



# Uh OH

*Welcome to the wonderful world of Bubble inc, where tomorrow's tech is here today. Take a tour and find out what the future has in store for you! Just mind you don't burst anything.*

**Award winning Director, Emily Freda Sharp, brings you an all new comedy short about the highs and woes of unethical tech. Starring 'Extraordinary's' Luke Rollason, 'Barbie's' Ashley Young, and breakout comedian Horatio Gould, 'Uh Oh' invites you to slip into the not so wonderful world of dystopian tech.**



**Written and Directed by | Emily Freda Sharp**

**Production Company | KODE**

**PR | Sophia Melvin - [sophia.melvin@kodemedia.com](mailto:sophia.melvin@kodemedia.com)**

# *Director's Statement*

A few years ago a personal experience led me to realise that Virtual Reality was being developed for able-bodied users with little to no regard for people with disabilities. As someone with a limb difference, I found that tasks I'm able to perform in the 'real world' were impossible in the virtual one, an experience shared across the disabled community.

This unsettling discovery then opened a can of worms regarding emerging tech and the way it holds a mirror up to society - which let's face it, isn't always pretty! From skeuomorphic sexism and subreddit culture wars, to AI's inherent bias'; When it comes to cutting edge tech, ethics seem to have fallen to the bottom of the to-do list. After several attempts to do something about this I finally realised that as an experienced commercial Director, if there's one thing I know how to do - it's sell. So how do you sell a hard truth?

Well these days it seems like most of life comes with a dystopia warning and at times I tend to think that if I don't laugh, I'll cry. So if you ask me, I think it's high time we all took a long, hard look in the mirror and laughed. Shall we?

Go on, I dare you... burst your bubble.

Emily Freda Sharp

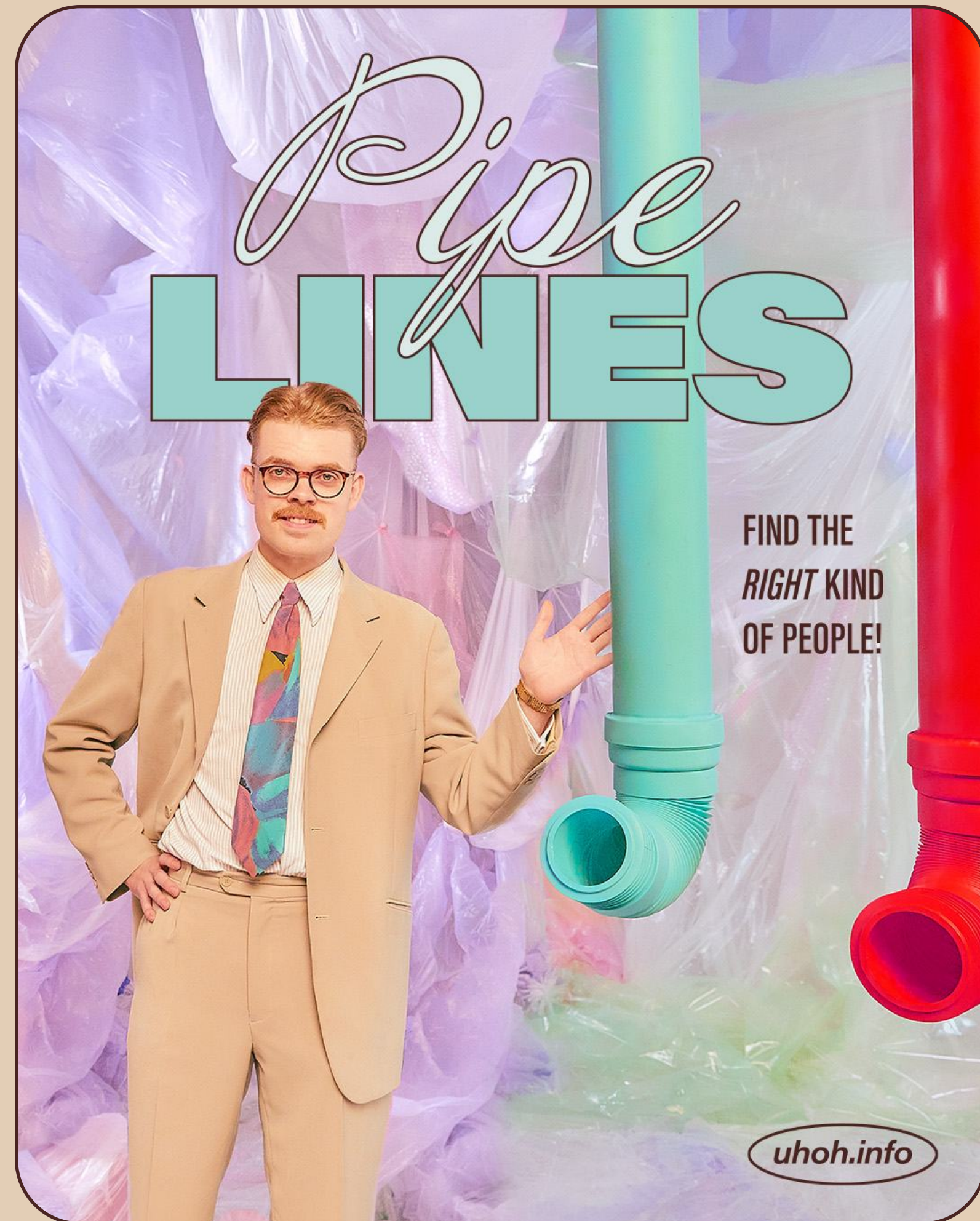
# The Campaign

The truth about the lack of ethics in emerging tech is an understudied and let's be honest, sometimes fairly unglamorous subject. So to raise awareness, 'Uh Oh' sits at the heart of a full circle campaign to burst people's bubbles.

