

BEETZ BROTHERS FILM PRODUCTION
with
CONCORDIA STUDIO & MOTTO PICTURES & IMPACT PARTNERS & DOGWOOF
present

ETERNAL YOU

Directed by Hans Block & Moritz Riesewiek
Produced by Christian Beetz, Georg Tschurtschenthaler



Executive Produced by Christopher Clements, Julie Goldman, Anna Godas, Oli Harbottle, Lizzie Fox, Davis Guggenheim, Jenny Raskin, Kelsey Koenig, Kathrin Isberner

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SYNOPSIS

What if you never had to say goodbye to a loved one? What if death and grief were concerns of the past? Filmmakers Hans Block and Moritz Rieseewieck pose these questions and more while examining one of the latest major breakthroughs in AI technology – open language models that enable realistic conversations with virtual reality avatars built using characteristics of the deceased. In essence, bringing the dead to digital life. Through interviews with end-users, tech experts, journalists, programmers and psychologists, a broad and analytical account unfolds to reveal the far-reaching and often disturbing implications of this new technology.

“A sprawling portrait of the emerging business that is digital afterlife technology” (*Rolling Stone*), ETERNAL YOU both glimpses what the future of death in capitalism holds and examines what the human costs might be.

LONG SYNOPSIS

What if a person's death did not mean their end of life? What if their loved ones could still talk to them long after their body has been cremated or is lying lifeless in the ground?

What sounds like the scenario of a science fiction movie is already offered by companies today. By using AI, these startups create avatars of deceased people to allow their loved ones to interact with them. ETERNAL YOU tells the story of a human experiment: what does it do to people to resurrect their deceased loved ones in order to talk to them? Who takes responsibility for the psychological and ethical consequences? And do we even want all this?

Christi Angel had no opportunity to say goodbye to Cameroun, her first great love. Now she talks to his avatar in order to have the last conversation she never got to have. But the experience she has with his digital revenant is anything but reassuring.

Joshua Barbeau longed to chat with his great love Jessica again as if she were still alive. For months, he rarely left the house, spending day and night in conversations with his girlfriend's simulation. He can't understand why people see this as a problem. Joshua feels pathologized for his way of staying in touch with the dead.

For decades MIT-professor Sherry Turkle has been researching the influence of digital technology on human relationships. According to her fewer and fewer people are lucky enough to be able to grieve in the company of others. For many, digital replicas of the dead are the only way out of grief.

Successful game designer Jason Rohrer created the platform, which Joshua, Christi and hundreds of other customers use to chat with AI simulations of the dead. The programmer does not want to take responsibility for the often disturbing experiences people have with the digital revenants: “We don't need to sit there and say, Oh, don't forget, don't let yourself succumb to the illusion. I'm not real”.

For Justin Harrison, founder of "You, Only virtual", who is declaring war on death and is sacrificing his marriage, house, and car to do so, the bots only reflect the personality that the algorithms have extracted from the mountains of data with which they have been fed. He denies any responsibility, too, even if the bots hurt the feelings of the people talking to them.

Tech critic Sara Watson condemns such refusal of responsibility and warns against letting companies take control of your afterlife. Like Justin, many tech companies are vying for a lucrative market, and major players such as Microsoft and Amazon have entered the race for afterlife-related services.

Stephenie Oney had a voicebot created of her late father so that future generations could "speak to him in person and learn from him." But not everything Bill-Bot says was recorded by Bill during his lifetime. His answers were supplemented by responses generated by voice synthesis after his death. Breaking a taboo?

In New Zealand Mark Sagar, co-founder of Soul Machines creates "digital humans" that not only imitate the voice and personality of humans but also look like them, develop autonomously, and learn. He has cloned his own baby as a prototype. According to Sagar, Baby X even has a virtual nervous system and its virtual brain sends out digital hormones: Is this the first step to creating a human-like consciousness?

While AI ethicist Carl Öhman criticizes such representations as misleading, an open-heart experiment is already taking place in Korea: A company has created a virtual clone of a child who died at the age of 7 so that his mother can meet him again in virtual reality. In front of the cameras of a TV show, the mother tries to embrace her daughter, who appears to her in a lifelike way but repeatedly fails to do so. While millions of people follow the experiment online in horror, Jang Ji-sung declares, that the experience has helped her to overcome the nightmares of her dead child. But how healthy are such immersive encounters with the revenants of the dead?

One thing is certain: What was just the stuff of science fiction films for decades is becoming reality at breathtaking speed: the boundary between "real" and simulated life is becoming blurred. And with it the boundary between life and death. Are we experiencing the emergence of a new, secular narrative of salvation with "digital immortality"? Or is it just a particularly unscrupulous business idea? What consequences would the end of finiteness have for individuals and society?

