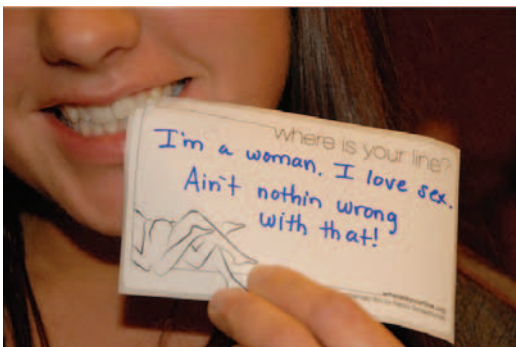




THE LINE

SEX. CONSENT. POWER. PLEASURE.
A documentary by Nancy Schwartzman



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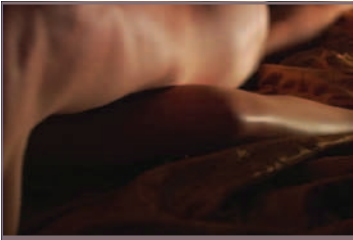
CLASS DOCUMENTARY

TOTAL RUNTIME 24:00

COMPLETED SEPTEMBER 2009

PUBLICITY SARA KNIGHT / 510.717.8193 / SARA@AIDANDABET.ORG

whereisyourline.org



THE LINE

Sex. Consent. Power. Pleasure.

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SYNOPSIS

A one night stand far from home goes terribly wrong. As the filmmaker unravels her experience, she decides to confront her attacker.

Told through a “sex-positive” lens, THE LINE is a 24 minute documentary about a young woman – the filmmaker– who is raped, but her story isn’t cut and dry. Not a “perfect victim,” the filmmaker confronts her attacker, recording the conversation with a hidden camera. Sex workers, survivors and activists discuss justice, accountability and today’s “rape culture.” The film asks the question: where is the line defining consent?

SCHWARTZMAN SAYS

“It became clear that as a sexual woman, I would be blamed for what happened. My rape wasn’t clear cut; I was already in his bed. Learning from attorneys that I had no legal remedy, I used filmmaking as a tool to better understand the context in which I was raised, and the pressures facing young people today. After hearing from friends that I was overreacting, or partially to blame for what happened, I was compelled to dig deeper.

The video camera provided me with a vehicle for approaching diverse subjects – frat boys, prostitutes, educators and lawmakers– and for interweaving them into a powerful dialogue.

By confronting and recording my attacker, I gained a sense of ownership and control, a strength I didn’t know I had. It allowed me to face my fear and construct both a film and a social justice movement around a set of resonant issues.”

DIRECTOR’S STATEMENT

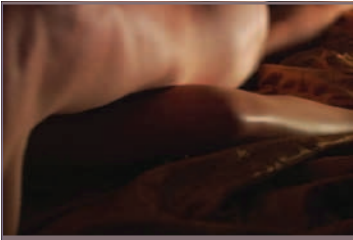
I never intended to make a film about my sexual boundaries, or to involve myself in THE LINE.

Formerly a wild, outspoken and fierce young woman, I sank into silence after my sexual assault. I was blocked, stunned, confused and angry. After this event, my life took a drastic turn, and I wasn’t sure I wanted to film it. I kept quiet. When I finally did gain the courage to speak, I was directly and indirectly blamed for what happened.

THE LINE is an intensely personal film.

I felt compelled to tell my story when it became clear that as a sexual woman, who is not “a perfect victim”, I would be blamed for what happened. My rape was not clear cut: I was already in his bed. Learning from attorneys that I had legal recourse, but it probably wouldn’t hold up in court, I used filmmaking as a tool to better understand the context in which I was raised, and the world that young men and women are growing up in today. Hearing from friends and peers that I was overreacting, or partially to blame for what happened, compelled me further. Filming frat boys, prostitutes, educators, and lawmakers gave me a vehicle with which to ask questions, seek answers and provoke a discussion. Deciding to confront my attacker and film it with a hidden camera, gave me ownership and control, a strength I didn’t know I had. It allowed me to face my fear, and construct a film around the powerful dialogue.

Using THE LINE, and the newly launched The Line Campaign to spark dialogue, the viewer is invited to discuss complex scenarios about healthy relationships and sex.



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EVIDENCE OF QUALITY

The Line has been accepted as a trusted resource by activists, educational institutions, and advocacy organizations.

- **The Line** was the official selection of the **Flying Broom International Women's Film Festival, Ankara, Turkey; UC Davis Feminist Film Festival; International Women's Film and Arts Festival, Toronto; Filmmor International Women's Film Festival, Istanbul; International Women's Film Festival, Israel.**
- It was cited as a model audience engagement project in the **Fledgling Fund report, From Distribution to Audience Engagement – Social Change Through Film (2010).**
- It was accepted as a training tool by **Planned Parenthood** and anti-violence activists.
- It was introduced by **AEquitas** at meetings in Monrovia and the **Carter Presidential Center.**
- **Whereisyourline.org** has been named on the **top 50 top blogs for women's issues.**
- **The Line** is listed among the **Top 20 Feminist Twitter Feeds**, as well as **80 Great Twitter Feeds for Tracking Human Rights.**
- **Nancy Schwartzman** is an invited speaker on college campuses and at conferences, forums, and cultural centers in the U.S. and abroad.





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CREW

Director/Producer NANCY SCHWARTZMANN



Nancy Schwartzman is a filmmaker, writer and activist working extensively in documentary film and strategic social justice outreach. For over thirteen years she has created community solutions to prevent sexual violence and promote public debate. Her documentary, **THE LINE** explores sexual boundaries and consent from a sex-positive point of view. Emphasizing interactivity and new media, she launched **THE LINE Campaign** to empower young people to re-envision their intimate relationships. Prior to **THE LINE**, she produced the award-winning short film **OCEAN AVENUE**.

Nancy is the founder of **NYC-Safeststreets.org** an online initiative noted by The New York Times, Gawker, The Village Voice and The Daily News to engage community organizations and businesses to create safer routes for pedestrians, especially women. From 2002- 2005 she was a founding editor and Creative Director of **HEEB Magazine**. Nancy lectures nationally on college campuses and internationally on the topic of consent and healthy sexual boundaries. She is a graduate of Columbia University with a degree in Art History and Film.

Cinematography ISAAC MATHES

Isaac Mathes (born in 1972, USA) is a filmmaker, teacher and freelance cinematographer based in New York City. His work is hybrid and essayistic in nature, moving between the poles of documentary, narrative and video art. He screens at film festivals, biennales and galleries, in places as far-flung as Moscow, Thessaloniki, Seoul and Rotterdam. At home he shoots for independent filmmakers and clients such as **ABC News**, **National Geographic** and **A&E**.

Editor MARIN SANDER-HOLZMAN

Marin Sander-Holzman started working in film and television as an apprentice editor for HBO's **The Laramie Project**. He went on to be an assistant editor for NBC's **The Today Show** and **Dateline** as well as **Frontline: The Jesus Factor** for PBS. His editorial department feature film credits include **The Woodsman**, **Lackawanna Blues**, **Off the Black**, **Shadowboxer**, **Shortbus**, and **Staten Island** as well as several long and short form documentaries including the **The News Hour with Jim Lehrer**. He edited and was a contributing writer for the eight episode season of **ARTSTAR** for Gallery HD/Cablevision, a collaboration with Deitch Projects that followed emerging artists as they navigate the landscape of the New York contemporary art world. Marin has collaborated on video works for contemporary performance with acclaimed choreographers **Kim Epifano**, **Miguel Gutierrez** and **Yasuko Yokoshi**.

Campaign Director MELISSA GIRA GRANT

Melissa Gira ("jee-rha") Grant is a writer, educator and artist working at the intersection of sexuality, technology, feminism, and human rights. In her work with grassroots community-based organizations, she develops editorial content, education and advocacy campaigns, and offers technical assistance and workshops. With the **Open Society Institute's Sexual Health and Rights' Project** and the **St. James Infirmary**, Melissa has developed trainings and programs for using information and communication technologies in advocacy and movement building among sex workers. With the **Tactical Tech Collective**, she has produced a multimedia guide for information activists. She has also written a sex education curriculum for teenagers on MySpace, as part of a National Institute for Health funded project of the **Internet Sex Information Service**. She has presented her work on sexual health, human rights, and new media at the 2008 International AIDS Conference in Mexico City, the Third Wave Feminist Foundation, the University of San Francisco, the Institute for the Advanced Study of Human Sexuality, the Center for Sex and Culture, the New School for Social Research, and the UC Berkeley Labor Center. You can follow her on Twitter as **@melissagira**, and on her blog at **melissagira.com**.



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FEATURED INTERVIEWS



Donald G. McPherson is founder and former executive director of the Sports Leadership Institute at Adelphi University and one of the nation's leading educators about and advocates for the prevention of men's violence against women.

Mr. McPherson is a native of West Hempstead, NY, where he was a two-sport high-school All-American athlete. He attended Syracuse University, where he played quarterback and compiled 22 school records between 1983 and 1987. He was a consensus All-America selection and winner of more than 18 national player-of-the-year honors, including the inaugural Johnny Unitas Award (nation's outstanding quarterback), and runner-up for the Heisman Trophy



Brett Sokolow, JD is the Managing Partner of the National Center for Higher Education Risk Management (NCHERM), a national multidisciplinary risk management consulting firm. Through NCHERM, Sokolow has consulted with over 1,300 colleges, universities, schools and military institutions in the US and Canada. He has provided strategic prevention programs to students at more than 1,800 college and university campuses. He is an expert in preventive law and risk management, and has eleven years of experience helping clients to enhance the safety and security of their communities by strategically addressing high-risk health and safety issues.



Alexis Fire is a courtesan and adult entertainment star. She has appeared in over 70 adult films.

She appeared on the HBO documentary *Cathouse*, about the Moonlite Bunny Ranch, a brothel near Carson City, Nevada. She has also appeared on *Playboy Nightcalls*, *Playboy 411*, the BBC documentary *Sex, Warts and Everything*, *The Jenny Jones Show*, *Showtime's Family Business*, *The Dr. Keith Ablow Show*, *The Daily Show*, and as a featured contortionist on *The Learning Channel* documentary *Body Benders*. Alexis is a volunteer for the Free Speech Coalition, and has lobbied at the California State Capitol on several occasions.