[uhoh.info](http://uhoh.info) is more than just a home for the film, it's an immersive, 'shoppable' website. Product pages for each of the parodied pieces of tech feature descriptions of the subjects they satirise. Alongside downloadable, shareable posters each of the 4 pieces of parodied tech are available to 'add to cart'. In doing so, viewers find themselves with a list of resources specially curated to help them learn more about the issues at hand.

[uhoh.info](http://uhoh.info) goes live at 6pm BST on 9th May alongside the launch of the film itself. You can find a preview of some of the content available on subsequent pages.





## Pipe Lines

*Feeling like you don't fit in? Why not find the right kind of people with one of our tried and tested Pipe Lines.*

In less than a decade our relationship to the digital world has gone from an active one (where we search) to a passive one (where we consume). Platforms like YouTube and TikTok now compete to engage Users for as long as possible, leading algorithms to develop so called 'pipelines.' These pipelines effectively funnel users from one piece of content to the next, increasing the extremity of their sentiment as they go in order to retain the User's attention. This 'algorithmification' of the internet preys on people's insecurities and has led to the rise of neo-Nazi white supremacists, alt-right conspiracy theorists, and perhaps most famously the misogynistic sub-culture known as 'Incels.' As a result, extremist politics are now seeping into the mainstream with no end in sight.

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### RESOURCES

[YouTube Algorithm Recommends Videos that Violate the Platform's Very Own Policies](#) | Mozilla Foundation

[The Making of a YouTube Radical](#) | New York Times

[Examining Incel Subculture on Reddit](#) | Global Network on Extremism and Technology

[TLDR - Tech Justice Playlist](#) | TikTok



## *Second Skin*

*Tired of the real world? Simply slip on our Second Skin and step into a whole new one!*

Virtual Reality has set itself the challenge of emulating our physical experiences in an immersive, digital environment. To achieve this, VR software is required to 'read' and interpret the human form in order to replicate our movements. To 'read' the human form, the software needs to be told what to 'look' for - in other words, software developers have to define what the human form is. This has led to the development of products that simply do not work for many Users, particularly those with disabilities. In turn, this is contributing to a dangerous re-emerging narrative surrounding eugenics in the world of cutting edge technology.

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### **RESOURCES**

***VR is Here to Stay. Time to Make it Accessible.*** | WIRED

***Virtual Reality Has an Accessibility Problem*** | Scientific American

***Why Silicon Valley is Bringing Eugenics Back*** | Disconnect

***TLDR - Tech Justice Playlist*** | TikTok



# *Always-On-Stay-At-Home-Assistant*

*Need a helping hand around the house? Our Always-On-Stay-At-Home-Assistants have got you covered.*

When creating digital products, designers often replicate analogue features to create familiarity for the User. For example, the 'folders' on our 'desktops' look like filing cabinet inserts from the 80's. This principle is known as skeuomorphism. Fast forward 40 years and voice assistant technology is dominated by the feminine tones of Alexa and Siri. Companies argue that studies show people prefer "helpful, supportive... female voices", however IBM's chess-winning, cancer-curing supercomputer, Watson, is distinctly male. As a result, this normalisation of female voices in service based, domestic settings is now hardwiring sexist tropes into the digital world.

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## **RESOURCES**

*Experts Warn AI Could Hardwire Sexism Into Our Future* | The Next Web

*'d Blush if I Could': Closing Gender Divides in Digital Skills Through Education* | UNESCO

*Siri and Cortana Sound Like Ladies Because of Sexism* | WIRED

*TLDR - Tech Justice Playlist* | TikTok



## Know-It-All

*Wish you had someone to talk to? Try the all new Know-It-All, clinically proven to be just like you... but improved!*

The invention of AI has been heralded as “the single biggest event in human history” but in the race to the finish line many companies have placed ethics at the bottom of their to-do lists. Due to systemic prejudices in society, the data that AI ‘learns’ from is inherently biased. For example, academic research into autism has historically under-represented women and minority ethnicities in their studies. As a result, when AI is asked to create an image of an autistic person, 98% of the results present as young, white, males. Amongst engineers this process is known as ‘Garbage-In-Garbage-Out’, a concept that describes poor quality data input leading to poor quality output. The repercussions of this are wide-reaching but at its core it begs the question, whose world does AI reflect?