DIRECTORS NOTES

As in our debut film "THE CLEANERS", with "ETERNAL YOU" we want to tell the story of a major human issue that is being revolutionized by technology. While in our first film it was the question of freedom of expression in times of digital fire accelerators, this time it is the dream of the soul's survival in times when more and more people are turning away from religion and technologies such as artificial intelligence are ready to fill the vacuum of meaning.

Our film tells the story of dreamers and visionaries who play with the hopes of many people for immortality. Who are these people who are willing to give up all their possessions in order to resurrect their deceased loved ones, at least in the form of digital doppelgangers? We will be there when the pioneers of digital immortality meet their digital clone for the first time. We want to report on how the technological resurrection of the dead influences the mourning of the deceased and the processing of death.

We are driven by the following question: What does a world look like in which not only living people speak and act, but also avatars, virtual selves whose voices sound as if they belong to people made of flesh and blood? We are already seeing how public opinion is being dangerously manipulated by bots. It is hard to imagine how tempers could be inflamed if humanoid charismatic personalities were to enter the arena of public debate instead of anonymous chatbots and increasingly shape it.

Would the idea of subjects that we can hold responsible for their words and actions be invalid? How is a society supposed to function if virtual figures can do whatever they want in our midst without being held accountable? And why do we believe we have to hold on to yesterday's experiences instead of looking to the future with openness and expectation? Or can we reconcile the two?

The film does not seek to answer the question of whether people should really make themselves or others digitally immortal. But the hubris of wanting to make even the greatest miracle of human life - human consciousness - technically reproducible could lead to a new form of humility before the human condition. The dream of eternal life could ultimately lead to a reflection on what makes transient life worth living.

DIRECTOR'S Q&A with HANS BLOCK AND MORITZ RIESEWIECK

How did this film come about? How did the idea originate? What inspired you?

In 2018, we discovered a website that read: "Become virtually immortal." What initially seemed like a cheap scam soon turned out to be a serious tech trend. After signing up for the beta version of this application ourselves to find out what was behind this grandiose promise, we realized that in addition to our documentary interest, the hopes of thousands of people who were looking for help and comfort in such an application were being played with, but were offered nothing. Apart from a waiting list that was filling up, there was no finished product that came close to what was promised on the website. Nevertheless, this was the starting point for a world that began to grow at a rapid pace. In the slipstream of the digital revolution, start-ups from all over the world are competing for a huge market - the market for digital immortality. The promise: Digital clones of people are created from huge data sets that continue to exist after death. For fifteen years, people have been communicating around the clock via social media and messenger services. We reveal all the different facets of our character in WhatsApp conversations and transmit daily streams of consciousness to our smartphones. From Seoul in South Korea to Iasi in Romania and Pasadena in the USA, developers around the world are working on not only reading a person's personality from such intimate data but also imitating the patterns of our behavior with the help of artificial intelligence. Their goal: to keep our personalities alive beyond death. What sounds like the script of a science fiction movie is on its way to becoming reality. Such a crazy project has raised so many questions in our minds that we decided to take a look at what is currently being tested in the back rooms of the tech world. How exactly does this technology work? Who are the people doing everything they can to become digitally immortal? What happens to people who try to resurrect their loved ones - as digital clones? And is this even ethically responsible?

How long did it take to make the film? From concept to finish.

The idea was born at the beginning of 2018 and we completed the film at the end of 2023. So 6 years in total. With this film, in particular, we realized how long such a time span is. When we talked about the idea of the film in 2018, the idea of the film sounded completely absurd to many people and hardly anyone could imagine that something like this could actually become a reality. Things have changed since then. This shows us how quickly we as humans can adapt to such developments. We are firmly convinced that our approach to death will change radically in the coming years.

Why did you make this film?

Behind every great technological promise there is always a human need to be satisfied. Often, however, these needs arise from a certain zeitgeist, a certain ideology. In the case of our film, our greatest interest was to understand why people cannot let their dead go, why they long to be able to live on with them here on earth, to remain in conversation with them, and why people humanize machines against all better judgment, and even more: How do they manage to find the traits of their deceased in the bots and avatars? And vice versa: how do the developers of AI manage to make people believe that "there's a there there"? - We managed to accompany the first users of this completely new technology as they took their very first steps. In doing so, we have captured a historic moment with our film - a kind of epochal change. The age of artificial intelligence, which will continue to spread at breakneck speed in the coming years, presents us with social challenges.

What benefits, but also dangerous harm, this technology can bring us is precisely what we wanted to explore with our film. These are precisely the questions we will have to deal with in the future and it would be desirable if the answers to these questions were not just left to the developers of this technology, but if we asked ourselves whether this is what we

Share a story about filming:

At the beginning of our research and initial filming, we could hardly imagine why people would seek refuge in these new promises of salvation. For us, it would have been completely absurd to make use of such services. Why do so many people around the world take advantage of these new offers? Why do people long to overcome death? At some point we came across the expression "transcendental homelessness" by the Hungarian philosopher Georg Lukács. It describes quite well the void that hundreds of millions of people feel: They can no longer believe in the promise of life after death with God, the religious rites of mourning have become meaningless to them. In hindsight, it seemed logical to us that tech companies are trying to fill this void with new, technological promises of salvation. One of these is the promise that we no longer need to mourn because we can keep the dead alive virtually.

