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FILM

YUZU

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PRESENT



TAX WARS

THEY FIGHT TO TAX MULTINATIONAL CORPORATIONS



PRESS KIT

A FILM BY HEGE DEHLI CO-DIRECTED BY XAVIER HAREL WRITTEN BY HEGE DEHLI, XAVIER HAREL, LAMIA DUALALOU
 EDITED BY SERGE TURQUIER DESIGN AND ANIMATIONS BY LA BRIGADE DU TITRE, JEAN-MICHEL PONZIO, AFIF KHALED IMAGE PATRIK SÄFSTRÖM, OLIVIER RAFFET, TALIB RASMUSSEN
 ORIGINAL MUSIC PEDER KJELLSBY, SJUR MILJETEIG, MALIKA MAKDOUF RASMUSSEN SOUND DESIGN ANNA NILSSON, HAKON LAMMETUN NARRATION SAMANTHA LAWSON
 PRODUCERS HEGE DEHLI, FABRICE ESTEVE © MECHANIX FILM / YUZU PRODUCTIONS / ARTE G.E.I.E. - 2024

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TAX WARS

A film by Hege Dehli - co-directed by Xavier Harel -
written by Hege Dehli, Xavier Harel, Lamia Oualalou - editing Serge Turquier - graphics
and animations La Brigade du Titre, Jean-Michel Ponzio, Afif Khaled -
image Patrik Säfström, Olivier Raffet, Talib Rasmussen -
original score by Peder Kjellsby, Sjur Miljeteig, Malika Makouf Rasmussen -
sound design Anna Nilsson, Håkon Lammetun - narration Samantha Lawson -
production Hege Dehli, Fabrice Estève -
A MECHANIX Film / YUZU Productions / ARTE G.E.I.E. coproduction -
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The Norwegian Film Institute / Nordisk Film & TV Fond / Arts Council Norway -
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Genre: feature-length documentary
Running time: 93 and 53 minutes
Format: HD
Co-production countries: Norway, France
Festivals: HUMAN (Norway) March 2024, FIFDH (Switzerland) March 2024
Trailer: <https://vimeo.com/yuzuproductions/tax-wars-trailer-en>
Press photos: [Click HERE](#)
Technical data: [Click HERE](#)

Viewing links:

93 min English version <https://vimeo.com/yuzuproductions/tax-wars-90-eng>

53 min English version <https://vimeo.com/yuzuproductions/tax-wars-53-eng>

International sales: **JAVA FILMS**

38 Quai du Point du Jour 92100 Boulogne-Billancourt, France

Tel +33 1 74 71 33 17 contact@javafilms.tv <https://javafilms.fr/about-us/>

Kathryn Bonnici: kathryn@javafilms.tv Donatien Pierda: donatien@javafilms.tv

Marine Prévot: marine@javafilms.tv Olivier Semonnay: olivier@javafilms.tv

SUMMARY:

TAX WARS takes us behind the scenes of a global fight against the tax evasion of multinationals, a fight that is essential if governments are to have the resources to combat inequality, finance long-neglected public services and address climate change, both in the North and the South.

Spearheading this fight are a handful of experts, “knights of tax justice”, - including Thomas Piketty, Joseph Stiglitz, Gabriel Zucman, Jayati Ghosh and Eva Joly - who have joined forces to form the Independent Commission for the Reform of International Corporate Taxation (ICRICT).

Combining filming on four continents and futuristic animation inspired by the Star Wars universe, TAX WARS tells the story of how they succeeded in imposing their ideas on the most powerful actors in the global economy, with the adoption in 2021 of an agreement signed by 136 countries on a minimum tax on the profits of multinationals.



LONG SYNOPSIS:

In the past 40 years, multinational corporations have shaken up the global economy. They have become immensely wealthy, earning over \$3 trillion in profits each year. Yet, they pay hardly any taxes. Strangely, governments seem powerless in the face of tax evasion, which deprives them of hundreds of billions in revenue, while inequalities, poverty and populism are on the rise. With taxes cut to the bone, governments no longer have the means to finance healthcare and education for all, pensions, let alone the fight against climate change, which has taken on an existential dimension.

Finding funds for a fairer and more sustainable society is nevertheless possible: all it takes is to put an end to the tax evasion of multinationals. This is the preoccupation of a handful of NGOs and international experts. In 2015, these “knights of tax justice” established the Independent Commission for the Reform of International Corporate Taxation (ICRICT), bringing together top economists like Joseph Stiglitz, winner of the Nobel Prize in Economics, and Thomas Piketty, author of the global bestseller “Capital in the Twenty-First Century”, as well as former politicians Eva Joly in France, Wayne Swan and José Antonio Ocampo, former ministers of finance in Australia and Colombia, respectively.

