



DANISH DOCUMENTARY AND MEDALIA PRODUCTIONS PRESENT

INNOCENCE

A film by Guy Davidi

IN CO-PRODUCTION WITH MAKING MOVIES, SAGAFILM, GUY DVD FILMS AND REAL LAVA

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VENICE INTERNATIONAL FILM FESTIVAL 2022 // SCREENINGS

Sept. 4th – 19.30
SALA CASINO
(Press, Industry)

Sept. 4th – 22.00
SALA VOLPI
(Press, Industry)

Sept. 5th 17.00
WORLD PREMIERE
SALA DARSENA
(Public)

Sept. 6th 11.00
SALA VOLPI
(Market Screening)

Sept. 6th 15.30
PALABIENNALE
(Public)



LOG LINE:

Innocence - A film about what it means to grow up in a country that forces you to become a soldier

SYNOPSIS:

Making a war is a storyteller's job. A good story is crucial to legitimize the use of military force. That's why militaries need strong promotion and Israel is a model country in promoting its military ventures. We've successfully colonized, occupied and overgrown, and only got stronger and more accepted amongst the nations. Our history as persecuted Jews, and our enlightened democracy are both in use in our solid PR kit. But before pitching our story to the world, we need to pitch it to our children. As moral corruption linked with apartheid thrives, avoiding military service becomes a threat. For some children we'll offer benefits, for most we'll sell fictitious promises. Every child is screened to serve with bearable pressure and an adjusted amount of exposure to violence. 'Innocence' tells the story of children who resisted to be enlisted but capitulated. Their stories were never told as they died during their service. Through a narration based on their haunting diaries, the film depicts their inner turmoil. It interweaves first-hand military images, key moments from childhood until enlistment and home videos of the deceased soldiers whose stories are silenced and seen as a national threat.

*"This world is full of evil, exploitation, injustice, and pain.
Once I joined the army, I became a part of what creates this."
... Halil Givati Rapp, 20 y.o.*



DIRECTOR'S NOTE:

Nothing touches me more than a child's sensitivity when they discover the world, and nothing hurts me more than seeing it getting crushed. Israel is not a place that values innocence. Its militarized identity requires the breaking down and distorting of the gentle lines of childhood. This commitment to violence has many victims, but there's also a hidden tragedy - the collapse of parenthood. Every war relies on parents' betrayal of their children. But in a militarized society, even the most free-spirited parents are bound to fail to protect the spirit of their children.

I still believe that if we put our love for our children first, it shall overwhelm the strongest political, economic powers.

Guy Davidi, September 2022

"Everyone says that I'm just fine, but most of the time I'm unable, unable to breathe."
... Doron Assaf, 18 y.o.

CONVERSATION WITH GUY DAVIDI

Q: This film has been ten years in the making, tell us about it and its development process?

GD: It's a film about what it means to become a soldier in Israel and how society in Israel puts pressure on you from a very young age until the moment you enroll to do your military service.

I used diaries and letters of soldiers who died during their military service.

They objected or didn't feel they

wanted to be part of the military service because it was against their values, and yet they all capitulated and found their death during their military service, but they didn't die as heroes in combat or at war.



I also wanted it to be an epic film, a film that really shows what it means to grow up in Israel, a film that covers a full chunk of life, from birth all the way through childhood and into the military service. The film tells the stories of five deceased soldiers. I didn't want to follow one specific character, I wanted to pick a few. This took many years to build. Instead of making distinctions in each story, I try to portray the main story which they all share: the pressure of growing up and going into military service.

To tell these deceased soldiers' stories, I use both beautiful archive pieces from their lives, from their childhood and their teenage years, as well as training scenes from first-hand videos shot by soldiers within the army that illustrate what it's like to train to be a soldier in Israel. These are kind of apocalyptic videos, because for these soldiers who died, the military service and the training period was a nightmare.

All of this is combined with scenes that we filmed with children and teenagers. They have nothing to do with the soldiers who died. We carefully captured key moments of life in Israel from a very young age up to the day they joined the military; moments that might have made the deceased soldiers fail to rebel against the military and that expose the pressures and the way Israeli society pushes children to enlist against their values.