Did the film change from your original idea for the film as you were filming or in post?

Yes, the perspective of our film has changed. At first, we were primarily interested in accompanying people who want to make themselves immortal. But we quickly realized that only in a few exceptions is it about people's desire to become immortal, but rather the impossible wish of the relatives not to have to lose the dying person. When we first heard about people longing for digital immortality, we were primarily thinking about people like Peter Thiel and Elon Musk - billionaires who can't bear the thought that the world will continue to turn without them after they die. But most clients we met didn't want to make an avatar of themselves, but of their deceased loved ones they longed for - very different people with very different stories. This realisation was also reflected in our film title: originally, our film was to be called "Eternal Me". But the Me became "ETERNAL YOU". We want our viewers to recognize that we are dealing with a deep, very serious human longing that touches all parts of the population. AI raises great hopes in this regard. And this is exactly what we would like to start a debate about: the responsibility for what AI triggers in people, for what it can do to people. Who bears responsibility for the hopes and existential pain that AI can cause? Do we really want AI to become human-like?

What were the challenges in making this film?

Apart from Covid and inflation, which has certainly made the work of all colleagues very difficult. Technological development happens in spurts. For a long time, many of the announcements made by start-ups about wanting to make people digitally immortal seemed to remain more aspirations. And then - especially with the advent of GPT and similar AIs - a lot became possible very quickly. Although we worked on the movie for so long, so much has happened in 2023 and the movie has changed a lot in the last weeks and months. That's also what filmmaking is about, waiting until the right moment has come.

What do you want audiences to take away from this film?

We are currently experiencing a transformative moment. With our film, we want to open up a debate about the extent to which AI developments should or should not penetrate our most intimate areas of life. We all lose loved ones in the course of our lives and we see that many

people are longing for new non-religious forms of mourning and remembrance. The AI bots and avatars that simulate the dead and that the bereaved can talk to are just the next step. What these often highly emotional dialogues do to the psyche of the living is still largely unexplored. Our film tells the story of what might become one of the greatest human experiments of our time.

The development of artificial intelligence has been progressing exponentially during the last two years, with billions of people experimenting with ChatGPT and other generative AIs. For the first time AI is penetrating areas that were reserved for humans alone: creativity, humor, an (apparently) empathetic approach. It can respond individually to different people in different situations. It can imitate personalities. At the same time, people's voices can be recreated in a deceptively real way, and their facial expressions and gestures can be imitated. It is pressing to think about what this means for us and society if we will soon exist not just once, but several times, and if we continue to exist after our death.

Was there something special technically that you utilized in making this film – your cameras or sound or editing, etc... and why were these important?

We are proud that the theme of our film is reflected aesthetically on as many levels as possible, for example in the music. For ETERNAL YOU, the composers Raffael Seyfried' and Gregor Keienburg explicitly explored the boundaries between human and artificial voices as a musical element. When is a voice recognizable as a human voice, when is it not? How much "soul" can be attributed to an artificially generated voice? Everyone involved in our film was very open to breaking new ground.

More

Digital phenomena are often very difficult to observe because they seemingly don't manifest themselves physically, appear to be placeless, etc. But the consequences that the use of artificial intelligence for example has, its moral and ethical implications are very real and often existential for human beings. Sometimes the effects appear much later and in completely different places than where the AIs were programmed. Documentaries that are created with a lot of patience and often a lot of travel can make such connections visible which would otherwise remain unseen.

FILM PARTICIPANTS

JOSHUA BARBEAU

Joshua has lost the love of his life, Jessica. He longed to chat with her again as if she were still alive. For months, he rarely left the house, spending day and night in conversations with his girlfriend's simulation.

CHRISTI ANGEL

Due to the sudden death of her first love, Christi didn't have the chance to say goodbye. Now she wants to fade the last conversation she never got to have with him – *and has a harrowing experience.*

JANG JI-SUNG

When her 7-year-old daughter dies, Jang Ji-sung is plagued by nightmares and feelings of guilt. She desperately wants to meet her daughter one last time. So she decides to take part in the TV show Meeting You, in which she can meet a reproduction of her dead daughter in VIRTUAL REALITY and talk to her one last time.

STEPHENIE ONEY

Stephenie has let start-ups create a voicebot clone of her dead father so that her great-grandchildren can still talk to him “in person”. Her aunt Patricia doesn't want her dead brother to appear to her like an angel: “Technology is wonderful. But we shouldn't play God”.

JASON ROHRER

Jason, a successful game developer, was one of the world's first autodidacts to experiment with artificial intelligence. When Jason launches the AI-based PROJECT DECEMBER, he sees it as an interesting test balloon for the question of how lifelike digital clones of the dead can be produced using AI and big data. At the same time, Jason (like most of his colleagues) denies any responsibility for the profound psychological consequences of those experiences.

