

Artificial Interlopers or Assistive Intelligences?

An Examination of the Budding Relationship Between
AI and Film

ADPA6000/BA Acting

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Intro

Famous theatre practitioner Augusto Boal once said,

“Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it.”¹

(Boal, 1992, pg xxxi)

Even from its beginning, theatre has remained a strong part of society, with some theories stating that it originated as a supplement to religion.² In modern times, theatre and film has kept some basic elements from that origin, providing morals and lessons for us to use within our modern day. And as we have advanced the theatre, so too do we advance our technology. This advance in technology is often to help with or because of film and theatre, with more and more tools being developed to further heighten the experience and spectacle of the sets and performances, such as the implementation of gas lighting to illuminate the stage³, or digital effects allowing for grander scales and settings.

However, not all of these advances have been as widely regarded as others, with none being more controversial than the introduction of Generative AI models. Generative AI models are being fast integrated into modern society and vernacular, becoming widely popular and more and more accessible to the common user. This increase in use is also beginning to extend itself into the theatre, but the idea of AI being used in theatre and film spaces has become an incredibly controversial topic. Those in favour of using AI say that it could be an invaluable tool to bolster creativity and allow for more content to be made with less overall cost. Certain generative models could be used to bolster creativity or inspire new and creative ideas. They could assist in the creation or analysis of certain material needed for a production. Those against it reply that this would mean a loss of jobs for passionate artists, and that without the human aspect of the process the final product could feel bland and uninspired.

Regardless of the outcome of whether or not GenAI is inherently ‘good’ or ‘bad’, it is here to stay. The proverbial Pandora’s Box of AI has been opened, and there is no way anymore to close it. So what, then, if anything, is there to be done?

What is Generative AI?

In order to better explain the relationship between the Theatre and AI, it would be beneficial to first explain what Generative AI is and how it works. In short, what we know of as Generative AI (more accurately referred to as Generative Large Language Models, or simply Large Language Models⁴) is various types of software and hardware that can be used

to make digital replications or extensions of images, video, text, music, and more, using its generative algorithms. Most would think of GenAI as simply just a “robot”, but in reality it is more complicated than just that. GenAI is less similar to the robot itself, and more so the ‘intelligence’ inside the robot causing it to run.^{5, p 7}

LLM software was built with the intention of mimicking human brain patterns. It can do this by making use of a mix of different programs. The first (and arguably most well known) aspect is that of machine learning⁶, which allows computers to learn from the data they assimilate and predict patterns and connections within it, without needing explicit programming to do so. Next is the Natural Language Processing (NLP)⁷, which is the software that allows GenAI models to “read” and generate text via a mix of machine learning, computational linguistics, and statistical modelling. Next are its “neural networks” (computational models that are modelled after the synapses found in the human brain), which are built with numerous nodes that help the model to search out patterns and relationships within an image or block of text.⁸ With all of these programs mixed together, the models are able to process text from various languages, including code, math languages, images, and some human languages.^{5, p 11}

The current biggest misconception regarding GenAI is that it ‘creates’ the images and text, when in reality it simply generates a reasonable facsimile of the prompt based from its pattern reading system, and the final result is simply “the model’s best prediction of what you are seeking”.^{5, p 11} The model begins this process by gathering data of whatever type it is designed to work with, be it text, video, music, etc., and uses that data as a baseline for its generative learning. The software then runs this data through its neural networks searching for common patterns and structures within that it can replicate.³ For example, text-based GPT (Generative Pre-trained Transformer) models, which are currently some of the more well known forms of Generative AI, can use their training algorithms to learn proper syntax, grammar rules, and even certain cultural idioms and slang terms. Once it has been trained, these models can then generate images, text, video, etc. of that which they were trained on. And it constantly updates the level of its generations, as every time it is used to generate new information or content, it trains itself that much more (although occasionally the people that run the models need to update the data within the model, as it can very quickly become outdated^{5, p 57-58}).

When using GenAI models, sometimes it can get hard to remember that it is simply a piece of technology. An interesting quirk of the models’ programming means that, thanks to the human aspect of its input, it can inadvertently pick up some human qualities of its

own. It can pick up lazy tendencies, sometimes responding slowly or making excuses for slow responses, sometimes even telling users to get the information for themselves. It can deliberately lie, or get angry, it can accept bribes, or it can plagiarise information. This isn't due to a bug or flaw, but rather that the AI has picked up certain behaviours due to the patterns it found from its users. ^{5, p 14-15} But it is important to remember that, while it is known as Artificial *Intelligence*, one would not be remiss to ignore the *artificial* part. While sometimes it can seem like you are talking to the program, it is important to remember that it does not actually think the way a human does. It is a computer generating a copy of what human speech and/or thought can look like, searching your words and inputs for instructions and patterns that it can use to replicate the closest thing to what you are asking it for. ^{5, p 14}

Getting into the Acting Industry Before AI

Even before AI, getting into an acting career wasn't easy. There were many steps that you had to take before you were prepared to even start putting yourself out there. You need to get yourself out there, make your face and voice known, and get into a space where you can do what you love. But, there are some steps and considerations you might need to figure out before you get to that final point.

The first thing you would need to figure out is what type of acting you might be interested in. You could look into standard film or television acting, looking to make your 'big break', or you could look into some smaller-scale acting roles, such as for advertisements or travel videos, or even into different types of acting entirely. One of these other areas that you could consider is that of voice-over work, more commonly known as voice-acting. There are multiple paths you could take with VO work. You could start a career in commercial ad reads, video games, animation, foreign film/animation dubs, toys, and so many other areas. ^{9, p 9} You could specialise in one area, or go with multiple different ones. You could choose just some areas, or you could pick multiple, you just need to find what works for you. ^{9, p 9}

Once you figure out how you want to act, your next step is to figure out how you get to that point. How do you start your career and get acting? There are many pieces that you need to look into to get through this next step. One such piece is that of the audition. To get work as an actor you need to get yourself out there. And before you can wow at the audition, you need to know what they want for your audition. ^{9, p 77} When you get an audition for a role, there is a better-than average chance you will get a script (or at least

part of it) to read from. Do not waste this opportunity. Make sure that you read through and get everything you need to from the text. Bring multiple interpretations of the text so that you can be prepared if they ask for something ‘different’.^{9, p 78} If there is anything that you miss or otherwise don’t get, that can negatively impact both your reading and the auditioners’ view of you as a professional.

One other optional piece you could look into is an agent and/or manager. Neither is technically required, as you can do much of that work on your own, but it is a good thing to consider either way.^{9, p 206} Firstly you would need to determine which you would need (if not both). Managers give more of an overall coverage, making decisions that benefit your brand or career as a whole. Agents are more specifically focused on finding you whatever work they can, searching for jobs and auditions that best suit your abilities, rather than your image.^{9, p 207-208} If you intend to stay within the film industry long-term, you will need one or both of these eventually. But, at least at first, it is more of a personal choice.

You also may look into joining a union. There are multiple different actors unions based in different countries around the world (e.g, SAG-AFTRA in the U.S., or BAFTA in the UK). However, you would also need to weigh your options before you commit, as if you wanted to perform union work, you would need to be a member of that union. Joining a union is good to look into for the long term, but there are considerations for each side.^{9, p 221-222} Union work often provides better benefits and protections, and often (but not always) pays more. But non-union work is better to start with, as it gives more beginner opportunities, allowing actors to build their image up and gain the connections that they might need to further their careers.