For instance, you see a four-year-old child who learns that every person in Israel is going to serve in the military, it's a touching moment of discovery. You then see a 10-year-old girl being told she has no choice whether she can serve or not. These are key moments at very different ages that show how these kid's futures are predetermined by militarization. These are Western kids in many ways. Israel is not a full democracy, it is shifting from a colonizing and occupying country to an apartheid state. However, it is a democracy for those who live within Israel. You can say that it's a country that has many values that Western children can relate to, it's not North Korea.

We talk about freedom of speech in school, we talk about having an inclusive society, even if we don't practice it. We grow up with the idea of human rights, we even learn that we can object to a law that is morally illegal. Then, as a soldier, you realize that the values you are being taught are not practiced at all in

reality. You experience this crisis when you enroll in the military service and discover that a lot of the ideals that you are being taught are far from what you are experiencing. Some discover it earlier, most discover it later, but it becomes most obvious during military service.

Q: What were your concerns about using private archives of soldiers who committed suicide?

GD: I made many ethical considerations and have been in close contact with the families who have allowed me to show their children in the film. They are extremely thankful for having their children's voices heard.

Something I want to make clear is that this film is not about suicide or people who commit suicide. The stories of suicide in the Israeli military are much broader than what is shown in the film. I find it wrong to look at suicide as one phenomenon, the same as you don't look at killing as one phenomenon.

The film is about how military culture harms and destroys the ability of children and young people to create their own identity freely. An exploration of a culture and system that breaks down free will and shows if you cannot or will not comply with the demands of it, and if you are not willing to carry the consequences of objection, then death can become the only alternative.

Q: How widespread is this anti-militaristic feeling in Israel?

GD: Many people are complaining about the military service in Israel, they have doubts about what the Israeli military is doing. This happens as the population grows older, the values they grew up on contradict the reality they see in front of them. However, most people are not able to shake off the years of conditioning or the dominant Zionist narrative and ethos. A growing number of parents are open to the idea of their kids not doing the military service, but the vast majority is still far from taking a more active position to educate children to resist the pressure surrounding them to serve.

The military is also adapting to this reality, it relies more and more on marginalized minorities in Israeli society who need the military service as an entry ticket to upgrade their social status. The military also offers capitalistic benefits to young people. For example, it can be a way into the Israeli hi-tech industry through service in many of the back units. So, despite all the big changes, the military's sacred position is preserved. There is no real discussion about the necessity of compulsory service nor any real threat of mass objection.

*"Why, for God's sake? Why don't we get out of the military and run away from here?
To be free. Do you understand what it means to be free?"*

... Ron Adler, 18 y.o.



Parents of children such as Doron in the film, would have easily excused them for not enrolling. If Doron had said “I don’t fit in in the military”, her parents would have supported her. Also, in the case of another character, Halil. His parents fully supported him when he expressed doubts. The pressure to serve as a soldier affects one on so many levels, as we see in the film, and comes from so many directions that parents have no full control over the future of their kids. If they want to have more control, the only way is to express a strong, clear objection against the military service and have the capacity to confront these pressures.

You must actively put all your effort behind making your child feel free not to do his military service because everything around is going to push him or her towards it. And still as we see in the film, you can fail.

Q: How did you develop the language of your film?

GD: I wanted to make a story about objecting to serve but failing, to show how the pressure to serve is unbearable. There is too much idealization of conscientious objection, when only very privileged people are often taking this path. I was very inspired by the poetry and the diaries I read of soldiers who died in the military. I searched for years, finding in some cases of soldiers who wrote texts that are unbearable to read. Harsh texts about loss of identity, being forced to become something that you’re not, forced to be in a place that is against your values, about lying to yourself and losing one’s innocence. I came across texts that in some cases, even the families of the deceased were unable, even ashamed to read. All accounts are far from being heroic stories of soldiers.

