

PRESS MATERIAL

FINAL CUT
for real

ATTACKED

- The Copenhagen Shootings

A documentary film in two parts



Foto: Adam Jandrup © Final Cut for Real

World premiere on DR.TV Monday 2nd of March, where the whole film can be streamed from the morning. Part one is broadcast on DR1 Monday, 2nd of March at 21.25. Part two is broadcast on Thursday, 5th of March at 21.25.

Pre-screening in collaboration with CPH:DOX Monday, 2nd of March at 18.30 in Dagmar Biograf followed by a panel discussion with director Nils Giversen, Kasper Fisker (criminologist, formerly employed in PET's Preventive Security Department), Anja Kublitz (anthropologist and lecturer, Aalborg University, specialty in radicalisation and Syria fighters, Ali Najai (contact person and mentor of troubled youths in Copenhagen Municipality) and Rhassan Muhareb (social worker, professional practitioner of martial arts). **The press is welcome if arranged with publicist Line Bilenberg.**

Press contact:

Line Bilenberg, +4520710494, line.bilenberg@gmail.com – even if you know Nils Giversen!

Press material containing stills and EPK-clips as well as trailer: *Sent upon request*

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INTRODUCTION

How could it happen? Why did it happen? And could it have been prevented?

Those are just some of the questions most of us Danes were left with after the attack on Krudttønden in 2015. The award-winning journalist and director Nils Giversen like all other Danes was horrified by the fact that Denmark became afflicted by terrorism.

Since the attack in 2015 Nils Giversen has tried to map out what exactly happened up until the day where the 22-year-old Omar el-Hussein attacked Krudttønden and the Great Synagogue. Every stone has been turned. Nils Giversen has spoken to authorities, experts, eyewitnesses, next of kin and friends of Finn Nørgaard and Dan Uzan, who were killed in the attacks, as well as next of kin and friends of Omar el-Hussein.

The film *ATTACKED* gives a precise rendition of Omar's actions and behaviour two weeks prior to the terror attack. It describes the background for the attack and Omar's upbringing. It investigates how terror can occur. How could a young man who did well in school and had his whole life in front of him end up being so radicalised that he carried out the attack? Who was he? What happened in the prisons where he was held? And so on.

The documentary film consists of a number of reconstructions. They are as factually correct as possible according to the many oral and written sources, especially in the matters of the trial records, police reports and confidential documents. The film takes us to the right locations with a few exceptions, where the locations instead have been recreated elsewhere down to the last detail.

Omar el-Hussein, his mother and his friends are portrayed by actors in the reconstructions. But the film also has interviews with sources, who appear in person in the film. It is the expressed desire of both Dan Uzan's and Finn Nørgaard's families that the media respect their privacy and does not reach out to them in relation to the film.

The film could not have been made without the help of the families. It is in part due to a letter from Finn Nørgaard's sisters to the Copenhagen Police that the police opened up about the investigation for the first time. The sisters asked the authorities to support Nils Giversen and the film, because they too are looking for more answers.

Three of the leading Scandinavian experts in terror prevention appear in the film: Kasper Fisker, criminologist and former security adviser in PET's Preventive Security Department, Magnus Ranstorp, terror researcher from Swedish Defence University in Stockholm and Ivar Fahsing, expert in investigation from Norwegian Police University College. Their conclusions based on the documentation that the film and Nils Giversen present are that a number of mistakes have been made and opportunities were squandered.

Nils Giversen says in his director's statement (page 3) *"My hope is that greater knowledge and a more concrete explanation based on the attacks can give us all a more informed foundation to act on in the future. The task does not only rest on PET and other authorities, but also on society.... I hope that the film can raise a constructive social debate about how violent radicalisation can be avoided in the future."*

SYNOPSIS

Five years ago, Denmark was afflicted by terrorism when 22-year-old Omar el-Hussein attacked the community centre Krudttønden and Copenhagen's Great Synagogue and killed two people. The people were shaken and the country changed. What made a human being commit an inhuman act? Could the tragedy have been prevented? Questions that the affected are contemplating. In the film, we meet the people who knew Omar el-Hussein best for the first time, and with new witnesses, confidential documents, police photographs and video surveillance footage, the film describes the harrowing course of events that led to the attack and sheds a new light on a dark chapter of Denmark's history.

DIRECTOR STATEMENT AND MOTIVATION

By Nils Giversen

"The 14th and 15th of February 2015 Denmark was hit by terror. The perpetrator Omar el-Hussein killed two people, before he himself was killed by 29 shots from the police force. The attack created fear in a whole nation and changed our country for good.

