

# Generative AI, Simulacra, and the Transformation of Media Production

*This article examines the transformative impact of generative artificial intelligence (GAI) on media production within advertising, film, and television, through the theoretical lens of Jean Baudrillard's concept of simulacra. As GAI technologies increasingly generate synthetic content that mimics or replaces human creativity, traditional notions of authenticity, authorship, and audience perception are destabilized. Drawing on prominent case studies—including Coca-Cola's AI Christmas campaign, Nike's "Never Done Evolving" ad, the AI-scripted films *Sunspring* and *The Last Screenwriter*, and procedurally generated television content such as *Nothing*, *Forever* and *Showrunner*—the study explores how GAI contributes to the proliferation of hyperreal media simulations. Employing a qualitative and interdisciplinary methodology, the analysis situates these examples within Baudrillard's framework, revealing how AI-driven content increasingly operates as autonomous simulations detached from any real referent. The article argues that this shift toward hyperreality has profound implications for cultural production and media consumption, challenging the boundaries between the real and the artificial and prompting critical reflection on the ethical, aesthetic, and societal consequences of AI in the creative industries.*

**Keywords:** *Generative Artificial Intelligence (GAI), simulacrum, hyperreality, media production, digital culture*

## Introduction

The integration of generative artificial intelligence (GAI) into media production represents a significant shift in the creation, distribution, and consumption of audiovisual content. Advertising, film, and television—core elements of contemporary cultural industries—are increasingly shaped by algorithmic processes within the framework of Industry 4.0. The ability of AI to generate synthetic media, including images, text, and video, challenges traditional production models and raises questions regarding the nature of authenticity, authorship, and audience perception. Given these developments, the following research question emerges:

*How does the application of generative AI in advertising, film, and television contribute to the proliferation of simulacra, and what implications does this have for media consumption and cultural production?*

Artificial intelligence (AI) has become increasingly integral to various facets of media production and dissemination, notably in advertising, film, and television (Danesi, 2024). In the advertising sector, AI-driven content generation facilitates the development of highly personalized marketing materials by analyzing consumer data. Traditional advertising methodologies, such as staged photography and filmed commercials, are progressively being augmented or supplanted by AI-generated imagery and video. This paradigm shift not only streamlines production processes but also enhances the capacity to target specific audiences with customized content (Danesi, 2024). However, the pervasive utilization of synthetic media in advertising

1 engenders concerns regarding transparency, as AI-generated advertisements may  
2 engender a distorted perception of products and services (Ienca, 2023).

3 Within the film industry, AI technologies enable digital reconstructions of  
4 actors, the creation of entirely artificial characters, and contribute to automated  
5 editing and post-production processes (Hutson & Smith, 2025; Wan, 2024; Lees,  
6 2024). The capability to synthesize photorealistic images and performances  
7 challenges established notions of cinematic realism and the role of human creativity  
8 in filmmaking. Moreover, AI-driven deepfake technology facilitates the recreation  
9 of deceased actors or the digital alteration of performances, further complicating  
10 questions of authenticity and intellectual property (Lees, 2024; Roberts, 2022). As  
11 AI becomes more prevalent in film production, the demarcation between human and  
12 machine-generated artistry becomes increasingly ambiguous.

13 Television content is similarly influenced by AI, affecting both production and  
14 audience engagement. AI-driven recommendation algorithms analyze viewer  
15 preferences, behaviors, and viewing histories to curate personalized content streams,  
16 thereby shaping viewing habits (Proadhan & Mukherjee, 2024). Additionally, AI-  
17 generated scripts, automated video editing, and predictive analytics contribute to an  
18 increasingly data-driven approach to television production (Yuan, 2024; Goswami,  
19 2024). This raises concerns about the homogenization of content, as AI systems may  
20 prioritize engagement metrics over creative diversity.

21 The widespread adoption of AI-generated media aligns with Jean Baudrillard's  
22 concept of simulacra, wherein representations become self-referential and detached  
23 from any original referent (Danesi, 2024). As AI-generated content becomes  
24 indistinguishable from traditional media, questions arise regarding the implications  
25 of hyperreal simulations for media consumers. If audiences engage with AI-  
26 generated narratives without awareness of their synthetic origins, the boundaries  
27 between reality and fabrication become increasingly fluid.