Their goal? To ensure that multinational corporations finally pay their fair share of taxes. To that end, they propose creating a global tax on the profits of multinationals. Initially dismissed as dreamers, these activists keep on fighting – drafting reports, pressuring ministers and holding conferences, as they emphasize the urgency of reforming the global tax system.

After six years, they succeed in making their proposals, long dismissed as utopian, the backbone of a historic agreement adopted in October 2021 by 136 countries, an agreement that sets a global minimum tax on the profits of multinationals. This measure is expected to generate \$220 billion in tax revenue for governments and potentially put an end to tax havens. For ICRICT, this agreement is not enough, but it is the first major change in a hundred years, and the status quo of tax evasion has been disrupted.

Combining filming on four continents and futuristic animations inspired by the Star Wars universe, **TAX WARS** tells the story of how the ideas of these activists have gradually succeeded and turned public opinion against the most powerful actors in the global economy, in order to end the heist of the century.

NOTE OF INTENT BY HEGE DEHLI, CO-DIRECTOR AND CO-WRITER

I have been writing and directing documentary films for more than thirty years. Three of them have focused on the lawyer, former magistrate and politician Eva Joly, who, like me, is Franco-Norwegian. I made my first film about her for ARTE 15 years ago. We have kept in touch ever since, and she was the one who first told me about [ICRICT](#), the Independent Commission for the Reform of International Corporate Taxation, six years ago, when it was starting up and Eva Joly had been asked to join.

ICRICT

This think tank, which brings together 14 "commissioners" from around the world, was created in 2015 at the initiative of [various NGOs](#) (Oxfam, Public Services International, Global Alliance for Tax Justice, Tax Justice Network, Alliance Sud, Action Aid, Center for Economic and Social Rights, Christian Aid, etc.). The idea is to combine expertise and legitimacy and to advocate at the highest international decision-making level for a cause they struggled to make heard: many global issues would be resolved if multinational corporations paid a fairer share of taxes.

ICRICT brings together [leading figures from every continent](#):

- economists (Joseph Stiglitz, Thomas Piketty, Jayati Ghosh, Gabriel Zucman),
- former politicians (Eva Joly, Wayne Swan, José Antonio Ocampo),
- representatives of non-governmental organisations, civil society and trade unions (Irene Ovonji-Odida, Magdalena Sepúlveda).

For the members of ICRICT, tax evasion is today the most toxic element of globalisation. Multinationals rake in staggering profits and evade taxation without any trouble, while nations compete in a race to the bottom in tax rates to attract capital.

TAX WARS IN THE CONTINUITY OF MY FILMOGRAPHY

In *Hunting Corruption* (2012), I followed Eva Joly in her fight against corruption as part of the *Network*, a group of influential people committed to fight corruption, sometimes at the risk of their lives. Ten years on, *Tax Wars* is for me the logical follow-up to that film, an opportunity to reveal and explain the workings and issues of global tax injustice.

KEY ELEMENTS OF TAX WARS

Few films offer an in-depth analysis of this subject. *TAX WARS* sets out to decipher the phenomenon of global tax evasion, opaque yet simple to understand, by focusing on those who lobby for the common good in the corridors of governments and international institutions.

The film weaves together several narrative threads:

- 1) *TAX WARS* retraces the history of taxation over the last century to provide a better understanding of the mechanisms put in place worldwide to facilitate tax avoidance.

Tax evasion by multinational corporations originated in the 1920s, when the League of Nations undertook to reform international taxation. The idea was to encourage the development of international trade, synonymous with peace between nations. Seeking to do away with the rules that led to double taxation, which hampered the growth of the first modern multinationals (taxed for the same transaction in the country where the parent company was located and in the country where the subsidiary was located), the League of Nations established two founding principles: each subsidiary of a parent company was considered an independent entity in the eyes of the tax authorities, and transactions between these subsidiaries were of the same nature as transactions between two independent companies.

It is these founding principles that will later be used by multinationals to avoid taxes. The independence of their subsidiaries in the eyes of the law enabled them to invoice fictitious services from one subsidiary to another, artificially creating deficits where tax was high, and directing the accounting entry of their profits to subsidiaries based in tax havens.

2) Exclusive following of ICRICT members and their fight over several years.

This *think tank* was set up after the *subprime* crisis in 2008, with the aim of introducing an international minimum tax on companies. At that time, the liberal credo of the public authorities was crumbling, the crisis was weighing on finances and public opinion, and the discourse of left-wing economists was finding political decision-makers more inclined to think of alternatives to the system in place. This marked the start of a long process that led to the historic agreement signed by 136 countries in October 2021, introducing for the first time the principle of a global tax of 15%, which came into force on 1 January 2024. This represents a real shift, but for the members of ICRICT the agreement is still insufficient - they were hoping for a minimum threshold of 25%. Their research, fieldwork and lobbying work with international institutions continues, while Western public authorities are pleased with the agreement reached.

