

**RISE AND SHINE**  
**WORLD SALES**

# Pre-Crime

A documentary film by  
Monika Hielscher & Matthias Heeder

*When "Minority Report" becomes your reality*

Germany – 2017 – 87 min  
Word Sales: Rise And Shine World Sales

**World premiere: Hot Docs 2017**



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World sales:

RISE AND SHINE WORLD SALES  
Tel: +49 (0)30 4737 2980  
[info@riseandshine-berlin.de](mailto:info@riseandshine-berlin.de)

Press contact:

NOISE Film PR  
Mirjam Wiekenkamp & Nike Wilhelms  
Mob: +49 (0)176 28771839 (Wiekenkamp)  
Mob: +49 (0)176 24704327 (Wilhelms)  
[info@noisefilmpr.com](mailto:info@noisefilmpr.com)

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## CREDITS

<b>TITLE:</b>	<b>PRE-CRIME</b>
<b>Written and directed by:</b>	<b>Monika Hielscher &amp; Matthias Heeder</b>
<b>Production:</b>	<b>Kloos &amp; Co. Medien GmbH</b>
<b>In co-production with:</b>	<b>Westdeutscher Rundfunk, ARTE</b>
<b>Supported by:</b>	<b>FFA, Filmförderung Hamburg / Schleswig-Holstein, MDM, DFFF</b>
<b>Producer:</b>	<b>Stefan Kloos</b>
<b>Line-producer:</b>	<b>Michaela Pňáčková</b>
<b>Director of Photography:</b>	<b>Sebastian Bäuml</b>
<b>Additional camera:</b>	<b>Friede Clausz, Konrad Waldmann</b>
<b>Editor:</b>	<b>Christoph Senn</b>
<b>Sound recording:</b>	<b>Kai Hesselbarth, Sebastian Löffler, Caspar Müllers, Markus CM Schmidt</b>
<b>Sound editing:</b>	<b>Jörg Theil</b>
<b>Sound design and mixing:</b>	<b>Markus Böhm</b>
<b>Music:</b>	<b>John Gürtler, Jan Miserre, Lars Voges (Paradox Paradise)</b>
<b>Production team:</b>	<b>Tanya Bandmann (USA), Maris Salumets (UK), Jasmina Sijercic (France)</b>
<b>World sales:</b>	<b>Rise And Shine World Sales</b>

More information, trailer and press materials for download:

<http://precrime-film.com/>

<https://www.facebook.com/precrimefilm/>

RISE AND SHINE WORLD SALES  
Schlesische Straße 29/30, 10997 Berlin  
Tel: +49 30 47372980 | Fax: +49 30 473729820  
E-Mail: [info@riseandshine-berlin.de](mailto:info@riseandshine-berlin.de)

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## SHORT SYNOPSIS

Science fiction turns into disturbing fact as forecasting softwares, algorithms and databases quickly become the new fortune-tellers for future crimes, driving us to ask: how much are we willing to abandon for the sake of security?

## LONG SYNOPSIS

What if the murder of tomorrow could be prevented today?

To predict a future crime scene and to prevent a murder seems like something from a science fiction movie. It is, but it's also real – and happening right now. To make this possible, powerful computers and omnipresent cameras capture data from all sources, which is then evaluated and analyzed with the help of algorithms. At the same time, we, the citizens are transformed into carriers of recorded data – our every move, message and purchase tracked and mapped. Ratings of how likely we are to commit a crime are attached to our personae. Computers spit out lists of tomorrow's criminals. But what if it's you who ends up on this list? What if the data is wrong? Or biased? How can we be guilty of things we haven't done?

*PRE-CRIME* travels to Chicago, London, Paris, Berlin, Munich and other places to show predictive policing techniques in action, to investigate their opportunities and dangers and to meet people who use them and those who have been victims of them. Who is – and who isn't – protected by the algorithm?

The film exposes the creators of this technology, how they work and who really benefits from their invention. We are the first generation to hand over to computers the control over our own freedom. But how much freedom are we prepared to give up for the promise of total security?

*PRE-CRIME* is a wake up call for all of us. A science fiction scenario, both fascinating and scary, has arrived in our everyday life. Welcome to the real *Minority Report*.

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## FESTIVALS

- Hot Docs, Canadian International Documentary Festival, Toronto (world premiere)
- DOK.fest München International Documentary Film Festival, Munich
- Millenium Docs Against Gravity Film Festival, Warsaw

## INTERVIEW WITH THE DIRECTORS MATTHIAS HEEDER AND MONIKA HIELSCHER ABOUT THEIR RESEARCH FOR THE DOCUMENTARY THRILLER *PRE-CRIME*

**Your film picks up a term from Philip K. Dick's novel *Minority Report*, which has been adapted for the big screen and was a Hollywood success. Is your film the proof that the utopia became reality?**

Monika Hielscher: Of course not in a way in which Dick described it, with mental mutants like Precogs, which can look into the future and predict crimes....

