN CO-COPRODUCTION WITH NTR

THIS FILM WAS SUPPORTED BY
THE DUTCH CULTURAL MEDIA FUND AND VSB FOUNDATION
2015 ZUIDENWIND FILMPRODUCTIONS / NTR 2015

CONTACT

Zuidenwind Filmproductions
P.O. Box 4673
4803 ER Breda
The Netherlands
E: info@zuidenwind.nl
W: en.zuidenwind.nl
T: +31765140871

SALES

NPO Sales
PO BOX 26444
1202 JJ Hilversum
The Netherlands
E: info@nposales.com
W: www.nposales.com/contact-us
T: +31 35 6773561
Fax: +31 35 6775318

TRAILER

vimeo.com/130865215

WEBSITE

www.ninnoc-film.com

FACEBOOK

www.facebook.com/ninnocthemovie

IMDB

<http://www.imdb.com/title/tt5087312/>

INFORMATION

Documentary, the Netherlands 2015
18 minutes, Dutch spoken, English subtitles
This documentary was realised with the support of the Dutch Cultural Media Fund
Produced by Zuidenwind Filmproductions in coproduction with NTR

World Premiere: IDFA 2015, Amsterdam, The Netherlands
International Premiere: Berlinale 2016, Berlin, Germany