### RESOURCES

[What Do We Do About the Biases in AI](#) | Harvard Business School

[Google’s Photo App Still Can’t Find Gorillas. And neither can Apple’s.](#) | New York Times

[Uncharted with Hannah Fry: Access Denied](#) | BBC Sounds

[TLDR - Tech Justice Playlist](#) | TikTok

## *Emily Freda Sharp*

Emily Freda Sharp is a Director who strives to create playful work that doesn't compromise on meaning. Her background in advertising saw her put her name to the first social-led campaign to win a Cannes Lion - The United Nations' 'People's Seat', led by Sir David Attenborough. Emily has since gone on to Direct commercial performances from Gemma Collins, Dani Dyer, and Layton Williams, for clients such as Surf, Eurovision, and the BBC - her style often focusing on colourful, camp comedy, with a satirical edge.



## *Aman K Sahota*

Aman K Sahota began her career at Panavision where she spent 13 years working as the lead technician on features including, 'The Hunger Games', 'Spectre', 'Wonder Woman', 'Bond: No Time to Die' and 'Mission Impossible'. As a Cinematographer, Aman has shot the Emmy nominated 'Harry Potter Reunion: Return to Hogwarts', commercials for brands including Dr Marten's and Surf, as well as shorts including 'The Hourglass', featured in the BSC Magazine and selected for festivals worldwide.

## *Harry Butcher, Wave Studios*

Oscar and BAFTA winning Wave Studios is a leading light in global audio post production, sound design and mixing. Over the past 25 years, Wave has pushed sonic boundaries through their work on features including, 'Poor Things', 'The Zone of Interest', and 'The Favourite'. Engineer, Harry Butcher, began his career at Wave as a Runner before moving up the ranks to become an Engineer in his own right, crafting sound design for some of the world's most ambitious brands including, Cadbury's, Skoda, and Desperados.





## *Horatio Gould*

Horatio Gould is a rising star in the world of stand up comedy. Described as 'the funniest, freshest act out there' by Frankie Boyle, he recently embarked on his first nation wide tour to sold out audiences in Edinburgh, Manchester, and London. As one half of 'Boys Gone Wild' he's amassed over a quarter of a million followers on TikTok for his viral parody sketches. He is currently writing and directing the hit web series 'Fin vs the Internet' and has written for both Seann Walsh, and 'Frankie Boyle's New World Order'.



## *Luke Rollason*

Luke Rollason stars in the BAFTA-nominated Disney+ comedy 'Extraordinary'. His performance was named one of the 10 best TV performances of 2023 by The Hollywood Reporter. His solo live comedy shows have performed sell-out runs at the Edinburgh Fringe and on tour across the UK, and he was nominated for the Comedian's Choice Award in 2022. He trained at notorious clown school L'Ecole Philippe Gaulier. He is currently writing and attached to star in a comedy feature film for BLINK ('Don't Hug Me I'm Scared').



## *Ashley Young*

Ashley Young is an Actor, Model and Dancer best known for her role as Bionic Barbie in the 'Barbie' movie, 2023. Other notable credits include her appearance as the receptionist on the BBC's Apprentice, 2022, and modelling for the cover of Boots magazine. Ashley is an active participant in the limb different community. As an ambassador for Lucky Fin project she dabbles in prosthetic and bionic arms, sharing her views on social media. She's also an accomplished equestrian and is in training to become a stunt artist.





KODE PRESENTS AN EMILY FREDA SHARP FILM

IN ASSOCIATION WITH PANAVISION PANALUX WAVE STUDIOS BARE POOL

HORATIO GOULD JAHMILA HEATH LUKE ROLLASON MEG ROSE-DIXON ASHLEY YOUNG

DIRECTOR OF PHOTOGRAPHY AMAN K SAHOTA PRODUCTION DESIGNER MARTHA HOWE COSTUME DESIGNER CASSIE WALKER GRAHAM EDITED BY AKHIL KANUKUNTLA SOUND DESIGN BY HARRY BUTCHER

VEFX BY SARAH ANN BANKS IKKI DHESI COLOUR GRADE BY CAROLINE MORIN COMPOSED BY KENT AZARES MUSIC SUPERVISOR MARLON ROUDETTE STILLS PHOTOGRAPHER LEONIE MAYA ISAAC

GRAPHIC DESIGN BY AMY FULLALOVE ILLUSTRATION BY SARA ANDREASSON PRODUCED BY ROCHELLE THOMAS ANITA OKPONGETE ROSIE ROSE VALENTINE SHARP ED CHAMBERS KATIE BUXTON

EXECUTIVE PRODUCERS JACK GOODWIN EMILY FREDA SHARP HARRISON PARKER WRITTEN AND DIRECTED BY EMILY FREDA SHARP

[uhoh.info](http://uhoh.info)

*Stills*

[Download](#)



*Posters*

[Download](#)

*BTS*

[Download](#)



# *Technical Specifications*

**Shooting Format:** Digital - Alexa Mini LF with Panavision Primos

**Aspect Ratio:** 4x3

**Audio Format:** WAV

**Length:** 2 minutes 8 seconds

**Original Language:** English