28 This paper begins by tracing the development of artificial intelligence from  
29 symbolic computation to neural networks and large language models, highlighting  
30 how generative AI has moved from technical automation into the realm of creative  
31 authorship. It then introduces Baudrillard's theory of simulacra as a framework for  
32 understanding the profound cultural shift underway, where AI-generated content  
33 increasingly simulates human creativity while detaching from any real-world  
34 referent. Using a qualitative, interpretive approach, the study analyzes case studies  
35 across advertising, film, and television to explore how these technologies contribute  
36 to the production of hyperreality. Coca-Cola's AI-powered Christmas ad and Nike's  
37 dynamic simulation of Serena Williams exemplify contrasting uses of AI in  
38 advertising—one emotionally hollow, the other narratively rich—while films like  
39 *Sunspring* and *The Last Screenwriter* challenge conventional ideas of authorship by  
40 allowing AI to generate full scripts and storylines. In television, the fully automated  
41 sitcom *Nothing, Forever* and Fable Studio's *Showrunner* platform, which replicates  
42 popular series without human input, push simulation to its extreme, creating self-  
43 referential media with no grounding in original experience. These examples  
44 collectively illustrate how AI is not just altering media production but reshaping  
45 cultural meaning itself—blurring the lines between real and artificial, author and  
46 algorithm, past and present. As audiences increasingly consume simulations that

1 feel real but are entirely synthetic, and as creators contend with tools that both  
2 empower and displace them, the paper argues that we are entering a new phase of  
3 media history—one in which the boundaries between reality and representation  
4 dissolve, and where the cultural imagination may be driven more by machines than  
5 by human memory or intention.

## 6 7 8 **Literature Review**

9  
10 Traditionally artificial intelligence has been a topic mostly concerned with  
11 computer science debating the right strategy to make artificial intelligence perform  
12 like a human being (Ida, 2024). The Turing test developed by Alan Turing in 1950  
13 was considered a method to decide if a computer system had become intelligent  
14 (Copeland, 2000).

15 In the latter half of the twentieth century, machine learning models began to  
16 emerge (Fradkov, 2020). Initially, these were primarily based on symbolic artificial  
17 intelligence, but over time, neural networks were developed, marking the beginning  
18 of a new era driven by pattern recognition (Macukow, 2020). This gave rise to the  
19 notion to the brink of paranoid delusions that computers might one day become  
20 conscious and even more intelligent than humans (Bostrom, 2014). This approach  
21 has been criticized by Dreyfus and Dreyfus, who argue that it overlooks experiential  
22 and context-dependent knowledge, which cannot be reduced to formal rules or  
23 symbolic actions (Dreyfus & Dreyfus, 1986). It should be noted that their critique  
24 is primarily aimed at symbolic artificial intelligence and not to the same extent at  
25 neural networks or deep learning.

26 Large Language Models like ChatGPT have not only been capable of  
27 translation but have also been employed in the creative process of developing  
28 written content for scripts, including dialogue (Campesato, 2024; Kim & Oh, 2025).  
29 Moreover, they have been applied across a wide range of textual practices, including  
30 but not limited to business model development, marketing materials, customer  
31 communication, academic writing, preliminary legal drafting, educational  
32 resources, and social media content—in essence, in virtually all forms of text  
33 production where language and structure are of significance (Sart, 2024; Kundu,  
34 2023; Danesi, 2024; Legg & Bell, 2020).

35 It is important to acknowledge that LLMs can sometimes produce misleading  
36 outputs, as their predictions are based on linguistic plausibility rather than verified  
37 truth. When they produce absurd or incorrect things, it is called hallucinating  
38 (Campesato, 2024). In the now infamous case against Avianca Airlines, lawyer  
39 Steven Schwartz used ChatGPT to find legal precedents and included six fictitious  
40 court cases in his filing—cases that ChatGPT had completely invented. The judge  
41 fined Schwartz, another lawyer, and their firm \$5,000 for submitting fake legal  
42 citations and failing to verify their accuracy, even after being questioned by the court  
43 (Milmo, 2023). The issue arose because ChatGPT, while capable of producing  
44 convincing text, can generate false information, hallucinations, that sounds credible  
45 but is not grounded in real data—highlighting the importance of human oversight.  
46 It is therefore necessary to verify the correctness of the results. Although the quality

1 of responses has improved significantly since these Large Language Models were  
2 first introduced to the public, they are fundamentally built as probability models, so  
3 there will always be a certain risk of errors. This is also because the models do not  
4 understand external reality but have only created a model of the external world  
5 through text, which also means that it inherits the biases from the text material it has  
6 been trained on, potentially reinforcing existing stereotypes or inaccuracies (Gupta,  
7 2024).