By following Jayati Ghosh in India, Magdalena Sepúlveda in Chile and Irene Ovonji-Odida in Zambia, the film highlights the situation in the countries of the 'Global South'. These countries, which have the majority of the world's population, are the first and hardest hit by the material consequences of global tax evasion, due in particular to disadvantageous tax arrangements and weak administrations. The film also looks at the impact of the organised increase in inequality and the decline of public services, which have been under pressure, particularly since Covid, and the inability of governments to deal with the already significant and devastating effects of the climate crisis on their most vulnerable populations.

3) TAX WARS, a journey through "the galaxy of tax evasion" with a nod to STAR WARS.

The title "TAX WARS" came to me very early on in the conception of the film: I saw in the fight for greater tax justice something of David's battle against Goliath, but on a global scale. While we were looking for a graphic universe to deploy the film's animations, the idea of playing on the 'Star Wars' analogy to give substance to this investigation into the heart of global taxation came up in a team meeting, suggested by editor Serge Turquier. This implicit reference made it possible to play with metaphors: multinationals represented as "black stars", extra-terrestrial entities that largely escape taxation, and the ICRICT characters "knights of the tax fight" organising resistance in a rebel base hidden in a cliff... A humorous, impertinent and relevant shift. This familiar reference gives a spectacular and familiar dimension to the battles waged in the shadows. Later, when we were editing the film, we discovered a campaign by ATTAC in 2018 entitled ["The Apple empire strikes Attac"](#), which convinced us of the importance of this reference.



A HOT TOPIC

COVID has raised awareness of the need for public money, and therefore taxes. Will governments be able to cope with another pandemic or with the future consequences of the climate crisis? Faced with public deficits, the debate on governments' fiscal choices is more relevant than ever. In 2022, according to the European Tax Observatory, another 35% of multinationals' profits were lodged in tax havens, corresponding to a shortfall in public revenue of 1,000 billion dollars... While the planet is on fire, the great tax evasion continues.

NOTE OF INTENT BY XAVIER HAREL, CO-DIRECTOR AND CO-WRITER

About fifteen years ago, I published a book on tax evasion and tax havens (*La grande évasion, le vrai scandale des paradis fiscaux*, published by Les Liens qui Libèrent). The subject was still little known. Banking secrecy, offshore companies, trusts and the relocation of profits to tax havens were seen as an anecdotal problem. A problem of the rich, so to speak. The vast majority of citizens and elected representatives failed to see the link between hospital closures and tax evasion. Not out of disinterest. But because no one (or almost no one) could have imagined that tax evasion had reached such proportions.

A handful of trailblazers (economists, former bankers or specialists in offshore finance, journalists and elected officials) have devoted a great deal of their time and energy to shedding light on this blind spot in globalisation by showing how tax havens, banks and consultancies had become a way for the rich and multinationals to avoid paying tax. Thanks to their efforts, governments have come to realise that tax havens were enabling the wealthiest and the multinationals to avoid paying hundreds of billions of euros in taxes every year.

My first documentary, *Evasion fiscale : le hold-up du siècle* (Arte, 2013), examined the mechanisms of tax evasion (by wealthy taxpayers and multinationals) and explained how it threatens our developed societies. The film, one of the very first on the subject, was very well received (Arte's third highest audience in 2013). My subsequent films, *La Suisse coffre fort d'Hitler?* (France 5) and *BNP Paribas, dans les eaux troubles de la première banque européenne* (France 3), continued to explore the toxicity of tax havens.

When the producers of *Tax Wars*, Hege Dehli and Fabrice Estève, asked me to get back on board the tax evasion train ten years after my first film, I didn't hesitate for a second. It was obviously a good way of measuring how far we've come since the major countries mandated the OECD to break down banking secrecy and force multinationals to pay their fair share. It was also an opportunity to pay tribute, once again, to the essential role of civil society in major international debates.

The members of the Independent Commission for the Reform of International Corporate Taxation (ICRICT) did not take part in the OECD negotiations. But their proposals clearly contributed to the October 2021 international agreement on the taxation of multinationals' profits.

Tax Wars recounts the (uneven) battle between civil society (embodied here by the ICRICT) and the most powerful players in globalisation (the multinationals). As in George Lucas's films, the resistance, driven solely by its desire for justice, has won its first victory against the hyperpower of the multinationals. Of course, this victory does not mean the end of tax evasion. There are still other battles to be fought. But *Tax Wars* shows that the war against tax evasion can and must be won.

