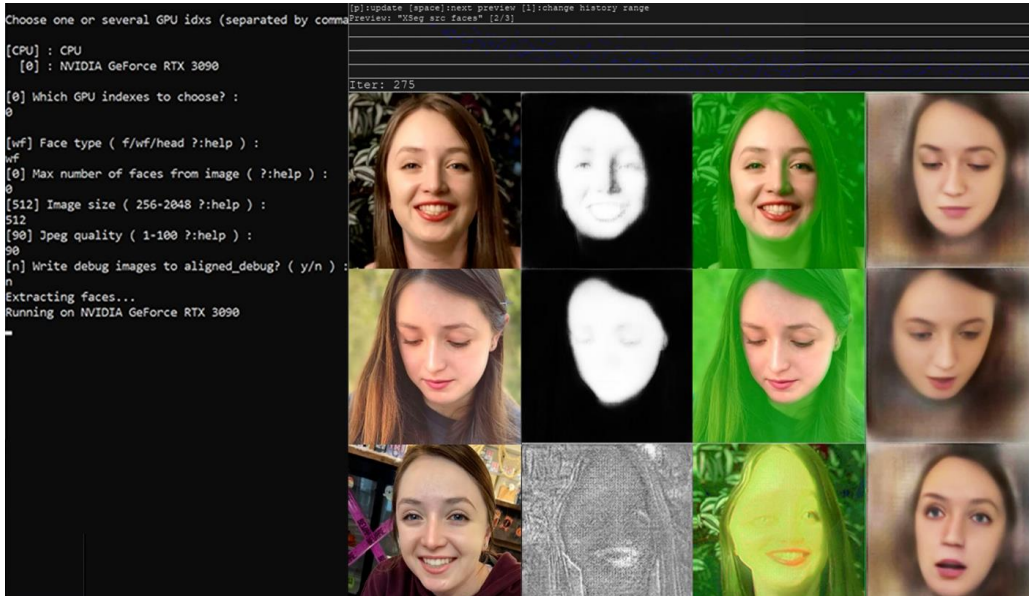


ANOTHER BODY



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SOPHIE COMPTON & REUBEN HAMLYN

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Produced by
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Run Time: 80 Minutes

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LOGLINE

ANOTHER BODY follows a college student's search for answers and justice after she discovers deepfake pornography of herself circulating online.

SYNOPSIS

ANOTHER BODY follows a college student after she discovers deepfakes of herself circulating online. Through candid video diaries, synthetic media, and 2D and 3D animation, the film takes you into Taylor's online and offline worlds, humanizing a vast social issue in a compelling personal story.

DIRECTOR'S STATEMENT

We started researching deepfakes when they first appeared on Reddit in 2017. Since then, we've seen them go from rudimentary to indistinguishably realistic. 90% of deepfakes are non-consensual porn of women.

Deepfakes are being weaponized as the latest tool of violence against women, used to shame, minimize, and silence.

These videos are fake, but their impacts are all too real. They can cause 'social rupture' and 'life shattering' trauma (Professor Clare McGlynn). Most victims don't know who their anonymous perpetrator is, which corners of the world the videos have reached, or who has seen them – Your friends? Your boss? Your neighbor? Once the videos are online, they will be there forever.

So victims' lives shrink, their circle of trust gets tighter, their online presence smaller. This abuse, which disproportionately targets women, reduces their full participation in all aspects of life. This is what Amnesty International has called 'the silencing effect.' And yet deepfakes remain legal in 48 US states and across the globe.

ANOTHER BODY humanizes these ideas, showing you how they play out across a life. This film wants to illustrate the minute, subtle ways in which silencing actually occurs – and it charts the extraordinary strength it takes to fight against these social impulses.

Taylor is a 23-year-old engineering student. Super smart, diligent, principled and grounded, driven by a need to be seen as a good and respectable person. Her experience shows how justified activists' concerns about this tech really are. The deepfakes have a serious impact on Taylor's prior struggles with OCD and anxiety. They cause her to question if she should continue her studies and cause her to retreat from her friendship group.