8 Likewise generative artificial intelligence can be used to create not only written  
9 text but also music, image, and film. Because GAI creates output based on large  
10 amounts of data found on the internet; it has been called into question about the  
11 legality of creating these outputs without recognizing and validating the original  
12 creators (Saka, 2025). This issue remains unresolved and falls outside the scope of  
13 this article, as it constitutes a complex legal problem in its own right.

14 In a survey it was estimated that 44 percent had used AI for content production  
15 in 2023 but only 35 percent in 2024 and almost 70 percent have encountered  
16 technical challenges with AI tools (Kasumovic, 2025). It is difficult to determine  
17 whether this is a lasting trend. Contributing factors to the decline can be attributed  
18 to 1) the increasing complexity of content creation, 2) a desire to appear authentic,  
19 or 3) simply the challenges associated with integrating AI. Though it must be added  
20 that 69 percent have used AI in marketing operations compared to 61 percent in  
21 2023 (Kasumovic, 2025). Also, almost 60 percent fear AI might jeopardize job  
22 positions, nevertheless more than 50 percent are optimistic about the impact of AI  
23 on marketing, and less than 20% fear marketers worry about consumer mistrust of  
24 AI content (Kasumovic, 2025).

25 In a study, it had been pointed out that GAI plays a role in digital advertising as  
26 regards to generating ideas, drafts of initial content, refining and improving ideas  
27 through iteration, and testing, and it was suggested that advertising agencies should  
28 adopt GAI-based tools and provide training for staff (Gołąb-Andrzejak, 2023).  
29 Another study concludes that the integration of Generative Artificial Intelligence  
30 (GAI) with Emotional Intelligence (EI) and social skills facilitates a paradigmatic  
31 shift in marketing toward more personalized, emotionally attuned, and ethically  
32 responsible strategies (Nadeem, 2024). This triadic alliance enhances consumer  
33 engagement and brand loyalty by enabling the creation of affectively resonant  
34 content tailored to diverse cultural contexts. However, its efficacious implementation  
35 is contingent upon overcoming epistemological inertia, ensuring technomoral  
36 integrity, and fostering meaningful human–AI collaboration.

37 Studies are generally in their initial phase in which they are trying out new  
38 models or approaches, reaching only preliminary conclusions (Gai, 2022; Bilgihan,  
39 Dogru, Hanks, Line, & Mody, 2024; Li, Islam, Zhang, & Behl, 2025). Given the  
40 nascent stage of generative artificial intelligence development, there remains  
41 considerable uncertainty regarding its optimal application, resulting in an  
42 exploratory approach wherein various methods are tested to assess their  
43 effectiveness (Kshetri, Dwivedi, Davenport, & Panteli, 2024). Time will determine  
44 whether these approaches evolve into a more stable configuration, though such  
45 progression remains incipient.

46 Several point out that the film industry is now undergoing a radical

1 transformation due to the influence of generative artificial intelligence (Kim J.-G. ,  
2 2024; Totlani, 2023; Deng, 2024; Yadav, Mishra, & Jayarathne, 2025). This has been  
3 a long time underway with increasing use of CGI, however artificial intelligence has  
4 taken it a step further by automating content creation (Sun, 2024; Datta & Goswami,  
5 2021). However, there is a difference between working with traditional CGI and  
6 GAI is that GAI makes most of the work, and this also means that GAI comes up  
7 with a full suggestion while traditional CGI work is a tool in which the designer has  
8 full control of the output. GAI may require some postproduction in more traditional  
9 CGI, or one can imagine GAI tools for more creator control will be developed  
10 (Leon, Hew, Ooi, Tan, & Koochang, 2025; Begemann & Hutson, 2024; Magro-Vela,  
11 Sánchez-López, & Navarro-Sierra, 2025).

12 Nevertheless, there is a growing focus on how humans and machines can  
13 collaborate more effectively to achieve a balanced and creative outcome (Li Y. ,  
14 2022; Mengya, Xiangning, Chi, & Zichu, 2024; Naji, 2024). The latest scholarly  
15 inquiry concentrates on the extent to which artificial intelligence may ultimately  
16 supplant traditional methodologies in film production, potentially assuming a  
17 predominant role in both creative and technical processes (Sajjad, 2024; Du, 2024;  
18 Reddy, Kathiravan, & Reddy, 2024). In addition, legal issues regarding movie  
19 production have undergone examination (Oberting IV, 2024; Khattak, Cohen, &  
20 Taylor, 2025; Dwivedi, 2022).