With AI now in play, there are growing concerns whether or not it might get increasingly more difficult now to enter the industry. In reality, there is little difference from then to now in terms of the inherent difficulty of getting into the industry. The only main difference is that there is a new tool that we can take advantage of for auditions and interviews. The main question now would be how we might be able to take advantage of it to our favour, rather than our detriment.

Pros of Using GenAI: What Can it Do FOR Us?

There are multiple ways that GenAI models could be used in the theatre and film industry. When used correctly, they can be a valuable tool for the actor, set designer, or producer. They can be used as a cure for writer’s block, generating ideas for script-writing and stage design, or as a metaphorical partner to bounce ideas off of. Currently, this segment of my

research is purely speculative and based mostly in conjecture. But in the future, perhaps it might become more true than we would think.

Writers can take advantage of GPT writing models to facilitate their works. If, for example, someone was writing a screenplay for a children's film about Pangolins, they could use GPT models to obtain information on the creatures' habitats, diets, and other distinguishing features. An actor could use these GPT models to facilitate their research. Actors could use these models to gather information regarding a performance or to foster ideas on how to tackle a particularly difficult role. Writers and directors could use it to create rough templates or storylines for how they want their projects to unfold, or to simply generate prompts that they can further build upon themselves.

Alternatively, these models could be used to assist with applications to the projects and productions, providing people with an easy resource to facilitate their work and further their career. GPT models could be used in helping to write CVs and cover letters. According to Rhys Bebb of Screen Alliance Wales (SAW), CVs written with the assistance of GPT models are often sent in and accepted, provided the sender has changed it enough to be their in their own words and only used it as a template.¹⁰

Image generation models can have specific uses as well. They can be used for set design, allowing designers to generate different ideas of what a set for a specific project could look like, such as giving templates for the design of what a specific landscape might look like, or providing examples of period-specific items that could be used as props. They could be used in conjunction with the camera crew, or to gain inspiration for specific moments within the cinematography. If a cinematographer or storyboarder wants to include an aerial shot of a field in their project, for example, they could use image or video generation models to create a general idea of what the shot might look like, and use that as an inspiration for what the final shot could result as. Or they could be useful in costume design as well, helping to generate ideas for costumes and other apparel.

AI models can also be used within voice acting spaces. They can, and already have, been used to recreate the likenesses and voices of actors, and as such, certain film studios have been considering the possibility of using AI models to replicate certain actors (with the actors' permission) to use in perpetuity, keeping the actors and their characters for their own use in the future. This would be a cheaper method of producing projects that might involve these certain actors or characters, allowing them to produce more content with lower overall costs to produce. For example, Disney purchased the rights of the late James Earl Jones' voice for future use as the character of Darth Vader, allowing them to recreate

his voice in future projects should they wish.¹¹ Or alternatively, AI Language models could be used in unusual circumstances. If a voice actor were to unexpectedly get sick and/or lose their voice halfway through a production, rather than postponing the recordings, the production could make temporary use of AI models to fulfil their needs in the interim while the actor recovers.

AI as a tool can be very helpful. When looking at all of the ways that we can use it to help ourselves, we can see it as what it was originally made to be: a stepping point to further our creativity and self-expression. But, as with many things, there is a scale to be weighed. In order to get the full picture about AI as a tool, we need to look over both the good and bad facets of the issue.

Cons of Using GenAI: What Can it Do AGAINST Us?

However, despite the numerous ways that these models could be used to supplement the theatre process, there are also some dangers. Firstly is the environmental danger of using ChatGPT and other such models, as one search from them uses an equivalent amount of energy as 10 google searches. According to MSN, in Ireland alone, due to the rising use of and increased need of infrastructure and energy consumption, AI data centres could account for 32% of the country's total energy consumption by 2026, an increase from 17% in 2022.¹² But there is also much more that has extended from it.

Another such danger can come when these models are used to look up certain pieces of information. As they scan the various amounts of data they hold in their processing centres, they may be more likely to generate the 'next closest' answer to a query, rather than what might be the 'correct' answer. One such example is that in May of 2023, a New York Law firm received sanctions from the court as they submitted a legal brief that contained 6 fictitious court cases which were made up by the generative text model ChatGPT. The lawyer who was performing the research on ChatGPT, Steven Schwartz, reportedly took the information from the model without performing any further research into the supposed cases, assuming that they would be correct. Mr. Schwartz stated afterward that he did not intend to mislead the court with his findings, and simply misunderstood how ChatGPT worked. "did not understand it was not a search engine, but a generative language-processing tool."¹³ In this manner, if someone attempts to use resources such as ChatGPT to obtain information to support a performance or scriptwriting, there is a non-zero chance that the information could be fully incorrect, which could lead the production to the wrong conclusion.

But more worrying than these is the not unfounded idea that AI models could be used, not concurrently with human writers, actors, and artists, but rather as replacements of them. As previously mentioned, some film studios are attempting to use AI recreations of certain actors, such as the late James Earl Jones, so that they can use the actors' voices and likenesses in perpetuity for certain projects and/or characters.¹¹ However, this practice in itself is a rather slippery slope. The implementation of these models can be used against new upcoming talent, as studios may choose to simply recycle older faces and voices into their projects rather than spending money to hire newer faces and voices that may have less experience or "star power".

Writers are also at risk of losing their livelihoods to AI, as GPT models continue to evolve and improve. There are already some independent films⁴ that have been released within the past few years that have been written (and animated) by AI, and which are very clearly made exclusively to 'ride the wave', as they are often low-quality and low-effort. As these models further improve, more and more studios and indie filmmakers may increasingly rely on GPT models to write scripts, leading to the further separation between the theatre and those who are truly passionate about it.

But, this is a two sided coin; with AI being used more in film, people have started looking more for it, but they have not always been correct with their findings. As people are now growing ever more wary of whether or not an art piece has been made with AI, some artists with unique styles have been caught in the crossfire. However, this is not an issue exclusively for independent artists. On February 27th, 2025, the cast announcement teaser for Shrek 5 was released on YouTube, showcasing the new designs that were made for the upcoming film. The new looks for the characters left Shrek fans conflicted, with some showing an interest in the designs, while others had much more visceral negative reactions. Among some of the more common complaints were fans saying that the new designs looked 'AI Generated',¹⁴ claiming them to be too 'smooth' or to have asked an AI to replicate other film styles.¹⁵

All-in-all, as AI continues to grow and further be entered into film and TV, there will be significant ripples throughout the industry as a whole. Some aspects of these programs are incredibly useful, and could even be seen as positive and innovative steps leading us into the future. But, as some might argue, a rose by any other name still has thorns. The threat of AI replacing us and taking the things we enjoy looms ever higher over us as time goes on. But is there need for such a fear?

IP Collaboration

The primary concern regarding the use of AI in theatre spaces is that it could be used as a replacement for human artists, but is that really a cause for concern? Is there a chance that a script or voice clip formulated by an AI could be mistaken for a man made product? In order to better determine this, I set an anonymous survey to gather information [see appendix 1]. For the purpose of this exercise, I decided to focus specifically on AI writing models, using ChatGPT to generate a number of monologues [see appendices 3, 5 & 6], varying in style and setting, and mixing them in with a series of monologues written by human authors [see appendices 2 & 4]. I asked people to fill out the survey and attempt to determine whether or not each of these monologues were AI generated vs written by a human playwright.