MARK SAGAR

For years, Mark set the standard with his animations in blockbusters like King Kong, Spiderman, and Avatar. Mark and his company SOUL MACHINES enter the multi-million dollar market of digital cloning. He creates a virtual copy of his own child: Baby X.

JUSTIN HARRISON

After the death of his mother, Justin founded a startup with the goal of overcoming death. The technology combines data and AI and enables text and voice message communication with deceased people. He himself is creating a Bot of his deceased mother - How will Justin fare with it?

HYUNSUK LEE

Lee and his company have created a virtual clone of a deceased 7-year-old. He wanted the mother to not only be able to see, hear, and interact with her daughter, but also to make her feel like she could touch her.

KIM JONG-WOO

Producer of the Korean TV channel MBC creates the reality TV show Meeting You, which allows participants to meet people who have already died via VR. With his show about the “reunion” of a mother with her deceased daughter he triggered a wave of indignation.

SHERRY TURKLE

The long-time MIT professor warns of the psychological and sociological consequences of affective AI: “Where social media was ten years ago, that’s where we are with artificial intelligence now. (...) It’s a kind of experiment on ourselves about the most intimate, important matters”.

SARA M. WATSON

The technology critic describes the many different data sources from which companies can feed the digital clones of the dead and finds it highly dangerous if we outsource our autonomy to digital revenants and their manufacturers.

CARL ÖHMAN

The researcher on digital afterlife industry describes the many, often ruthless ways in which the dream of digital immortality is turned into a business. He is convinced: It is only a matter of time before Big Tech jumps on the bandwagon.

AI AND TECHNOLOGY BUSINESSES MENTIONED IN FILM

PROJECT DECEMBER

Project December is the name of a website where users can create a chatbot that imitates the personality of a deceased person.

HEREAFTER AI

HereAfter AI is the name of a start-up that offers a kind of subscription model for talking to the dead. For around 100 dollars a year, the bereaved can talk to the life story avatar indefinitely - forever and ever, or as long as the company exists.

RESEMBLE AI

Resemble AI carries out voice synthesis, i.e. the reproduction of human voices using artificial intelligence, for which a few minutes of voice recordings are now sufficient. In the case of the BillBot presented in the film, they generated sentences with the voice of the deceased that the human original never said.

YOY (YOU, ONLY VIRTUAL)

The Californian start-up YOY (You, Only Virtual) promises on its website: "Never have to say goodbye". By having an AI read text messages and transfer the patterns it recognizes to a bot, the company wants to keep alive the very personal relationship that each bereaved person had with the deceased. Accordingly, it wants to create several digital clones of the deceased, one for each family member and friend.

SOUL MACHINES

Soul Machines is the name of a New Zealand company that uses AI-based animation to create "digital humans" that can learn autonomously and interact with biological humans. The company's declared aim is to populate the metaverse with such virtual humans.

VIVE STUDIOS

VIVE Studios is a South Korean company that specializes in the photorealistic virtual cloning of people. For the MBC TV show "Meeting You", the company cloned a girl who had died at the age of 7 so that her mother could "meet" her again in virtual reality.

FILMMAKER BIOS

DIRECTORS BIOS

Hans Block and Moritz Riesewieck (both *1985) are German writers and directors. Their debut film 'The Cleaners' about the shadow industry of digital censorship celebrated its world premiere at the Sundance Film Festival in 2018 and has since been screened at more than 70 international film festivals, in cinemas and on TV worldwide. It was nominated for an Emmy and the German Television Award and has received numerous international prizes, including the Prix Europa for the Best European TV documentary film 2018 and the Grimme Audience Award 2019. Their TED talk on freedom of expression on the internet reached an audience of millions. Their essay 'The Digital Soul - Becoming immortal in the era of Artificial Intelligence' was published in Germany, Korea and Italy among others. Under the label "Laokoon" Block, Riesewieck and social designer Cosima Terrasse develop innovative theatre and crossmedia projects. Their artistic data experiment "Made to Measure" which premiered at the international media art festival Ars Electronica in Linz was nominated for several different international prizes and won the renowned "Information is beautiful"-award 2022. Their theater plays have been shown at Burgtheater in Vienna, Muenchner Kammerspiele and other renowned theatres in Europe.

PRODUCERS BIOS

CHRISTIAN BEETZ

Christian Beetz is the CEO of the German production house beetz brothers film production, which specialized in international co-productions since the very beginning and is operating under the umbrella of LEONINE Studios since Oct. 2022.