21 Numerous analogous concerns pertaining to the utilization of artificial  
22 intelligence in cinematic production also manifest within the domain of television  
23 production, wherein similar ontological and procedural quandaries emerge. So, we  
24 have seen researchers point to the fact that television is undergoing a transformation  
25 due to artificial intelligence as well (Chugh, Kaur, Kaur, & Madhur, 2025; Allnut,  
26 et al., 2023; Sutton, 2024; Safira, 2024). Artificial intelligence has been recognized  
27 as a disruptive force within the television industry, challenging established business  
28 models and operational practices (Caswell, 2024).

29 In a nutshell, current research on generative artificial intelligence (AI) is still in  
30 its early stages, with scholars exploring various models and approaches that have so  
31 far produced only preliminary insights. Given the emerging nature of this  
32 technology, there is considerable uncertainty about its most effective use. In the film  
33 industry, generative AI is contributing to a significant transformation, advancing  
34 beyond earlier technologies like CGI by enabling automated content creation.  
35 Scholars have increasingly focused on the potential for human-machine  
36 collaboration to achieve creative balance, as well as the possibility that AI might  
37 eventually replace traditional production methods in both creative and technical  
38 roles. Legal implications have also begun to surface, particularly in relation to  
39 authorship and intellectual property. Similar trends are observed in television  
40 production, where artificial intelligence is challenging conventional business  
41 models and reshaping operational practices, further highlighting its disruptive  
42 influence across the broader media landscape.

43  
44  
45

## 1 Simulacrum

2  
3 The concept of the *simulacrum*, as developed by Jean Baudrillard, refers to a  
4 representation or imitation that ultimately detaches itself from any reference to an  
5 underlying reality (Baudrillard, 1994). In his theory, simulacra pass through  
6 successive stages; from reflecting reality, to distorting it, to concealing the absence  
7 of reality, and finally becoming pure simulation with no relation to anything real; “it  
8 is its own pure simulacrum” (Baudrillard, 1994, p. 6). With the rise of electronic  
9 media, this process has accelerated. Television, the internet, social media, and digital  
10 technologies increasingly produce images and experiences that do not merely  
11 represent reality but replace it with hyperreality; an environment in which  
12 simulations become more real and influential than the realities they were meant to  
13 depict (Danesi, 2024). As a result, distinctions between the authentic and the  
14 artificial seem to collapse. Digital personas curated online content, and AI-generated  
15 media exemplify this shift, where representations are consumed and accepted  
16 without requiring a connection to any objective truth. In this way, electronic media  
17 contribute to the proliferation of simulacra and the erosion of the real, reinforcing  
18 Baudrillard’s claim that in a postmodern society, the boundary between reality and  
19 simulation becomes increasingly unstable (Baudrillard, 1994; Poster, *The Mode of*  
20 *Information: Poststructuralism and Social Context*, 1990)

21 The song *Unforgettable* by Natalie Cole and Nat King Cole offers a poignant  
22 example of the simulacrum in the age of digital technology and artificial  
23 intelligence. Originally recorded by Nat King Cole in 1951, the song was  
24 reimaged in 1991 as a virtual duet between him and his daughter Natalie Cole,  
25 decades after his death (Teachout, 1992). Through digital editing, Natalie’s voice  
26 was blended with her father’s original recording to create the illusion of a live  
27 performance between the two. This duet, though emotionally powerful, is not a real  
28 interaction, but rather a carefully constructed simulation, an audio simulacrum that  
29 evokes a sense of presence and shared experience that never actually occurred  
30 (Hales, 2017). In Baudrillard’s terms, the performance becomes a hyperreal event.  
31 It feels authentic and emotionally resonant, yet it is based on an artificial fusion of  
32 temporalities and identities (Baudrillard, 1994). The duet thus exemplifies how  
33 technology can blur the boundaries between life and death, past and present, real  
34 and simulated; offering a compelling case of how AI and digital media contribute to  
35 the creation of simulacra that reshape our experience of memory, legacy, and  
36 authenticity (Poster, 1990; Poster, 1995; Danesi, 2024).

37 Mark Poster would say that electronic media reconfigures language, wrapping  
38 the language in ways that may undermine current stable institutions, recomposing  
39 new routines through electronically mediated communication (Poster, 1990). In  
40 Mark Posters perspective: “To copy an original means, in the mode of information,  
41 to create simulacra” (Poster, 1990, p. 10). This may be to stretch the concept of  
42 simulacrum too far, nevertheless, the idea that electronically mediated  
43 communication, and especially digitized reconfiguration of analogue messaging,  
44 has the potential to effortlessly create these simulacra without an original. This  
45 phenomenon becomes increasingly conspicuous when one considers the manner in  
46 which deep learning methodologies recontextualize source material, engendering

1 novel content through the algorithmic digestion of voluminous datasets.

