



ZERO IMPUNITY

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ZERO IMPUNITY

Luxembourg - France - 2018 - Color - 90' - 1:85

A film by Nicolas BLIES & Stéphane HUEBER-BLIES

Animation co-director Denis Lambert

Based on investigations by Leïla Minano, Hélène Molinari, Delphine Bauer, Cécile Andrezejewski,
Justine Brabant, Sophie Tardy-Joubert, Ariane Puccini, Anne-Laure Pineau & Ilioné Schultz

a_BAHN

camera talk
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ZERO IMPUNITY

ABOUT

An artistic hybrid documentary, *ZERO IMPUNITY* is the centerpiece of an ambitious global transmedia project.

ZERO IMPUNITY sheds a powerful spotlight on the seemingly total Impunity for the use of sexual violence in armed conflicts worldwide.

ZERO IMPUNITY is an important and necessary eye opening Scream, raising awareness and outrage.

Galvanizing us into Action.

Join the Movement.





ZERO IMPUNITY

SYNOPSIS

An artistic hybrid documentary, *ZERO IMPUNITY* is the centerpiece of an ambitious, global, transmedia project which combines investigative journalism with a wake up call to action.

For centuries victims of heinous sexual war crimes have experienced the horrific abuse and its devastating consequences, yet very few have had the courage or the support to break the centuries old silence and speak up.

ZERO IMPUNITY offers a voice to victims in countries across the globe, including Syria and Ukraine, as well as on the African continent and in the USA.

FATIMA raises her voice, in the name of her daughter, 11 year-old-Nora, abducted like thousands of children and sexually tortured in the prisons of the Syrian regime.

ALISA, a survivor of sexual violence during the Donbass conflict in Ukraine, finally speaks out; forbidden to press charges in her own country.

MARK, a former interrogator in Guantanamo, denounces the institutionalized system which used sexual torture on detainees in the U.S. military prison.

ZERO IMPUNITY confronts the dirty mechanics of major international institutions, fueled by an global culture of hopelessness, neglect and denial. The liberation of suppressed voices and the support structures now available are the first step in providing the crucial tools needed to heal.

This film features exclusive records from the United Nations, Oscar nominated animation, and most importantly a message of hope, renewal and real change.

ZERO IMPUNITY is an important and necessary eye opening Scream, raising awareness and outrage

We put human faces on these stories.
A film about life, love and humanity.

Join the Movement.

ZERO IMPUNITY

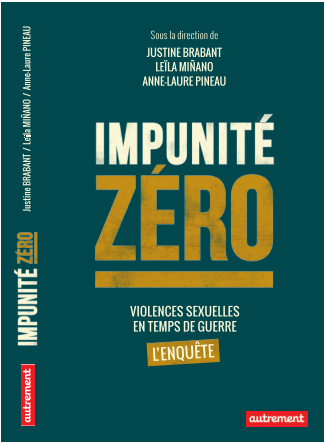
TRANSMEDIA

6 EXCLUSIVE INVESTIGATIVE REPORTS
PUBLISHED IN 6 LANGAGES

1,000,000 READERS ALL
OVER THE WORLD



THE BOOK



DIGITAL CITIZEN
MOVEMENT

400,000 PEOPLE SIGNED OUR
PETITIONS ON LINE



CONCRETE ACTIONS FOR SOCIAL IMPACT
IN FRANCE AND UKRAINE

AWARENESS RAISING ARTISTIC
HAPPENINGS



90' FEATURE FILM

AN HYBRID DOCUMENTARY MIXING
INVESTIGATION, ACTIVISM AND
CITIZEN PERFORMANCES



Internazionale

REPORTAGE

Dopo l'11 settembre le violenze sessuali sono diventate metodi di tortura



TRANSMEDIA

INVESTIGATION

At the heart of *ZERO IMPUNITY*, 6 in depth investigative reports which question the failures within many major international institutions and States which make it impossible to fight against the deliberate and highly effective use of sexual violence to control and maintain power in armed conflicts, while combating terrorism and within the « peace keeping task forces, worldwide.

Through exclusive testimonies from whistleblowers, victims, their families, but also perpetrators and their hierarchy, these investigations plunge us into the mechanisms of impunity at work within the UN and the ICC, as well as in Ukraine, Syria, the United States and France. Since January 3, 2017, the 6 investigations have been progressively published, one by one, by an international media consortium and on the zeroimpunity.com website.