Matthias Heeder: But what actually became reality is the old policeman's dream to be at the crime scene before the perpetrator and to really be preventive.

Monika Hielscher: The police doesn't need Precogs for that, but they need big data and algorithms, which were of no importance in *Minority Report*. But the setting, the year 2054, shows a lot of the technology we have today: face-recognition, consumer-algorithms, biometry, governmental control, the vanishing of privacy etc. What Hollywood predicted for the future at the beginning of this century, is discovered by *PRE-CRIME* in the present.

**Actually it seems to be wonderful and gratifying to be able to predict crime and prevent it before it happens. What, in your opinion, is the problem?**

Matthias Heeder: That actually depends: there are geo-oriented programs that target burglary, which work with open source data and administrative data but not with personal data. And this is not controversial. Except maybe for the fact that in the areas where the algorithms detected alarm, the police will increase controls and in a way everybody there becomes a suspect. But that is part of the logic behind police work.

Monika Hielscher: The real issue are the programs that target individuals,

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which score and put people on lists like the *heat list* in Chicago or the *Matrix* in London. These programs were often developed in so called *public-private partnerships* which are strictly confidential. Big consulting companies are involved in the development, implication and marketing. You can earn a lot of money with this. That's why hardly anyone knows how these algorithms work or what kind of data the programs are based on. In other words: there are police algorithms which are not subject to democratic control. And that is a real problem!

**Why do you consider it such a big problem that these data is not accessible for every citizen? And how threatening do you think the algorithm's power is for us, citizens?**

Matthias Heeder: It's not the algorithms we should worry about, but the social players that can use the growing flood of data algorithmically for their own goals: security, consumption, control, surveillance, forecasts etc. But without the slightest democratic control of the use of these technologies.

Monika Hielscher: Imagine an algorithm, which deletes your posts on Facebook, because it contains specific words or contexts, for which it was designed: "troublemaker", "Erdoğan-supporter", "bomb-happy" etc. Facebook doesn't publish any numbers of deleted posts but they are silenced and now on a list of blocked posts. And there is nothing you can do about it. Maybe tomorrow you'll also end up on a no-fly-list or won't get a loan from you bank anymore. I think this is the way we should think about controlling these algorithms. At least for these who handle typical public affairs such as security.

**Among others, you are telling the story of Robert McDaniel, a young Afro-American in Chicago whose name is on the so called *heat list* with the most dangerous persons of the city. How did this happen? Is he a victim of this new power of the algorithms?**

Matthias Heeder: He is for sure, especially when you know his background. His name is on the list just for one single reason: he was friends with someone who was murdered and both of them had the same network of friends. Here you can clearly see how big data, growing capacity of the computers and network theory of social groups merge in a police strategy, which someone like Robert McDaniel has no power against.

**Another story takes us to England where an ancient law applies, which was originally used to prevent duels, by making the seconds accountable as well.**

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**What does it mean and what are the results for the actual preventive police work?**

Monika Hielscher: When we first heard about the *joint enterprise* in the context of the *Matrix* – the database of the London police, we were evocative of a totalitarian state. And it's England we talk about here. You are part of a gang, respectively the police considers you a member of a gang, one gang member commits a crime and you are convicted for that crime, just because you didn't prevent it – imagine that!

Matthias Heeder: In this case prevention just means the enhancement of governmental pressure by surveillance and strategically discomfiture of the individual. In this context nobody is interested in the social causes for crime.

**You worked on the film for almost three years: you researched, shot and edited. What insights or experiences from that time stand out in your mind? What struck you the most?**

Matthias Heeder: The encounter with Robert McDaniel. He is an impressive young man, who describes his situation precisely and with intriguing clarity.

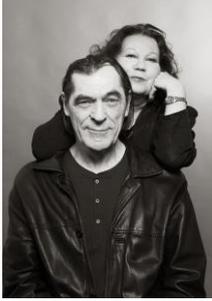
Monika Hielscher: And without complaining. His misfortune is just that he was born poor. He has no chance for a better life and he knows that. Besides Robert, whose story touches us on a personal level, I was very impressed by Bilel Benbouzid, who is a young french scientist, whose studies of big data and predictive policing continue the tradition of open source and algorithmic accountability: he analyzes very clearly and concludes that algorithms that are used to score people have to be accessible for everyone.

Matthias Heeder: Or Yvonne Hoffstetter, whose thoughts on big data and democracy are very convincing and reliable: she, as the CEO of a company which programs artificial intelligence, is a real insider. Her thoughts represent the scientists' and the economy's perspective but she also analyzes the moral challenges we should consider if we want to remain free as citizens and people. I find that very impressing.

Monika Hielscher: And finally professor Andrew Ferguson. In the US he is an important scientist in the field of crime and his new book *The Rise of Big Data Policing* deals with the same topics as our film.