In working with Taylor and other survivors, we have been disturbed at the disconnect between the very real harms and the minimization and victim-blaming found in the mainstream. It's not just on seedy online forums, but family, friends, police, journalists, politicians will question, 'the videos aren't even real, is it such a big deal?' or 'what did you do to cause this?'. This is why we believe this story is so important. At a moment when #metoo no longer feels at the ascendancy, and where women's rights to their bodies are being eroded, we need to clearly state that this is harmful and unacceptable.

The perception gap between the online communities making deepfakes and their victims is even starker.

This film is a deep-dive into 4chan and deepfake websites, and on these forums the dehumanization and violation of women is made even more chilling by the blasé and completely casual manner in which it is expressed. The jokes, the misogyny, the blend of aggressive repartee and bro-support and validation are disturbing. We want to take the lid off these dark recesses of the internet and show them for what they are. We hope this film will be used to make a persuasive case for regulation of these spaces – whose jokes, memes and attitudes trickle out onto college campuses, friend groups, and into the mainstream.

During our work on this film, we have witnessed a community and culture of deepfake creators develop and start to thrive. There are now dedicated sites, user-friendly apps and organized ‘request’ procedures. Some sites allow you to commission custom deepfakes for \$30, while on others you can upload a woman’s image and a bot will strip her naked. Major deepfakers are making serious money.

This problem is exploding. Individual videos rack up hundreds of millions of views and the number of deepfakes online is doubling every six months. This means many thousands of victims suffering in silence.

Continued inaction by lawmakers and moderators has emboldened this community, and a global pandemic has helped it to flourish. This film has an urgent activist intent: to call for legislation to tackle a problem that is spiraling out of control.

But what this film also shows is the irrepressible power of women getting together and sharing their stories. It is through the support of other victim-survivors – Julia (her classmate), the streamer Gibi, and the growing community that Gibi builds with Taylor’s support – that Taylor finds the strength to tell her story to the White House. Given that deepfakes aim to shame and to silence, their act of telling their stories directly counters the negative power these videos hold.

As both filmmakers and activists, running the campaign #MyImageMyChoice to support survivors of intimate image abuse to tell their stories in a safe, supportive environment, we have witnessed the irrepressible power of women refusing to be silenced or shamed. And it feels like we are on the cusp of things changing. In 2023, the White House is publishing a landmark report on gendered online abuse, including testimony from our contributors. And a class action from 50+ survivors against Pornhub will come to trial, challenging the current interpretation of the US law Section 230 that gives immunity to online platforms. There is a growing movement of streamers and ASMR artists who have had enough.

Now is the time to tell this story. We hope ANOTHER BODY will bolster efforts to rewrite the laws that govern the internet, and deepen people’s understanding of how online misogyny has very tangible impacts on our world.

- Sophie Compton & Reuben Hamlyn

FILMMAKER Q&A

How did you find victims that were willing to let you use their stories to tell this story? Were they reluctant to get involved when you first approached them?

We began this project with an extensive and disquieting research phase, trawling through the internet's dark corners, such as 4chan. We knew we wanted to tell a story about this technology, and we knew we wanted this to be through the lens of one person's lived experience, but as so few people have spoken about deepfakes globally, we didn't know if we'd ever find someone who felt ready to do this.

It was by chance that we discovered Taylor's deepfakes. In an effort to see if it would be possible to find other upload locations of one's deepfake, we reverse image searched a screenshot of a deepfake we had found on 4chan. In the search results was a thumbnail of Taylor's deepfake which linked to a Pornhub account. Seeing this Pornhub page, we could identify that these were deepfakes, and we assumed that this was happening without Taylor's consent. As Taylor's personal information was available on the account, it was simple to find her social media.

After consultations with a number of experts, advocates, and survivors on how and whether we should reach out, we contacted Taylor, linking her to survivor resources and mentioning the documentary in postscript. We wanted it to be clear from the outset that Taylor's wellbeing was more important than any film, and if she didn't want to participate in the documentary, we would still want to speak to her and support her however she wanted us to. Taylor ultimately wanted to talk, and after speaking through our intentions for the film and the thoughtfulness that we had put into safeguarding, she decided to participate.

As filmmakers, how did you approach the challenge of telling "Taylor's" story while also ensuring identity was kept safe?