The 22-year-old Omar el-Hussein was born and raised in Denmark. Like most Danes I was deeply shocked after the attack and had a hard time understanding how a person could shoot and kill someone in the streets of your own city. It made me really scared, and I needed answers.

- *Why did Omar el-Hussein commit the attack?*
- *What makes a person do such an act?*
- *What was the attack a signal of?*
- *What has really happened to us?*
- *And how could it have been prevented?*

During my work on the film I have continuously talked to the next of kin of the victims Finn Nørgaard and Dan Uzan. I have also met eyewitnesses who experienced the attack up close. These have been some very intense and sensitive meetings, and I have realised how many people still struggle 5 years later with psychological wounds after what happened in those hours.

I have been impressed by the fortitude of the relatives and felt obliged by the trust they have shown me in a very vulnerable situation. It has also become clear to me that the relatives wish the same as I: That we as a society get wiser about what creates terror and how we best prevent it.

To me the key to understanding why terror occurs is to examine the history behind the attack. What shaped the life of Omar el-Hussein and which mechanisms and factors contributed towards the utmost fallacy we as humans can imagine: to kill in the name of terror?

Therefore, I have spent several years getting close to the people who knew Omar el-Hussein the best. His family and his friends. People who are struck by inconceivable grief. In the beginning I was met by great scepticism and vulnerability, which with time has become trust. It resulted in long and openhearted conversations, parts of which I have been able to depict in the film anonymously. Also I felt an urge to understand why one of their closest suddenly carried out a fatal attack.

In the evaluation of the authorities' work presented by then-Attorney General Mette Frederiksen after the terror attacks, it said: "This is a case of great societal significance that the public has a considerable interest in understanding." But the public never got the whole truth. That is why my ambition is to put forward the best achievable version of the truth in this documentary film.

Kriminalforsorgen, Copenhagen Police and PET's Center for Terror Analysis have cooperated greatly and contributed to both shape of and content in the film. Likewise people who have met and known Omar el-Hussein through their work shared their impressions of him. For security's sake I anonymise some of them. Their contribution to the understanding of the course of events has been important.

In my research I had access to confidential documents that showed signs of radicalisation which never made it all the way to PET.

But the crucial point came when Copenhagen Police, at the request of the next of kin, gave me access to new and vital information about Omar el-Hussein's journey towards Krudttønden.

Including the fact that he had had a cellphone with Islamic propaganda and terror manuals in his cell. A clear sign of radicalisation, which was only discovered after the terror attacks.

Simultaneously I received documentation of his activities and preparations in the period of time from when he was released and until he attacked 15 days later.

I disclosed the new documentation with some of the leading experts in terror prevention:

- Kasper Fisker, criminologist and former security adviser in PET's Preventive Security Department*
- Magnus Ranstorp, terror researcher, Swedish Defence University in Stockholm*
- Ivar Fahsing, expert in investigation, Norwegian Police University College*

I asked them about the possibility of authorities detecting the danger signals and reacting in time. Both preventive and operational.

Their conclusion was that a number of mistakes were made and opportunities squandered.

My hope is that greater knowledge and a more concrete explanation based on the attacks can give us all a more informed foundation to act on in the future.

The task does not only rest on PET and other authorities, but also on society.

I started my work with some fundamental questions. In the documentary film I have collected the best answers I could find.

I hope that the film can raise a constructive social debate about how violent radicalisation can be avoided in the future.

Lars, who stood guard at the Synagogue with Dan Uzan on the 14th of February 2015, gave a very succinct statement

"Even the cruellest perpetrator in the world is first and foremost a man. If we rewrite him as a monster, then we lose the foundation to analyse what went wrong. And then we fail."

METHOD

Research

I started researching for this documentary right after the terror attacks in 2015. The first years it took place in my free time alongside my job as an editor for DR2 Documentary. As the funding began to accrue it became a full time job. In total around two years.

Interview and anonymous sources

I have spoken with and interviewed a number of people with knowledge about Omar el-Hussein. Some appear with their name and in person, others are anonymised for their own sake and their security. This is especially true for those who were very close to him such as family, friends and prison guards. The anonymisation is done by having someone else record the statement given by the source. Their words are reproduced precisely and recorded in a way that matches the way it has been said to me. Important factual information is cross-checked with other sources.

Reconstructions

The documentary film consists of a number of reconstructed situations. They are as factually correct as possible according to the many oral and written sources, especially in the matters of the trial records, police reports and confidential documents.

We have filmed at the authentic locations, with the exception of a few. We are on the accurate streets, the accurate bench, the accurate stores, the accurate prisons and cells and not least the accurate apartment where Omar el-Hussein lived with his family. Today another family lives there and they were rehoused in the days where the shoots took place.

Omar el-Hussein, his mother and friends are depicted by actors in the reconstructions.