2 Many science fiction movies have imagined the impact of artificial intelligence  
3 over time such as *2001: A Space Odyssey* (1968), *I, Robot* (2004), and *Ex Machina*  
4 (2014), however now artificial intelligence is reaching the creative industry itself.  
5 In *Rogue One: A Star Wars Story* (2016), Carrie Fisher (1956-2016), the actress who  
6 played Princess Leia in the original Star Wars movies, was recreated for this by a  
7 stand-in, Ingvild Deila (b. 1987) who had the right stature, and then Carrie Fishers  
8 face was digitally mapped onto the stand-in, using advanced motion capture  
9 techniques based on 1977 footage. This approach reached mixed reviews (Sargeant,  
10 2017; Golding, 2021). This face exchange would have been even easier with  
11 generative AI and deepfake technology that are now publicly available.

12 Following this line of thought in relation to artificial intelligence, the concept  
13 of the simulacrum becomes even more pronounced and complex. AI technologies  
14 (particularly those capable of generating human-like text, images, speech, or  
15 behavior) produce outputs that simulate human intelligence, creativity, and  
16 presence, without possessing consciousness or subjective experience (Cardon,  
17 2018). These simulations can be remarkably convincing, leading users to interact  
18 with AI-generated content as if it were authored by a sentient being. In this context,  
19 AI operates as a pure simulacrum: it imitates the form and function of human  
20 cognition while lacking its underlying reality (Danesi, 2024). Moreover, as AI-  
21 generated content becomes increasingly integrated into everyday life through  
22 chatbots, virtual influencers, automated journalism, and deepfake videos, the  
23 distinction between the original (the human) and the copy (the AI output) continues  
24 to erode. This raises critical questions about authenticity, authorship, and the nature  
25 of meaning in a digitally mediated world. Baudrillard's theory suggests that in such  
26 a context, reality itself is displaced by simulations that no longer need to reference  
27 the real, and AI becomes a key agent in the production and proliferation of this  
28 hyperreality (Cunningham, 2024). Since Baudrillard wrote this, there has been an  
29 awareness of how important it is to distinguish the real from fake news, even though  
30 it may be increasingly difficult (Morris, 2020; Danesi, 2024; Faulkner, 2022).

31

32

### 33 **Method**

34

35 The method employed in this analysis is rooted in a theoretical framework  
36 derived from Jean Baudrillard's concept of simulacra and simulation (Baudrillard,  
37 1994). Through textual and visual analysis of selected AI-generated media—  
38 *Nothing, Forever, Showrunner*, Coca-Cola's AI Christmas campaign, Nike's *Never*  
39 *Done Evolving*, *Sunspring*, and *The Last Screenwriter*—the study examines how  
40 each work exemplifies different stages of Baudrillard's model, particularly the third  
41 and fourth orders of simulacra. These are characterized by representations that no  
42 longer reflect reality but instead create self-referential systems, or hyperrealities.  
43 The media artifacts were chosen for their explicit engagement with artificial  
44 intelligence in the creative process and their capacity to generate representations that  
45 mimic or replace traditional forms of human-authored media.

46 This approach involves interpreting how AI-driven content blurs the

1 boundaries between reality and simulation, with attention to visual style, narrative  
2 structure, and the absence or substitution of human agency (Ryan, 1992; Erickson,  
3 2024; Danesi, 2024). By situating these case studies within Baudrillard’s theoretical  
4 schema, the analysis explores the implications of AI as both a tool of media  
5 production and a force that reconfigures cultural meanings. The method is  
6 qualitative, interpretive, and interdisciplinary, combining media theory, semiotics,  
7 and cultural analysis to understand the symbolic and societal shifts triggered by AI-  
8 generated media (Chandler, 2022; Danesi, 2024).

9 These examples were also chosen due to their prominence, diversity, and the  
10 clarity with which they illustrate key aspects of Baudrillard’s theory. Each case  
11 represents a distinct application of artificial intelligence in media creation—ranging  
12 from procedurally generated television and film scripts to marketing campaigns that  
13 simulate historical or iconic moments. *Nothing, Forever* and *Showrunner* push the  
14 boundaries of narrative television, while Coca-Cola and Nike demonstrate how  
15 brands leverage AI to evoke emotional resonance through simulation. Meanwhile,  
16 *Sunspring* and *The Last Screenwriter* directly engage with the notion of authorship  
17 and creativity in cinema. Together, these examples offer a representative cross-  
18 section of contemporary AI-driven media practices, making them ideal for exploring  
19 how simulacra function across different genres and platforms.