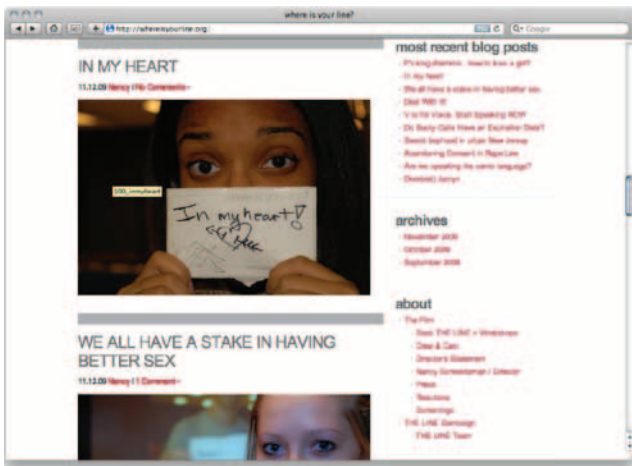


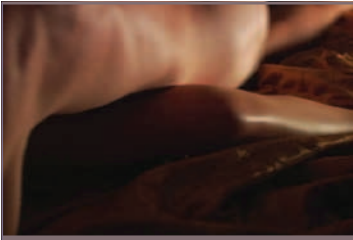
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THE OUTREACH CAMPAIGN

THE LINE Campaign is an educational and interactive digital space that fosters dialogue about sexual boundaries and consent, and empowers young men and women to discuss complex scenarios about healthy relationships and sex. **Whereisyourline.org** is a group blog on consent, sex, pleasure, and ways we can ask for it. Through your stories, your photos, and your comments, we hope this is a place where we can dig deeper into all the questions raised by the film.

This campaign is generously funded by The Fledgling Fund.





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- **Alexandra Peterson | MEF Marketing Coordinator**

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PRESS MENTIONS (continued)

WWW.FEMINISTING.COM May 28, 2011



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The Feministing Five: Nancy Schwartzman

By CHLOE ANGYAL

Nancy Schwartzman is a filmmaker and activist, and the creator of The Line Campaign. The campaign, which is based on Schwartzman's documentary *The Line*, promotes a healthy and nuanced conversation around consent – on a personal level and on a larger cultural level. Schwartzman has traveled the country screening her film on college campuses and facilitating those difficult but essential conversations.

One of the hardest parts of the filmmaking process for *The Line*, Schwartzman told me, was convincing people, and particularly people who weren't activists, that one woman's story – Schwartzman's own story – could change viewers' minds about the issue of consent. But Schwartzman was right, and if you want to go see the film and the way it can get audiences talking, check if it's coming to your city.

Schwartzman's forthcoming film is called *xoxosms*, and is "a short film about love in the 21st century." It will be released shortly.

And now, without further ado, the Feministing Five, with Nancy Schwartzman.

Chloe Angyal: What led you to start The Line Campaign?

Nancy Schwartzman: I started The Line Campaign after I had been working on the film for about five years, total, and I was really committed to not just making the film but creating a dialog around it, and creating an advocacy campaign to go with the issues I raise in the film, because the film is so provocative and leaves people with a lot of questions and a lot of things to say. My goal with the campaign was to capture those conversations and foment them, to talk about consent and assault in a new way. It's a more sex-positive approach to what we do want in addition to what we don't, and figuring out language for how to articulate our boundaries.

CA: Who is your favorite fictional heroine, and who are your heroines in real life?

NS: In my office I have poster of Wonder Woman, holding the jaws of a tyrannosaurus rex wide open. It's this amazing image, with her cascading black hair, and he's got these sharp fangs, and you can almost feel the jaws being pushed open and held open. I just love that image, and Wonder Woman and her bad-ass power. I related a lot as a girl to Ramona Quimby. She was always getting in trouble, and she was very creative, but also deeply sensitive.

My heroines in real life are the young women I meet on college campuses who are incredible, forward-thinking young activists, who are open-minded and really creative in the way they're approaching their feminism. Two women who are really inspiring me today are the directors, Deborah Kampmeier (*Virgin*, *Hound Dog*, upcoming *Carson McCullers Bio Pic*) and Lisa Jackson (*The Greatest Silence: Rape in the Congo*, *Sex Crimes Unit*). These ladies

don't fuck around! Both stick ferociously to their vision, and the worlds they choose to explore are not pretty. They look directly at some of the hardest things to witness – sexual assault, rape of children, mass rapes in the Congo, and create strong, compelling stories that demand we pay attention. When emerging female filmmakers want to tell the hard stories that center around sexuality and violence and gatekeepers say, "nobody will want to see that" or "that's not important enough" these two boldly prove otherwise.

CA: What recently news story made you want to scream?

NS: There are so many! This morning I'd have to say the Dominique Strauss-Kahn story, for the obvious reason of the way our media handles issues of sexual assault, by de-crediting the victim, and actually turning the accused into the victim, which is happening on a huge scale with DSK, as he's called. Not only is he the poor victim, but France is the victim, and it's just disgusting, and the way that "seduction" and "coercion" are being interchanged with assault, and how "seduction" is being used to replace assault, is very disturbing. It's very egregious in this case, but it's a good example of how the media likes to blur that line around seduction and coercion. And France is a country that really prides itself on its human rights record, and its culture of highly evolved understanding of arts and culture, and they just really lag behind on this understanding of how we define sexual assault and how we define consent. And this is just an example of that, but on a big scale. And of course, yesterday's acquittal of the two NYPD officers who raped a woman while on duty.

CA: What, in your opinion, is the greatest challenge facing feminism today?

NS: I think the greatest challenge facing feminism today, at least from my perspective in the work that I do, is challenging stereotypes in media. And I'm not just talking about newspapers, I'm talking about storylines in TV shows and your average movie at the box office. I think that in a lot of ways, our media has embraced the backlash storylines, and it's constant. It's a constant onslaught.

CA: You're going to a desert island, and you're allowed to take one food, one drink and one feminist. What do you pick?

NS: Avocado, white wine spritzers, and my amazing partner, my husband, because he can build things. He would construct some shade, because if I had to choose between sunscreen and a white wine spritzer, I would probably take the white wine spritzer. He just kicks ass on all things survivalist; he can start a fire quicker than I am, and he's way more of an optimist than I am.



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PRESS MENTIONS (continued)

WWW.GOTHAMIST.COM May 28, 2011



Yesterday's Protest Of «Rape Cop» Acquittals Fails To Tap Rage

By CHRISTOPHER ROBBINS



Between the steaming concrete and downtown gridlock, several hundred protestors gathered yesterday evening in front of the Manhattan Criminal Courthouse to protest the acquittal of former NYPD officers Kenneth Moreno and Franklin Mata, who were accused of raping a drunk woman in her East Village apartment in late 2008, and to promote a petition and a list of demands for the NYPD. If anyone looked uncomfortable, it was because of the heat: the protest itself was largely good-natured, if loud, and missing was a palpable sense of anger. Attendees proclaimed to be outraged, but it seemed a proper sort of outrage, a politely civic disapproval out of balance with the gravity of the events that precipitated it.

Reverend Billy Talen, former mayoral candidate and perennial agitator, took the bullhorn and spoke of how our society has been desensitized by “violent signals” that emanate from the people in charge, saying that the “rape of our land, the rape of our resources, the rape of our women,” is a shameful mantra in American society. Pointing to a small line of trees in the parking lot, he said “I want to offer a prayer to these trees,” before someone shouted “this is about rape!” He then led the crowd in throaty cheers of “End Rape Now!”

Kelley, a smartly-dressed Manhattanite who was with her boyfriend, told us that the verdict was a “serious injustice” that couldn’t be ignored. “I’ve been sexually assaulted by the police before. In Rhode Island, an officer said that giving him a blowjob would make my reckless driving ticket go away. I know how it feels to be abused by the police.” Joe, an artist from Brooklyn who had painted “Don’t Trust The NYPD” on his torso, said that the verdict confirmed what he already knew: “The NYPD are above the law. That’s just not right.” A small but loud brass band kept the crowd focused, playing renditions of different songs with their lyrics changed for the occasion, including Le Tigre’s “Deceptacon” with the words “Here’s to the man, the man, the man, the man / Here’s to the man and his misogynistic bullshit.” After a few middle fingers were thrown in the direction of the bemused and bored court employees, the crowd headed down Centre Street continued for many more blocks, including going past One Police Plaza.

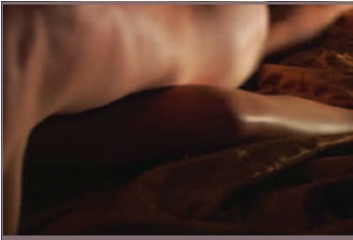
Update: The protest organizers provided us with statements that **Nancy Schwartzman** and Savitri D., both victims of sexual assault, made at the protest. Savitri D., who is married to Rev. Billy, spoke while holding her 18-month-old daughter Lena and referenced her child’s future:

Hi, my name is Savitri and this is Lena, and I'm glad to see all of you today. I'm sorry its under such terrible circumstances again, that we have to be gathering this way, again - after fucking decades I can't believe we are still here for this bullshit. And I want to tell you this girl [Lena] is not going to be here in twenty years in this same situation. This has to stop.

I'm a survivor as I'm sure many of you are and I'd like to take a second just to remember all the survivors that we know - remember them and honor them, us... we have a right to be vulnerable. We shouldn't have to be vigilant every minute of every day. We should be safe in our homes and we should be able to drink a few beers, right? I'm going to drink some fucking beers.

We have to keep talking about this. We have to resist the apathy. We can't say «Oh, well what did you expect? It's naive to think it could have turned out any other way.» No. Now is the time to be naive, to be innocent. And Schwartzman, who made a documentary about her rape Where Is Your Line?, made the point about police officers need to know how to deal with victims of sexual assault:





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PRESS MENTIONS (continued)

WWW.GOTHAMIST.COM May 28, 2011 (continued)

NYPD: You are not protecting us when you enter our houses while we are drunk, and enter our bodies while we are passed out.