The main challenge was to bring to life the texts of the people who died without letting anyone speak for them, without staging anything, to create a very epic and layered film that would give the context in which they were written. I wanted the words to contain as little information as possible and the context to emerge from the scenes. That's why I decided to portray their words by filming other characters that mirror their life. So, I picked children and teenagers that I felt shared the same sensitivity and beauty and tried to capture moments that imply how society is tracking them into one specific path. I needed to find a way to shift between these worlds without creating confusion or implying anything wrong. I wanted to give space to the

characters I was filming and not treat them as storytelling tools. At the same time, I did not want to lose the center of the film being the narration and the deceased soldiers. That required very fine editing work and a lot of good people on the way, to help in finding a balance.

Another challenge was to find a way of shifting between the deceased soldier's reflection over their past childhood and their current military service. I decided that the world of the army, from which they are writing will be represented as a surrealistic nightmare which can transform the feeling that they had in that place. I knew that the army wouldn't allow me to film real training with my camera, so I decided to use military archives filmed by soldiers.

Writing is what kept the deceased soldiers alive. In many ways the real death is the moment they lose faith in writing when the words feel empty to them. So, it became important to me to focus on the power of their literacy and build upon it. One metaphor that recurs in building these characters is the loss of senses; blindness and deafness appear as a symbol of denial, denial of the moral consequences of violence on the individual. This fixed one of the main poetic ideas I had when I started filming, inspired by a painting by Rotem Shapira who committed suicide during his service. It was a homage to the three wise monkeys, "see no evil, hear no evil, speak no evil".

Q: Can you tell us about your personal story, did you do your military service?

GD: I didn't really want to become a soldier; I wasn't that politically aware, but I knew from my years in high school that I hated all the propaganda. I hated being taken to memorials to hear all the brainwashing, so I developed a resentment towards everything that is military. I didn't want to hold a gun in the name of something that I was not sure I fully accepted. That was clear to me. However, there was a part of me that was also a bit naive and thought I might find something positive to do within the military.

I studied cinema in high school, so I was already making films as a teenager. I applied for this military documentation unit, but I didn't get in. I remembered this when the time came for me to enroll. I said to myself, "Maybe I can find something positive to do. If it works out, great, if not, I'll just leave".

I enrolled at 18, like everyone else, and that was a big shock. After one or two days, I thought, "Where am I?". It was a shock on so many levels, my experience was that the military is a corrupt place, you're treated like garbage. You're taught to steal for the first time. It felt like the whole experience was an attempt to break my identity and my values.

I had been profiled to be a combatant, but because I had lost my father when I was very young, I was allowed to not be a combatant and to join a close-to-home unit.

I did three months of military service. Most of this time, I was trying to leave. That was very difficult to achieve because once you're inside, it's almost impossible to get out. After three months, I was discharged for mental health reasons. The other way out is to be a conscientious objector, which pretty much means going to prison for at least a year.

I enrolled in film school, and everybody looked at me weirdly, "Why is this young person not doing the military service?". I felt excluded. I was also very much affected by the spirit in the military, and I saw it reflected in every aspect of Israeli society. Even the teachers in film school felt to me like little generals.

I felt that I could not live in such a country and that would not achieve anything in life if I was to stay there. So, I left the country when I was twenty-two and went to France with the hope of starting a new life. I wanted to study film but that didn't work out, so I ended up coming back to Israel. But something had

changed within me in France that enabled me to return to Israel with a new approach. I could live in Israel without the need to follow any of the rules about what it means to be Israeli. I felt much more liberated at that point, and that's what brought me to Palestine, which was unheard of around me. I went to demonstrations with the small movements of Palestinians who were fighting against the separation fence. This is how I came to meet Emad Burnat, the co-director of my second feature film "Five Broken Cameras".

Q: Was your move to Copenhagen politically motivated?

GD: I moved to Copenhagen seven years ago because I met my wife (and filmmaker), Maja Friis. She co-edited this film with me. It's not exactly a political decision but it can easily be seen that way. In many ways, ever since I left Israel for France the first time, I always felt I had difficulties feeling at home in Israel. Also, I am not sure I would dare to raise a child in Israel. Most of my friends would be annoyed that I feel this way, but I think Israel is not a place to have children.

Q: What are your thoughts on the global rise in militarization?