Tax Wars is a film that makes you want to fight against (all) injustices, because it shows that civic engagement, even against the most powerful players in globalisation, can help change the course of history.



ICRICT (the Independent Commission for the Reform of International Corporate Taxation) is a think tank at the forefront of the fight for genuine international tax justice. Created in 2014 at the initiative of several NGOs*, it brings together 14 "commissioners", leading figures from all over the world: economists, but also representatives of non-governmental organisations, civil society and trade unions.

These 'musketeers' for tax justice are united in their determination to transform the current global paradigm, in which multinational companies reap huge profits and escape taxation, and drive nations into a race to the bottom in terms of corporate taxes. According to their analysis, tax evasion has become the most toxic element of globalisation.

ICRICT commissioners come from all over the world, from the Philippines to Chile, from the United States to Uganda and Australia. This geographical diversity is complemented by a diversity of professional backgrounds, allowing us to approach the tax issue from different angles:

- economic
- geopolitical (the role of multilateral forums such as G7, G20, OECD, UN, etc.),
- development
- environmental issues
- human rights and gender issues

They act on several fronts, establishing a common strategy at annual meetings. For example, they played a key role in getting the OECD to accept the principle of unitary taxation of multinationals. They continue this lobbying work in a number of decisive arenas - the IMF, the UN, the European Parliament - as well as at conferences around the world and in the field. These various means of action also involve direct interventions with political decision-makers. Both publicly through open letters to the President of the United States, the President of the European Commission and the President of the G20, and "behind the scenes" by meeting finance ministers or delegations of parliamentarians.

Faced with the dominant discourse of the multinationals ("tax kills economic activity", "what's good for Total is good for France and jobs"...), the members of ICRICT are at the same time conducting a relentless media campaign. They regularly address a wider audience through opinion articles, interviews and press conferences.

ICRICT's role in pushing for reforms that benefit citizens worldwide before the interests of multinationals has been crucial.

"Addressing the complex global challenges facing the world today, from the adequate provision of public services to the existential climate crisis, requires visionary decisions that set aside national interests in pursuit of the common good. This means siding not with multinationals and tax havens, but with citizens, in both the North and the South. History will judge you severely if you miss the opportunity to do this."

ICRICT open letter to G20 leaders, October 2021.

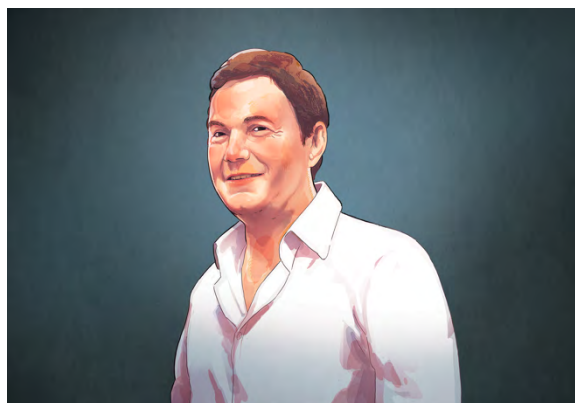
* ICRICT was launched by a coalition of the following intergovernmental, civil society and labour organisations: Action Aid, Alliance-Sud, the Arab NGO Network for Development, the Centre for Economic and Social Rights, Christian Aid, the Council of Global Unions, the Global Alliance for Tax Justice, Oxfam, Public Services International, the Tax Justice Network, South Center and the World Council of Churches. The creation and work of ICRICT is supported by Friedrich-Ebert-Stiftung, The Joffe Charitable Trust, The American Assembly, The Network for Social Change, Friends Provident, and The Andrew Wainwright Reform Trust.

Of the 14 ICRICT commissioners, 9 are taking part in the film



Joseph Stiglitz

Professor at Columbia University, winner of the Nobel Prize in Economics in 2001. He was Chairman of the US Economic Council under President Bill Clinton, and Chief Economist and Vice-President of the World Bank from 1997 to 2000.



Thomas Piketty.

Famous author of the world bestseller "Capital in the 21st Century" and its sequel "Capital and Ideology". A professor at EHESS and the Paris School of Economics, he is a specialist in the study of economic inequality, which he approaches from a historical and comparative perspective.