Firstly, to establish a bit of a baseline, I asked for their understanding of the current 'situationship' that GenAI has with film and tv. The responses were all very similar [see appendices 10, 11 & 21], and were quite honestly exactly as expected. Most of the responses listed displayed rather negative opinions towards the idea of GenAI, while some acknowledged the potential that it could be very useful in the right circumstances.

I received responses in a few different waves. The first wave was the most interesting to me, mostly because of how uniform these first responders seemed to be. Of the five monologues that I included in the survey [see appendix 12], these first responders only seemed to disagree on the origin of one monologue; the last one on the list. And, were it not for that final difference in opinion, these first few people would have all been entirely wrong. The first wave of responses incorrectly chose that the monologues created using AI were written solely by people, and vice versa.

The second and third waves provided a bit more of a spread, with each of the monologues now having more varied responses and attempts at determining their origins [see appendices 17 & 22]. The second wave was still fairly uniform, but there was still that very clear leaning. The responders in this stage still mostly showed the proclivity towards swapping the AI and human monologues, and saying that one was the other.

To gain further information from the survey, I also asked the people taking the survey if they found it easy to distinguish what was used for what monologue [see appendices 11, 16 & 21]. Despite the alarming number of incorrect answers, most of the responses to this question seem to be written with a fair amount of confidence. The responses all seemed to share the assumption that they were able to determine whether or not a monologue was AI

more accurately than they actually did. One of these responders was talking about how the supposed AI models were making “weird tangents and contradictory statements”¹⁶, and that they lacked any emotion that might have made them interesting or relevant.

This indeed sets the precedent that we can indeed be tricked by AI, even if we think otherwise. Generative AI models have advanced enough to have reached a point where casual observers can read segments of text written entirely by AI models, and not even realise that it is AI. And with the sheer volume of users they attract every day, combined with the amount of information they have access to from the internet at large, they are only going to become more advanced as time goes on.

My Personal Opinion on the Topic; Before and After

Before

Back in the early 2020s, when these AI models were still in their infancy, I remember finding them funny. I would occasionally use some of the models that could recreate voices of specific cartoon or video game characters, using them to quote other popular films and references. This was before the models really started to advance. But then, they began to get better. And then they became more popular, which in turn led them to continue getting better, and more popular, until they were everywhere. It felt like I couldn't go for an hour without seeing them being used in some way. I still had no qualms with them, as a whole, but they were starting to lose the humour I had once found in them. And as they kept getting better and better, and the controversies started, it began to feel more and more dirty, until I very quickly became averse to it.

To be honest, I miss those days a little bit. I miss when it was just a silly little program that I could use to make my favourite characters say swears or quote memes. I miss when I could see a post made with GenAI, slightly chuckle, and then move on. But now, whenever I see or hear it, all I feel is disgust. Even seeing it in places where it should be; even seeing it in situations where I might have once wished it to be, I still get needlessly angry. Anytime it is mentioned, my mood is instantly soured. My feelings in this regard are best described by a tweet from author Joanna Maciejewska, in which she says:

“You know what the biggest problem with pushing all-things-AI is? Wrong direction. I want AI to do my laundry and dishes so that I can do art and writing, not for AI to do my art and writing so that I can do my laundry and dishes.” - Joanna Maciejewska¹⁷

(Maciejewska, 2024)

Everything that has happened with GenAI in the past few years has soured me on the idea completely. I honestly wish sometimes that I could still see it the way I used to.

After

I can recognize the merits of using AI as a tool. I understand that it can be used to facilitate works and ideas that could potentially greatly improve the industry. Yet, with the flood of AI content which has been produced and that is being used against smaller creators and as replacements for human artists, I find myself strongly against its use. I have honestly grown more than a little disgusted by it. A large portion of what I see is just low-quality products and videos on the internet that are very clearly made with AI that are just people trying to “ride the wave”, or that are using it to get views or make a quick buck. Or I see people that are trying to claim that it is on the same scale or better than human art, or as if it is some big achievement that they are able to replicate a vague facsimile of an image. It disappoints me that GenAI is being used in this way, and is being set against creatives rather than to work with us.

This aversion that I have developed towards the use of AI is in no small part due to fear. Yes, I am afraid of the rising tide of GenAI models. I hope to one day enter into a voice acting career, as I love doing impressions and silly voices. But with the rise of AI, and its ability to recreate such voices, I fear I may never get my chance. As previously stated, some larger companies and many smaller independent ‘creators’ are trying to normalise the implementation and use of AI voices and video in their products, using them to cut the cost of having to hire actors and animators. This is not done maliciously in most cases, but rather in an effort to simply further our modern technological advancement. But it still feels dirty. The thought of AI being pushed in the places where it is feels like it’s being done wrong. But is there any way that we could make it right?

The Current State of Play: Of and Relating to Protests and Strikes

Background

Some people say that AI being used in the acting and film industry is ‘inevitable’, and that there is nothing for us to do about it. But that does not mean that we have to let it advance into theatre unchallenged. It can be a very useful tool for the creative process, but we also

need to be careful with it. However, the fear that currently surrounds the use of GenAI in theatre has not been held in silence.

Among our first steps in stemming the tide of AI overuse, is that of the 2024 SAG-AFTRA video-game strikes, petitioning for greater rights for writers and actors and making sure that regulations are put in place so that large companies can't default to working with AI to cut costs. One of the main goals of the strikes is the regulation of AI usage and the promise of protection for their jobs, and that these AI models will not be used against them. The 2024 video-game strike was originally begun to be set in motion in late 2023, when the SAG-AFTRA board held a vote among its members, with 98% voting in the affirmative.¹⁸ Fran Drescher, current SAG-AFTRA President, said that the strike would go on until "these companies get serious about offering an agreement our members can live — and work — with".¹⁹ As of an update provided by SAG-AFTRA on the 12th of March, the strike is still ongoing, as the group confirms that they are no closer to a deal now than they were in the previous July.²⁰

Recent Setbacks

As the strikes are still in effect, this means that there are still rights that need to be fought for, as there have been attempts to push AI usage by companies even still, as recently as just this past month. SAG-AFTRA members and actors were frustrated to find a recent leaked tech demo from Guerilla Games (a subsidiary of Sony) that used an AI replication of the character Aloy from Playstation's hit *Horizon* franchise.²¹ The demo, which has since been taken down, was narrated by Sharwin Raghoebardajal, a Sony Interactive software engineer, and involves him 'talking' with the character to demonstrate the technology, that being facial tracking and voice mimicry. Afterwards, Ashly Burch, the actress who voices Aloy, made a post on her TikTok²² in which she spoke against the leaked video. In it, she stated that, while she was in full support of the strikes, she held no grudge against Guerilla, and that she has no qualms with companies that want to use the technology. The main issue, in her eyes stems more from the idea that if companies were allowed to use AI in this manner, there would be no recourse or other protections for actors. As she clarifies in her video:

"I just imagine a video like this coming out that does have someone's performance attached to it, that does have someone's voice or face or movement. And the possibility that if we lose this fight, that person would have no recourse."²²

(Burch, 2024, 01:50-02:18)

The idea that this is the norm that these studios are fighting so strongly to keep is rather alarming. The idea that, if they ever decide to, they could simply use AI to replicate humans without repercussions, rather than taking advantage of a persons' skills and creativity.