I want to know that if I'm so drunk I'm blacking out, and I'm in the presence of a police officer - he will not sing to me, he will not cuddle me, and he will not rape me.

And Schwartzman, who made a documentary about her rape **Where Is Your Line?**, made the point about police officers need to know how to deal with victims of sexual assault:

My name is Nancy Schwartzman, I'm a filmmaker, an activist and a survivor of sexual assault. I made a film about consent - called The Line - about my own sexual assault, and my decision to confront my perpetrator with a hidden camera. I have shown this film around the world - at film festivals, on college campuses, and to people in the government and in the military. Sergeants, Lieutenants and Police Officers have come to my screenings. Some of them want to know why I didn't report my rape, why I didn't use the system, why instead, I confronted my perpetrator with a hidden camera, and created The Line Campaign to educate and prevent rape.

If you're wondering why women hesitate to report a rape or a sexual assault to the police, and why a victim wouldn't trust the justice system: look no further than the acquittal of NYPD officers Moreno and Mata.

Instead of focusing on the blood alcohol content of the victim, I'd like the NYPD to focus on this: what are you going to do to prevent sexual assault - from this moment forward?

How exactly do you plan to use Moreno and Mata as a «teachable moment»? How will you hold these two men accountable?

As a refresher, here are some definitions of rape that many people in the NYPD, and apparently our juries don't understand:

If a woman is drunk or incapacitated she can not consent to sex.

If a woman has consented to one form of sex, she is not consenting to all forms. If a prostitute is raped, it is not theft of services, it is rape.

You must get consent every time for every act, or else it is not consensual.

The «bad-guy» rapist, you know, the one you love to catch on the street, the one you call «a criminal» he's also the guy who preys on drunk and incapacitated women, employs a look out, returns to her apartment 3 times and places a false 911 call to cover his ass. That guy? He's a rapist, too.

NYPD: Here are some ways you can prevent sexual assault:

Don't pretend it doesn't happen

Don't sweep it under the rug

Don't pat yourself on the back and think you are doing enough.

Talk about rape and sexual assault throughout the year, every year. With programs that work. With facilitators. With advocates. With survivors.

Make mandatory violence-prevention and sexual assault awareness trainings part of a police officer's education.

Make sure your officers know what consent is.

What alcohol + consent is.

Make sure your officers HAVE EMPATHY and to the best of their ability know how rape and sexual assault effect victims.

If they do not have the ability to empathize - THEY NEED TO FIND A NEW JOB.

Make sure your officers do not engage in victim-blaming behaviors If you don't know what victim-blaming means, we have a problem.

Host screenings, trainings and workshops with The Line and other programs that work -- we don't fuck around, if you don't get it now, you'll get it by the end of the workshop.

Sadly, after Morena and Mata were acquitted, you can expect women and victims to trust you and the system even less than we did before.

You can fix that. Win our trust back. Get serious about sexual assault and rape, get educated, and get to fucking work.



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PRESS MENTIONS (continued)

WWW.NEWYORKPOST.COM May 28, 2011



EX-COPS WALK & TALK TRASH

Nasty boys bleat after rape acquittal

BY LAURA ITALIANO, ANNABELLE NYST AND DAN MANGAN

You gotta problem with us?

A day after their bombshell acquittal on charges they raped an East Village woman, fired cops Kenneth Moreno and Franklin Mata yesterday returned to the courthouse – with significantly more swagger and attitude.

“Don’t you have enough pictures of us already? It’s our day off!”

Mata, 29, barked as he and Moreno strolled from a meeting at

Manhattan Supreme Court with probation officials who will be recommending their sentence for official misconduct convictions.

Mata and Moreno, 43, will see a lot more days off. The NYPD fired them Thursday right after jurors let them walk on charges of raping a 29-year-old woman in December 2008, but convicted them of misconduct for returning to the drunken woman’s apartment repeatedly.

The rape acquittal outraged City Council members, women’s advocates and more than 300 protesters who rallied yesterday in lower Manhattan to decry the “not guilty” rape verdict.

“We won’t be silent! We must stop violence!” chanted a throng outside Manhattan Supreme Court, where protesters carried signs reading, “A badge is not a license to rape,” and “New Rape City.”

“If you’re wondering why women hesitate to report rape and sexual assaults to the police and couldn’t trust the justice system, look no further than the acquittal of officers Moreno and Mata,” said Nancy Schwartzman, 35, a Brooklyn filmmaker who confronted her own rapist on-camera in her documentary “The Line.”



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PRESS MENTIONS (continued)

WWW.COURTHOUSENEWS.COM May 31, 2011

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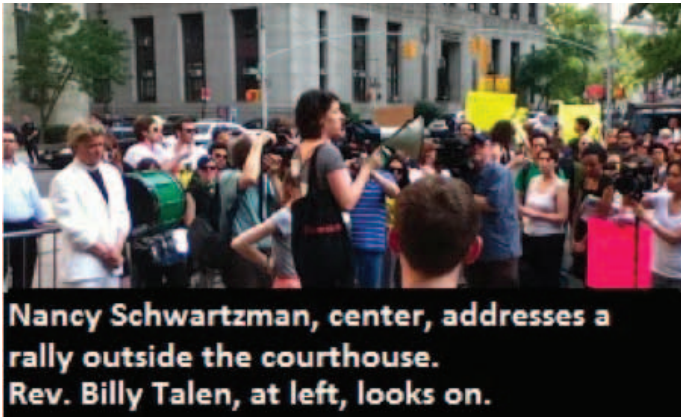
Courthouse News Service

Tuesday, May 31, 2011 Last Update: 6:47 AM PT



When Juries Sideline Rape, Activists Look Outside the Courts

BY ADAM KLASFELD



Nancy Schwartzman, center, addresses a rally outside the courthouse. Rev. Billy Talen, at left, looks on.

«If you're wondering why women hesitate to report a rape or a sexual assault to the police, and why a victim wouldn't trust the justice system, look no further than the acquittal of NYPD officers [Kenneth] Moreno and [Franklin] Mata,» one speaker, Nancy Schwartzman, told the crowd that gathered Friday.

A day earlier, a jury refused to convict Moreno and Mata of raping and burglarizing a drunken woman, despite evidence that prosecutors described as a taped admission, a photograph of a cervical irritation and a videotape showing the pair entered her house four times without alerting patrol.

Instead, jurors found the cops guilty of three counts of official misconduct, misdemeanors that can collectively carry three-year sentences.

And yet compared to national statistics compiled by a leading support group for rape survivors, the jury threw the book at Moreno and Mata.

Most alleged rapists never even get misdemeanors, and only 6 percent of all rapists ever see the inside of a prison, according to the Rape, Abuse and Incest National Network. One protester's sign echoed the 6 percent statistic.

Officially, the organizers demanded reform within the NYPD, but several notable participants in the demonstration held little hope that the numbers would improve.

The self-ordained Rev. Billy Talen, often arrested for performance-art demonstrations against major corporations, said in an interview at the protest that his experiences behind bars leave him with «little romance about due process.»

Distrustful of the courts, he urged what he called an agnostic spiritual response to sexual violence.

«We here in America get violent signals all day long,» Talen told the crowd. «And those two sad officers: They'll be especially sad if they go back into their lives now and make excuses for what they did. They need to change. ... The NYPD needs to change. We need to change. America needs to change.»

University of Colorado Law School professor Aya Gruber said in a phone interview that many of her students confide in her about rape.

«I tell them, 'Do what's best for you to heal. If you think you can only heal by going through this criminal process, OK. Go through it with your eyes open. But if you think you can heal by other means, don't feel that you have to prosecute, or you're a bad victim,» explained Gruber, a former defense attorney.

Schwartzman, a speaker at Friday's rally, described a unique way to voice allegations outside the court.

Like the cops' accuser, Schwartzman said she survived a sexual assault. And also like the cops' accuser, Schwartzman secretly recorded her attacker admitting his crime.

In the trial against Moreno and Mata, Moreno disputed the sound recording that captures him telling his accuser that he used a condom. Moreno said he said that to calm the woman down when she confronted him at his precinct.

Schwartzman never sought to prosecute her alleged attacker, however, and instead turned his videotaped confession into a 24-minute documentary called «The Line» that she shows to students, cops and community groups across the country.

«I honor people who used the system,» Schwartzman said in an interview. «The way I did it is I defined justice very differently. To me, it meant I want to get it on tape. I want to create a conversation around it, and I want to do education and prevention. And I show him. I cover his eyes, but I show his face to thousands of people.»

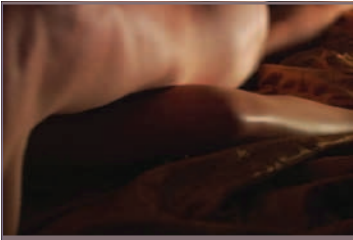
That she blurred the perpetrator's features is unthinkable in common media practice in which journalists conventionally protect the identities of alleged rape victims. During summations in the trial against Moreno and Mata, the prosecutor repeated the name of the accuser, reminding jurors of her humanity, but not a single press outlet would print it. The only published courtroom sketch of the woman blurred her face.

Schwartzman, however, put herself in the public spotlight and disguised her perpetrator.

Professor Gruber says that Schwartzman sets a healthy, if uncommon, standard for what's actually shameful.

«Yes, rape victims value their privacy in a world that blames them for being victims,» Gruber said.

«On the other hand, the more you keep private the names, the faces, ►►



THE LINE

Sex. Consent. Power. Pleasure.

a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

WWW.COURTHOUSENEWS.COM May 31, 2011 (Continued)

the reality of rape victimhood, the more you allow it to be something that should be kept in the shadows,» she added. «I would like to think that there will come a time when more people are like the documentary filmmaker, and have nothing to be ashamed about being victimized by someone else.»

Although not every rape survivor can film a documentary, Schwartzman said several community organizations practice «restorative justice,» which she says values a «victim-based» approach to healing and confronting a perpetrator.

Supporters of social reforms say that, because criminal conviction gets the focus, little public money gets spent on community centers, treatment, therapy and paid work leave for rape victims.

With rape convictions so uncommon, Schwartzman says criminal trials often only succeed in victimizing a rape survivor and hardening an alleged rapist's denials.