GD: Israeli professor Yuval Noah Harari argues in his books that the era of war is over. This year, the world marked an historic record of military spending of two trillion USD. I find it insane that while humanity faces the risk of total destruction and even extinction, the military industry continues to grow. It is misleading to believe that wars are a thing of the past. It should be sobering for us all to learn that there are actually more wars than in any decade of recent history. Most importantly, everyone agrees that there are, and will be more wars and conflicts while the environment continues to collapse. We are talking about the climate system's tipping points, when certain events like melting ice or ocean acidification cannot be stopped, nor reversed. Equally, all societies have tipping points. When countries lose their ability to survive, there will be more wars. The only way to avoid these tipping points is to link the environmental campaigns with a global demilitarization campaign. It is the Western countries that are responsible for the largest increase in the arms industry, you can't blame it on China or Russia. Until the military industry is completely dead, we are not in a position where we can talk about the end of the war era or disarmament.

Q: What do you hope your film will achieve?

GD: It depends where?

Maybe the film can cause some headaches here and there for the military by inspiring more Israelis to object enlistment. Being a militarized country in our world works well. The world has decided to align with Israel. Western and non-Western countries are trading with the Israeli military industries, buying, and selling its technologies. This trend is not going to change anytime soon, which means Israeli occupation has now turned into a one-state apartheid. To believe that a militarized society can voluntarily end an occupation that is beneficial to its forces and that is rewarded by the rest of the world is nonsense. The only way to stop apartheid is for the world to stop trading with the Israeli military and its industries.

From an international perspective, I hope the world will not fall for the image sold to us by Hollywood or Netflix that soldiers are heroes. Whether you are enlisted against your will or voluntarily, what you are doing is committing yourself to violence. Wars that are about pure self-defense are very rare. It's all about economics, alliances, and interests. Whether conscription is voluntary or compulsory, most soldiers around the world are either corrupt or scared. Hollywood would never show you that.

If you go to fight a war to make a living, it's corruption. If you go because you are afraid of being seen as a traitor, you are a coward. You are enlisting because you fail to live up to your own values, you are enlisting because you want to be part of something because you don't believe in yourself. I like the simplicity of Halil's words, once you become a soldier you are part of what's wrong in this world. I hope to inspire people to discourage countries from militarizing, resist the idea of investing in military and security, and push countries to engage in a global campaign for a world without weapons. This industry needs to be starved.

Q: Is Middle East fatigue growing in parts of the international community?

GD: Yes, there's always been fatigue and I have always tried to challenge it, but I feel the fatigue has been escalating significantly. Not least because America is less involved and expresses less interest in the Middle East, which then has an impact on Europe. The other reason is that Israel has benefited from the so-called Arab Spring. I think Arab leaders like Bashar al-Assad in Syria have boosted Western sympathy for Israel and forgiveness for its military ventures. I think the next milestone would be for the world to realize that Palestine will never exist as a classic free state and that we should talk about Israel as an apartheid state. The second thing we need to understand is how the environmental collapse is tearing down this region and how this will shift many of the trends, including the idea of using population growth as a weapon.

Q: Will your next documentary be about the environment?

GD: I think so. I feel I am too pessimistic to make more films on Israel. I feel it's a lost cause and I feel the reduction of support worldwide is taking its toll. On the other hand, I feel my pessimism can be more constructive in making films about the environment. In many ways, most of my films like "Innocence" and "Five Broken Cameras" are about the loss of childhood, so it's also very natural to me to look into our destruction of the environment as a destruction of our children.

Q: How did you fund such a controversial film?

GD: The challenge was to try and make a radical film in every aspect: politically, but also aesthetically. Cinema documentaries are very different from TV documentaries. The problem with cinema documentaries, apart from the fact that they are much more expensive to make, is that they are often more boring. That's why you see tons of TV docs on online platforms, they are cheaper to make and more entertaining.

Although, the experience can never compete with a good fiction film. My aim is to put up a fight. That's why having this doc compete alongside fiction films in Venice is the highlight of my career. I want docs to be both more cinematic and more interesting. Most docs lack imagination. There is a huge problem in financing documentaries, because it is more important what the film is about thematically, rather than focusing on the artistic qualities of the film. Documentary production is mostly about fitting into certain current trends. Nobody cares what Trier's next film is about. You don't care whether the film is topical or not. I want to see more creative and imaginative people as decision-makers who can go for big risky ideas and much beyond news trends.