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**DIRECTORS: MONIKA HIELSCHER & MATTHIAS HEEDER**



Monika Hielscher and Matthias Heeder have been making documentary films together for more than 20 years. Their primary focus is on investigative documentaries with strong story-telling; their body of work includes theatrical and TV docs for ARD, ZDF, ARTE and others. They are based in Hamburg, Germany.

Selected filmography:

**PRE-CRIME**, 2017  
**MONEY IN MINUTES**, 2015  
**FROM BASAR TO WALL STREET**, 2011  
**MRSA – THE SILENT DISEASE**, 2010  
**CLONES CREATURES**, 2008  
**DISPOSABLE PEOPLE**, 2005

**DIRECTOR OF PHOTOGRAPHY: SEBASTIAN BÄUMLER**



Sebastian Bäumlér, born 1977, has worked as a cinematographer since his diploma from the Film Academy in Ludwigsburg in 2009. He is based in Munich and his focus is on documentary projects.

He is a member of the German Film Academy and won the Deutsche Kamerapreis in 2007, the Kunstpreis für Film und Medienkunst of the Akademie der Künste in 2012 and the award for a masterful work of cinematography at the International Film Festival Listopad 2013 in Minsk.

Selected filmography:

**PRE-CRIME**, 2017  
**DOG SOLDIERS**, 2017  
**WAR OF LIES**, 2016  
**GOODBYE G.I.**, 2013  
**I WANT MY COUNTRY BACK – THE TEA PARTY**, 2012  
**YOU DRIVE ME CRAZY**, 2012  
**THE WAR WITHIN**, 2008

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## EDITOR: CHRISTOPH SENN



Christoph Senn, born 1969 in Wintherthur, Switzerland, ranks among the best and most versatile editors in Germany. He edits for film, TV and commercials in Europe and the US since 1996. He works on fictional and documentary projects and has a special talent when it comes to rhythm and music in film. He is based in Hamburg, Germany.

### Selected filmography:

**PRE-CRIME**, 2017

**HOSTAGES OF THE SS**, 2015

**JOURNEY TO JAH**, 2013

**THE VIKING WOMEN**, 2013

**YOU DRIVE ME CRAZY**, 2012

**THE MEDICI'S TRAIL OF BLOOD**, 2012

**CHALLENGING CHURCHILL**, 2012

**100 YEARS OF HOLLYWOOD – THE UNIVERSAL STORY**, 2011

**FROM PIONEERS TO MILLIONAIRES**, 2010

**PATRICIA KAAS – MA VIE**, 2009

**COUNTDOWN TO GROUND ZERO**, 2006

**BODY OF EVIDENCE, SEASON V**, 2006

**AL-QAEDA**, 2003

## MUSIC: PARADOX PARADISE



Paradox Paradise is a composers' and producers' collective, consisting of John Gürtler, Jan Miserre and Lars Voges. They specialize in authentic soundtracks and songs. They create emotional music and characteristic sounds with the use of live instruments.

John Gürtler (\*1981) has won multiple awards including "Best Song in a Film" in 2014. He has been associate lecturer for music and sound design at the Film Academy Ludwigsburg, the Media Academy Darmstadt and the HSD Düsseldorf for many years.

Jan Miserre (\*1981) has won the GEMA-Musikautorenpreis in 2013 in the category "New Talent" together with Torsten Goods, and also the second prize at the Instant Composing Contest at the Transatlantyk Film Festival.

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Lars Voges (\*1975) has been touring around the world with multiple bands, among others in the renowned Royal Albert Hall in London. As a musical director he put together the backing band of The Baseballs that went on to take the European charts by storm and received various awards. He composes his own songs courtesy of Universal Music, composed scores for films and commercials and produced multiple albums spanning multiple genres.

## PRODUCER: STEFAN KLOOS



Stefan Kloos (\*1968) is the managing director of both the documentary distribution company Rise And Shine World Sales and Kloos & Co. Medien, one of the most active German production companies for international co-productions for cinema and TV. Kloos is a Grimme Award-winner, a member of the German Film Academy and of the European Film Academy. He is a member of the European Documentary Network (EDN) and AG DOK and an alumni of the Documentary Campus Masterschool. He has a strong track record as a creative producer of international documentaries and regularly teaches and tutors internationally on documentary film production and distribution.

### Selected filmography:

**PRE-CRIME**, 2017  
**A MODERN MAN**, 2017  
**LAST MEN IN ALEPPO**, 2017  
**BUGS**, 2016  
**TRANSIT HAVANA**, 2016  
**HOLY COW**, 2016  
**CHUCK NORRIS VS. COMMUNISM**, 2015  
**WALKING UNDER WATER**, 2013  
**GANGSTER OF LOVE**, 2013  
**IT'S MORE THAN TV**, 2013  
**YOU DRIVE ME CRAZY**, 2012  
**PUTIN'S KISS**, 2012  
**THE OTHER CHELSEA**, 2010  
**PLANET GALATA**, 2010  
**OF SHARKS AND FISH**, 2009  
**NO WAVE**, 2009