«I think the way the court is set up is that your perpetrator, or the defendant, is going to deny wrongdoing,» Schwartzman said. «It's really set up to demonize the victim, question her lifestyle, question her behavior, drag her through the mud.»

Defense attorneys for the cops accused the alleged victim of alcoholism, talked about her sexual history and suggested that she made the allegations to benefit her \$57 million civil suit against their clients and the city.

Professor Gruber said that, in prosecuting cops, the accuser came up against what sociologists call a «theory of a just world,» which causes people to doubt horrific abuse by people in power.

«The criminal system can be a great route for going up against defendants that everyone already hates,» Gruber said. «With defendants like police officers and victims like drunk women, the criminal system is going to have a tendency to reflect the prevailing views of those two groups, which leaves socially marginalized people out in the cold.»

Gruber predicted that the woman will settle her civil suit for far less than \$57 million.

If pursued, however, Gruber said the case - which would be judged on «preponderance of the evidence» rather than «reasonable doubt» - could have wider impact than criminal rape convictions.

«If it goes to trial, and she gets a significant jury award, that's really going to affect the systemic change, way more than one police officer going to jail,» Gruber said. «If the police department has to pay money, and it's a significant amount of money, they will make changes.»

Although the NYPD fired the cops on Thursday, it showed no sign of mulling systemic reform, and it did not respond to an email inquiry about the protesters, their demands and how the department plans to restore confidence in criminal prosecution.



THE LINE

Sex. Consent. Power. Pleasure.
a documentary film by Nancy Schwartzman
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PRESS MENTIONS (continued)



This Week In Tabloids: Brad Wanders L.A. Looking For Jen; Mariah Buys Cinderella Crib



The Line: When Rape Victims Aren't "Perfect"
#filmforthought
#rape



Elle: Rihanna's Waist Gets Whittled Via Photoshop
#photoshopofhorrors
#maghag



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#tips, #snapjudgment, #gr

The Line: When Rape Victims Aren't "Perfect"

Published by Anna North

A new documentary and the alleged rape of a homeless woman in New York both illustrate what happens when rape victims aren't "perfect".

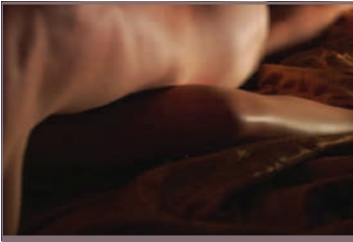
In the New York case, the Post reports that 18-year-old Robert Gonzales is pleading not guilty to the attempted rape of a 23-year-old homeless woman in Central Park, on the grounds that she consented – and that she was drunk. His lawyer James Layton Koenig says, *"The victim was intoxicated. Once the facts are laid out, nothing forcible will be proven."* The consent argument seems pretty specious given that Gonzales is accused of robbing the victim after he sodomized and attempted to rape her, but what's really bizarre is the fact that Gonzales's legal team is using drunkenness as an excuse. New York sex crime law turns out to be a little complicated on the issue of intoxication and consent – according to the New York City Alliance Against Sexual Assault, having sex with an intoxicated person is only classified as rape if that person is actually unconscious, or mentally incapacitated by alcohol or drugs "given to them without their consent." So having sex with a drunk person isn't always a crime in New York, but raping one still is, and there's really no reason Gonzales's alleged victim's intoxication should work in his favor. Except that defense lawyers are always trying to discredit rape victims – and Koenig may be gambling that a jury will care less about a woman who was homeless and drunk than about someone who behaved the "right" way.

This constant judgment of rape victims' behavior is front-and-center in *The Line*, a 24-minute documentary directed by Nancy Schwartzman. The film chronicles Schwartzman's quest to make sense of her rape: she went home with a man she knew from work, and consented to vaginal intercourse with him, but then he forcibly anally penetrated her and didn't stop when she screamed. Her friends questioned whether she'd really been raped (one said, *"just because it hurts doesn't mean it was forced"*), and when she confronted

her rapist, he said, *"we did everything from our free will, our free love, our passion."* Perhaps the most telling part of the film, though, is her conversation with attorney Brett Sokolow, who specializes in sexual assault cases. Sokolow says, *"the jury system actually permits a rape-prone society,"* and explains, *"if you have done anything that places you in a position of vulnerability, that makes you something less than the 'perfect victim,' [...] you're doomed."*

Several others in the documentary – including another attorney – express distrust of the criminal justice system's handling of rape cases, but no one really has an alternative. Perhaps significantly, though, both rape victims depicted (Schwartzman's friend Netanya was also raped, by a stranger) eventually contact their attackers to explain what the men did wrong. Victims shouldn't have to do this, but their words make a powerful point – rapists themselves, not alcohol, revealing clothing, homelessness, or "bad choices" are responsible for victims' pain. As activist Don McPherson explains, *"we do nothing to talk to men about not raping, but we do talk to men about how to protect themselves, which is [...] why we place the blame on women when something happens."* The attitude that sex is something men are supposed to want and women are supposed to evade doesn't just result in victim-blaming – it also creates a monolithic view of sex that denies the experiences of people like Schwartzman (as Sokolow points out, *"consent to one form of sexual activity isn't consent to every other form"*). Part of teaching men (and women) not to rape is the lesson that sex should be cooperative and communicative, not something, as McPherson says, that *"we do to the Other."* The Line also has a Tumblr where volunteers respond to the question, *"where is your line?"* The most recent entry:

Thanks for asking! I will do what WE decide (and it will be hotter because we agree)



THE LINE

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a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

WWW.WOMEN&HOLLYWOOD.COM April 14 2010

Women & Hollywood

from a feminist perspective

Where is Your Line? Interview with Director Nancy Schwartzman

Published by Melissa Silverstein

Nancy Schwartzman has taken a very personal experience about sexual assault that sadly many women have been through and used it to create a cultural conversation about sexual responsibility. She is an impressive activist and filmmaker. She asks people to define – where is your line between consent and rape?

Here's the description from the website:

Told through a “sex-positive” lens, THE LINE is a 24 minute documentary about a young woman – the filmmaker – who is raped, but her story isn't cut and dry. Not a “perfect victim,” the filmmaker confronts her attacker, recording the conversation with a hidden camera. Sex workers, survivors and activists discuss justice, accountability and today's “rape culture.” The film asks the question: where is the line defining consent?

Nancy is going to be in NYC this week on a panel “Story Leads to Action” at the 92STY Tribeca on April 15th and Women & Hollywood asked her some questions about her film and her work.

Women & Hollywood: It takes a lot of guts to make a film about a difficult personal experience. Why did you feel compelled to make this film?

Nancy Schwartzman: I was sexually assaulted while living in Jerusalem, by a man I worked with and willingly went to bed with. The night took a turn for the worse, and he raped me. I was shocked and horrified; I thought no one in Jerusalem would understand that even if I were already in his bed that this was rape.

I waited until I got back to “civilization” (*i.e.* New York) where I felt safer talking about what happened, to admit what happened and describe the experience. But at home, my friends, people I trusted and who cared about me, minimized the experience, found ways to blame my behavior for what happened (flirting, drinking, being American). They told me what happened wasn't that bad.

Had people understood the definition of assault, and had the courage to recognize when it is complicated, but still a violation and why, and / been supportive I wouldn't have needed to make this film. I wouldn't have understood how deeply we as a culture excuse and apologize for rape, assault and violation. It gave the film a life beyond my own story, and it gave me a place to explore the complexity of the issue, both personally and politically.

Is “the line” different for everyone? Is there more difference between men and women?

NS: Absolutely! That diversity of expression, opinion and preference is what inspired the entire campaign. I wanted to capture the conversations people were having after seeing the film, how they thought about their own lives, what they brought back into their bedrooms, so we asked: where is your line? And we collect the answers on our site.

You have taken the film on the road and talk about sexual assault. What has been the most gratifying about your travels and has been the most difficult?

NS: Most gratifying: when young men who leap up in their seats after a screening to come and tell me how inspiring the film is, how they feel trapped by traditional ideas of “masculinity” and have learned something, and want to see a change on their campus and in their lives. The ones who ask loudly, in front of their peers, why more men don't exhibit basic emotional intelligence, and why we let those who behave badly off the hook, and how men can not afford to see bad behavior and look the other way. I love those moments.

Most difficult: the endemic nature of sexual assault. Especially highlighting a story like mine, a rape between friends, acquaintances, partners, or classmates. My story is so common. I'm glad the film enables women to speak up and share, but the numbers can be overwhelming. Ultimately the more we break the isolation and come together, the louder, stronger and angrier we get, the more chance we have to put an end to sexual violence as a cultural norm and as a college experience.

You show that a film has the ability to impact and open up a dialogue about an important issue. Is film able to do this differently than other mediums?

NS: I think storytelling: intimate, raw, honest exchanges, whether it be spoken word, radio, performance or film allow us to open up, feel and transform. Film is so tangible, and when shared in a crowded room, in the dark, it can be a collective experience.

Are you a filmmaker or activist first?

NS: First and foremost, I'm a storyteller, and I want to build community and create change around the films that I make.

What did you learn most about yourself in this process?

NS: I crave collaboration. I hate working alone.

What advice do you have for other filmmakers?

NS: Partnerships are everything Good partners and collaborators are truly a gift – they are hard to find, they are worth waiting for, and they should be treasured.

Know your audience! Especially documentary filmmakers. Let the web be your guide, if you're exploring a topic, what are the folks living and breathing that topic interested in? What are they already talking about, how can you add and enhance or challenge the conversation? Make sure you love your subject matter, cause you're going to be stuck with it for a long time...



THE LINE

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whereisyourline.org

PRESS MENTIONS (continued)

WWW.WASHINGTONCITYPAPER.COM / [THESEXISTBLOG](http://THESEXISTBLOG.COM) April 13 2010



THESEXIST ::::::::::::::::::::::::::::::::::

Nancy Schwartzman on Confronting Her Rapist

Posted by Amanda Hess

In 2004, Nancy Schwartzman flew back to Jerusalem to confront the man who raped her. Three years earlier, Schwartzman was living in Jerusalem by way of New York City, working at a cultural institution, and getting plenty of film footage on the side. Then, a co-worker raped her after a night out. Schwartzman quit her job, flew back home, and slowly processed what had happened. When she finally returned to Israel to sit down with her rapist, she had a hidden camera and microphone in tow.