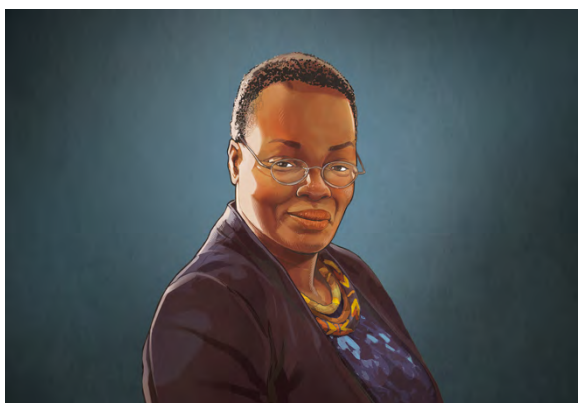
Jayati Ghosh

Professor of economics at Jawaharlal Nehru University in New Delhi for 30 years, before teaching at the University of Massachusetts in the United States since 2021. Her research on globalisation, international trade, poverty and inequality has made her a 'star' of development economics. In the film, we accompany her to India.



Eva Joly

Lawyer and former Member of the European Parliament Figure in the ecologist movement and the fight against corruption. A member of the European Parliament for ten years (2009-2019), she was vice-chair of the committee investigating money laundering, tax evasion and fraud. In the film, we accompany her to Belfort in France (the Alsthom industrial site bought by General Electric).



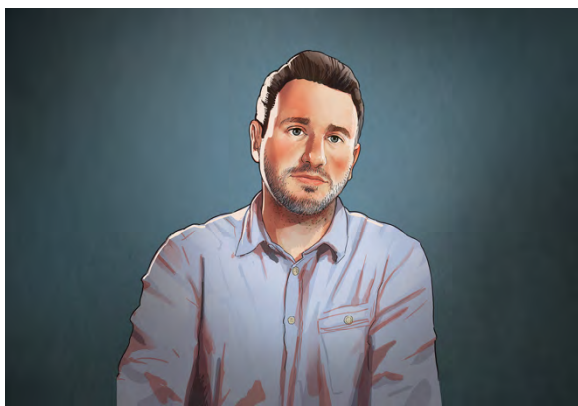
Irene Ovonji-Odida

A Ugandan lawyer and member of the Pan-African Lawyers' Union who lives between her country and New York, she is now a leading figure in a movement that sees tax justice as a fight for "the civil rights of our generation". In the film, we accompany her to Zambia.



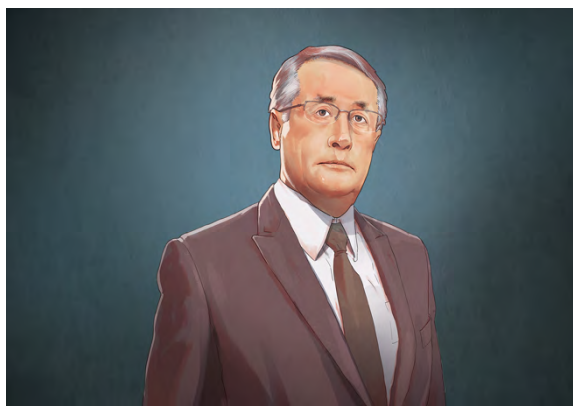
Magdalena Sepúlveda

Born in Chile, executive director of the NGO Global Initiative for Economic, Social and Cultural Rights (GI-ESCR). From 2008 to 2014, she was the United Nations Special Rapporteur on extreme poverty and human rights. In the film, we accompany her to Chile.



Gabriel Zucman

Professor of Economics at the University of California at Berkeley. He is also Director of the European Tax Observatory. His work focuses on the accumulation, distribution and preservation of wealth from a historical and global perspective. He is the author of "La richesse cachée des nations: enquête sur les paradis fiscaux" and "Le Triomphe de l'injustice - Richesse, évasion fiscale et démocratie" (with Emmanuel Saez).



Wayne Swan

Australian Minister for Finance (2007-2013), including three years as Deputy Prime Minister. He was re-elected for the eighth time in 2016 as the Member of Parliament for Lilley. He has held senior economic positions in the Australian Labor Party since 1993. He received the Euromoney Finance Minister of the Year award in 2011 for his "prudent management of Australia's finances and economic performance" during the global financial crisis.



José Antonio Ocampo

Minister of Finance of Colombia (2022-2023)

He was previously Professor and Director of the Economic and Political Development Concentration at the School of International and Public Affairs, a member of the Global Thinking Committee and co-chair of the Policy Dialogue Initiative.