He is an Oscar- and Emmy-nominated producer and executive producer of numerous documentary feature films and series. In 2013 the co-production OPEN HEART was nominated for the Academy Award and was followed by the documentary WAGNERWAHN that received a nomination for the International Emmy Award. The cinema production THE LAND OF THE ENLIGHTENED won the Special Jury Award for Best Cinematography at the 2016 Sundance Film Festival. 2018 the Emmy nominated documentary THE CLEANERS celebrated its world premiere in the competition of the Sundance Film Festival and received numerous awards as the documentary GAZA in 2019. He produced the first German non-fiction Netflix Original series A PERFECT CRIME that was released on Netflix in Sept. 2020. The series was awarded "Best Documentary Series 2020" by the Berlin Series Festival and has received a Grimme Award nomination, among others. The series VIRAL DREAMS is 4-times awarded for "Best Documentary Series 2021" at IDA-Award, Japan Prize, Buzzie Award WCSFP and Berlin Series Festival. Christian Beetz won the Producer Award at Filmfest Hamburg for the high-end documentary series REEPERBAHN SPECIAL UNIT FD65 in 2022. Two of his most recent productions are JUAN CARLOS. DOWNFALL OF THE KING, a Sky Original that gained a lot of attention around the globe, and ETERNAL YOU, that will premiere in January 2024 at Sundance.

GEORG TSCHURTSCHENTHALER

Georg Tschurtschenthaler is an Emmy-nominated producer, author and showrunner and has, among other things, created the first German Netflix original ROHWEDDER (2020, director and author), the Emmy-nominated documentary THE CLEANERS (2018, producer) or the award-winning 4 × 43-minute Sky Studios/NBC series JUAN CARLOS - DOWNFALL OF A KING (2023, director). Tschurtschenthaler is a two-time Grimme Prize winner and has worked in various positions at beetz brothers film production since 2009, since 2022 as Chief Creative Officer (CCO).

EXECUTIVE PRODUCERS

CHRISTOPHER CLEMENTS

Christopher Clements is an Emmy and Peabody Award-winning producer and partner at Motto Pictures. He recently produced Victim/Suspect and executive produced Cassandro and Oscar-shortlisted, Grand Jury Prize-winning The Eternal Memory all of which premiered at the 2023 Sundance Film Festival. In 2022 Christopher produced American Pain, Unfinished Business, and The Return of Tanya Tucker featuring Brandi Carlile which won the SXSW Film Festival Audience Award. He produced Nanfu Wang's Peabody and DuPont award-winning In The Same Breath, Todd Haynes' Oscar-shortlisted The Velvet Underground, and Peabody and Emmy-winning A Thousand Cuts. Christopher executive produced the Academy Award nominees The Mole Agent and Abacus, Oscar-shortlisted Weiner, and Peabody Award winners, Inventing Tomorrow and Southwest of Salem. Christopher co-produced Life, Animated, which was nominated for the Best Documentary Oscar, and won three Emmys, including Best Documentary. Christopher has a slate of films in development and is producing projects with Pernille Rose GrønkJær, Isabel Castro, and Maite Alberdi.

JULIE GOLDMAN

Julie Goldman is an Oscar-nominated and Emmy Award-winning producer and executive producer of documentary and fiction films and series. Julie is the first documentary producer to receive the Amazon Studios Sundance Institute Producer's Award and the Cinereach Producer's Award. She co-founded Motto Pictures with partner Christopher Clements in 2009. Motto's films have received four Academy Award nominations and have won numerous Emmy and Peabody awards as well as top honors at international festivals from Sundance to Berlin to Cannes.

Julie's recent productions include Berlin premiere Love to Love You, Donna Summer; Oscar-Shortlist and Sundance Grand Jury Prize-winning The Eternal Memory; Sundance premieres Victim/Suspect and Roger Ross Williams' fiction feature debut Cassandro starring Gael Garcia Bernal. In 2022, she launched American Pain and Unfinished Business at Tribeca, and The Return of Tanya Tucker featuring Brandi Carlile at SXSW where it won an Audience Award and

was acquired for distribution by Sony Pictures Classics. Previously, Julie produced Oscar-shortlisted *In The Same Breath*, which won Peabody and DuPont Awards; *The Velvet Underground*, the acclaimed Apple Original directed by Todd Haynes; the Academy Award-nominated *The Mole Agent*: Sundance Grand Jury Prize winner Weiner; Emmy and Peabody Award winner *A Thousand Cuts*; Oscar-shortlisted Amazon release *One Child Nation*; Emmy-winning, Oscar-nominated, *Abacus: Small Enough to Jail*; Buck winner of the 2011 Sundance U.S. Documentary Audience Award, Oscar-shortlisted and was one of the year's top five grossing documentaries; and *Life, Animated*, which was nominated for the Best Documentary Oscar and won three Emmys, including Best Documentary. Julie's current slate includes a series remake of *The Mole Agent* starring Ted Danson and new films from directors including Pernille Rose Grønkvær, Isabel Castro, and Maite Alberdi.

LIZZIE FOX

Lizzie Fox is the Executive Vice President of Nonfiction at Concordia Studio where she leads the development and production of premium feature docs and non-scripted series at Concordia.