Archive

The documentary consists of a number of photos and video clips taken by the police or private individuals. This includes clips from surveillance cameras that have recorded central situations in Omar el-Hussein's life.

BIOGRAPHIES

Director Nils Giversen has made documentaries for both DR and TV2 for 18 years.

Most recently he has been an editor for DR2 Documentary. He has received much professional recognition for his work as a documentarian and investigative journalist. He has received the FUJ-award for best investigative journalism on TV, The Golden Nymph award at Monte-Carlo Television Festival and the magazine Billed Bladet's TV-Oscar. He has been nominated for the Cavling award two times plus a number of other nominations including the Publicist award, the TV-award and TV-Guld.

Producer Signe Byrge Sørensen is a two-time Oscar® nominee for producing *The Act of Killing* and *The Look of Silence*. She won Cinema Eye awards for the production of both of these films. *The Act of Killing* (2012) won a Robert, a BAFTA, the Pan-Asian film award, the European Film award and was Oscar nominated in 2014. *The Look of Silence* (2014) won The Grand Jury Prize at Venice Film Festival 2014, a Robert, a Bodil and was nominated for The European Film award, BAFTA, The Pan-Asian film award and an Oscar in 2016. Both films have been shown at more than 200 festivals and have won more than 70 awards.

Signe Byrge Sørensen holds an MA in International Development Studies and Communication Studies from Roskilde University, Denmark from 1998 and has taken the European film courses EURODOC (2003), EAVE (2010) as well as ACE (2018).

Signe has worked with documentary film since 1998. She began in SPOR Media in 1998, moved to Final Cut Productions ApS in 2004 and founded Final Cut for Real ApS in 2009 with producer Anne Köhncke. Her focus is on documentary films and in addition to several productions in the Scandinavian countries she has produced and co-produced films in South Africa, Zimbabwe, Senegal, Thailand, Indonesia, Japan, Greece, USA and Argentina, among others. Signe filmography as a producer includes *Land of the Free* by Camilla Magid with Heidi Elise Christensen and *Les Sauters* by Estephan Wagner, Moritz Siebert and Abou Bakar Sidibé. With Pernille Tornøe she produced *Dreaming Murakami* by Nitesh Anjaan. She co-produced the Oscar-nominated documentary *Strong Island* by Yance Ford. She also co-produced with Monica Hellström the two feature films *Cairo Confidential*,

which won the main award at the international competition at Sundance in 2017 and *Good Favour*, which had its world premiere at Toronto International Film Festival (2017). In 2014 Signe Byrge Sørensen received the Roos-award and the Timbuktu-award in Denmark. In 2016 she received the IB-award, which is given by the Danish Film Directors.

ABOUT FINAL CUT FOR REAL

FINAL CUT FOR REAL is an award-winning and two-time Oscar®-nominated production, dedicated to producing high-end, creative documentaries for the international market.

FINAL CUT FOR REAL was founded in 2009 by producers Signe Byrge Sørensen and Anne Köhncke. Today the company consists of two additional producers, Monica Hellström and Heidi Elise Christensen, and post producers Maria Kristensen, Esther Nissen and Francesc Sitges Sardá as well as financial controller Korthe Barfod.

We work with young directors as well as established talent to create a productive mixture of experience and innovative approaches to filmmaking. Our policy is to be curious, daring and to seek out directors with serious artistic ambitions. We work with the best cinematographers, editors, sound designers, composers and colourists in the industry, both locally and internationally, and we strive to keep a high standard both technical and artistic.

Recent titles: *Forget Me Not* (2019) by Sun Hee Engelstof, *Patrimonium* (2019) by Carl Olsson, *The Distant Barking of Dogs* (2017) by Simon Lereng Wilmont, *Dreaming Murakami* (2017) by Nitesh Anjaan, *Land of the Free* (2017) by Camilla Magid, *Death of a Child* (2017) by Frida and Lasse Barkfors, *Les Sauteurs* by Abou Bakar Sidibé, Moritz Siebert & Estephan Wagner, which premiered at the Berlinale in February 2016, as well as *The Look of Silence* (2014) and *The Act of Killing* (2012) by Joshua Oppenheimer (both film were Oscar®-nominated).

www.finalcutforreal.dk

THE FILM IS SUPPORTED BY

The film is produced at FINAL CUT FOR REAL by producer Signe Byrge Sørensen. It is produced in collaboration with Danish Broadcasting Corporation under editor Anders Thomsen, SVT, NRK and RTS. The film is supported by the Danish Film Institute under film consultant Anders Riise-Hansen, Nordvision, Nordisk Film and TV Fund as well as EU's Media programme, Creative Europe.