END CREDITS:

TAX WARS

A film by

Co-directed by

Written by

Editing

A film produced by

Supervision, graphics and 2D animation

3D animations

2D drawings

Film crew - India

Film crew - Chile

Film crew - Zambia

Film crew - United States

Film crew - Europe

Original music

Documentalists

Consultants

Post-production director

Sound engineer - original music

Conformation

Calibration

Assistant editors

PAD Laboratory

Sound supervision

Sound effects

Dialogue sound editor

Mixing

Narration English version

Production management

Hege Dehli

Xavier Harel

Hege Dehli, Xavier Harel, Lamia Oualalou

Serge Turquier

Hege Dehli, Fabrice Estève

La Brigade du Titre Mathieu Decarli, Olivier Marquézy

Jean-Michel Ponzio

Afif Khaled

Image - Patrik Säfström

Sound - Ad Stoop

Fixers - Raja Sengupta, Donna Pamei

Image - Olivier Raffet

Sound - Romina Cano

Drone operator - Manuel Ruminot

Image - Talib Rasmussen

Sound - Richard Ngugi

Fixers - Ucizi Ngulube, Isaiah Mbewe

Image - Mathilde Litard, Eric Bugash, Walter Fantola

Sound - Markus Dilauro, Matt Blackerby

Image - Olivier Raffet, Fabien Greenberg, Yacine Siaci

Sound - Laurent Maisondieu, Håvard Halden Sethre

Peder Kjellsby, Sjur Miljeteig, Malika Makouf Rasmussen

Marie Camdessus, Cécile Niderman

Translations Ann-Kristin Glenster, Justine Kawisha, Søren Munch, Jill Towsley

Joan Grossman, Tracie Holder, Jan Rofekamp, KriStine Skaret

Birk Hanum

Henrich Primrose

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Rune van Deurs

Magnus Haukaas

Håkon Lammetun, Marie Kalaghabian

Samantha Lawson

Katya Panova, Priscilia Pavon, Trond G. Lockertsen

Alain Bastide, Laurence Chassin

Production managers	Niels Laloë, Hélène Ratero, Marie-Laure Melchior, Marie Chartron
Production management	Stéphanie Robert, Héloïse Jouveau-du-Breuil
Production accountant	Sandrine Boumendil, Lyslid Regnskap AS, Plankebyen Revisjon
Trainees	Virginie Chretien, Guy Cimpaye, Alexis Del Castillo, Violette Rettien, Lourane Sahraoui, Louis Zilio
Technical resources for filming and post-production	
Filming -	Olga AS, Orvision, Virtuel Audio, Keepinnews, Loft Digital Media
Assembly -	L'atelier Plani, Pom'Zed, Circle Line
Post production -	Filmreaktor, Studio Quickstep Foley, VOA Studios
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	Programme Manager Philippe Muller
	Production Heike Lettau, Caroline Kelsch
	Head of THEMA & Geopolitics Claudia Bucher
	Director of Information Renée Kaplan
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	Acquisitions Documentaries Fredrik Færden
	Radio Canada
	Director, Information Documentaries Julia Lauzon
	Senior Head, Information Documentaries Marjolaine Mineau
	RTBF
	Documentary Unit Joffrey Monnier, Vincent Godfroid
	RTS - Radio Télévision Suisse
	Fiction, Documentary and Original Series Unit Steven Artels & Bettina Hofmann
	YLE
	Acquisitions Documentaries Arto Hyvönen
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ActionAid International - David Archer, Maria Ron Balsera

ActionAid Zambia - Bob Sianjalika

Atelier Plani - Stéphanie Herminie, Jean-Charles Benoit, Loris Alonso-Dumas, Théodora Secchi, Thierry Seux

TCDC Zambia - Isaac Mwaipopo

RTS - Maryline Thiriot, Anne-Cécile Richard

The Norwegian/Swedish Circle Paris - Camilla Stenberg

University of Columbia - Andrea Gurwitt, Marianna Palumbo

Yami 2 - Rebecca Wirth

International distribution

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JAVA Films

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ARTISTIC TEAM

HEGE DEHLI, CO-DIRECTOR AND CO-AUTHOR, PRODUCER MECHANIX FILM (NORWAY)

For over 30 years, Hege has worked for French television (France Télévisions, ARTE) and Norwegian television (NRK and TV2). In 2001, she set up Mechanix Film, a production company based in Norway.

She has directed and produced

- *Le Club des Incorruptibles*, 52' (2011). International co-production about corruption hunters in Nigeria, Iceland, Italy, England and Costa Rica. The film has been broadcast in over fifty countries and in France on ARTE.
- *Eva Joly, le bonheur dans l'engagement*, 52' (2010). France 5.
- *Eva Joly - Corruption Hunter*, 52' (2009). International co-production, ARTE.

