



DUCK

A DEEFAKE FICTION

**“Relax ...
none of this
is real”**

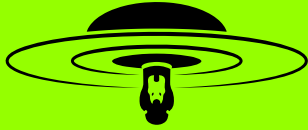




DUCK is a daring deepfake short that follows Sean Connery's unravelling after he witnesses Marilyn Monroe's return from the dead.







SET within the instantly recognisable world of a British Spy Thriller, DUCK's main protagonist, a deepfake Sean Connery, plays out the role he knows all too well: collecting clues, wrong-footing assailants, and eliminating the femme fatale - only to find that not all is what it seems. A conspiracy is at play, and as the behaviours of those around him become increasingly paradoxical, his grip on reality loosens.





RACHEL MACLEAN

the acclaimed visual artist and avant-garde filmmaker presents her first deepfake film, DUCK. Starring Marilyn Monroe and Sean Connery, we enter a world of artifice, subterfuge and intrigue as Connery navigates an AI generated space. DUCK is unique in entirely using deepfake video and audio to resurrect actors through machine-learning. Visually captivating, funny, and technically innovative, DUCK takes elements from classic Hollywood, video games, film noir, and sci-fi to raise compelling questions about truth and power.



Daily edition 100 pages 10p

The News

Threepence

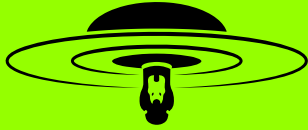
1 August 1962 27th ANNIVERSARY 1978 80

WE ARE NOT ALONE!



MARILYN Monroe is the glamorous siren and a thorn in Connery's side. Unlike him, Monroe understands the power that comes with being just an image; an appropriation of femininity and sexuality largely defined by men. She uses her endlessly mutable image to her own manipulative gain. Like many of Maclean's films, *DUCK* explores the fragility and malleability of identity, the slipperiness of reality, and the ramifications of gender-based power dynamics.





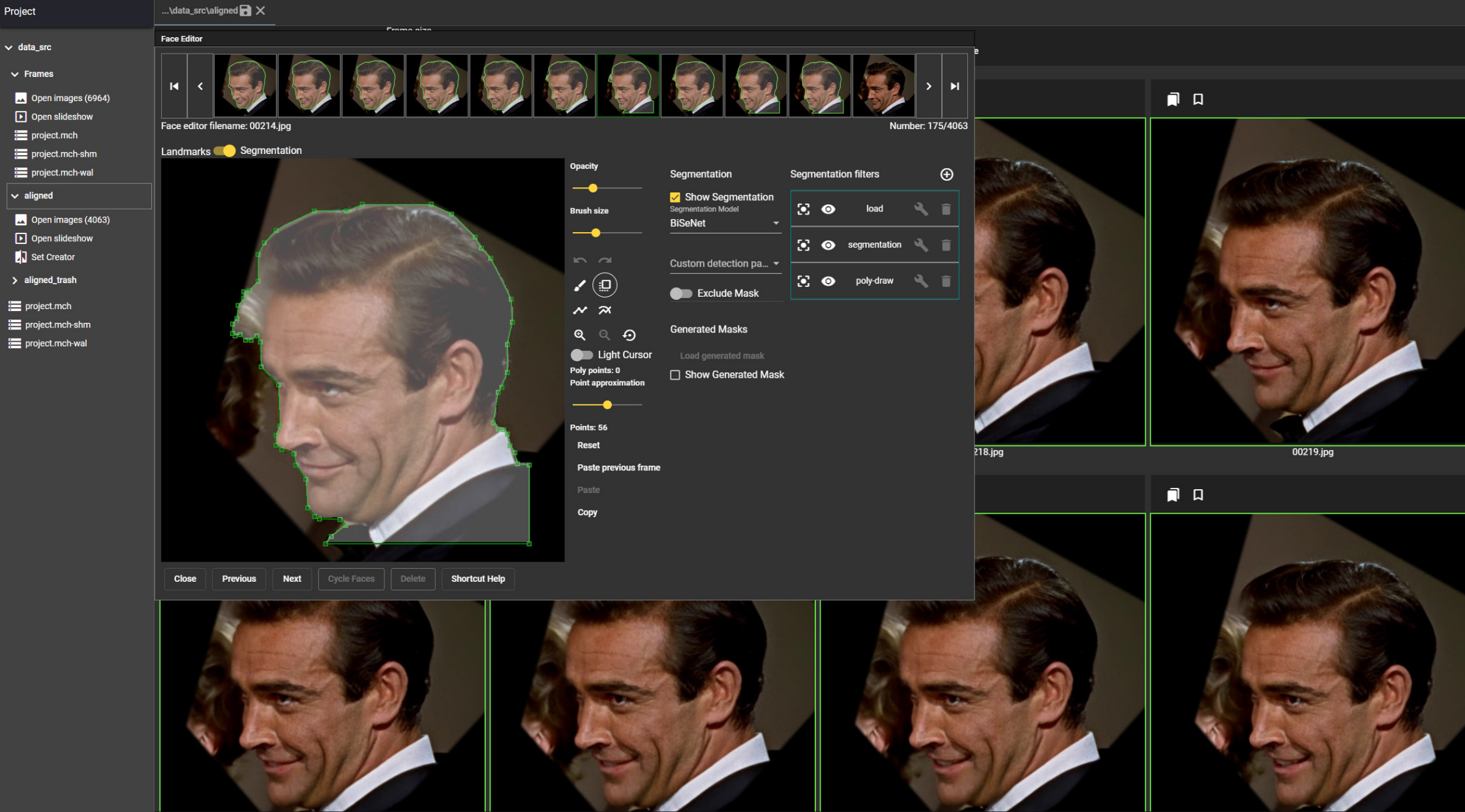
DEEPPFAKE is a technology perceived as inherently duplicitous, and as such is the perfect mechanism to pose questions not just about AI and machine learning, but about how veracity is perceived in images and film more generally. Maclean's DUCK is a multifaceted, self aware film that aims to satirise some of the more histrionic narratives pushed by the media regarding deepfakes and their contribution to the 'decline of truth'.