Prior to joining Concordia, Lizzie was SVP at HBO Max overseeing documentary features, docuseries and specials. She has worked extensively with prestigious creators and brands, and her distinctive slate highlighted new voices and underrepresented audiences, spanning a broad range of compelling stories including *The Way Down*, a five-part series examining the controversial Remnant Fellowship Church; *The Fastest Woman on Earth*, chronicling the extraordinary life of professional racer and TV personality Jessi Combs; and *LFG*, an inside account of United States women's national team's ongoing fight for equal pay.

Lizzie also supervised nostalgic event specials touting the top-performing *Friends* reunion, *The West Wing* special benefitting Michelle Obama's "When We All Vote," and *Harry Potter 20th Anniversary: Return to Hogwarts*.

Previously, Lizzie was Vice President of Original Series at CNN, and managed the production of over 40 original non-fiction series including Peabody and Emmy Award®-winning series *Anthony Bourdain: Parts Unknown*, Emmy® award-winning series *United Shades of America* with W. Kamau Bell, and *The Sixties*, among others. Lizzie was recognized in *The Hollywood Reporter's* Next Generation of Rising Executives in 2018 and in *Variety's* New Leaders in Hollywood in 2020.

DAVIS GUGGENHEIM

Davis Guggenheim is a critically acclaimed, Oscar®-winning director and producer. Since 2006, he is the only filmmaker to direct and produce three films ranking in the top 100 highest-grossing documentaries of all time (*An Inconvenient Truth*, *It Might Get Loud*, and *Waiting for "Superman"*).

The film, *AN INCONVENIENT TRUTH*, produced and directed by Guggenheim and featuring former U.S. Vice President Al Gore, won the Academy® Award for Best Documentary Feature in 2007.

In 2023, Davis directed and produced the acclaimed Sundance® documentary film “STILL: A Michael J. Fox Movie” for Apple TV+. STILL became the most nominated Documentary or Nonfiction Series at the 2023 Emmys® taking home four awards, including Best Documentary as well as Outstanding Director for a Documentary or Nonfiction Series. The film also swept the 2023 Critics’ Choice Documentary Awards with five wins, and was just nominated for the Outstanding Directorial Achievement in Documentary Award by the Directors Guild of America.

Davis previously directed several films on behalf of former U.S. President Barak Obama, including the President’s biographical film broadcast during the 2008 Democratic National Convention; the October 2008 Obama infomercial receiving cinematic praise from The New York Times; and *The Road We’ve Traveled*, a 17-minute short film on the President, released in 2012. Davis also directed the 2020 Democratic National Convention film for President Joe Biden.

In 2019, Davis created and directed the celebrated Netflix documentary miniseries, INSIDE BILL’S BRAIN: DECODING BILL GATES. He also produced and directed the 2015 documentary film, HE NAMED ME MALALA, highlighting the activism and work of Malala Yousafzai, the world’s youngest Nobel Prize laureate.

Guggenheim’s documentary, WAITING FOR “SUPERMAN” received the 2010 Sundance® Film Festival, Audience Award for best documentary just two years after he released, IT MIGHT GET LOUD, a documentary offering a glimpse into the lives of guitarists, Jimmy Page, The Edge, and Jack White.

Davis previously served as producer and director of the Emmy® Award-winning HBO series, DEADWOOD, in 2004. Other television directing credits for Guggenheim include episodes of THE SHIELD, ALIAS, 24, NYPD BLUE, ER, and THE UNIT (pilot episode) .

More recent notable nonfiction projects executive produced by Davis include: SUMMER OF SOUL, BOYS STATE, GIRLS STATE, and TIME.

Davis Guggenheim founded Concordia Studio in Venice, CA in 2017. He currently serves as Founder and Chief Creative Officer of Nonfiction for the company.

JENNY RASKIN

Jenny Raskin is the Executive Director of Impact Partners, a fund dedicated to supporting independent documentary films that entertain audiences, engage with pressing social issues, and propel the art of cinema forward. Her executive producer credentials include Going Varsity in Mariachi, Aftershock, Procession, Nuclear Family, Trophy, and Dina. Other credits include: Here Come the Videofreex (director/producer) , Found (producer) , Facing the Dragon, (producer) , Motherland Afghanistan (producer) , and On Hostile Ground (director/producer) . She received a B.A. from Barnard College and an M.A. from the Culture & Media program at NYU.

KELSEY KOENIG

Kelsey has worked in independent documentary for over a decade and is currently the VP of Production at Impact Partners. Since joining IP in 2012, she has been involved with the development of over 100 projects (recent titles include AFTERSHOCK, THE GRAB, PROCESSION and JACINTA) and has spoken on panels about funding, distribution, and impact at industry events around the world.