Co-produced:

- *Vikings - The Lost Kingdom*, 90' (2022) Dir. Alexis de Favitski. Coprod. ZED (France). France 5.
- *Spoon*, 60' (2019) dir. Laila Pakalnina. Coprod. Hargla Company (Lithuania) & Just a Moment (Latvia).
- *Lucky One*, 95' (2019) Dir. Mia Engberg. Coprod. HelsinkiFilm (Finland), Film i Väst (Sweden)
- *The other Jerusalem*, 58' (2017), dir. Per Holmquist. Coprod. Per Holmquist Film (Sweden), Illume (Finland), ARTE.
- *Sœurs de sang*, 76' (2015), dir. Malin Anderson. International coprod Malin Anderson film (Sweden), Films du Tambour de Soie (France), Final Cut for Reel (Denmark), Solas Prod. (Ireland), Avanton Prod. (Finland), ARTE
- *Vive la France - Crime into the Future*, 80' (2014) dir. Helgi Felixson. Coprod Sweden, Iceland, Finland, ARTE.

She has produced a dozen feature films and documentaries, while her company, Mechanix Film, has worked with broadcasters across Europe, including NRK, TV2, ARTE, France Télévisions, RTS, SVT, DR, YLE, RUV, TV3 Spain, ORF, CBC, Slovenia TV, TV Poland, ERT and Press TV. She is a graduate of the University of Oslo, the Institut Catholique de Paris, the Vancouver Film School and Les Ateliers Varan.

LAMIA OUALALOU, CO-AUTHOR

Lamia Oualalou is a journalist, author, filmmaker and communications specialist.

She has been writing professionally for over 20 years.

Born in Rabat (Morocco), where she lived for 18 years, she then spent 14 years in Paris (France), 10 years in Rio de Janeiro (Brazil) and 5 years in Mexico City (Mexico). She is currently based in Paris.

A graduate of ESSEC business school, she quickly developed a passion for journalism, starting her career at Le Figaro in the economics section. She then became a reporter on the international pages, before moving to Latin America (Argentina, Brazil and Mexico) for 15 years, where she covered political, economic and social news for a wide range of media (including Le Figaro, Mediapart, Le Monde Diplomatique, Le Point, Challenges and Europe 1). She has also produced numerous reports for France 2, Arte and France 24. In Brazil, Lamia has also worked in the local press, becoming editor-in-chief of Opera Mundi (Brazil's leading international news website) and then Samuel magazine, two editorial projects she helped to launch. She has written several books, including *Une introduction au Brésil* (published by La Découverte) and a book on the rise of evangelicals in Brazil ("*Jésus t'aime*", published by Le Cerf).

Her areas of expertise include social, cultural, institutional, economic and political issues. She speaks French, English, Portuguese, Spanish, Italian and Moroccan Arabic.

It was in Mexico that Lamia got to know the ICRICT, becoming its penwoman for a few years, working with the commissioners on a daily basis. That's how she met Hege, who told her about his idea to make a film about civil society's battle to make multinationals pay their fair share of taxes, based on the human adventure that is the ICRICT.

XAVIER HAREL, CO-WRITER, CO-DIRECTOR

Xavier Harel is a journalist, author, director and comic strip scriptwriter. With a degree in economics from Paris 1 and a diploma from Sciences Po Paris, Xavier Harel turned to economic journalism.

He worked for the daily newspaper La Tribune for over fifteen years. As a senior reporter, he covered the former Soviet Union, the African continent, international financial institutions (IMF and World Bank) and tax havens, to which he has devoted a book and two documentaries.

Passionate about the Second World War, he made an acclaimed documentary on Switzerland's role in the Second World War (*La Suisse: coffre fort d'Hitler*, France 5).

As an investigative journalist, he investigates the misappropriation of oil revenues by unscrupulous regimes with the help of Total, BNP Paribas and several French heads of state.

He has published several investigative books on Françafrique and the ill-gotten gains affair. He has devoted a comic strip to this sprawling affair (*L'argent fou de la Françafrique*, Glénat) with Julien Solé in the drawings.

He has adapted several investigations into comics

CO-WRITER & CO-DIRECTOR

"Evasion fiscale, le hold-up du siècle" 90' directed by Rémy Burckel 2013 (Arte / Maha Productions)
the channel's third-best audience.

"Switzerland: Hitler's safe? 52' directed by Olivier Lamour 2016 (Little Big Story / France 5)
Special Mention Terres d'Histoire at Figra. Historia prize for the best historical documentary

"BNP-PARIBAS, in the troubled waters of Europe's leading bank", dir. Thomas Lafarge 90' 2018
(Little Big Story / France 3)
Figra prize for best investigative film. Etoile de la Scam

AUTHOR

"Afrique pillage à huis clos, comment une poignée d'initiés siphonne le pétrole africain" (Fayard, 2008)

"La grande évasion, le vrai scandale des paradis fiscaux" (Les liens qui libèrent, 2010)

"Le scandale des biens mal acquis, Enquête sur les milliards volés de la Françafrique" (La découverte, 2011)

COMIC STRIP SCRIPTWRITER

"L'argent fou de la Françafrique" (Glénat, 2018).