The issue of AI in regards to the strikes does not only affect actors under the SAG-AFTRA umbrella, but also folds over other groups as well. Multiple actors have lost jobs that they previously held after having participated in strikes or other types of protest. Some voice actors lending their talents to the Gacha game Zenless Zone Zero claim that they discovered that their voices had been replaced at the same time as many others did when some recent patch notes were released. As per the SAG-AFTRA sanctions, being that it had begun development before the strike was officially called, the game was not subject to the strike. Neither were the actors, as they were non-union, but even so, they decided to show their support as well, and decided not to continue their work as the strike continued. In a Thread on their Bluesky account, Emeri Chase, who provided the voice for the character Soldier 11, said that, as a non-union actor, they were aware of the possibility that they may be recast, but that they “[stood] by [their] choices regardless of the outcome.”²³

A not dissimilar situation also occurred regarding the cast that provided localised French translations to the characters from hit Battle-Royale FPS Apex Legends. Voice actor Pascale Chemin, who provides the French voice for the character Wraith, claimed in an instagram post (translated by ResetEra²⁴) that a publisher (whom she did not name specifically, but is widely assumed to be Apex's parent company EA) allegedly asked her and 31 of her fellow actors to sign some paperwork that would have allowed said publisher to take their voices and use them to train AI models. In the post she also confirmed that she and all of her colleagues refused to sign the contract and wrote a “collective letter of refusal” to the client. She laments that she is not getting work, but that at the same time, it is better to not have work than to “give up [her] expertise to train the generative AI that will replace us tomorrow.”²⁴

Successes

Some would view AI as just an easy way to gain power or money, while others may just have been captivated by this flashy new tech, but there are some who recognise it for the potential dangers it can pose to us. Despite the multiple setbacks and disappointments that we have faced, there is still much that has been and is being done to stem the flow of AI misuse.

Despite having minimal luck with the current strikes, SAG-AFTRA has made some good progress. One such example (and one that I actually find really cool) is their agreement with Replica Studios, an AI voice generation library. These two groups have met together and formed a contract which gives Replica leave to hire union voice actors to train AI generated voices, or Digital Replicas, with the actors' consent.²⁵ As a part of the protections outlined in the contract, the choice is left entirely up to the actors, and actors are allowed to keep the rights of their voice if they wish, regardless of if they agree to join the program. Should they wish, the actors are permitted to request their voice be removed from the voice library after a project has been completed, or they could continue to allow the use of their voice, and be compensated for any work their Digital Replica does. The Digital Replicas are only allowed to be used in negotiated projects, and the actors are given fair compensation when their Digital Replicas are used. This is an incredible step into a greater era of coexistence between man and machine.

Some independent coalitions and organisations have been formed in response to GenAI, such as the Responsible AI Movement.²⁶ This is a global non-profit organisation that is working to provide tools and awareness to promote further oversight for GenAI as a whole. It also advocates for the creation of more secure models, in order to combat the potential that, as AI increases in its complexity, it could be taken advantage of by malicious third parties.^{5, p 250} It also encourages more communication and transparency between the different GenAI coalitions and owners, and the public at large, helping to make AI safer and more accessible.^{5, p 250}

There are also many governments that have been working to further protect public interests and safety in regards to AI. The UK Department for Science, Innovation & Technology has released a publication on the official gov.uk website detailing their plan to keep AI in check.²⁷ They outline their plans to implement AI in ways to benefit the UK citizens, while also making sure that the necessary actions are taken and frameworks are set, going so far as to have set up an entire branch of the DSIT specifically focused on AI called the AI Safety Institute.²⁸ The UK Government is taking massive steps to protect the interests and safety of its people.

Even large companies like Microsoft are working to make sure that they are keeping up with responsible AI practices. They have taken multiple steps with their research and development to ensure that their products and the output of their innovation remains safe. Their website provides multiple pages and articles on their use of AI, maintaining direct communication with and informing the general public on how they are working to protect

our data.²⁹ They provide information not only on their practices, but also give information to help the public better understand how the AI technology works, allowing for greater transparency and understanding with these programs.

There is much that has been done to further the use of AI in a safe and secure manner. AI is not being treated lightly and left to run rampant with no regulations. Those that use and work with these AI models are working as best they can to keep the technology from surpassing us, and making sure that we can coexist with it, rather than be swept under. But there is still more that needs to be done.

Conclusion?

Usually this would be the part of the paper where the final aspects of the issue are explained neatly and everything is tied up in a nice little bow. Unfortunately, I can't really do that with this topic, because at this point, there really is no concrete 'conclusion' to this topic, as it were. Too many things are still happening too quickly, and we have long passed the point of no return. The AI Train has long since left the station, and is heading towards a crossroads. It is up to the people that work in the film industry to make sure that the track it is on stays on course, lest we end up barreling off the cliff of obsolescence.

It has never been just a simple "in-and-out" in terms of becoming an actor. There have always been many steps to climb and hoops to jump through. But since the increased implementation of GenAI models, the process of going through these steps and hoops has been tinged with fear. The question has been raised of whether this job will even still remain now that AI can be used to replicate faces and voices, and is always getting better. But we're not out of luck just yet.

There is much being done to try and set regulations and rules to protect the actor and writer from misuse of AI. But there is still a long way to go yet. The technology is advancing faster than we can react, and if we aren't careful, we could be left in the dust with no way to protect ourselves. But we are not taking this lightly. The fight is being waged everyday to stem the misuse and overuse of GenAI models. Slowly, but surely, we will gain ground. We can never be fully rid of GenAI, but we can at least make sure that it is with us, instead of against us.

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Appendix

Appendix 1:

<https://docs.google.com/forms/d/e/1FAIpQLSefFspL0hEp2GXWRyUR-v9ZHP5CyTge066yUf9E3vjKtdOssQ/viewform?usp=header>

Appendix 2: I've been practicing my clarinet all morning and I really thought I was gonna get in this time. I know marching band is competitive, especially for the hockey team, but I had a good feeling about it all morning. Fifth time's a charm, my mom said. Then that guy who wears all the jewelry stole my crutch. My mom said it was okay for me to practice my song outside, since it wasn't raining and I was only playing marches. But he ran up to me from across the street. He was yelling something like, "shut the hell up!" or something. And he knocked my stand over and grabbed one of my crutches. I tried to run after him, but I'm not very fast on one crutch. I didn't let him get my clarinet though! I had to toss it under the picnic table, and I'm sure I broke the reed, but at least I saved it. Anyway, now I have to sort of hop and walk to get anywhere. I don't think I can make it to the gym on time with only one crutch. And since you have that crutch you used in fourth grade when you were Tiny Tim, I was wondering if I could maybe borrow it. I know you want it to stay in mint condition, but I won't mess it up. I'd have to bend over a little, since it's a kiddie crutch, but my mom said I have a strong back. I don't mind. Hey, you're the reason my leg is broken anyway. You're the one who told me to jump off the truck so...