KATHRIN ISBERNER

Before joining beetz brothers film production in 2008, Kathrin Isberner graduated from Berlin's film academy „dffb“ and worked as a Producer in the world of fictional movies. Kathrin built up beetz brothers' production unit and since then has realized more than 100 ambitious and award-winning documentary projects with the beetz team. She largely contributed to the Grimme winners THE CLEANERS and FAREWELL COMRADES! and was responsible for the production of the first German Netflix Original documentary series ROHWEDDER - A PERFECT CRIME. She shared her expertise on international co-productions such as the Oscar entries IN THE SHADOW OF BEIRUT and AURORAS SUNRISE. Kathrin's latest productions include the High end series JUAN CARLOS - DOWNFALL OF A KING, REEPERBAHN SPECIAL UNIT FD65 and Netflix CRIME SCENE GERMANY.

ANNA GODAS

Anna is Dogwoof's CEO and co-founded the company in 2004. She was born in Barcelona, Spain and has an Executive MBA, and MAs in film production and screenwriting. Anna has steered the company from a small UK indie film distributor to a leading global brand in the field of documentary, integrating production, global sales and theatrical distribution. Anna is directly responsible for the creation of Dogwoof's international sales arm, as well as the creation of Dogwoof's fund T-Dog Productions. Anna is now focusing on growing Dogwoof's production arm which concentrates on feature docs, doc series, remake rights, podcast, etc. Her mission is to create a fully integrated true stories mini-studio. Anna's Producer credits include: *Every Little Thing*, *Copa 71*, *McEnroe*, *Citizen Ashe* and Executive Producer credits include *Eternal You*, *River*, *The Lost Leonardo*, *Playing with Sharks: The Valerie Taylor Story*, *Maiden*, *Halston* and *Westwood: Punk, Icon Activist*.

OLI HARBOTTLE

Oli Harbottle has been at Dogwoof since 2006, and was part of the original team who made the decision to specialise in documentaries the following year. As Chief Content Officer, he is responsible for acquisitions across the company's slate as well as the sourcing of projects for Dogwoof's production fund. He also continues to oversee the company's releasing slate, with a focus on talent relationships and strategic company partnerships. Notable executive producer credits include *Maiden*, *Playing With Sharks: The Valerie Taylor Story*, *The Lost Leonardo*, *McEnroe*, *Copa '71*, and *Swan Song*.

TOM BERGMANN - DIRECTOR OF PHOTOGRAPHY

Tom Bergmann is a director of photography for documentaries, narratives, and experimental films with more than 50 documentary shorts and features to his credit.

Some of the leading film directors and producers within the field entrust him with the visual realization of their films. Among others, Academy Award winner Roger Ross Williams, Academy Award nominee Steve James, Sundance Award winner Eugene Jarecki rely on his ability to translate ideas and scripts into emotional strong, meaningful and artistic images.

KONRAD WALDMANN - DIRECTOR OF PHOTOGRAPHY

Konrad Waldmann is a young cinematographer rooted in Berlin. He finished his studies in cinematography at Konrad-Wolf-film university in 2024. During his childhood he started capturing street environments and foreign worlds during global skateboard trips. The camera as a tool to communicate and to find light behind the surface became an essential part of life.

Now Konrad moves between documentary films, narrative work and art projects and tries to let elements of these genres interact with each other.

ANNE JÜNEMANN - EDITOR

Anne Jünemann started her editing career working in commercials. To learn more about the art of film, she studied editing at the Film University and graduated with a feature documentary. Since then she has been working with curiosity and joy as an editor for feature films and documentaries. Her work is successfully presented at Filmfestivals. EMPTY NETS by Behrooz Karamizade, CURVEBALL by Johannes Naber, VEINS OF THE WORLD by Byambasuren Davaa, THE MAGIC LIFE OF V by Tonislav Hristov , WORKERS CUP by Adam Sobel

Within the German editors association BFS, she is part of the event series *ungeSCHNITTen*, about the editing profession and artistic exploration in the various genres.

LISA ZOE GERETSCHLÄGER - EDITOR

Lisa Zoe Geretschläger was born in Graz, Austria, and studied editing and directing at the Vienna film college. She works as a freelance editor for fiction and documentary films and is a board member of the Austrian Editors Association.

In 2023 she was awarded the prize for “Best Artistic Editing of a Documentary Film” for SOULS OF A RIVER (directed by Chris Krikellis) at the Diagonale - Festival of Austrian Film.

RAFFAEL SEYFRIED - COMPOSER

Raffael Seyfried's work takes place on the border between acoustic and electronic material, exploring the dynamic processes and characteristics that are present in both media. By subtly

mixing these elements, he creates warm and unusual soundscapes, free from the constraints of a particular genre. The result of this process is a multi-faceted sound world, sometimes planned, sometimes spontaneous and improvised.

As a composer and orchestrator, he has worked on international film and TV productions such as Patrick Melrose (D: Edward Berger, Showtime 2018), Hotel Mumbai (D: Anthony Maras, 2018), Phenoms (D: div., FOX Sports 2018). Most recently, he wrote the music for Max Erlenwein's feature "The Dive" together with Academy Award-winning composer Volker Bertelmann and the soundtrack for the documentary feature "The Lost Souls Of Syria" with Gregor Keienburg. Raffael Seyfried is based in Düsseldorf, Germany.