These 6 investigations have also been published by Mediapart a French independent newspaper specializing in investigations, and by several European and African newspapers also specializing in investigations, (the same group who published the Panama Papers) : Internazionale (Italy), InfoLibre (Spain), LeDesk (Morocco), Inkyfada (Tunisia), Correctiv.org. In partnership with Change.org, each investigation is extended by a petition and the possibility to participate in digital demonstrations that can be projected onto large buildings and public spaces with enormous impact. The petitions include concrete demands, for change as well as the road map to get there.

Published investigative reports :

FRANCE : *The DNA of Sangaris*

USA : *Torture made in US*

SYRIA : *How the Assad regime used child rape as a weapon of war*

UNITED NATIONS : *Allowed to abuse ?*

UKRAINE : *The intimate war*

ICC : *The forgotten victims of the ICC*

1,000,000+ READERS
in the world have already read the exclusive
investigations published in
several languages (french, english, arabic, russian,
spanish, italian, german).



TRANSMEDIA

ACTIVISM

ZERO IMPUNITY is a project rooted in activism, meaning that our aim is to inspire change. With that in mind, we've launched two concrete initiatives-- one in France and one in Ukraine.

IN FRANCE

Call for concrete mandatory training in all French military schools which raise awareness of the use of sexual violence in armed conflicts and by peace keeping task forces.

For the past few months, we've been working on getting a training program about sexual violence integrated into curriculums at French military academies. We think this could help reduce the number of military sexual assaults, like those perpetrated by soldiers with the Sangaris Operation in the Central African Republic.

Through *Zero Impunity*, more than 400,000 private citizens have pledged their support for the implementation of this training. In late 2017, we talked about this issue during a meeting at the Ministry of the Armed Forces with an official representing Minister Florence Parly.

Moreover, several French deputies support our work and are trying to organise a hearing on this question at the National Assembly.

IN UKRAINE

Ukraine has significantly limited the opportunities of our investigations and, by law, limits the possibility of bringing

perpetrators of international crimes to justice. How is it possible that national Criminal Law still does not provide adequate legal instruments for these tasks? And why doesn't the Ukrainian Criminal Code include the concept of crimes against humanity? The code's existing articles on war crimes are very general and very difficult to apply.

These are direct paths to Impunity.

Ukraine must punish properly the abuses committed on its soil, even in difficult conditions where parts of its territories are under Russian Federation control.

Oleksandra Matvitchuk, a Ukrainian activist has drafted a law to bring the Criminal Code of Ukraine in line with international humanitarian law, providing simple tools to prosecute horrific crimes against human rights in an efficient manner. Her work has been presented to the Administration of the President, the Ministry of Justice as well as different departments of Ukrainian governmental agencies. These agencies must respond and bring her draft to vote at Rada the Ukrainian Parliament.

With Oleksandra, we have organized demonstrations and press conferences to put pressure on the Ukrainian government.



400,000 CITIZENS

have already joined the movement, signing petitions demanding concrete actions, including special training within the french army and criminal code reforms in Ukraine.

***The Movement is Growing.
Join the Movement.***



ZERO IMPUNITY

INTERVIEW WITH THE DIRECTORS

Zero Impunity, the first feature-length documentary made by brothers Nicolas Blies and Stéphane Hueber-Blies, sits at the crossroads between investigation, activism and citizen action. The film's creators envisioned it as a "weapon of peace", to use the words of the founder of French news site Médiapart, Edwy Plenel, who offered unconditional support for this project.

What are the origins of Zero Impunity?

We first became aware of this issue through conversations with our producer Marion Guth, who has long been committed to working on women's issues. Marion had the opportunity to go to Rwanda, where she met with survivors of the genocide and victims of sexual violence. During this meeting, they said something that really touched her: if they had the courage to tell their stories, they said, it was because they knew that they would be listened to and heard. And that their stories would help other women to speak up as well.

This conversation really touched us as well. We started thinking about creating a project that would allow the voices of victims to ring out in public spaces, thus awakening hearts and consciences.

This aspiration makes up the very DNA of Zero Impunity.

Were the investigations the starting point for your project?

Yes, above all, we wanted our project to raise awareness about the current situation.