Few targets of deepfake abuse share their story due to the risk of retaliation. There is a strong need for first person accounts of survivor experience. We wanted this film to be an intimate, nuanced depiction of a life altered by deepfakes – to humanize the real effects of this abuse. The opposite of a detached survey of 'experts', we want to bring audiences right inside Taylor's world.

However, due to the risks involved for the contributors, we needed to develop a filmmaking practice that would ensure Taylor & Julia's identities would be protected, even when illustrating a deeply personal portrait of the women's experience. This challenge became the project's greatest creative opportunity.

"Taylor" & "Julia" are pseudonyms. Two actresses have offered their faces to Taylor & Julia to be their deepfake "face veils" to protect their identities. Identifying details, such as names, locations, and Taylor's college have been altered. We use state-of-the-art 3D graphics made with game-engine software Unreal Engine to reenact the physical environments we cannot show. We have closely recreated all the online environments Taylor and Julia inhabited - creating a kind of digital verité. So much of this story takes

place online, and we take you through the steps of Taylor and Julia's investigation in almost-real time, through online spaces full of observational details.

How did your relationship with Taylor, and the other survivors you spoke with, further overtime? What did you do to foster their trust in you?

Taylor has entrusted us with extraordinary access to her life based on the very close collaboration with Taylor and Julia we've built over the last few years. Given Taylor's existing struggles with mental health, it was essential from the start to build a filming process in which Taylor retained agency. Her and her boyfriend filmed much of the material themselves, at home, giving Taylor control over what to share and when. This also gave us access to acutely intimate moments – first thing in the morning, late at night, and right as story developments are unfolding. Our filmmaking process also engendered trust, through the meticulous precautions to protect their identities, and the contributor-led approach to documenting this story.

Through our activism, we have worked closely with over 20 survivors. We have developed a deep understanding of the real impacts of image-based sexual abuse, strong personal relationships, and survivor led processes. We really know this community, care about it, and are actively working to support it. This has immeasurably shaped the way we've engaged with our contributors and our approach to telling this story.

Sophie trained in trauma-informed practice with Clean Break and our experience working with vulnerable women has proved essential to support Taylor through this process. Our approach is founded on collaboration, transparency and honesty. We regularly discussed the power and the potential risks of taking part, so we could develop strategies together. We ensured Taylor had practical and emotional support, including access to cybersecurity experts, advocates, fellow survivors (and we ensured she had access to these people independently from us.)

It has been nothing short of an honour to collaborate with Taylor on this and witness her real transformation and growth. She has told us that the interview sessions we did with her became a part of her healing, creating a safe space for her to digest and process what had happened.

What was the process for finding actors that were willing to let you use their likeness to protect "Taylor" and "Julia's" identities? Were they worried about using their own identities for a film of this nature?

To find the "faceveil" actors, we worked with Casting Double, a casting agency run by Geraldine Baron and Salome Oggenfuss (A24's EARTH MAMA, Focus Features' NEVER RARELY SOMETIMES ALWAYS). They put out a casting call that detailed this very specific role, and explained to all candidates that their faces would be used to conceal our contributors' identities. We then worked with our deepfake artist Fernando Sánchez Liste to review the options and select people whose faces were a match in terms of the deepfake software working seamlessly. We had conversations with the actresses Faith Quinn (Taylor's faceveil) and Julia Weinberg (Julia's faceveil) to ensure informed enthusiastic consent and to discuss any questions. Faith and Julia were both excited about the creative use of deepfake technology in this film and the role they would play in bringing Taylor and Julia's stories to life.

We also worked with OnlyFans creators and porn actresses to create or license the explicit imagery in the film. All the images in the 4Chan threads of regular women are also images created for the film by actors with enthusiastic and informed consent, as we were not able to show the real content of those threads without re-victimization.

What amount of communication did you have with the victims while they recorded their stories and filmed their lives?

From the start of our relationship with Taylor & Julia we established a dynamic wherein we would be as available to them as desired, whilst also emboldening them both to request space when needed. During the most intense periods we were in near daily contact, and at times when schoolwork or life in general took over for Taylor or Julia, a few weeks could go by without contact. Taylor is an incredibly dedicated person, and we knew that her work had to take priority at crunch periods, so we made sure to build processes around that.

How did you balance being an activist and a filmmaker when making this film?