## 20 21 22 **Advertising and AI**

23  
24 The integration of artificial intelligence (AI) into advertising has engendered  
25 both innovative campaigns and critical discourse. Two salient examples are Coca-  
26 Cola’s AI-generated Christmas advertisement and *Nike’s Never Done Evolving*  
27 campaign featuring Serena Williams.

28 In November 2024, Coca-Cola unveiled a series of AI-generated holiday  
29 commercials, reimagining their classic 1995 *Holidays Are Coming* campaign  
30 (Carroll, 2024). Collaborating with AI studios, the company produced  
31 advertisements featuring AI-crafted visuals of their iconic red trucks traversing  
32 snowy landscapes. While this approach aimed to modernize the traditional  
33 campaign and expedite production processes, it elicited considerable criticism. The  
34 add came out as soulless and lacking the festive magic traditionally associated with  
35 the brand, highlighting issues like distorted imagery and an absence of emotional  
36 resonance (Placido, 2024). This instance underscores the challenges brands face  
37 when balancing technological innovation with the preservation of authenticity and  
38 emotional engagement in advertising (Manoharan, 2024).

39 Conversely, Nike’s *Never Done Evolving* campaign, launched in August 2022  
40 to commemorate its 50th anniversary, received acclaim for its innovative use of AI  
41 (Danesi, 2024; Chew & Gilani, 2024). The campaign featured a virtual match  
42 between Serena Williams from her first Grand Slam in 1999 and her 2017 self. By  
43 employing advanced AI and machine learning, Nike analyzed archival footage to  
44 model each era’s playing style, including decision-making, shot selection, and  
45 agility. This culminated in the simulation of 130,000 games between the two  
46 versions of Williams, effectively illustrating her evolution as an athlete. The



1 campaign was lauded for its creative application of technology to celebrate athletic  
2 progression, demonstrating how AI can be harnessed to create compelling and  
3 meaningful narratives in advertising.

4 These contrasting examples illuminate the dichotomy in AI-driven advertising  
5 endeavors. While Nike's campaign exemplifies the potential of AI to enrich  
6 storytelling and engage audiences, Coca-Cola's experience highlights the pitfalls of  
7 relying heavily on technology without adequately addressing the human elements  
8 that foster emotional connections. As brands continue to explore AI's capabilities,  
9 these cases serve as instructive paradigms for integrating technological  
10 advancements with the intrinsic human touch that underpins effective advertising.

### 11 12 13 **Cinema and AI**

14  
15 The advent of artificial intelligence (AI) in cinematic productions has also  
16 ushered in a new era of creative experimentation, exemplified by films such as  
17 *Sunspring* (2016) and *The Last Screenwriter* (2024). These works not only  
18 showcase the potential of AI in scriptwriting but also provoke discourse on the  
19 intersection of technology and human creativity.

20 *Sunspring*, an experimental science fiction short film, emerged from the  
21 collaboration between director Oscar Sharp and AI researcher Ross Goodwin  
22 (Sugiarto & Widiastuti, 2021; Danesi, 2024). For the Sci-Fi London film festival's  
23 48-Hour Film Challenge, they developed an AI system named Benjamin, a recurrent  
24 neural network trained on a corpus of science fiction screenplays. Benjamin  
25 generated a script replete with unconventional dialogue and surreal narrative  
26 elements. The actors Thomas Middleditch, Elisabeth Grey, and Humphrey Ker  
27 brought this script to life, navigating its abstruse and idiosyncratic language. The  
28 resulting film is a testament to early AI's nascent role in creative writing, producing  
29 content that is both intriguing and disjointed, reflecting the algorithm's assimilation  
30 of its training data. Today, however, advancements in large language models have  
31 made it possible to generate coherent and contextually consistent screenplays for  
32 film production, thereby challenging traditional conceptions of authorship and  
33 creativity by positioning AI not merely as a tool but as a potential co-creator in the  
34 narrative process (Cake, 2025; Ching & Mothi, 2025).