The political content of the film is of course a big challenge. It's hard to finance non-optimistic films in general. But what is hard, when it comes to political films about Israel, is that there are many pro-Israeli decision makers in our industry, and they will fight against you and your film. Whilst it is getting harder to finance films like mine outside of Israel, it is also getting harder financing them from within. If your film doesn't have some international support, it's impossible to succeed. It might be my own doing. Since I had

great international success with an Oscar nomination for “Five Broken Cameras”, it only became worse. It generated a huge backlash against the whole film industry in Israel, and we are still suffering from it. The subsequent Minister of Culture even passed a loyalty law prohibiting filmmakers from dealing with certain issues. If I want to make my dream film, a science fiction about a futuristic Israel-Palestine as a non-religious state, then it will be banned. Israeli filmmakers have lost our freedom of speech. The Israeli film industry has basically surrendered to this. Most recently, they even opened a film fund in the occupied west bank that only settlers can apply to and not to the local Palestinian residents. So, the trends are very clear.

I am very lucky to have found both Hilla Medalia and Sigrid Dyekjær to produce “Innocence”. I am also very grateful to have received funding from the DFI, which supports risk-taking on the artistic level. I am truly thankful that there are still risk-taking partners in the Israeli industry such as Channel 8 and the New Israeli Film Fund which despite the obvious trend were supportive of the film and its message.

Q: What is next after Venice?

GD: I am curious to see how different countries will embrace or reject the film because of the topic and style. When I made “Five Broken Cameras” I was gladly surprised by the way the US market welcomed the film. This went against all my expectations. It was great to discover that I was wrong to be pessimistic. I would love to find that I am wrong once again with this film.

I’m also curious to see how the film opens a wider conversation on the need of a global demilitarization. How it gets connected to gun control, to anti-war campaigns and the push for nuclear disarmament. The worst thing for this film is if it stays as a story about Israeli society because I really feel that when Halil said, that he can’t change this world or Rotem wrote in his farewell letter “all this reality that bothers me so much will never change, and people will continue to fight”, they don’t just talk about how Israel has gone wrong, they talk about the whole world.

CREW BIOS

Guy Davidi (director) born (1978) in Jaffa, Israel. Academy Award Nominated and Emmy Award Winner Israeli filmmaker Guy Davidi has been directing, shooting, and editing films since the age of sixteen. His documentaries have been screened in dozens of international film festivals, venues, cinemas, and TV channels. His short films include titles such as *IN WORKING PROGRESS* (2006), *WOMEN DEFYING BARRIERS* (2009) and *HIGH HOPES* (2014) which features music by Pink Floyd.

In 2010 he released his first feature documentary *INTERRUPTED STREAMS* (2010). His second feature *5 BROKEN CAMERAS* (2012) was directed with Palestinian, self-taught camera-man Emad Burnat. The film had an exemplary international success. It was nominated to the Oscar 2013 in the Best Documentary section and has won the 2013 International Emmy Award for Best Documentary. Davidi won the prize for Best Director at the Sundance Film Festival as well as the Audience and Jury awards at IDFA in Amsterdam and the Best Documentary in Cinema Eye Honors. In addition, the film won awards in more than 40 festivals worldwide, it was sold to numerous TV stations and commercially distributed in theaters across Europe, Asia and North America. His third feature length *MIXED FEELING* (2016) won the Best Documentary Award in Epos film Festival in Tel Aviv. After moving to Copenhagen in 2016, Davidi started working with Copenhagen-based company "Danish Documentary", earlier led by Sigrid Dyekjær (Oscar Nominated for 'THE CAVE') who has produced his new feature documentary *INNOCENCE*. To honor his documentary work IMDB has selected Davidi to be on the list of the 'Bravest documentary filmmakers' along with Michael Moore and Werner Herzog.

Maja Friis (additional editor) is a Danish film director and editor, whose artistic practice cuts across film, art, and movements. Her film *BALLERINA* (2012), a poetic dance documentary, was nominated for a Danish film critic's award for "Best Danish Documentary" and awarded by The Danish Art Council. Other titles as director and editor: *REHEARSAL NIGHT* (2017) and *BREATHING CORAL* (2022).