We started by forming a collective made up of 11 women journalists (the YouPress collective) and tasked them with carrying out exclusive investigations. The journalists spent several months in late 2016 reporting from different war zones. In January 2017, we published six different investigations in partnership with several different media outlets, including Médiapart in France, Internazionale in Italy, InfoLibre in Spain and La Pravda in Ukraine.

These investigations were published in six languages, allowing them to reach more than a million readers.

And these investigations were the basis for the film?

Yes, these investigations formed the basis for our film, which uses animation and narration to relate the most gripping testimonies.

Our co-producers Mélusine Productions created the animation for the film in their studio in Luxembourg. Their studio is internationally acclaimed and worked on both *The Breadwinner* and *Song Of The Sea*.

Why did you choose to tell these stories using animation?

We worked with a lot of different sources, who were in different situations. Some were whistleblowers, while others were survivors. Quite a few of them wanted to remain anonymous for security reasons. That was the case for Nora, a young Syrian girl, and her mother, Fatima. Animation also made it possible for us to illustrate the events that our sources recounted.

"Only animation allows us to make fun of the powerful, to make them speak, to move beyond the inevitable political speech that we would have had if they were standing in front of our cameras... [the aim is] to find the hidden truth."

We are also convinced that animation is the perfect medium to represent a political or social reality with beauty. This aestheticization, so dear to [French philosopher] Edgar Morin, helps generate more empathy.

Moreover, the fact that we used animation to illustrate our investigations differentiates that content from the rest of the film. For example, we filmed the parts of the documentary that show activism and citizen shows of support.

Finally, and importantly, our use of animation demonstrates our commitment to showing sexual violence from a new, different angle. Sexual violence doesn't have a color or a flag.

What do you mean exactly by “sexual violence doesn't have a color or a flag”?

People often have a reductionist vision of sexual violence in war zones. The media tends to talk about sexual violence as if it is a weapon of war used in faraway, “terrorist” countries. So, often, there is a neocolonialism or ethnocentric vision of it in the collective psyche.

And yet Western countries do not have clean hands-- sometimes we are responsible for these crimes, while, other times, we cover them up.

With our film, we want to help people to understand that sexual violence is not a weapon of war. It is also a crime that reveals fraught power dynamics and, often, abuse of power that goes unpunished. When peacekeepers abuse their position to ask for sexual favors from minors, it's a crime. One that is too often kept under wraps.

How do you explain this impunity? Is it tied to the nature of these crimes?

Sexual violence is the perfect crime because it binds people to silence. Considering the taboos associated with sexual violence, survivors often become prisoners of a social and political context where it is impossible to speak up without risking your life.

Sexual violence is a personal, intimate violation-- which is why it is so powerful. Often, victims are rejected by their families or communities. That's why we often describe it as a radioactive crime. Silence settles in and makes it impossible to gather testimonies or material proof. That makes it impossible to render justice. There is impunity for the perpetrators because it becomes impossible to speak freely.

It's complicated for victims to speak out because they are often isolated and people question their credibility. And governments want to protect their soldiers-- soldiers who are often considered to be national heroes. Or soldiers who are involved with complicated, international missions that officials don't want to jeopardise.

This impunity is also institutionalized at an even higher, international level. For the most part, people don't see the advantages of talking--- they don't want to put a dent in the reputations of institutions. There may be political reasons they are keeping quiet. They also might have personal reasons to keep their mouths shut, especially if they are hoping to advance in their career. What's the benefit in sabotaging your own career or that of a colleague? Considering the context, you can really appreciate the strength and courage of the survivors and whistleblowers who do speak out, often in situations that both dangerous for them and their friends and family.

"When we are confronted with shocking images or situations that we find difficult to stomach, it activates a circuit in our brain. We want to get around this blocking mechanism to engage the audience."





While watching the film, I noticed that you use a lot of off-camera voiceovers.

Indeed, just because we used animation doesn't mean that we wanted to show all of the events and action this way. We decided to establish a certain visual distance by putting ourselves in a bit before or a bit after.

It was important for us to highlight the strength of the testimonies through a pared down form of animation and direction. We believe that to allow the public to grasp the topic, you need to avoid being too demonstrative or we'd risk losing the viewers because they'd be too shocked. When we are confronted with shocking images or situations that we find difficult to stomach, it activates a circuit in our brain.