The result of that videotaped conversation is "THE LINE," Schwartzman's 24-minute documentary about the way we process all the forms of sexual assault that don't adhere to the model of the stranger jumping out of the bushes. After completing THE LINE, Schwartzman launched an international sexual assault awareness campaign by the same name, which asks young people how they define their own "line" in terms of sexual consent.

I interviewed Schwartzman about the experience of confronting her rapist, her advice for survivors who want a face-to-face, and how a hidden camera can make all the difference.

SEXIST: What went into your decision to confront the man who raped you?

NS: I started reading Judith Herman's *Trauma and Recovery*, this really amazing survival book. It talks a lot about post-traumatic stress and how natural it is to want to have a face-to-face with the person who caused you harm. I started videotaping and interviewing a lot of survivors, and I would ask them questions for hours and hours. What did you feel like you lost? What changed for you? But then I had these questions that no one else could answer but him. Why did it happen? Why did you do it? Did I do something to indicate that I wanted this? It was all sort of caught up in the miasma of self-blame. These survivors were not going to be able to tell me why he did it. I started doing a lot of homework on restorative justice and transitional justice. I researched the Truth and Reconciliation Commission in South Africa, where many victims of human rights violations actually met their offenders. For some people, it was really useful. And for some, it was completely re-traumatizing. I did about 6 to 8 months of research and preparation for this meeting before I went.

How did you set up the meeting? What did you tell him you wanted to talk about?

NS: He and I worked together at this really wonderful cultural institution in Jerusalem. I had a close friend who was still here. I would be in contact

back and forth with her, and she would tell me, *'Yes, he's still here. He still works here.'* I got his e-mail. I sent him a letter just saying, *'I'm coming back to Jerusalem, and I'd like to see you and talk to you.'* It was just super general and open.

Before you confronted him, had you spoken to him about the assault at all?

NS: He tried to talk to me after the assault a few times. He was unsettled with how we left things. He wanted to keep telling me, and himself, that everything was fine. The day after he raped me, he came up to me in front of a group of people and pulled me aside. Literally the next day. I didn't even want to get within ten feet of him. He said, *'About last night. We were really drunk.'* He was already covering his ass the next day. I said, *'Don't talk to me in front of anyone. We're at our place of work. Don't talk to me at all. Last night you raped me, and I don't want to talk to you ever again.'* Ten days later, he tried again. I think he was feeling uncomfortable that I was hanging out and talking to other people and avoiding him; we were still working together for 6 weeks after the assault. He was feeling left out. He knew I was very upset. He wanted to regain some control over our social situation.

Why was it important for you to go back and confront him again a few years later?

NS: Time had passed, and your mind really, really plays tricks on you after an assault. I was still confused as to what happened and why it happened. I said, *'OK, you raped me,'* and he looked stunned, and then three years go by. I needed to know what happened and why it happened, on a political level. Politically, what's going on? Why are these rules not clear to him? Maybe I have a different set of cultural norms than he does. I went into analytical mode and filmmaker mode, and I started thinking about capturing this potentially fascinating conversation to use in a larger piece of media. He could apologize. He could accuse me. He could take responsibility. I didn't know what was going to happen, but I wanted to give him one more chance to give me some reason.

What did it feel like to sit down with him?

NS: I had so many feelings going through my head at that moment. It was really powerful to see this guy who I thought was a monster. I was so terrified of him, so scared to look him in the eye again. When I saw him again, I just saw him as a person. He's a person that I'm making really uncomfortable. And I liked that, you know? I was super confused throughout the process, because I witnessed his humanity. I realized that he's not a monster. There were times



THE LINE

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PRESS MENTIONS (continued)

WWW.WASHINGTONCITYPAPER.COM / THE SEXIST BLOG April 2010 (continued)

when he tried to convince me of what a great guy he is. I was not convinced, but part of me felt torn, so it was disturbing, too.

Did the hidden camera change the way you felt about the confrontation?

NS: I wouldn't have done it. I wouldn't have been able to do it without the camera. What had happened the night of my assault was between us –there were no witnesses. It was just me and him. He could just negate what I considered my truth and my reality, and he did try and negate it many times after the assault. So the camera was coming in for me as my witness. I knew that it was going to tell the truth. The camera is objective. It was going to record what I said and what he said. I felt much safer with that camera. I didn't feel alone. I also had a goal –go in, say what you need to say, give him a chance to speak, see how he behaves, and then decide how you're going to use that footage. I felt so much safer that he couldn't manipulate me, and if he had –look, it's on my camera.

What was it like to go back and watch the footage?

NS: I absolutely fell in love with the footage. I had this very tangible thing in hand, and it made me feel like I had purpose. I felt so dedicated to doing something with it. It was such a unique piece of evidence. I loved how the images were breaking up in the wireless receiver, I saw it as a metaphor for the disconnection between us. I feel like it's pretty inconclusive conversation, but I have that visual representation of his body language, his visual discomfort, and I can edit it and use it however I want. I was so convinced proof was in the pudding that now, no one is ever going to doubt that he raped me and knew that he was doing. But after I shot it, I spoke to a friend who was like, "*yeah, I think he just doesn't get it, it must just be cultural differences.*" That plummeted me. I couldn't get out of that rut for like a day. It was such a roller coaster. Even when you have someone on tape, people are still telling you he didn't get it. It's cultural. That's why. People will still find reasons to doubt.

Last year, Ask Amy answered a letter from a reader who wasn't sure if she was raped, and Amy instructed her to go ask her rapist what happened. I thought, 'That's a really bad idea!'

NS: It took me three years after my assault to make the decision to go back. I spent one year completely in denial about what happened to me. I spent a year writing non-stop about what happened to me. And then I spent a year interviewing and researching. I did so much work determining all the possible things that could happen if I went back. I said, these are the 20 things that could happen: He could yell at me, he could cry, he could beg forgiveness. I did role-playing. I went through so many scenarios in my head. I walked in there saying, what if he apologizes? What if he's really truly sorry? Was I prepared to forgive him? Would I go back on my righteous desire not to forgive him? He did

not apologize, so that was not a problem... But had I gone to him soon after the assault and said, '*What happened?*' He would have said, '*Nothing. You were great in bed and it was really fun.*' Seriously, he said that three years later. I did a shitload of work to prepare for this. You need to be so clear about your story, and you can't go to him to have him tell you what happened. I went to him to find out, well: What the fuck is his version of events? What is his script? What has he been telling himself for the past three years?

What advice do you have for people who are thinking about confronting?

NS: ... In the New York state justice system, there is a mediation program for victims and perpetrators. I spoke to a man there for a really long time while researching options for a subject in my film, who was assaulted in New York City by a stranger. And he told me that he was always really clear about the kinds of people he says 'yes' to and those he says 'no' to. The desire to meet always has to come from the victim. Sometimes rapists, in prison, will say, '*I want to talk to the victim. I want to tell her why I did what I did.*' No—it has to always come from the victim. Then, he does a lengthy assessment of the perpetrator to determine if they're willing to take responsibility, to see if the conversation is going to be re-traumatizing or productive. I think that's a very important thing to think hard about. Is this a person who is going to listen? I would start by writing – write lists of how you remember your story. What that story was, what your grievances are, what you lost. I left my job that I really loved because I couldn't be in the same room with him. I lost the opportunity to be in Jerusalem. I paid for that ticket home, I paid for therapy. All of these things that that instant does to you. I went through the process as if I was going to have an official victim offender meeting with a mediator that I didn't have. There's so much preparation that goes into it. Will he be a willing partner in a dialogue? What do I want from this experience? Do you want someone to come with you? You have to be super clear about your goals or expectations.

What have you heard from other survivors who have considered confronting their attackers?

NS: I don't want the film to be a call to confront, like '*Go do it! It's going to make you feel better!*' This is absolutely my personal experience... I've heard from survivors who have said, '*I met with my father who abused me, and it was horrible.*' I've heard from survivors who said, '*I spoke to the guy who raped me and he laughed in my face and walked away.*' They were completely re-traumatized by the experience. It's confusing, because if you were assaulted by someone who is very manipulative, they will attempt to manipulate you when you meet with them. And it's not always as productive as they want it to be. What it comes down to is: How do we confront people who do us wrong? How do we do it safely? How do we take the burden off our own shoulders? How do we let them know this was absolutely wrong?



THE LINE

Sex. Consent. Power. Pleasure.

a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

SEXGENDERBODY.COM April 8 2010



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Interview: Nancy Schwartzman, Director of "The Line"

Have you ever been coerced into sex with someone? Have you ever coerced someone for sex?

If so, you may have had your line crossed or crossed someone else's.

For those unaware of the film, "The Line" is about a woman (in this case, the filmmaker herself) who is raped and her efforts to confront her attacker. The film also examines our cultural prejudices against rapists and those who are raped.

The expectations and judgments we place on others and ultimately ourselves are examined and questioned as Nancy views the impact of cultural projections arising from gender, power, language and identity.

Running through all this is the ideas of consent and communication. Where, when, what & how a person speaks to indicate their line of consent/no consent and this place is "The Line" that the film addresses.

We all know what we are comfortable with and have some idea of what we'll experiment with and we probably know the things we're not comfortable with. These things can alter over time, but the issue in this film is when a person feels like saying "No", do they have the language and the ability to say so?

Social stereotypes may inform a person that they don't have the right to say no. Or, they may feel that they "owe" compliance to someone because they said "yes" before or some other reason. Many of us will have different answers to the same situation at different points in our lives. But, for many people their line gets crossed and they are left with no idea of what happened or how to deal with it.

This film is a great tool for individuals of any sex, gender, age or class to view as a means to understanding their participation in the rape elements of our shared cultures. I recommend it highly.

The target audience is people wishing to understand boundaries and consent. It is also being applied as a tool for educators, sex educators, activists and organizations or people working with gender based violence.

Presentations of the film can be made to any particular group or groups in accordance with their particular wants or usage for this film. Email questions to thelinemove@gmail.com if you would like to arrange a showing. The Line is on facebook and twitter. If you would simply like to know where it is already scheduled for public viewing, you can find screenings listed here.