GREGOR KEIENBURG - COMPOSER

Gregor Keienburg is a Germany-based musician, whose works include original compositions, film scores and music for theatre pieces.

He is especially interested in combining older instruments like the Viola da Gamba or the harpsichord with contemporary electronics.

Over the last years, Gregor has composed, arranged and played on a variety of different film scores. He has been a long-time collaborator of Academy Award-winning composer Volker Bertelmann.

His latest film scores include Future Is A Lonely Place (SIFF 2021), The Lost Souls Of Syria (IDFA 2022), Eternal You (Sundance 2024), and Mannequins (Berlinale 2024).

BEETZ BROTHERS FILM PRODUCTION

Following recent major successes with the World-Premiere of the documentary series JUAN CARLOS (Sky Original /NBCU) at the Cannes Series and its following nomination for the RealScreen Award the company works on the international expansion of its line-up. BEETZ

BROTHERS just released the documentary SUPERNOVA – THE MUSIC FESTIVAL MASSACRE internationally. The co-production IN THE SHADOW OF BEIRUT with Cyprus Avenue Films, About Productions, and HiddenLight Productions is the Irish entry in the race for the Academy®Awards.

BEETZ BROTHERS FILM PRODUCTION is a prime documentary powerhouse, which produces internationally acclaimed, award-winning documentary features and series for cinema, TV and streaming – for the national as well as for the international market. It was founded in 2000 by the brothers Reinhardt and Christian Beetz. The company has working relations to all local broadcasters, like BBC, NHK, PBS, Alibaba, RTL, ARD & ZDF, arte, as well as to the streamers, like Netflix, Amazon, Disney, Sky, etc. It is one of the most renowned production houses in Europe. Beetz Bros. film production produced over 250 documentaries and received over 100 awards and nominations. According to the industry leader "Realscreen", beetz brothers film production belongs

to the 100 most important independent production companies worldwide. The company operates under the umbrella of LEONINE Studios since October 2022.

GLOSSARY OF AI TERMS

Affective computing refers to a range of technologies that are supposed to be able to recognize affects and emotions in people and - as bots or avatars, for example - can also evoke such affects and emotions in users.

The word **avatar**, which has become established as a term for virtual beings, originally comes from Sanskrit and refers to a god in Indian mythology who descends to humans in human form.

A **chatbot** is a text-based dialog system that allows communication with a technical system. The first chatbot was Eliza, a kind of digital psychotherapist programmed by Joseph Weizenbaum between 1964 and 1966. Unlike these early forms of chatbots, in which developers had to anticipate users' questions and provide answers by hand, today's AI-based chatbots usually determine the most likely answer from a huge pool of training data. Thanks to this process, they can cover an extremely wide range of topics, which is why they are also referred to as open domain chatbots.

Voice synthesis is the name of a process in which an artificial neural network can be used to replicate the voice of a human in a deceptively similar way using just a few minutes of voice recordings. In principle, this copied voice can then say whatever the manufacturer or customer wants it to say. Normally, this requires the consent of the owner of the voice. However, some start-ups are synthesizing the voices of the dead without their prior consent.

With **voicebots**, the questions asked verbally by users are converted into written text using AI-based speech recognition (speech-to-text) before being processed and read out (Natural Language Understanding (NLU)). The AI then generates an initial written response (Natural Language Generation (NLG)), which is usually converted into spoken language in a fraction of a second (text-to-speech).

LLM (Large Language Models) consist of artificial neural networks, trained on immense amounts of data making them capable of understanding and generating natural language.

ChatGPT is the most famous example of such an LLM. GPT stands for Generative Pre-trained Transformer. The transformer architecture is a form of deep learning, a particularly efficient form of information processing.

ChatGPT was developed by OpenAI, a US software company that originally wanted to research artificial intelligence on an open source basis and was initially run as a non-profit until a for-profit subsidiary was founded in 2019.

Since then, Sam Altman has been CEO of the company. In November 2023, he was - surprisingly and for reasons that have not yet been fully clarified - dismissed and reinstated after five days.

In December 2020, Microsoft received a patent containing a detailed method for creating a conversational chatbot modeled after a specific person - a "past or present entity ... such as a friend, a relative, an acquaintance, a celebrity, a fictional character, a historical figure," according to the filing with the US Patent and Trademark Office.

The **metaverse** is a virtual reality that can be visited using special headsets and is seen as a kind of three-dimensional evolution of the internet. By virtually duplicating as many places, things and creatures as possible, the metaverse aims to make physical encounters partially or completely superfluous.

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Agency Composer: Annette Gentz | Music & Film Arts

SONG

Frederik Raumann - Light of the Kibo

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Soul Machines/Business Weekly - “When Virtual Reality Meets the Real World”

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