It's a self-defense mechanism that can result in denial or rejection. We wanted to get around this mechanism to make sure that our viewers don't become overwhelmed and start blocking our message. Our aim is to gently guide our viewers towards an awakening.

We didn't want to create a film with the sole purpose of shocking viewers. We didn't want viewers to feel as if they were drowning in the tragedy of the subject. We needed to offer our viewers a way to digest our stories and transform their outrage into strength.

Why did you decide to project images on building façades? Where did you get the idea?

After we published our investigations, we were surprised by the thousands of comments that we received. Alongside the messages of support, we also got many angry, violent reactions. Some were pure denial, often rejecting the truth of the testimonies that we had gathered.

So we decided to get back out into the field, but not as journalists-- because we aren't journalists-- but as

filmmakers. We started by going up to people in the street to talk to them about our investigations. We crossed Ukraine and the United States. We also visited the Zataari refugee camp, in Jordan, which is home to many Syrian refugees. Our idea was to go meet regular people and get them to participate in a citizen show of support for victims of sexual violence.

The resulting performance that we created involved taking over public spaces to display, on a large scale, for passers-by, these citizens who decided to show their support.

We projected these images in the heart of New York, at the Ministry of Defense in Paris, in the Wadi Rum desert in Jordan, in the refugee camps in Zataari and on the Ukrianian government building in Kiev...

We collaborated with artist Olivier Crouzel who joined us on our journey. He provided us with precious help in carrying out this aspect of the project. In the end, it became a double performance-- both the projecting images of citizens who had participated in this project on building façades as well as carrying out the projections in a clandestine way. For us, it wasn't about obtaining proper authorisations. It was about symbolically freeing up speech in public spaces.

So is listening as important as speaking?

In order for a voice to exist, it must be listened to. It's a basic social mechanism. We wanted to highlight the role that we can all play-- we can provide a listening ear and empathy.

By refusing to listen to those who speak up, we become complicit in impunity. On the other hand, by listening actively, each of us can take part in spreading the messages of those who speak up and making their words resonate. In their own way, everyone can participate in increasing pressure to move the political and social trends.

"In their own way, everyone can participate in increasing pressure to move the political and social trends."

DIRECTORS

NICOLAS BLIES & STEPHANE HUEBER-BLIES



Brothers Nicolas Blies (born in 1981) and Stéphane Hueber-Blies (born in 1976) are French authors and a filmmaking duo. They write (Arte's *Soundhunters*), produce and direct their films together.

Zero Impunity (2018) is their first feature film. They develop social impact films mixing the traditional world of cinema with that of new media exploring themes such as sexual violence in wartime (*Zero Impunity*), femicide or exclusion.

In 2011 they co-founded the production company a_BAHN based in Luxembourg and quickly oriented the company's productions towards activist and committed productions.

They also seized the opportunity to develop a_BAHN's productions in new formats, especially virtual reality, notably through Vincent Ravalec's feature-length *Fan Club* with Sylvie Testud, Mathieu Kassovitz, Denis Lavant and also through Jan Kounen's films, *Kosmik Journey* and *7Lives*.

Committed feminists, they are currently involved in the creation of a European network of film producers and activists establishing an Ethics and Feminist Charter for the audiovisual field.

Filmography as producers (a_BAHN) :

- 2019 Society must Be Defended (Antonino D'Ambrosio)
- 2018 7 Lives (Jan Kounen)
- 2018 Kosmik Journey (Jan Kounen)
- 2018 Fan Club (Vincent Ravalec)
- 2018 Tourist (Jean Louis Schuller)
- 2017 Fashion Geek (Maryam Goormaghtigh)
- 2017 (N)ostalgia (Vicky Thornton)
- 2017 Generation What Europe
- 2015 Soundhunters (Beryl Koltz)

ANIMATION CO-DIRECTOR



DENIS LAMBERT

Though he originally trained as an illustrator, Denis Lambert has been working in animation since 1995. He started as a color designer, then moved on to working on layouts and then, subsequently, to storyboards.

In recent years, he worked on *Pinocchio* by Enzo D'Alo with illustrations by Mattoti. At Studio 352, he has supervised storyboards and layouts for films including Ari Folman's *The Congress*, Tomm Moore's *Song of the Sea*, Nora Twomey's *The Breadwinner* and Roger Mainwood's *Ethel and Ernest*.