"Le coffre fort d'Hitler", a comic strip adaptation of the documentary *La Suisse Coffre fort d'Hitler* (Dargaud).

JOURNALIST

Senior reporter at **La Tribune**, columns in France and then internationally (1994-2011) Africa, former Soviet Union, tax havens, G8 and G20, IMF and World Bank

Publication of several major interviews (Joseph Stiglitz, James Wolfensohn, Rodrigo Rato, Ahmadou Kourouma, etc.) for **Politique Internationale** magazine.

STUDIES

1987-1990. Bachelor's degree in international economics (University of Paris I Panthéon Sorbonne).

1991-1993. Studied international relations at Sciences Po Paris.

FABRICE ESTÈVE, YUZU PRODUCTIONS, PRODUCER

Fabrice Estève has been producing documentaries and magazines since 1994. He has produced over 150 films, often in international co-production, successively at Télé Images (1994-1996), VM Group (1996-1999), Ampersand (1999-2004), Gédéon Programmes (2005-2007), Docside Production (2008-2010), Arturo Mio (2011) and since 2012 at YUZU Productions, the company he founded with Christian Popp.

His latest productions for ARTE include: Antivax: les marchands de doute, Violences sexuelles dans le sport: l'enquête, Microbiote: les fabuleux pouvoirs du ventre, Demain, tous crétins?, Plus vite, plus haut, plus dopés, Free to run (feature documentary), La Tragédie électronique, Sida une histoire coloniale.

He co-founded and chaired for 7 years the Association Science et Télévision, which brings together more than fifty French production companies and organises Pariscience (international science documentary festival). He is also co-founder of the Sport et Films collective.

He has a master's degree in film and audiovisual studies, a bachelor's degree in information and communication, a master's degree in audiovisual communication law and administration, and is a graduate of the EURODOC European training programme for documentary producers.

PRODUCTION



www.mechanixfilm.net

Mechanix Film AS was founded by Hege Dehli in 2001. Hege returned to Norway after 25 years working in Paris as a director and producer.

Over these 25 years, it has built up a national and international network of producers, broadcasters and distributors throughout the world. Its main objective is to produce high-quality films with strong, necessary content and creative expression.

Mechanix Film has made a number of critically acclaimed films in recent years.

Mechanix Film AS www.mechanixfilm.net hege@mechanix.no
Papperhavn 1684 Vesterøy Norway (+47) 979 55 168



www.yuzu-productions.com

YUZU Productions (named after a particularly tasty citrus fruit from Asia) is a company set up in 2012 by Fabrice Estève and Christian Popp, based in Montreuil, near Paris. Since 2023, the company has been run by Fabrice Estève.

The editorial line of YUZU Productions revolves around singular and ambitious audiovisual and cinematographic works, often of international scope, driven by an author's eye, mainly in the documentary genre. We are eclectic in the genres we cover: investigation, economics, science, history, society, health, arts, adventure, discovery, sport...

In 12 years, YUZU has produced nearly sixty films, mostly international co-productions (Germany, Belgium, Brazil, Canada, China, Spain, the United States, Italy, the Netherlands, Greece, Latvia, Switzerland, etc.). Among the broadcasters we have worked with: ARTE, France Télévisions, Canal+ Group, Showtime, Smithsonian Networks, Al Jazeera Networks, RAI, ZDF, RTS, RTBF, VRT, SVT, TVC, TVE, YLE, S4C, TG4, CBC, UR, RTP, Ceska Televis, ERT, CCTV10, Cosmote, Foxtel Arts....

Among the company's recent films, *Le piège du clic* (ARTE, RTVE, RTS, RTBF, Tele Quebec...), *Keanu Reeves, messie pop* (ARTE, Cine+, RTS...), *Don't Come Back - In the Ruins of Mosul* (ARTE, RAI), *La Fraternité, les secrets de l'Ordre du Temple Solaire* (Planete+ Crime, RTS, SRG SSR), *Chine, le drame Ouïghour* (ARTE, RTBF, RTS), *Violences sexuelles dans le sport : l'enquête* (ARTE, RTBF, RTS, LCP), *Russie, le poison autoritaire* (ARTE, SVT, RTBF, RTS, Canal+ Pologne, Ceska TV...), *Antivax, les marchands de doute* (ARTE, Channel 4, RTS, RTBF, ORF).

YUZU Productions has been nominated 4 times for the Procirep French Producer of the Year award, in the Documentary category.

Yuzu Productions www.yuzu-productions.com info@yuzu-productions.com
30 rue Colonel Delorme 93100 Montreuil - France Tel +33 1 74 73 31 30