Recently, I interviewed Nancy Schwartzman, who directed the film. They are halfway through the first year of this project. They have launched a website, whereisyourline.org which holds information about the film plus a blog for users/readers to share their own images and stories about their lines in their lives.

People have submitted some astonishing, personal and touching statements from their own lives, so I do recommend reading that section of the website.

Next year, The Line Campaign will focus on bringing this conversation to specific groups including, college students –especially orientation programs, Jewish & queer communities and finding applications that work for putting conversations of consent in terms to empower children.

Beyond The Line, Nancy is thinking to make another film. Though no specific project exists, she stated that she's looking into the question of what we can be and create in the conversations of intimacy, relatedness and where we can go as a society. She is curious about what kind of sexuality we can create. Nancy also talked about her passion for amplifying the voices of young people.

I asked Nancy a few questions about herself, the film and life within the existence of The Line Campaign.

SexGenderBody: How do you define yourself, in terms of sex, gender & body?

NancySchwartzman: I am a female, mostly hetero femme-y kind of gal.

Who are you now, that you were not before your line was crossed? Who were you then, that you are no longer?

NS: The question of before was huge for me when I first set out to make a film about what happened. It ate me up, what did I lose? What part of me was no longer there? I knew for sure that I didn't lose my "innocence", he was not my first time, nor was he my last. But in some ways a sense of what is right or how things should be was completely shattered. Before, how things "should be" are that when you're fooling around, in bed with someone, giving and receiving pleasure, you don't take more than is given, take more without asking, take and violate because you can. I was so unsuspecting, I wasn't resisting sex, we were both into it, so for almost all of the night, I was consenting. Until he flipped the script and shattered my notion of a sexual contract.

So...what is "the line"?

NS: The line is what you want, it is your limit, it is your boundary. The line is something you navigate as you change your mind, get more turned on. I love showing the film and then asking people "where is your line"? and hearing the amazing responses, like: "It changes. Please ask. Please listen", or "Undefined, but not unclear"

You could have made a film about "the line" without including your own life. What did you see as possible in choosing to make the film with your own experience as part of the story that was not available otherwise?

NS: Working with yourself as a subject, I had access to the innerworld of my



THE LINE

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PRESS MENTIONS (continued)

SEXGENDERBODY.COM April 8 2010 (continued)



THERE IS NO "SHOULD"

character – without having to film all the time or put my character under surveillance! That's kind of a technical response – I felt most comfortable taking risks with my own story, less guilt or fear about asking someone to reveal "too much". I was happy to push myself, to out myself and to be as honest with the audience as needed, and in the process, come to terms with my own guilt, limits, shame and vulnerability as it relates to this part of my life.

Looking now at the completed film and the process that it took to get here; can you think of something you expected to happen but which did not? Conversely, can you think of something that did happen which was unexpected?

NS: I expected to get hated on much more than what has happened. I thought I would be blamed for my own rape, or slut-shamed for my sexual behavior, the way it happened when I first developed this story as a film. This is probably a result of two things: not having a super-huge mainstream broadcast (on MTV, for instance) or a testament to how the film is crafted.

I never expected to fall in love and find the man of my dreams while shooting this film! In a brothel no less! My mother was harboring the fear that by being so vocal with my rape that I'd be "tainted", in other words, no one would want me... so I never expected to fall in love with my cameraman while telling this story. I revealed myself to him through this experience and we consummated our attraction at the Bunny Ranch while shooting.

Your film deals with the point where an individual's sovereignty or agency is taken away, in the form of rape. The line is between two people: the one saying 'no' and the other one raping. But the framework for what is acceptable is dictated by agreement in society / culture where the two people exist. For example, some cultures think men raping women is acceptable or justifiable. How is society to be held to account for creating and sustaining a rape culture?

NS: Great question, and one I'd like to pose loudly to the US Government who refuses to sign CEDAW the UN treaty advocating for women's rights as fundamental human rights – so we join the ranks of Sudan, Somalia and Iran in not signing this. The American Right Wing balks at the notion of giving women reproductive justice/choice/freedom for reasons I will never understand. Let alone allowing women sexual pleasure, agency, power and true equality.

Who Benefits from Rape Culture?

NS: Those who do not want to disrupt the status quo and want to hold onto their power – whether that be economic, sexual, religious, racial, or military power are those who benefit from a rape culture. These are men in blue suits in Congress, these are drug lords in the Congo, these are Executives at Fox News, Viacom and Hollywood, plastic surgeons on Park Avenue, men in white robes in the Vatican

Where else does 'rape culture' exist and play out on people's lives besides physical rape?

NS: In media – where women are told to be sexual, and sexy and then punished for having sex. Where Kim Pierce's "Boys Don't Cry" was threatened with an NC17 rating for showing Chloe Sevigny having an extended orgasm, but women are murdered, raped and dismembered on television.

How does 'rape culture' negatively impact men?

NS: Oh man – it tells us that men are pigs, and we should expect them to behave like animals, it robs them of their right to be sensitive, or real or confused or human. It tells us to "fear them", instead of enjoying them, loving them, trusting them or fucking them.

Many men have never raped anyone. For them, this film, these conversations – all of it, can be used as 'prevention' and 'awareness' in order to teach them how to stay out of rape. What do you see as the path forward for men who have crossed 'the line', who have raped? And, does your film have anything to address that?

NS: I hope that my film gives men a chance to examine their behavior and evaluate their past and future experiences. Have you ever crossed the line? Why? How? How can you take steps to make sure that never happens again? Emphasizing communication – dialogue, checking in with a partner, being true to yourself, are some good ways to make sure that the line doesn't get crossed again. Are you vulnerable? Express it. Are you curious and want to try something new? Express it, instead of letting your anger/shame/judgment burn. I've had men stand up and admit that they've crossed a line – that is so powerful! Be honest with yourself. Examine your motivations and your behavior. What kind of person to you want to be? What kind of sex do you want to have?

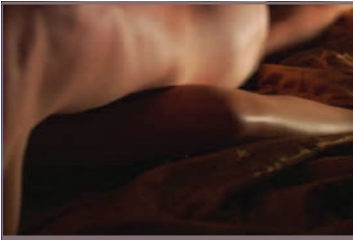
What core statement, question or belief about 'the line', do you think is important for women and girls?

NS: I'm always wary of saying "make sure you communicate what you want" because that sounds again like telling the victim how not to be victimized. First and foremost – know yourself. Know and explore your wants and desires sexually. Know that you can ask for what you want. Expect that your partner will experiment with you – and not punish or shame you for asking. If he does – move on, you'll find someone who won't. You have the right to your own pleasure, your own desire, and your own fulfillment. Go and seek it. You will grow from that exploration. Keep asking questions. Keep exploring. Raise the bar, expect a lot from your partners. You deserve it.

How can healthy couples address, identify and embrace 'the line' in their lives?

NS: Talk! Ask! Explore! Be real. Voice your desires, your fears, your vulnerability, and your secrets. Be flexible, expect change and keep checking in. It is powerful and deep.

Read more: <http://sexgenderbody.com/content/interview-nancy-schwartzman-director-line#ixzzOzjOWcLzf>



THE LINE

Sex. Consent. Power. Pleasure.

a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

WWW.FEMINISTREVIEW.BLOGSPOT.COM Friday, February 19, 2010

FEMINIST REVIEW

FEMINIST REVIEW BELIEVES THAT ALL OPINIONS - POSITIVE AND CRITICAL - ARE VALUABLE AND SEEKS TO GIVE VOICE TO COMMUNITIES THAT REMAIN ON THE MARGINS. OUR MISSION IS TO WRITE REVIEWS FROM FEMINIST PERSPECTIVES TO EXPLORE THE WORLD THROUGH AN ANTI-OPPRESSION LENS. WE RECOGNIZE THAT THERE ARE MANY FEMINISMS AND PROVIDE A SPACE WHERE THOSE DIFFERENCES CAN BE REPRESENTED AND EXPLORED. (THAT MEANS WE WANT YOU TO ADD YOUR OPINIONS TOO.)

The Line By Nancy Schwartzman

Review by Heather Brown

This documentary, which clocks in at just twenty-four minutes, will continue to haunt you long after it ends. *The Line* is Nancy Schwartzman's wonderfully brave effort to interrogate the circumstances of a sexual assault she endured while living aboard. Because she is not a "perfect victim" (the incident happened after she willingly went home with a guy, as opposed to having been raped by a stranger), she soon finds that this leaves her no recourse in the eyes of law.

What's more, Schwartzman's sense of herself as a sex-positive feminist, an identity she had long embraced, was severely shaken. What becomes clear, however, is that it isn't Nancy who has a problem: it's the misogynist sexual rules of a culture that beckons a woman's sexual confidence on the one hand and beats it into submission on the other that are really to blame. Images of bikini-clad twenty-somethings doing keg stands while a crowd of young men look on only make her point further (need I mention *Jersey Shore*?)

Rendered as a kind of visual personal essay, Schwartzman frames her story with a chorus of voices—family, friends, advocates, legal counsel—who, though sympathetic, cannot give her the answer she seeks: where is the line of consent in which a sexual encounter goes from wanted to unwanted? Schwartzman makes two important realizations on which the whole story of trying to understand the why and how of her date rape pivots: the line is as personal as it is real.

Empowered and motivated to own her line of consent and let her rapist know he crossed it, Schwartzman arranges a meeting with him and records their conversation in what is a truly staggering few minutes of film. *The Line* is not a film you merely watch and put back on the shelf. Schwartzman has made sure of that by using it as a platform from which to promote conversation, debate, and outreach about the constellation of sex, power, pleasure, and consent. As she says, "*The Line* is a film. *The Line* is a movement. *The Line* is up to you."



THE LINE

Sex. Consent. Power. Pleasure.

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whereisyourline.org

PRESS MENTIONS (continued)

WWW.FEMINISTING.COM February 15 2010



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A Feminist Valentine

Originally posted on Feministing Community



My Valentine's Day experience is pretty similar year-to- year.

(This is to say that I've spent every Valentine's Day trying to get over the fact that it's Valentine's Day.)