INVESTIGATIVE JOURNALISTS

LEILA MINANO

Leila Miñano is a journalist, member of the Youpress collective. She covered the Arab Spring on the ground, especially in Syria. She was noticed for a book co-written with Julia Pascal: *La guerre invisible, révélations sur les violences sexuelles dans l'armée française* (Les Arènes, 2014). She has just published a counter-inquiry into the capture of the city of Palmyra in Syria at Grasset.

JUSTINE BRABANT

Justine Brabant is a French freelance journalist. Her recent work focuses on wars in the Central Africa. She published *Qu'on nous laisse combattre et la guerre finira* (Paris, La Découverte, 2016) about armed groups in eastern Democratic Republic of Congo. She is a regular contributor to the website arretsurimages.net, specialized in media analysis.

ILIONÉ SCHULTZ

Journalist – director, Ilioné joined the Youpress collective in 2013 and collaborated with magazines (Paris Match, Néon...) but also with TV channels like Arte or France 24. She regularly visits Ukraine since the Maïdan revolution and covers more generally Eastern Europe.

HÉLÈNE MOLINARI

Hélène Molinari is a French freelance journalist, working between France and Belgium. Her work focuses on cultural and political changes in society. She is a contributor to medias such as Médor, 24h01 or Numerama.com.



Leila



Ilioné



Justine



Hélène



Ariane



Anne-Laure



Delphine



Cécile



Sophie

SOPHIE TARDY-JOUBERT

Sophie works as a freelance for print (XXI, Elle, Neon, Society) and on documentaries for television. She loves South America and everything that concerns law and justice. In 2012, she won the France Info-XXI report prize for a report on the Colombian armed conflict.

DELPHINE BAUER

Independent journalist for 9 years, Delphine reports in France as well as abroad (Uganda, Bosnia, Israel, India, South Africa...). She works on social issues, often about the rights of women and minorities, mostly for the French press. Delphine is part of the Youpress collective.

ANNE-LAURE PINEAU

As a freelance journalist, Anne-Laure Pineau collaborates with magazines (Néon, Paris Match or Elle). She regularly visits the South of the United States to work on various social or cultural issues.

ARIANE PUCCINI

Ariane Puccini is co-founder and member of the Youpress collective. For the past 10 years, she has been reporting in France and abroad for the French, francophone and foreign press.

CÉCILE ANDRZEJEWSKI

Journalist editor since 2013, Cécile started as a freelance a year later. She collaborates mainly with French magazines (Paris Match, Le Parisien Magazine, Témoignage chrétien, Télérama...), not to mention its northern roots (La Voix du Nord). She has made numerous reports in Bosnia and Herzegovina, India and Cameroon and has recently focused herself on France.

SOUND DESIGN

MÉLISSA PETITJEAN

Sound editor Méliissa Petitjean graduated from the prestigious Parisian film and television school La fémis in 2002.

She has worked on sound post-production for more than 50 feature-length films, including works by Emmanuel Mouret, Fanny Ardant, Brigitte Sy, Laurent Cantet, Claude Chabrol, Louis Garrel, Arnaud des Pallières and numerous international films (from Poland, Portugal, Ukraine, Tunisia and Senegal, to name a few).

She has also worked on a large number of documentaries for cinema and television, including Karim Miské's Jews and Muslims: Intimate Strangers, Marie-Christine Courtès' Gauguin, je suis un sauvage, Serguei Bukovski's Spell Your Name, Stéphane Bégoïn's Building Pharaoh's Ship and Mathieu Almaric's Sfar.

In 2014, she won the César for best sound for Michael Kohlhaas, directed by Arnaud des Pallières.

She also teaches cinema sound design to final-year audiovisual students at La fémis in Paris.



EDITOR

AURÉLIEN GUÉGAN

Aurélien Guégan was born and raised in Paris, where he studied philosophy at the Sorbonne. While still a student, he learned editing through workshops run by local associations. He entered the field after completing his master's degree on the Marquis de Sade. He earned his first stripes in the industry editing commercials and music videos, eventually going on to work with major French artists including Matthieu Chedid and Indochine.