- Tara Meddaugh; Single Crutch

Appendix 3: I've been thinking about this for a long time. A really long time. I've just been too scared to say it. But I can't do it anymore. I can't keep pretending. I can't keep playing this part. This role you've carved out for me, this... life that's been planned for me since I was a kid. I can't take over the business. I can't. I know what you're thinking- this is all you've worked for, all you've sacrificed for. And I should want it, right? I should want to follow in your footsteps, to carry your name, to be the one who steps into your shoes and makes everything you've built even bigger. But I don't. I don't want any of it. And I'm not going to do it. I know you never asked me what I wanted, but I- I wanted something different. Something that wasn't just about numbers and meetings and the weight of your damn expectations. I wanted to feel... I don't know... like me. Not like a damn extension of your will, not like someone who's just here to fulfill your dream. You know, growing up, I thought maybe I'd learn to love it. I thought maybe if I just kept my head down, kept working hard, maybe I'd... get it, you know? But every day it felt like I was suffocating. Every day, it was like you were here, looming over me, telling me that this was my path, that this was my future. And I- I never got a say in it. I never got to choose. You always said you wanted better for me, that I didn't have to go through the struggles you did. But the truth is, this isn't better, Dad. This isn't what I want. This is your dream, not mine. And I'm not going to spend the rest of my life walking around in your shadow, pretending to be someone I'm not just because you expect me to be. I know you're disappointed. I know you think I'm throwing everything away. But I can't do this anymore. I can't live your life. I have to live mine, even if that means leaving everything behind. Even if it means leaving you behind. I just want to be free, Dad. Free of this weight. Free of your legacy, your expectations. I need to find out who I am, not who you want me to be. I can't keep

pretending to be the man you want me to be. I'm not him. And I never will be. I'm sorry, Dad. But I'm done. I'm walking away from all of it.

- ChatGPT

Appendix 4: I kissed a boy once. At least I tried. I don't know if it counts if they don't kiss back. But I tried to kiss a boy and it almost worked. Most of the time Grandma and I don't get to see folks much, but we go into town. Sometimes. And Grandma says I just have to be careful to mind my manners, and Grandma says I'm real good at being careful, but sometimes I get so bored in that little town. Only one video store. Only two churches. And the park only has two swings and a pool that never gets filled up anymore. But in our little town there is a boy named Samuel. He's a bag-boy at the grocery store. He does it just right and never squishes the eggs. And he has red hair and green eyes. And freckles all over his face! And Samuel is so nice. So nice to me and Gram. He would always smile and always say "thank you" and "your welcome." If he says, "Have a nice day," then you do. That's how good he is at his job. And I always wanted... I always wanted to be close to him, or to talk to him, without Gram around. And one day when Grandma had a really bad cold I got to go to the store all by myself. And I bought some oyster crackers and some medicine. Then I got to watch Samuel all by myself. Watch him do his bag boy job. I just stared and stared, trying to count all of those handsome freckles. Then, he asked if there was anything else I wanted. I just whispered "Yes." And then I grabbed him by the ears and... That was my first kiss. It was the most romantic moment of my life. Until the manager pulled me off of him.

- Wade Bradford; Tomorrow's Wish

Appendix 5: It's all slipping away, slipping through my fingers, and no one seems to care. Every day, it's the same. The workers, the money, the plans, the endless noise. And me... I'm just here. Standing in the middle of it all. As if I'm supposed to be grateful, as if I'm supposed to be glad for this change. For what? What are we gaining, really? More land? More money? For whom? Not for us. Not for me. And all they talk about is the future. The future! As if that will solve everything. As if tearing down this place will suddenly make everything better. Do they really think it will? This house has grown older, just as I have. I've seen the seasons change, the trees grow, then wither, just as I have seen my own body age. What difference does it make whether this house stays or goes? What difference does it make if it's sold to strangers, torn apart, replaced? It's not the house that matters. It's the life that's been lived here. But that, no one seems to understand. I'm tired of hearing about what comes next, about the new ways and the new people. And what about us? What about those of us who've been here all along? What do we have left? A handful of memories and some dusty furniture. How are we supposed to live on that? How are we supposed to go on when everything we've known is being ripped away? Oh, yes, they'll tell me I should be content. "Content," they say. "Look at all the possibilities!" But I see nothing but uncertainty. The future is a blank page, a page that's been torn from a book I don't even remember. And here I am, holding onto nothing, waiting for something that won't come. Maybe I should leave. Maybe I should walk out that door, leave them all behind. But where would I go? What would I do? Maybe it doesn't matter. Maybe I've just been waiting for something that doesn't exist. But I don't know how to stop. I don't know how to let go.

- ChatGPT

Appendix 6: It all started the other day. You know that new gas station that popped up down the road? Yeah, the one with the neon lights and the ridiculously shiny pumps? Yeah,

well, that's where I saw her. I didn't know she existed until I saw her standing behind the counter, helping her dad. At first, I thought it was just some random girl at a gas station, you know? I'm not exactly looking for my soulmate while I'm filling up, right? But then she turned around. And I swear to God, it was like the world did one of those slow-motion spins like in the movies. You know, where the camera zooms in, and everything's blurry except the person? Yeah, it felt like that. So, there I am, just standing there pumping gas, trying not to make it obvious that I'm staring. And then she looks at me. Actually looks at me. Not like, "Oh, you're the guy at the pump, I'll just look through you," but like—like she saw me. You know what I mean? Like, really saw me. And she smiles, Harry. I'm talking a real smile. And I completely freeze up. Total disaster. I just stand there like an idiot. Anyway, I finally get my act together, and I manage to mumble something like, "Uh, nice gas station." Smooth, right? But she just laughs, this little laugh that's like... like it's the most natural thing in the world. And that's when I realized, Harry, she's not just some girl at the gas station. She's, like, from a whole different world. I don't know, it's just—there's something about her. You can tell she's different, you know? She's just, you know, there, being herself, helping her dad with the register, doing her thing. And it's like... I don't know. I didn't think I could feel like this about someone. But now, every time I pass that stupid gas station, I feel like my heart's trying to leap out of my chest. I don't know what to do about it. I'm not going to just walk in there and ask her out or anything. That would be dumb. But, uh, I'm thinking about going back tomorrow. You know, just to, like, bump into her again, in a totally not-creepy way. Just... casually. No big deal. Totally smooth.

- ChatGPT

Appendix 7: You want the truth? Fine. I'll give you the truth. But it's not what you think. No one ever really understands the truth, do they? They always want it wrapped up in pretty little words, easy to digest, something to make sense of it all. But there's no sense in it, not really. Yeah, I killed her. You're looking for the why, aren't you? You want me to tell you I had a reason, that it was something human, driven by rage, or jealousy, or even love. But I didn't. It wasn't anything like that. It wasn't some crime of passion, some twisted love affair gone wrong. It was just... something that happened. I guess you could say it was a choice, but it wasn't. It wasn't anything. It was like... like choosing not to breathe for a minute. Not because you're trying to hold your breath, not because you're afraid to breathe, but just because you can. And you don't care if you do or not. She was there, and I was there, and everything was the same. Just one more moment, one more day, and I—well, I just did it. No hesitation, no second thoughts. I don't need a reason to do things, you know? People think that every action has to be some grand statement, some reflection of who you are. But I'm telling you—sometimes, it's just nothing. Sometimes, it's just because you're there, and she's there, and the world is just this... thing happening around you. And you don't care about it. I didn't feel anything when I did it. Not guilt. Not remorse. Not even relief. Just... nothing. She looked at me, right? And I looked at her. And I don't know if she was scared, if she thought I was going to hurt her, or if she was just trying to understand why I was there, but it didn't matter. I wasn't there to explain. I was just there to... do it. And so I did. People always ask, "Did you think about it? Did you regret it?" But it's not like that. It's not like I woke up that morning with some plan in my head. I didn't wake up thinking, "Today's the day I'm going to kill someone." But there's something about the world—the way it moves, the way everything is always in motion, always changing—and in that moment, I just didn't care enough to stop it. You don't need a reason. You don't need a

trigger. You just need a moment where everything stops mattering. And when that happens, things just happen. And I don't feel sorry for it. I don't feel anything for it. So you can sit there, and you can ask your questions, but the truth is... I don't owe her anything. I don't owe anyone anything. You want me to feel guilty, don't you? You want me to feel like I've done something wrong. But I didn't. Not in my mind. In my mind, it was just something that happened.