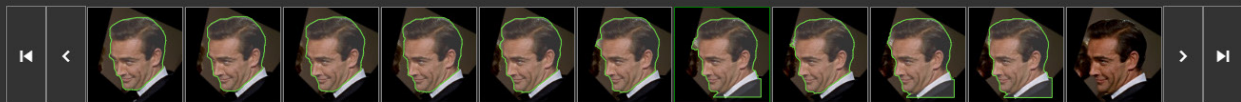


THE DEEPAKE PROCESS



...data_src\aligned

Face Editor



Face editor filename: 00214.jpg

Number: 175/4063

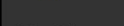
Landmarks ● Segmentation



Opacity



Brush size



Points: 0
Point approximation



Points: 56

Reset

Paste previous frame

Paste

Copy

Segmentation

Show Segmentation

Segmentation Model

BiSeNet

Custom detection pa...

Exclude Mask

Generated Masks

Load generated mask

Show Generated Mask

Segmentation filters

load

segmentation

poly-draw

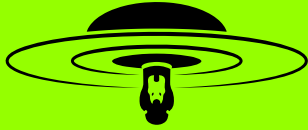
Close Previous Next Cycle Faces Delete Shortcut Help

218.jpg

00219.jpg



AI was essential to the development of DUCK. The film was created as part of a cross-disciplinary research project between Newcastle University and Edinburgh University. The aim of this project was to look at creative applications of AI generated video and audio. Researchers developed a cutting edge text-to-speech AI to learn the voices of the specific actors. This allowed Maclean to record an original script using, in some cases, long dead talent. Consequently, there is an uncomfortable feeling when watching the film of being haunted by the phantoms of old cinema.



MACLEAN plays every character in DUCK, often performing in a style deliberately unlike the original actors. Sean Connery looks frequently awkward, nervous, or uncomfortable in his own skin. The outcome is a truly unique and at times unsettling amalgam of performance and deepfake facsimile. Green-screen and 3D modelling were used to create a richly detailed 'hyper-real' environment, while the grade imitates 35mm film stock, establishing an intentionally ambiguous sense of place and time.





PRODUCTION CONTEXT





DIRECTED

and written by Rachel Maclean and jointly produced by Forest of Black and Too Happy Studios, DUCK was shot entirely on green-screen. The budget for the film was £110,000, part funded by Newcastle University through a NUAcT Research Scholarship with additional support from Edinburgh University's Creative Informatics Department. Pre-production on the film began in July 2022. The film was completed in March 2023.





CAMERA

A

B

C

D

MENU

TOOLS

HIST

WFM

VECTOR

FALSE

PEAK

FOCUS ASSIST

LOOK

KILLER SURROUND





ABOUT THE DIRECTOR

Rachel Maclean is an established artist and filmmaker based in Glasgow whose films have shown widely in the UK and internationally in galleries, museums, film festivals and on television. Maclean's films captivate audiences with elaborately produced digital worlds, extravagant costumes, and colourful alternative realities. She draws on pop-cultural references, video games, fairy tales, and horror to critically examine social contexts, political systems, consumerism, and phenomena of the digital world.

Her feature-length film *Make Me Up*, originally commissioned by the **BBC**, premiered at the **BFI London Film Festival** and went on to screen in numerous film festivals including **Rotterdam International Film Festival**.



Still from upside mimi (2021)



Still from 'Spite Your Face' (2017)

Her recent animated short *upside mimi iuuuu umop* was selected for **Fantasia Film festival**, **BFI London Film Festival**, **London Short Film Festival** and **Mecal Film Festival**.

Maclean has received significant acclaim with solo shows at **Tate Britain** and **The National Gallery, London**, and she represented Scotland at the 2017 **Venice Biennale** with her film *Spite Your Face*. Her work *A Whole New World* (2014) won the prestigious **Margaret Tate Award** in 2013. She has twice been shortlisted for the **Jarman Award**, and achieved widespread critical praise for *Feed Me* at the **British Art Show** in 2016. She has also worked on a number of TV commissions including *Billy Connolly: Portrait of the Lifetime* (2017) for **BBC1** and *Rachel Maclean: The Shopping Centre, Artist in Residence* (2018) for **Channel 4**.

Credits

Written and Directed by	RACHEL MACLEAN
All parts played by	RACHEL MACLEAN
Faces and Voices by	DEEPPAKE AI
Produced by	BETH ALLAN CIARA DUNNE
Deepfake Video by	TIM DALZELL
Deepfake Audio by	MARTIN DISLEY
Soundtrack by	JULIAN CORRIE
Sound Design by	WILLIAM AIKMAN
Cinematography by	JAMIE QUANTRILL
Edited by	CIARAN LYONS
Backgrounds by	TIM DALZELL & MAT CHOJNOWSKI
Compositing & VFX by	SERIOUS FACILITIES
Colour Grade by	FOREST OF BLACK
Digital Art Direction by	SHIPEI WANG

Specifications

Runtime	16m 26s
Completion date	27.03.2023
Budget	£110,000
Country of Origin	UK
Country of Filing	UK
Language	English .srt available
Shooting Format	RED
Aspect Ratio	16:9
Sound Format	5.1
Film Colour	Colour

Contact

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TOO HAPPY STUDIOS

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Inspace



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of EDINBURGH