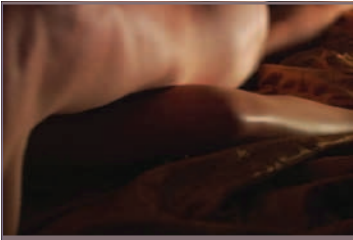
I've always struggled not to be overly cynical of the entire day; being a feminist has often made accepting cultural messages about sexuality and relationships

difficult. Since most of my activism has been directed at changing that landscape, I am glad to be taking steps toward doing that this Valentine's Day with THE LINE.

THE LINE Campaign is an interactive, media-based campaign to end rape and sexual assault. The purpose of the campaign is to start dialogue through a documentary film of the same name and then continue the discussion, asking activists and survivors everywhere the same question: "where is your line?" We're hoping to use that model to inspire people everywhere to set and respect boundaries, be open and communicate with their partners, and ask for consent in all kinds of sexual situations.

So this Valentine's Day, we took the holiday's old model of and we turned it on its head, producing a short video that expresses what we're really hoping to get from our partners this year: dialogue and respect, and to be asked. The fundamental vision of THE LINE Campaign is to create a culture where people are comfortable talking about their own sexualities, whether they're single, hooking up, dating, or married. The longer we delay talking about sex, relationships, and even sexual violence, we continue to repress the sexualities of all people everywhere.

This year, I want people to think about the conversations they could be having over chocolates and flowers.



THE LINE

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whereisyourline.org

PRESS MENTIONS (continued)

WWW.FEMINISTING.COM November 10 2009



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Where is your line?

Posted by Courtney - November 10, 2009, at 12:45PM

I met super brave and hilariously funny filmmaker Nancy Schwartzman last weekend and wanted to make sure folks were aware of her complex film on sexual assault. It's called *The Line* and, in it, she reflects on her own rape, interviews sex workers as experts in consent, and even confronts her rapist on camera. It's really powerful and coming to college campuses around the country soon.

As part of the film promotions, she's also asking people to reflect on the question "Where is your line?"--promoting consent and self-reflection. Here's a lil' video she did on that:

COMMENTS

Phira said:

Nancy is definitely exceptional and awesome. We had a private-ish viewing of *The Line* this past spring, with her on hand, and it was wonderful. The film left us floored, to say the least.

If you can view this film, do it. If you can host a viewing with Nancy, do that. Amazing opportunity.

Sarah.SAFER said:

Nancy is indeed awesome (as is her website)! For those in NYC, Nancy, Paradigm Shift and Students Active for Ending Rape (SAFER) are hosting a screening of *The Line* on December 1, followed by a panel discussion with: NANCY SCHWARTZMAN, Filmmaker; ERIN BURROWS, Students Active For Ending Rape; JOSEPH SAMALIN, Men Can Stop Rape, Campus Strength Coordinator; IGNACIO RIVERA, Sex educator, Organizer & Performance Artist.

We'll be doing more outreach about it in the coming weeks, but for now the info is as follows:

TUES, DEC. 1st at 7:00 pm

Gallery Bar

120 Orchard Street, between Delancey St. and Rivington St.

Cost: \$7 if you RSVP before Dec. 1st, 12:00 noon / Students FREE / \$10 at door.

RSVP (include full name and guests): rsvp@paradigmshiftnyc.com

a.k.a.wandergrrl said:

I love learning about these amazing artists!



THE LINE

Sex. Consent. Power. Pleasure.
a documentary film by Nancy Schwartzman
whereisyourline.org

PRESS MENTIONS

Time Out New York Sex Issue / September 2009



Time Out
New York

Sex & Dating

Sex Issue 2009

Bumpers & grinders

Meet nine New Yorkers who've made the city—and all its naughty bits—their bitch.



Nancy Schwartzman (thelinemovie.org)

Who she is: Schwartzman started NYC SafeStreets, which maps out places where women in Williamsburg and Greenpoint can go if they feel threatened, and has written about sex for *Heeb* magazine (which she cofounded).

Why she rocks: Her latest project is the short documentary "The Line," which explores sexual boundaries and consent. Says Schwartzman, "We're taking assault seriously, but the film is more about making consent sexy. Allowing people to have a conversation about their behavior without being judged is really important."—*Amy Plitt*



THE LINE

Sex. Consent. Power. Pleasure.

a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

HEEB September 2009

The Line: Sex, Consent, Power and Pleasure

Text by Marni Grossman

Filmmaker Nancy Schwartzman, the original creative director of *Heeb Magazine*, storms through life defying challenges to find success. She's independent, liberated and unabashedly sexual. She's the type of woman who knows how to flirt, drink and fuck. Yet, in our society all of the characteristics that have made Nancy a strong, fun and sensual woman have also made her something less than the "perfect victim". Schwartzman discovered this when she was raped at 24 years old while living in Israel. She had gone out one night in Jerusalem and met a seemingly nice Jewish guy. Sure, she went home with him, but she didn't asked to be raped.

Eight years later, Nancy Schwartzman uses her story of assault as a jumping-off point for *The Line*, a powerful documentary that explores sexual politics, violence and where to draw the line with regard to consent. In addition to her own narrative—a confrontation with her attacker captured on a hidden camera—*The Line* includes interviews with sex workers, victims of sexual assault and everyone else in between. The documentary poses some tough questions. What is consent? What is rape? What do we mean when we talk about sex? And, most importantly, where do we draw the line? Heeb sat down to talk with Schwartzman about her groundbreaking piece.

What made you decide to weave your own story of sexual assault into this film?

After dragging my feet, it became clear that if I were going to address the issue of sexuality and assault, I would have to put my story and perspective in the film. What I decided to do with *The Line* is present the point of view of someone who is unapologetically sexual both before and after the assault, and present a story that's complicated—that has nuance. The reason I used my story is because I knew it best and felt the most confident telling it.

How do you define 'rape culture'?

A rape culture is one that assumes violence will happen during sex. It says: 'Watch your drink' or 'men are pigs' or 'what did she expect?' It asks women to live in the narrow roles of either virgin or whore, and tells us to be fearful. Jewish girls get somewhat of a break here, thanks to Dr. Ruth and our sex-positive roots in the Judaic marriage contract, but for men, rape culture expects them to be dogs and tells them they have to trick or coerce girls into bed. If given the choice, most people want to have good sex, where both parties initiate, are into it and are begging for more. A rape culture tells us that sex is bad, so you either have to steal it, rush through it, or get punished for doing it, or—God forbid—liking it.

Do you think there's a difference in the way sexual assault is perceived in Israel there as opposed to the way it's perceived in the U.S.?

I don't think I can speak to how rape is perceived in either country, but in Israel they don't have the rampant sexual assault on college campuses like we do. But they have a big sexual harassment issue, especially for young



women in the army. Israel has a very sophisticated rape crisis network and the activists are nuanced and savvy. What is most interesting is that Israelis have no mythology about the behavior of "the Jewish people" or Jewish men – they know Jewish men can rape, something America was less likely to accept or want to hear.

Do you think the pervasiveness of the military has an effect on sex in Israel?

I think the military has a pervasive effect on the entire country, but I didn't notice anything particularly militaristic about my sex life in Israel. I do know from a few sex workers that there are men high up in the army who request BDSM scenes that mimic their experiences working with Palestinian prisoners, but that has not been my direct experience.

In your statement about the movie, you note that you're not 'the perfect victim.' Which I take to mean that you're not virginal and unassuming.

Why do you think it is that women have to be chaste to have their stories of rape and assault taken seriously?

I think we as a society are unable to deal with women who are sexual, who want to experiment, have sex, enjoy it, and not feel guilty. In the Puritan model, we associate sex with sin, so those who want sex are sinful, and they deserve what comes to them. There is an implied acceptance that sexuality and violence go hand in hand, so that if you are sexual, eventually violence will happen to you. 'Good girls' don't get raped, because good girls shouldn't be having sex.

If you're not a 'perfect victim,' (white, Christian, virgin) and something bad happens, we like to say you brought it upon yourself. We hold onto this idea, because we don't want to believe that it can happen to us. We need to acknowledge that engaging in risky behavior, such as having multiple partners, casual encounters, drinking, etc. is indeed risky, but does not excuse the individual decision of your partner to cross the line. The two have nothing to do with each other.

How—if at all—does Judaism and Jewish culture view rape? I'm not sure what Jewish culture we're talking about and what kind of Judaism... I think most sane people will say that rape is a crime, but I think the issue is how are we defining rape? Is it a stranger on a dark street? Can it be your nice Jewish boyfriend? Another question to ask is: 'Do Jewish high schools want to educate young boys about making sure they engage in consensual behavior? Does Birthright want to show my film to the girls on their way to Israel with stars in their eyes? Does our American Jewish community want to prioritize discussing violence against women in their safe little enclaves?' Not so sure about that.

You've screened the film in Israel before. How was the reaction there? Did it differ from other places?

I just screened it in Israel this month. *The Line* screened at the International ►►



THE LINE

Sex. Consent. Power. Pleasure.

a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

HEEB September 2009 (continued)

Women's Film Festival alongside the work of Chantal Ackerman, Deborah Kampmeier and Jane Campion. It was amazing! A really supportive, positive response. The audience was a mix of locals, film lovers, feminists and men, and they were moved, and asked some great questions.

What are the most surprising reactions you've gotten to the film?

I've heard a fascinating array of sexually inappropriate comments when discussing the film in both a social and fundraising contexts:

Executive director of a New York arts organization (male):

'Well, Nancy, I pull out... and it made me think of an experience I once had...'

New York arts program officer (male):

'You clearly don't like anal sex.'

European broadcaster (male):

'That's quite a dress you're wearing to be making a film on this topic...'

During a panel at Barnard College (female):

'How dare you show Israel and Jewish men in this light. Don't piss on the Jews and complain that it's raining.'

Has it been hard to have to relive your experience over and over again through the film? Or has it been therapeutic?

I don't feel any trauma when watching the film related to my own personal story. I mostly worry that the sound won't work, that there will be some technical problem, or that the audience will hate me.

However, when I was raising money for this film, a film about rape, and even worse, my own rape, I was told repeatedly that this wasn't important or worthy. So the process of convincing people that the topic was important and that my story was important was re-traumatizing, but it strengthened my determination to finish the film.