We don't see filmmaking and activism as mutually exclusive in this project. Our activism has informed our filmmaking, and the film itself amplifies survivor experience. During our research phase, we came across many women who had been targeted by IBSA (image based sexual abuse), and who wanted to share their story but did not have access to the right platforms. We decided to form a coalition with the women called #MyImageMyChoice. Through #MyImageMyChoice, we connected survivors to journalists and platforms, collected testimony for researchers, and petitioned for legislative change.

Working as co-directors facilitated a project that required distributed attention and we are fortunate to be collaborating with a team who care about IBSA activism in equal measure to the documentary. Our work on the film has allowed us a deep-dive focus on this subject matter. It's become a vehicle for us to bring together survivors, researchers, creatives, academics, and legislators.

What have you done with your activism campaign?

We co-founded #MyImageMyChoice to support survivors of intimate image abuse to tell their stories in a safe, supportive environment. We present their testimony to lawmakers and changemakers. Our work has become a key contributor to global conversations on digital justice, published in Vogue, BBC News, NOW THIS, research by Oxford University and UK Law Commission, and we have been invited to join an Advisory Committee for the World Economic Forum and roundtables for UK government All-Party Parliamentary Groups. We launched a UK petition calling for legislative change gaining over 45,000 signatures. We were invited to share survivor testimonies with the White House Task Force on Online Abuse, who are preparing a landmark report that will be published in 2023. We launched a US petition calling for Mrdeepfakes.com and sites dedicated to intimate image abuse to be shut down, reaching over 50,000 signatures. Our petitions are among the most signed on change.org.

ABOUT THE FILMMAKERS

SOPHIE COMPTON | DIRECTOR, PRODUCER, WRITER

Sophie Compton is a British director, producer, and activist who tells women's stories of injustice. As Artistic Director of Power Play Productions, she produced and directed six plays, including Fringe First and Filipa Bragança winning *Funeral Flowers*, taken on an Offie nominated UK Tour, and *Layers: Looking Inside Holloway Prison*, an exhibition at Copeland Gallery featuring thirty former prisoners, supported by Arts Council England and National Lottery Heritage Fund. She has produced and directed work at Tate Modern, Science Museum, V&A, Cockpit and others. She is directing the documentary *Holloway*, co-produced by Grierson-winning Beehive Films. Her work has been featured across the British and International press including in The Guardian, Independent, BBC News, ITV News, NBC, Now This and others. She has led global activist campaigns that have led to changes to UK arts policy and statutory proposals for new legislation. She has been invited to advise international NGOs including the World Economic Forum. She trained in trauma-informed practice with Clean Break and draws on this to develop projects that are empowering in process as well as message. *Another Body* is Sophie's feature debut.

REUBEN HAMLIN | DIRECTOR, PRODUCER, WRITER

Reuben Hamlyn is a New York based filmmaker from London, England. His last film *Roger* tells the story of a service app worker who attempts to bypass technological barriers to forge a relationship with her client. *Roger* was commissioned by the BFI and BBC Arts to open their 'Born Digital: Raised by the Internet' season in 2019. The film premiered at BFI Southbank and aired on BBC Four; it was noted as 'highlight' of the programme by The Guardian and featured in Vogue before winning the Jury Prize at Ennesimo Film Festival "Filosofia" and the 'Young Talent Award' at the New Renaissance Film Festival. Previously, Reuben made '*BROTHER!*'—an experimental documentary about masculinity in pro-wrestling subcultures. The film exhibited at Copeland Gallery, London and was featured in Tank Magazine, It's Nice That, and i-D. *Another Body* is Reuben's feature debut.