35 In a more recent endeavor, *The Last Screenwriter*, directed by Swiss filmmaker  
36 Peter Luisi, represents one of the pioneering feature-length films scripted entirely  
37 by AI, specifically ChatGPT 4.0 (Priestley, 2024; Sheepshanks, 2024). The narrative  
38 delves into the existential quandaries of Jack, a seasoned screenwriter who confronts  
39 an AI scriptwriting system capable of matching, and potentially surpassing, his own  
40 abilities. This metafictional premise mirrors the film's creation process, wherein  
41 Luisi provided initial prompts to ChatGPT, guiding the AI to develop characters,  
42 plot structures, and dialogues. The film's production and impending release have  
43 ignited debates regarding the implications of AI in the creative industries,  
44 underscoring both the innovative possibilities and the apprehensions surrounding  
45 technological encroachment into traditionally human domains and for that reason  
46 the film's premiere was cancelled by The Prince Charles Cinema in London (Dams,

2024; Pulver, 2024; Sheepshanks, 2024).

## Television and AI

The integration of artificial intelligence (AI) into television production has likewise engendered innovative methodologies, exemplified by projects such as *Nothing, Forever* and Fable Studio's *Showrunner*.

*Nothing, Forever*, conceived by Mismatch Media, is an AI-generated, procedurally produced animated sitcom that commenced streaming on Twitch in December 2022 (Danesi, 2024; Krysztoforska & Kenny, 2024). Drawing inspiration from the 1990s sitcom *Seinfeld*, the show features characters engaging in dialogues synthesized by AI models, including OpenAI's GPT-3, with visual elements rendered in a retro, low-resolution aesthetic. The narrative unfolds continuously, with scripts and interactions generated in real-time, resulting in a surreal and often nonsensical viewing experience. Despite—or perhaps because of—its avant-garde nature, the show garnered a dedicated viewership. However, in February 2023, the stream was temporarily suspended due to the generation of inappropriate content, highlighting the challenges inherent in moderating AI-driven media. *Nothing, Forever* was suspended from Twitch after the AI-generated character Larry Feinberg delivered homophobic and transphobic remarks during a stand-up segment, violating the platform's community guidelines (Rosenblatt, 2023; Oladipo, 2023; Prah, Shanice, & Justina, 2024).

In a parallel vein, in 2023 Fable Studio introduced *Showrunner*, an AI-driven platform designed to autonomously create episodic content (Binns, 2024; Frías, 2024). Leveraging their proprietary model, SHOW-1, the system is capable of scripting, directing, animating, and voicing entire episodes with minimal human intervention. As a demonstration of its capabilities, Fable Studio produced unauthorized episodes of *South Park*, wherein the AI synthesized narratives, dialogues, and visuals that emulated the original show's distinctive style. This endeavor not only showcased the potential of AI in content creation but also sparked discourse regarding intellectual property rights and the ethical implications of replicating established creative works without the consent of any creators (Heritage, 2024; Perez, 2023).

## The AI Simulacrum

The Coca-Cola and Nike campaigns exemplify Jean Baudrillard's concept of simulacra, wherein representations become detached from reality, evolving into entities that simulate experiences without direct referents. Coca-Cola's AI-generated Christmas advertisement reimagines its classic 1995 *Holidays Are Coming* campaign by employing artificial intelligence to recreate festive scenes. This results in a representation that, while visually reminiscent of the original, lacks the authentic human elements, thereby producing a simulacrum that replaces the real with a manufactured imitation. Similarly, *Nike's Never Done Evolving* campaign utilizes

1 AI and machine learning to simulate a match between the 1999 and 2017 versions  
2 of Serena Williams. By analyzing archival footage to model playing styles and  
3 decision-making processes, the campaign generates a virtual encounter that never  
4 occurred, creating a hyperreal scenario where the simulation becomes as engaging  
5 as, or perhaps more than, actual events. In both instances, the brands leverage  
6 advanced technologies to craft experiences that, while compelling, underscore the  
7 transition from representations grounded in reality to simulations that stand  
8 independently, epitomizing Baudrillard's notion of the simulacrum.

9 Examined through the lens of Jean Baudrillard's concept of simulacra, the AI-  
10 scripted films *Sunspring* and *The Last Screenwriter* epitomize the transition from  
11 representations that reflect reality to simulations that supplant it. In *Sunspring*, the  
12 script generated by the AI named Benjamin produces a narrative that, while  
13 syntactically coherent, is semantically disjointed, resulting in a film that mirrors the  
14 form of traditional cinema but lacks a grounding in authentic human experience.  
15 Similarly, *The Last Screenwriter* presents a scenario where an AI not only emulates  
16 but surpasses human screenwriting abilities, blurring the boundary between creator  
17 and creation. These films serve as exemplary of Baudrillard's third order of  
18 simulacra, wherein signs no longer refer to a real entity but exist as self-contained  
19 realities, leading audiences into a hyperreal domain where the distinction between  
20 the artificial and the authentic becomes indistinguishable.