- ChatGPT

Appendix 8: I just fuckin' killed Chuck. I think. I mean, he's just laying out there. He's not moving. I don't think he's breathing. I mean, there I was just up on the roof with Marissa – talking, laughing, having a great time. I tell her she reminds me of Sandra Bullock. I tell her I loved “Hope Floats.” Who knew those would be the magic words? Next thing I know her clothes are off and we're loosening roof shingles like there's no tomorrow. And then there's biting and kissing and touching and suddenly someone starts beating on me, I mean, just pounding on me and growling. Yeah, growling. And I look up and there's Chuck. And I'm like, “What's the problem?” and he says “The problem is, dude, you're fucking my girlfriend.” So I look at Marissa and I'm like “You're someone's girlfriend?” And she says “No.” Then it comes out Chuck just wishes she's his girlfriend but actually she's his cousin or something, so he's got these feelings of guilt about wanting her...and then he starts crying. So that ruined the mood. Marissa puts her clothes on, and she goes back down through the window, back into the party. And I'm left with Chuck. Blubbering, whining, crying Chuck. And he starts in on how he's just this total fuck up and maybe he should just throw himself off the roof. And for a split second I'm thinking “YES! Throw yourself off the roof! Do it!” But I don't say that. I say I “You're gonna get a girl, buddy, just maybe not your cousin, huh?” And then I give him a friendly pat on the back. A nice manly slap on the back. And he looked heavy, I mean, who knew he'd go flying. Who knew he'd go flying right off the roof?

- Gabriel Davis; Killing Chuck

Appendix 9: I don't understand how to behave in the company of ladies. In the course of my life I have seen more women than you have sparrows. Three times have I fought duels for women, twelve I jilted and nine jilted me. There was a time when I played the fool, used honeyed language, bowed and scraped. I loved, suffered, sighed to the moon, melted in love's torments. I loved passionately, I loved to madness, loved in every key, chattered like a magpie on emancipation, sacrificed half my fortune in the tender passion, until now the devil knows I've had enough of it. Your obedient servant will let you lead him around by the nose no more. Enough! Black eyes, passionate eyes, coral lips, dimples in cheeks, moonlight whispers, soft, modest sights--for all that, madam, I wouldn't pay a kopeck! I am not speaking of present company, but of women in general; from the tiniest to the greatest, they are conceited, hypocritical, chattering, odious, deceitful from top to toe; vain, petty, cruel with a maddening logic and in this respect, please excuse my frankness, but one sparrow is worth ten of the aforementioned petticoat-philosophers. When one sees one of the romantic creatures before him he imagines he is looking at some holy being, so wonderful that its one breath could dissolve him in a sea of a thousand charms and delights; but if one looks into the soul--it's nothing but a common crocodile. But the worst of all is that this crocodile imagines it is a masterpiece of creation, and that it has a monopoly on all the tender passions. May the devil hang me upside down if there is

anything to love about a woman! When she is in love, all she knows is how to complain and shed tears. If the man suffers and makes sacrifices she swings her train about and tries to lead him by the nose. You have the misfortune to be a woman, and naturally you know woman's nature; tell me on your honor, have you ever in your life seen a woman who was really true and faithful? Never! Only the old and the deformed are true and faithful. It's easier to find a cat with horns or a white woodcock, than a faithful woman.

- Anton Chekhov; The Boor

Appendix 10:

Please describe your understanding of the current controversies regarding A.I. and its use in film and television.

3 responses

Taking human jobs, stealing the work humans have done, poor quality

In our industry it is so important for our work to be meaningful and self made, so the introduction of ai jeopardises that personality humans offer

To my understanding AI is developing more and more everyday and companies are threatening actors in regards to their jobs because they believe that AI can do an actors job for them and they wouldn't have to pay it a dime.

Appendix 11:

Please explain your reasoning

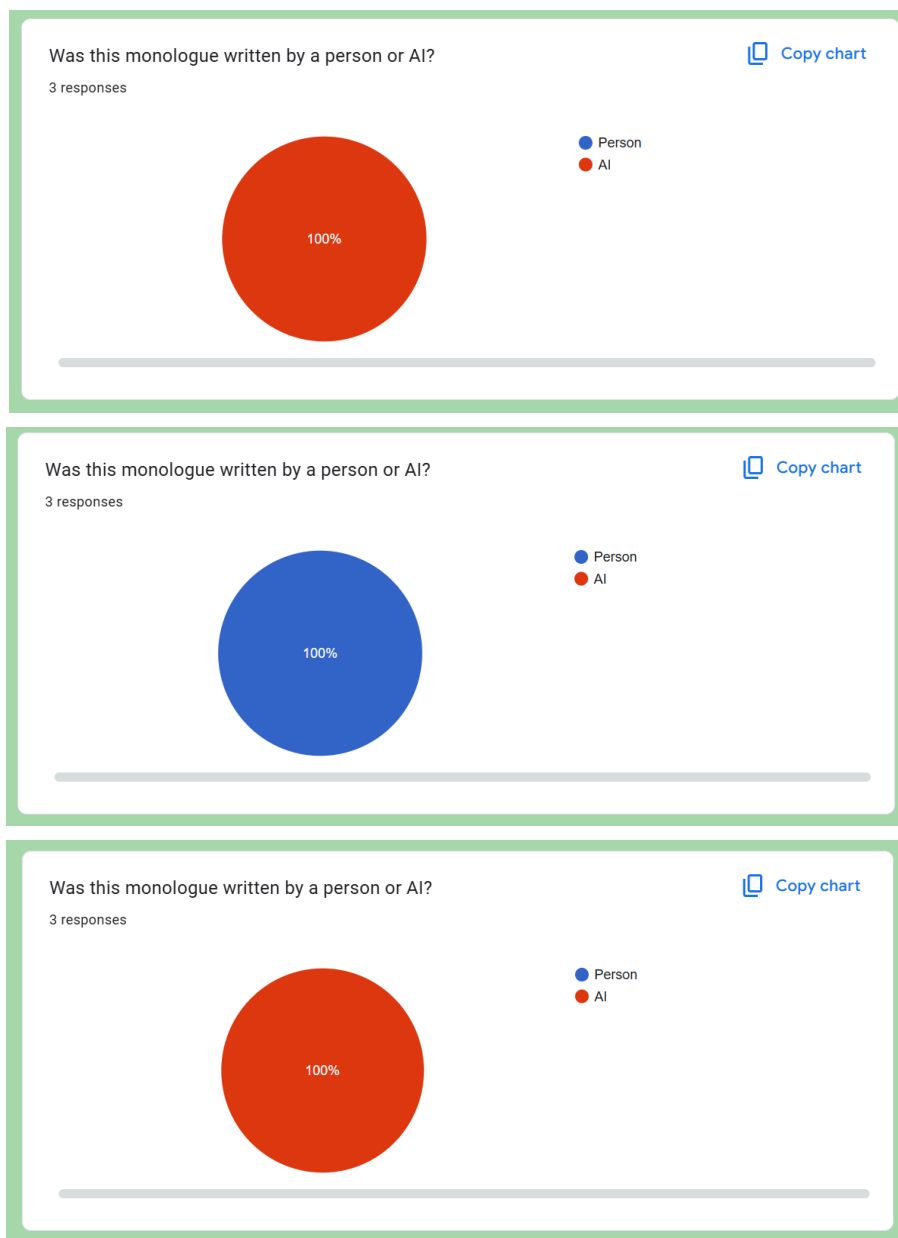
3 responses

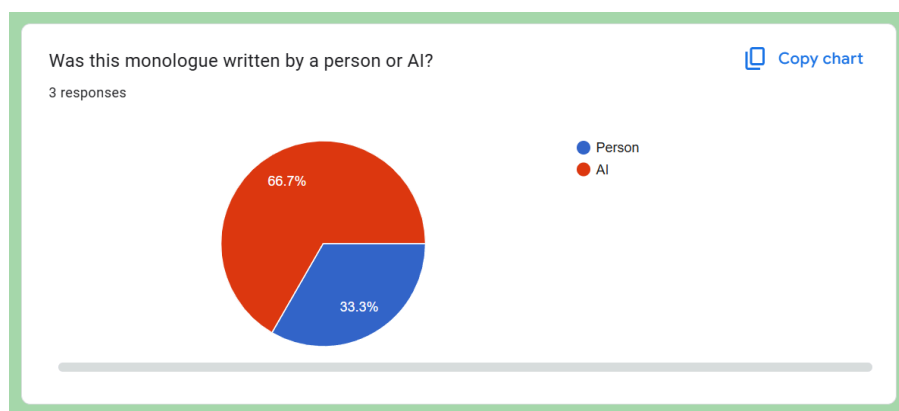
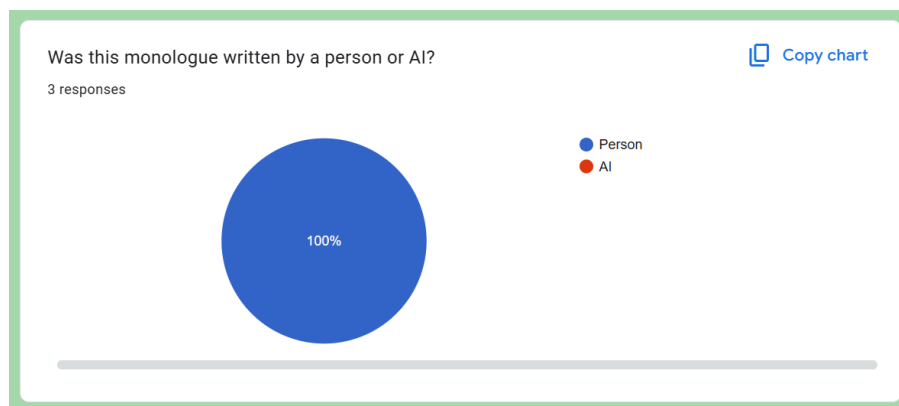
These AI ones have weird tangents and contradictory statements. They also lack the emotions, they just describe events of the past without any relevance to current standing.

This is an area that ai has centralised around and acts as it's 'key' selling point so of course it can write things 'well', but nothing has been achieved or worked for and that's what I struggle to understand with the use of ai. You can also get AI to humanize texts so it can be nearly impossible to tell, but the process and everything has been cheated almost

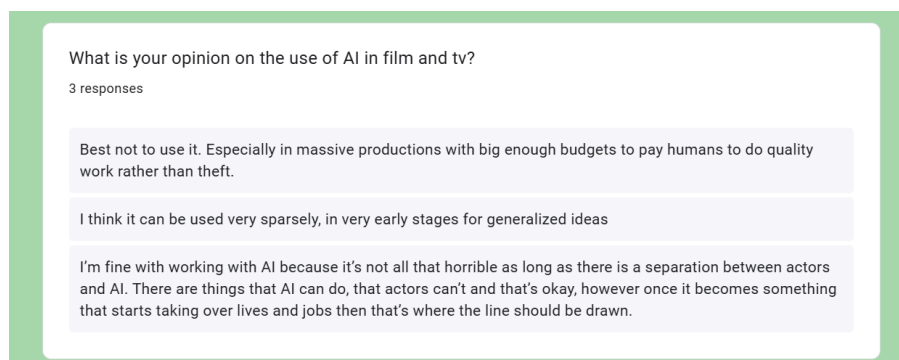
As mentioned previously, I believe that AI is developing more and more each day. They are learning human emotions, slang, and the way humans operate in their day to day lives. Which when it comes to reading and determining if a human or an AI has written it, it becomes almost impossible because they have learned how to blend and camouflage themselves into us.

Appendix 12:

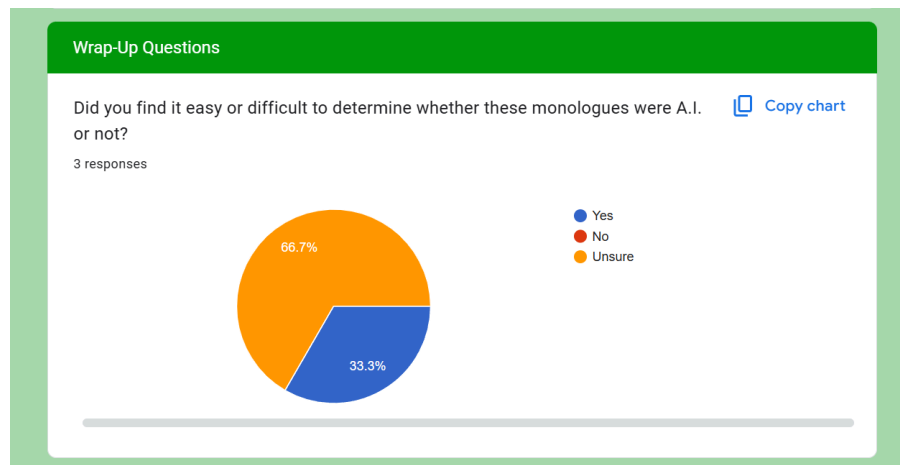




Appendix 13:



Appendix 14:



Appendix 15:

Please describe your understanding of the current controversies regarding A.I. and its use in film and television.

10 responses

- Taking human jobs, stealing the work humans have done, poor quality
- People are using ai to create scripts, this could potentially replace the need for writers if the technology becomes so advanced
- None
- Trying to bend and create shortcuts to otherwise attainable means of developing film
- I'm not exactly sure but I assume it's because it's taking jobs from people
- In our industry it is so important for our work to be meaningful and self made, so the introduction of ai jeopardises that personality humans offer
- To my understanding AI is developing more and more everyday and companies are threatening actors in regards to their jobs because they believe that AI can do an actors job for them and they wouldn't have to pay it a dime.

- The dangers to jobs and artistic integrity. Give studios the ability to exploit a performer's image.
- AI is being used, or attempting to be used, to replace the work of creative artists, primarily writers and voice actors. Studios are creating AI-generated replicas of actors' voices and likenesses without their permission and the creatives have no recourse due to the lack of regulation around the technology.
- A.I is taking away the value of human value in making

Appendix 16:

Please explain your reasoning

9 responses

These AI ones have weird tangents and contradictory statements. They also lack the emotions, they just describe events of the past without any relevance to current standing.

It would seem ai uses more plain language to tell the story. Very narrative but the person would be a bit more authentic and different with their sentence structure. More natural

It all sounded like a normal human being to me.