ELIZABETH WOODWARD | PRODUCER

Elizabeth Woodward is a producer of documentary and narrative films, and founder of Willa Productions. She was selected for Forbes 30 Under 30, DOC NYC 40 Under 40, Berlinale Talents, and Impact Partners Producers Fellowship. Her recent films include ANOTHER BODY (SXSW, Sundance Catalyst), YOU RESEMBLE ME (Venice Film Festival, executive produced by Spike Lee, Spike Jonze, Alma Har'el, Riz Ahmed), and ON THE DIVIDE (Tribeca Film Festival, POV on PBS). Other notable projects include Netflix's THE GREAT HACK (Academy Award shortlist, Emmy nominee, BAFTA nominee, Sundance Film Festival) about the Cambridge Analytica/Facebook scandal, HBO's hit series THE VOW: A NXIVM STORY (New York Times Best TV Shows of 2020), a VR experience PERSUASION MACHINES (Sundance New Frontier, SXSW). Her films have been supported by Sundance Institute, Impact Partners, Chicken and Egg, Film Independent, Field of Vision, The Gotham, New York Foundation for the Arts, the International Documentary Association, among others. She is a member of the Council on Foreign Relations Young Professionals Group, the Academy of Television Arts & Sciences, the Documentary Producers Alliance, and the Frontline Club. Elizabeth graduated magna cum laude and phi beta kappa from Brown University and received a masters with distinction from the University of Cambridge.

ISABEL FREEMAN | EDITOR, WRITER

Isabel is a New York-based editor specializing in documentary film. Her work has screened at festivals around the world including Sundance, BFI London, Sheffield and New York Film Festival. Isabel began her

career as an assistant for veteran editor Karen K. H. Sim on the film WATCHERS OF THE SKY. She went on to edit and produce the feature-length STEPHANIE IN THE WATER about eight-time world champion surfer Stephanie Gilmore. Most recently, Isabel edited Rebeca Huntt's BEBA, which premiered at the Toronto International Film Festival in 2021 and screened at Berlinale and Tribeca Film Festival. BEBA was nominated for an Independent Spirit Award and acquired by Neon and Hulu/Onyx Collective. Isabel has also worked in the field of contemporary art, helping artists such as David Byrne and Ryan McGinley to realize multimedia projects for gallery and museum spaces.

RABAB HAJ YAHYA | EDITOR

Rabab Haj Yahya - is a Palestinian-American documentary editor based in New York. Best known for the award-winning feature documentaries, *The Feeling of Being Watched* (Tribeca, 2018 | POV, 2019), for which she won Best Editing Award (Woodstock, 2018) as well as the Critic's Choice-nominated *Speed Sisters* (Hot Docs, 2015 | Netflix). A proponent of social justice films, Rabab edited the HBO feature, *The Legend of the Underground* (Tribeca, 2021 | HBOMax), the feature documentary *Apart* (HotDocs, 2020), and a number of shorts and series including *Video Visit* (SXSW, 2021), *Reckoning with Laughter* (The New Yorker 2021), *Absolutely No Spitting* (Tribeca, 2019), *Love the Sinner* (Tribeca 2017), and the Emmy-nominated web-series *The Secret Life of Muslims* (Peabody Finalist | Vox | USA Today, 2016). A firm believer in giving back to the community, Rabab has dedicated time helping aspiring editors and filmmakers as a mentor for KSFEF, Chicken & Egg, and BGDM. Her dedication to uplifting other filmmakers earned her the Palestinian, Sulafa Jadallah Award for outstanding contribution to women's cinema. Rabab has also served as a consulting editor on numerous documentaries. Rabab speaks English, Arabic, and Hebrew fluently.

HOLLAND ANDREWS | COMPOSER

Holland Andrews (they/them) is a vocalist, composer, and performance artist whose work focuses on the abstraction of operatic and extended-technique voice to build cathartic and dissonant soundscapes. Andrews arranges music for voice, clarinet, and electronics and frequently highlights themes surrounding vulnerability and healing. Andrews harnesses these instruments' innate qualities of power and elegance to serve as a cohesive vessel for these themes. As a vocalist, their influences stem from a dynamic range including contemporary opera, theater, and jazz, while also cultivating their own unique vocal style which integrates these influences with language disintegration and vocal distortion. Andrews previously performed solo music under the stage name *Like a Villain*. In addition to creating solo work, Andrews develops and performs compositions for dance, theater, and film, and their work is toured nationally and internationally. Their previous work also includes composing the film score for Rebeca Huntt's BEBA, which premiered at the Toronto International Film Festival in 2021 and screened at other festivals including Berlinale and Tribeca Film Festival. BEBA was nominated for an Independent Spirit Award and acquired by Neon and Onyx Collective/Hulu. Andrews has gained recognition from publications such as *The Wire*, *The New York Times*, *Le Monde*, and *BBC Radio*. Holland Andrews is currently based in Brooklyn, New York.

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