What is empowering is that I get to control how I frame this issue. My goal is to include as much nuance and complication as possible and to leave space to include consent in the conversation when we talk about sex education, and to create a sex-positive language to talk about boundaries.

What's next for you?

The Line is making its way to festivals around the globe and I've kicked off a national college tour this fall that started at American University in D.C. last week. We just launched a group blog dedicated to consent and sexual boundaries where the visitor is the participant called: *Whereisyourline.org*

Nancy Schwartzman is a filmmaker, a freelance writer, and an activist. She helped found **Heeb Magazine** and served as its creative director. She started the organization **nyc-safestreets.org**, which helps pedestrians—particularly women—plot safe travel routes. She also recently made **Time Out New York's** round up of **Bumpers & Grinders** – a list of nine New Yorkers who've made the city—and all its naughty bits—their bitch.

Liz | Posted on September 29, 2009



THE LINE

Sex. Consent. Power. Pleasure.

a documentary film by Nancy Schwartzman

whereisyourline.org

PRESS MENTIONS (continued)

WWW.FEMINIST.US August 6 2009



The Line: A New Doc About Consent

Text by Audacia Ray

I met Nancy Schwartzman, the director of and a principal in the new short documentary *The Line*, last year when she was looking for resources about consent in the sex industry as possibilities for inclusion in her documentary. I was really taken with her project, which is not just a documentary about sexual boundaries and the line of consent, but also an autobiographical project about a date rape she experienced, the reactions of her friends, and the eventual (on hidden camera and included in the film) confrontation of her rapist. When I taught my intro to human sexuality course at Rutgers University at Newark last fall, I asked her to be a guest, screen her film, and talk with my students about consent. It was pretty amazing and intense, in a way that I wasn't entirely equipped to deal with (as an aside, the biggest thing I've learned about teaching a sexuality course at the college level is that it is crucial to provide resources and potential avenues of support for students for whom difficult stuff comes up).

My classes at Rutgers tend to be pretty gender balanced, racially and ethnically very mixed, and not at all the gender studies crowd – my students take the class because it fulfills an undergraduate science requirement. This means that the class is generally heterosexual and cisgendered (and has a lot of trouble tangling with the concept of cis), but they're also eager to discuss sexuality in depth, in ways that most of them have never had the opportunity and invitation to do.

Nancy handled the screening and conversation afterwards with grace and aplomb, and we really dug into the idea of consent and crossing the line, and we especially talked about men and responsibility. We talked about the idea of enthusiastic consent, which Heather Corinna writes about so well in her piece on Scarleteen, **How You Guys Can Prevent Rape**. Here's my most favorite snippet from Heather's piece:

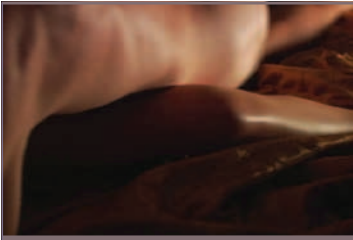
When someone wants to, really wants to, have sex with us, we'll know because that person will be taking a very active role, will be saying — if not yelling! — “Yes!” or “Please!” or “Do me NOW!” We may know because that person is the one initiating sex, at least as often as we are. (If you're going to say that

younger women just aren't like that yet, know that isn't always true. Some are, but those who aren't likely aren't because things are either moving too fast, or they really just aren't ready for or that interested in sex with you yet.) We'll know because it will feel like something we are absolutely doing together, that couldn't happen if the other person wasn't just as engaged as we are (imagine trying to dance with someone else when they're just standing there or not really paying attention: same goes with sex). We'll know because our partners will absolutely not “just be lying there.”

I was really interested in what the conversation and film brought up for men, and several of the men in the class spoke articulately and honestly about how it made them feel and what it made them question. However, the really great stuff came in the form of response papers. Here is a snippet from a response paper that one of my straight cismale students wrote:

I found this documentary to be interesting because of the way it made me think about all of my past sexual experiences. Did I ever cross that line? Was I ever too pushy with a girl? Did a girl ever do something she didn't want to with me, just to get it over with? Have I ever made a girl feel uncomfortable being alone with me? Questions like this will make a man rethink everything he has done with a woman. This documentary touches on a subject that today still hasn't clearly been established. There are so many unanswered questions regarding that line, and these types of questions make it difficult for a woman to come forward and allow our judicial system to do what it was created for. Regardless of what the situation may be, I believe the man is more responsible for knowing where exactly that line begins, and where it ends.

If you want to have Nancy bring *The Line* to your school or community center, you should check out her website and drop her a note. It is a really great tool for moving conversations about consent forward, and Nancy is just amazing – and brave for sharing her own story in such an intense way. She's working on a curriculum to teach with the film and has lots of thoughts provoking activities that she's created with high school and college students in mind. You can also be a fan of the film on Facebook and find out where she's screening it next.



THE LINE

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whereisyourline.org

PRODUCTION NOTES

How long did it take you to make THE LINE?

The film took 5 years. I really count the beginning of my commitment to make a film about my experience, when I confronted my perpetrator, which was January 2004.

What's your favorite story about the making of?

I met my husband on the shoot! I hired him to be cameraman when I went to Nevada to film sex workers, both in Vegas and at the Bunny Ranch. We worked really well together, kept it professional, and then started dating in New York (he stopped letting me pay when it got serious!)

That is a powerful and pivotal scene. How did you get access to the Bunny Ranch? I imagine that's a really difficult place to bring a camera...

It took a lot of planning and letter writing, only HBO has official access to the Bunny Ranch. Through a series of lucky connections, I met the state archivist of Nevada, who had done a lot of work advocating for women working in the brothels. Through his good work, and history with the state, I was able to get a foot in the door. I convinced them that I really wanted to show how the women working at the brothel were agents of their own lives and destinies, and they are not victims. I wanted to give them a chance to speak their minds on camera.

Have they seen the film?

Yes, Madame Suzette and Alexis Fire were both very moved.

How'd you get the Spring Break footage?

I first went to Daytona Beach (probably inspired by Byron Hurt's *Beyond Beats & Rhymes*), but it was not happening at all, just a bunch of trucks on the beach. Also, as a woman, I was having a hard time disarming young men. Incidentally, my friend a soundman, Roy Marasigen, happened to be in Panama City with a camera. He is a party animal, and travels the world looking for parties. He was the perfect shooter, because he manages to inhabit both worlds, that of a frat boy drinking beers, and the other as anthropologist recording. He was the one who got them to talk.

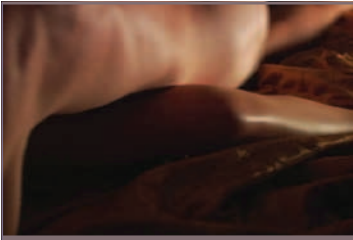
Tell us about the Hidden Camera/private detective segment...

I spent six months researching the best way to approach the man I called "the perpetrator." I researched restorative justice principles and tactics, one of which is a victim and offender having a mediated conversation. Once I realized I had to meet with him, nothing could stop me.

I went to the Lexington Avenue Spy Shop in NYC and bought equipment – a tiny button-size camera, a microphone the size of a matchstick and a huge battery pack. I didn't really think through how I was going to wire the mic, the purse and all that stuff; and I was nervous that the Israeli airport security would think it's some sort of bomb. I got to Israel and realized that I didn't have the capacity to pull it off by myself, and a friend connected me to a private detective who formerly worked for the Secret Service. He sewed a camera replacing a button on my vest, wired and tucked the receiver in the base of my pants and also had a wireless receiver with him where he was recording.

Restorative Justice would recommend having a third party there to witness and mediate, but I was concerned that he wouldn't agree to meet with two of us. I went alone and brought the camera as my witness. Knowing it was there, made me feel safer.

At first I was upset because the image was crackly and breaking up, but it actually added to the atmosphere and the material.



THE LINE

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whereisyourline.org

PRODUCTION NOTES (continued)

How do you feel about making a film about consent but filming your perpetrator without consent?

I thought about if that was a fair thing to do, and I even brought it up with a rabbi. Basically, I made pains to disguise his identity because I'm not trying to demonize him or ruin his life, so I feel like I covered my bases.

Has the perpetrator seen the film?

Not to my knowledge.

Do you have any plans to send it to him?

No. If it were broadcast the film on Israeli TV, I would probably let him know. I have no intention of sending it to him.

In your Director's Statement, you say you never intended to make a film about sexual boundaries or to involve yourself in it. Did you have any qualms about making such a personal piece as you were filming?

I did. I found it really challenging but also ultimately very productive to have my experience of a sexual assault, as someone who is not a "perfect victim" questioned over and over again. It underscored the need for the film on a societal level. On a personal level, I was fearful of sharing it with my family, and embarrassed to lay bare the details of my sex life, my rape, my past. What continued to inspire me was the flood of personal stories that audience members share with me and online, and how I can see that speaking out encourages others to share, and lose their shame and inhibitions and actively want to make change. The stories and the thank-yous make the less pleasant experiences completely worth it.

Did you decide to intentionally leave anything out?

It was really hard to leave out all the stories that I collected over time. I interviewed a lot of women and men survivors... It wasn't a survey film, so I could not include everything. That was hard because if someone shares her/his story with you, you want to honor it.

Since wrapping the film, you have created an impressive outreach campaign – both online and in the classroom. What are a couple favorite moments from taking THE LINE out into the community?

It has always been my dream to sit around with perfect strangers and talk about sex, I just never knew how to make that happen or what shape that future would take. The most rewarding part of this process is using THE LINE and "where is your line?" as a rhetorical tool, to get audience members, young people, and all folks to grapple with the complex idea of consent, boundaries, and negotiation. The conversations are enlightening, frustrating, complicated, messy and passionate. Our vocabulary is so limited, its exciting to watch new terms emerge and watch the peer to peer education model take shape. "Where is your line?" is also a fascinating break down of boundaries between story teller and audience. Here, we are all asked to share our stories.

What's next for Nancy Schwartzman?

More films about sex! I'm seeing a real frustration among young people about today's hookup culture, about the lack of etiquette, lack of guidelines, lack of intimacy and an overall dissatisfaction with how folks today are hooking up. Clearly, I think we've all lost sight of the goal, which is ultimately pleasure.

Any parting words of wisdom, you'd like to give to your audience?

Where is YOUR line?