Words

Some of them I found were easy as it didn't fully make sense and the thoughts were broken oddly but some it was harder to tell as it was more smooth

This is an area that ai has centralised around and acts as it's 'key' selling point so of course it can write things 'well', but nothing has been achieved or worked for and that's what I struggle to understand with the use of ai. You can also get AI to humanize texts so it can be nearly impossible to tell, but the process and everything has been cheated almost

Please explain your reasoning

9 responses

it was harder to tell as it was more smooth

This is an area that ai has centralised around and acts as it's 'key' selling point so of course it can write things 'well', but nothing has been achieved or worked for and that's what I struggle to understand with the use of ai. You can also get AI to humanize texts so it can be nearly impossible to tell, but the process and everything has been cheated almost

As mentioned previously, I believe that AI is developing more and more each day. They are learning human emotions, slang, and the way humans operate in their day to day lives. Which when it comes to reading and determining if a human or an AI has written it, it becomes almost impossible because they have learned how to blend and camouflage themselves into us.

A.I writing tends to struggle with specific details, as it doesn't actually know how to piece information together over large portions of text. As a result, it either repeats vague sentiments over and over to keep the text as general as possible, or it tries to go into detail and strings together things that don't really make sense. When it does the latter, it states information matter-of-factly with no attempt at artistic expression - it operates on tell-don't-show because it cannot understand metaphors and other literary devices.

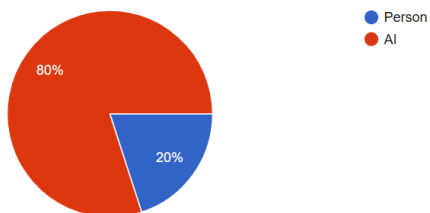
Not sure what the answers are

Appendix 17:

Was this monologue written by a person or AI?

 [Copy chart](#)

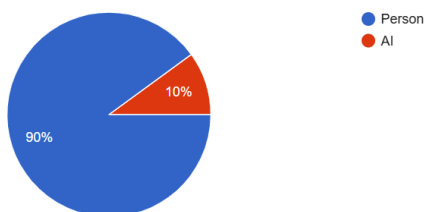
10 responses



Was this monologue written by a person or AI?

 [Copy chart](#)

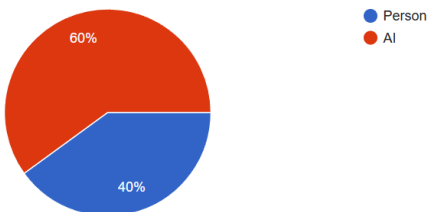
10 responses

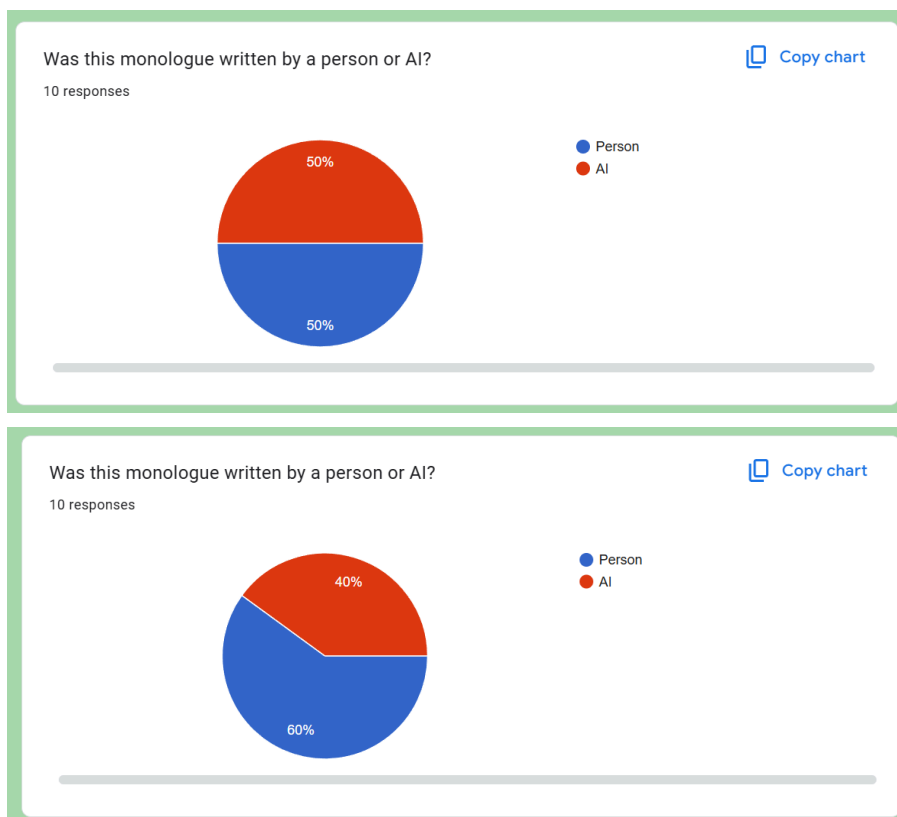


Was this monologue written by a person or AI?

 [Copy chart](#)

10 responses





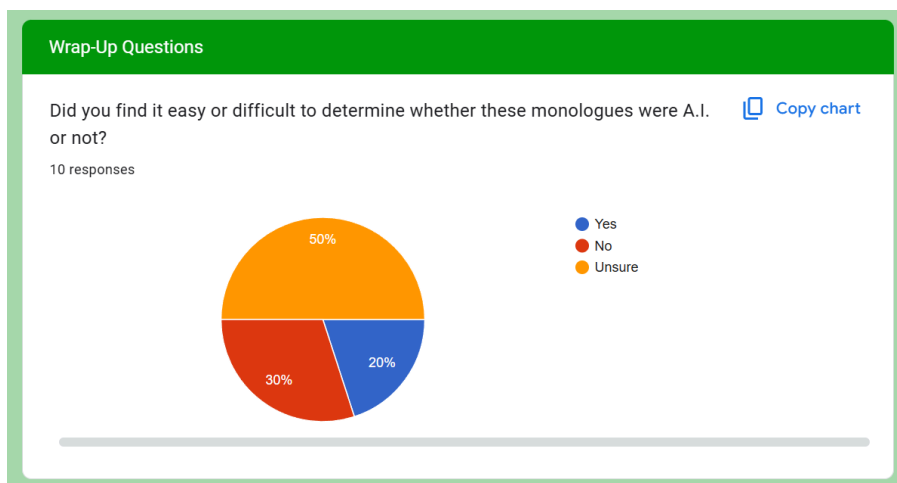
Appendix 18:

What is your opinion on the use of AI in film and tv?

10 responses

- Best not to use it. Especially in massive productions with big enough budgets to pay humans to do quality work rather than theft.
- In the development of ideas stage i think it can be useful but as long as it doesn't all become ai and loses a creative identity
- I'm not fully against it, but I still want to see people's creativity in films and tv
- Unnecessary
- I think it can be used as a tool but you can't rely on it solely
- I think it can be used very sparsely, in very early stages for generalized ideas
- I'm fine with working with AI because it's not all that horrible as long as there is a separation between actors and AI. There are things that AI can do, that actors can't and that's okay, however once it becomes something that starts taking over lives and jobs then that's where the line should be drawn.
- It should be kept as far from film and tv as possible. Legislation is needed to protect this.
- I think it is a valuable tool - it can help expedite and simplify the process of creating visual effects and certain styles of animation - but it should absolutely not be used to REPLACE creative work, only to aid in the more logistical components.
- Should be careful, wouldn't trust it

Appendix 19:



Appendix 20:

Appendix 21:

https://docs.google.com/spreadsheets/d/1DXY71iA3bhifgsJH-sjXtRhMgYh_PMH0miu5_n9SEw/edit?usp=sharing