He also worked on movie trailers, which brought him into contact with many well-known directors from France and beyond, including Jacques Rivette, Asghar Farhadi, Parck Chan Wook, Apitchatpong Weerasheetakul and Andrei Zviaguintsev. Today, he edits both feature-length films and documentaries for the screen and television. He has worked with French directors Quentin Dupieux and Michel Gondry.



ANIMATION STUDIO

MELUSINE/STUDIO 352

Created in Luxembourg in early 1997 by Stephan Roelants, Studio 352 is one of the oldest animation studios in Europe. The company is built on an in-house multitalented team of about forty committed to professional synergy, and to creating and developing internationally acclaimed artistic high quality productions. Melusine's structure covers the 2D/3D pre-production line, from the character, props and background designs to the story-boards, layouts and expo sheets realization. Studio 352 ensures the complete process of 3D creation, from modelling to layout, animation, rendering and compositing.

Since the beginning of 2007, the company has been developing a graphic department for advertising, architecture and hyper-realistic security/formation.

Stephan Roelants (Studio 352/Mélusine Productions) Filmography (as producer):

- 2017 The Breadwinner
- 2017 Ernest and Célestine: The Collection (TV series)
- 2016 Richard the Stork
- 2016 Ethel & Ernest
- 2014 Song of the Sea
- 2013 Extraordinary Tales
- 2013 The Congress
- 2013 Tante Hilda!
- 2012 Ernest & Celestine
- 2010 The Storytelling Show
- 2009 A Town Called Panic





MUSIC

HOLLAND ANDREWS



Holland Andrews is an American extended technique vocalist, composer, and performer who works across Europe and the United States. Andrews is a musician who combines influences from contemporary opera, musical theater, and experimental genres such as ambient and noise music. Holland also performs under the stage name, Like a Villain.

Andrews has a focus on doing collaborations for dance, theater, and film, in addition composing solo work. Their vocal style known to traverse a vast terrain of textures ranging from opera, to distorted vocalizations. Their composition style is marked by the multitude of dense vocal layers and textures used to weave together a sprawling emotional tapestry to command space for both dissonance and intimacy. Through collaborations has received accolades from the New York Times, Le Monde, La Republica, and continues to tour different festival worldwide. Holland Andrews is based in Portland, OR.

VIDEO-PROJECTION PERFORMANCE

OLIVIER CROUZEL



Olivier Crouzel was born in 1973 in Fez, Morocco. Currently, he lives and works in the French city of Bordeaux.

Since 2002, his work has combined photography and video. His installations, which involve projecting videos onto existing environments, are deeply rooted in their setting. Each step becomes part of the project. He finds inspiration in his workshops, which are often open-air.

You might stumble upon one of his street art installations in a public space by accident. His work has also been displayed in more traditional settings, including at the Art and Architecture Gallery in Paris in 2002, the Montrouge Contemporary Art Salon in 2011, the PanOrama biennale in Bordeaux in 2012 and in 2014, the 2013 Nuit Blanche Museum Night in Paris, the National Prehistory Museum during the 2014 edition of Museum Night, Biomuseo in Panama City in 2015, at Calais and Lesbos in 2016 and, in 2017, in the streets of New York, near the Black Sea in Ukraine, in the Zaatari refugee camp in Jordan and in the St. Denis Basilica. 2018 will kick off with Good Memory at Agen Prison and Eysses Detention Centre, followed by The Guards at the Cité internationale des arts in Paris.





TECHNICAL SHEET

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PRODUCTION
a_BAHN
Mélusine Productions
Camera Talk Productions
Webspider Productions

PRODUCTION YEAR
2018

ORIGINAL LANGUAGE
English, French, Arabic,
Ukrainian

A FILM BY
Nicolas Blies
Stéphane Hueber-Blies

ANIMATION CO-DIRECTOR
Denis Lambert

INVESTIGATIONS BY
Leila Minano
Hélène Molinari
Delphine Bauer
Cécile Andrezjewski
Justine Brabant
Sophie Tardy-Joubert

Ariane Puccini
Ilioné Schultz
Anne-Laure Pineau

ARTISTIC COLLABORATION
Olivier Crouzel

PRODUCERS
Marion Guth
Stéphan Roelants
François Le Gall
Louise Cosserat

EDITING
Aurélien Guégan

SOUND DESIGN
Mélicha Petitjean

MUSIC
Holland Andrews

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