Avner Shahaf (cinematographer) is one of Israel's leading cinematographers, specializing in cutting edge documentaries. Shahaf is a member of the Academy of Motion Picture Arts and Sciences.

In the last 15 years he has been collaborating with leading documentary filmmakers on award winning documentaries such as NETFLIX's acclaimed docuseries *THE DEVIL NEXT DOOR* (2019) by Daniel Sivan & Yossi Bloch, the Oscar nominee *THE GATEKEEPERS* (2012) by Dror Moreh, *ZERO DAYS* (2016) by Alex Gibney), *THE OSLO DIARIES* (2018) by Mor Loushy & Daniel Sivan for HBO, Showtime's *DIRTY TRICKS* (2021) by Daniel Sivan, *TANTURA* (2022) by Alon Schwarz a.o.

Snorri Hallgrímsson (composer) is a composer, producer and multi-instrumentalist from Reykjavík, Iceland. Starting out as a classical guitarist, he fell in love with film music in his teens which prompted him to start writing his own music. Snorri has a Bachelor's degree in composition from the Iceland Academy of the Arts, and a Master's degree in Scoring for Film, Television and Video Games from Berklee College of Music. His compositional credits include works for mixed choirs, chamber ensembles, and others, while also having worked on both short and long-form films. His film credits include *OUT OF THIN AIR* (2017), the BAFTA-award winning score for *BROADCHURCH* (2017), TV-series *MOONHAVEN* (2022) and award-winning short films *CUT* (2017) among others.

Heikki Kossi (sound designer) has been Foley artist in about 400 international productions since year 2001. He is totally self-learned. Many of his projects have been awarded by The Academy and on festivals in Cannes, Sundance, Chicago Film Festival, IDFA, BIFA among others. Some of his projects include THE UNDERGROUND RAILROAD (2021), THE LITTLE PRINCE (2015), THE CAVE (2019) and LAST MEN IN ALEPPO (2018) among others. Heikki has also been nominated 10 times for Golden Reel Award.

Sigrid Jonsson Dyekjær (producer) is a multi-award-winning and acclaimed producer who has made more than 30 documentary features in the past 23 years. Her projects from the recent ten years include AI WEIWEI: THE FAKE CASE (2013), GOOD THINGS AWAIT (2014), THE NEWSROOM (2014), SAFARI (2016), AQUARELA (2018), I WALK (2019) and the true-crime tv-series SCANDINAVIAN STAR (2020). Her most recent credits include Feras Fayyad's THE CAVE (2019) which was nominated for an Oscar and won Emmy, Peabody, and Cinema Eye Awards. Her latest production is the Sundance-winner THE TERRITORY (2022), which was also her first production in her newly founded company, Real Lava. Sigrid's upcoming films include among others MERKEL, a portrait about Angela Merkel and female leadership directed by Eva Weber and co-produced by the Academy Award winning Passion Pictures.

Hilla Medalia (producer) Israeli Peabody Award-winning producer has received four Emmy® nominations. Her projects have garnered critical acclaim and screened internationally; Among them: 'INNOCENCE' (2022) by Guy Davidi, H2: THE OCCUPATION LAB' (2022) by Idit Avrahami and Noam Sheizaf, THE REASON WHY (2021) by Julie Shles, LOVE & STUFF' (2020) by Judith Helfand and David Cohen, TRANSKIDS (2019) directed by Hilla herself, LEFTOVER WOMEN (2019) by Shosh Shlam and Hilla herself, THE OSLO DIARIES (2018) by Mor Loushy & Daniel Sivan for HBO, THE GO GO BOYS (2014) directed by Hilla herself and WEB JUNKIE (2014) by Shosh Shlam and Hilla herself. Hilla is also a member of the American Academy of Film and Television and holds an M.A. from Southern Illinois University.

Danish Documentary Production was founded in 2007 in Copenhagen and has been an international key player in the world of high-end cinematic documentary films. The company is run by the three directors Pernille Rose Grønkjær, Eva Mulvad and Mikala Krogh. Their projects include titles so as THE MONASTERY (2006), CAIRO GARBAGE (2009), THE GOOD LIFE (2010), LOVE ADDICT (2010), AMATEURS IN SPACE (2016), HUNTING FOR HEDONIA (2019) and LOVE CHILD (2019) among others.

Medalia Productions is a creative production company based in Tel Aviv, dedicated to producing documentaries, features, and television shows with strong storytelling and a cultural, social and political point of view. Our projects have gathered critical acclaim, and received four Emmy nominations, a Peabody Award, and countless awards and nominations in major film festivals around the world, among them Sundance, Venice, Cannes and Tribeca and have aired worldwide on networks including HBO, Netflix, Paramount, MTV, BBC, Arte, and many more.

Real Lava is an independent production company based in Copenhagen/Denmark founded by Oscar nominated producer Sigrid Dyekjaer in corporation with Newen Studios. The company produces high profile cinematic documentaries and TV-series with a focus on creative collaborations with international directors, writers and producers that have a unique voice, a high artistic ambition and share the passion for the art of storytelling.

Making Movies is a Helsinki based production company founded in 1996 by producers Kai Nordberg and Kaarle Aho. Since that Making Movies has produced 15 feature films and more than 40 documentaries. The films by Making Movies have been nominated for the European Film Awards (THE GOOD POSTMAN

(2017) by Tonislav Hristov), The Golden Globes and shortlisted for Oscars (THE FENCER (2016) by Klaus Härö), as well as Nordic Council Film Prize (LITTLE WING (2017) by Selma Vilhunen). In 2022 Making Movies is finishing three feature films and three documentary films.

Sagafilm is the leading independent production company in Iceland for TV series and feature films, documentaries, and post-production. With over 40 years of experience in the Icelandic film industry, Sagafilm has an established network of top-notch professionals around the country. Recent projects include TV drama series, SISTERHOOD (2021), STELLA BLÓMKVIST series 2 (2021), WOLKA (2021), THIN ICE (2020), THE MINISTER (2020) and cult comedy series the NIGHT SHIFT, DAY SHIFT AND PRISON SHIFT. Documentaries include THE SHOW OF SHOWS (2015) and OUT OF THIN AIR for Netflix and BBC.

Guy DVD Film is an Israeli film production label founded in 2005. It has produced films by Guy Davidi including three feature films as a main production company INTERRUPTED STREAMS (2010), 5 BROKEN CAMERAS (2012) and MIXED FEELINGS (2016).

*"All this reality that bothers me so much will not change.
The killing machines will march forth..."*
... Rotem Shapira, 19 y.o.

CREDITS

Danish Documentary and Medalia Productions present
in co-production with Making Movies, Sagafilm, Guy Dvd Films and Real Lava with the support of Danish Film Institute, The Creative Europe Programme, Media of The European Union, Channel 8, The New Fund For Cinema And TV, Nordisk Film & TV Fond and The Finnish Film Foundation, AVEK, Icelandic Film Center and Asia Screen Pacific Awards (Apsa)

INNOCENCE

A GUY DAVIDI FILM

NARRATIONS	Ron Adler, Doron Assaf, Rotem Shapira, Ofer Weisburt and Yogev Yechieli
BASED ON WRITINGS AND QUOTES BY	Halil Givati Rapp and anonymous soldiers.
HOME VIDEO	Yogev Yechieli, Adam Flint, Doron Assaf and Halil Givati Rapp.
WRITTEN, DIRECTED AND EDITED BY	Guy Davidi
PRODUCED BY	Sigrid Jonsson Dyekjær and Hilla Medalia
CINEMATOGRAPHY	Avner Shahaf and Guy Davidi
ORIGINAL MUSIC	Snorri Hallgrímsson
SOUND DESIGN	Heikki Kossi M.P.S.E
ADDITIONAL EDITING	Maja Friis
COLORIST	Anders Vadgaard Christensen
CO-PRODUCERS	Kaarle Aho and Margret Jonasdottir
LINE PRODUCER	Mariel Ostrower
SOUND RECORDIST	Tully Chen
DEVELOPMENT EDITOR	Veronique Lagoard-Segot
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