21 The integration of artificial intelligence into television production, as  
22 exemplified by *Nothing, Forever* and Fable Studio's *Showrunner*, can be understood  
23 as a progression toward the hyperreal—a state in which representations no longer  
24 refer to any external reality but instead generate self-referential meanings. It is the  
25 fourth stage of the image, culminating in the simulacrum, where the distinction  
26 between the real and the representation collapses entirely. AI-generated content such  
27 as *Nothing, Forever*, which mimics the structure and aesthetic of a 1990s sitcom  
28 without any original referent or human authorial intention, exemplifies this final  
29 stage. Similarly, *Showrunner's* creation of unauthorized *South Park* episodes  
30 simulates not only the visual and narrative conventions of the source material but  
31 also its cultural function, effectively substituting the real with a technically  
32 sophisticated imitation. These examples demonstrate a media landscape  
33 increasingly dominated by simulations that are not only detached from reality but  
34 may also supplant it, raising questions about authorship, authenticity, and the  
35 erosion of the real in favor of algorithmically constructed fictions.

36 In a curious twist of fate, as artificial intelligence endeavors to emulate human  
37 creativity, we find ourselves in a paradox where the simulacra it produces compel  
38 us to confront the authenticity of our own imaginative faculties. This conundrum  
39 invites reflection on whether the ascent of AI-generated art signifies a new epoch in  
40 the evolution of simulacra—one where the boundaries between human ingenuity  
41 and machine-generated imitation become increasingly nebulous.

42  
43  
44

## 1 **Implications for Media Consumption and Cultural Production**

2  
3 The integration of generative artificial intelligence into media production  
4 carries significant implications for both media consumption and cultural production.  
5 As AI-generated content becomes more prevalent and increasingly  
6 indistinguishable from human-created media, traditional markers of authorship,  
7 originality, and authenticity are being redefined. This shift may lead to a growing  
8 normalization of synthetic media, where consumers interact with and respond  
9 emotionally to content that lacks a direct human origin.

10 From a consumption standpoint, audiences may find it increasingly difficult to  
11 differentiate between human-authored and machine-generated content. This could  
12 contribute to a more passive mode of media engagement, where critical awareness  
13 is diminished, and simulations are accepted at face value. Furthermore,  
14 recommendation algorithms and personalization systems powered by AI may  
15 reinforce existing preferences and behaviors, potentially leading to a  
16 homogenization of content and a narrowing of cultural exposure.

17 In terms of cultural production, the use of AI challenges the role of the creative  
18 professional. While generative technologies offer new tools and efficiencies, they  
19 also raise concerns about the displacement of creative labor and the devaluation of  
20 human artistic contribution. The production process may shift from one centered on  
21 expression and meaning-making to one driven by data optimization and predictive  
22 modeling. This reorientation has the potential to alter the foundational principles of  
23 cultural production, transforming it into a process shaped more by algorithmic logic  
24 than by human intent.

25 All the world is a stage, but increasingly, the actors are no longer human. As  
26 generative AI becomes more deeply embedded in media production, we are  
27 witnessing a profound shift in how stories are told, how culture is created, and how  
28 meaning is made. This transformation challenges not only our understanding of  
29 creativity and authorship but also our relationship with reality itself. I find it both  
30 thrilling and unsettling to consider that the simulations we now consume may soon  
31 shape our cultural imagination more than lived experience. In this moment, it is  
32 crucial that we do not merely marvel at the technological capabilities of these  
33 systems, but also critically examine their cultural, ethical, and societal  
34 consequences. The stage may be changing, but we still have the power to decide  
35 what kind of performance unfolds upon it.

## 36 37 38 **Conclusion**

39  
40 I find it both fascinating and unsettling to witness how artificial intelligence is  
41 reshaping the cultural landscapes of creative industries. This article has explored  
42 how generative AI contributes to the proliferation of simulacra by producing content  
43 that no longer references an underlying reality but instead creates self-contained  
44 simulations. Drawing on Jean Baudrillard's theory of simulacra and simulation, the  
45 analysis has demonstrated how AI-generated media can blur the distinction between  
46 the real and the artificial, particularly in cases where technological output replaces

1 or mimics human creativity.

2 The examined cases—ranging from AI-powered advertisements by Coca-Cola  
3 and Nike to AI-scripted films such as *Sunspring* and *The Last Screenwriter*, and  
4 procedurally generated television content like *Nothing, Forever* and *Showrunner*—  
5 illustrate different stages of simulation. These examples show how AI is  
6 increasingly involved in cultural production, not only as a tool but as an autonomous  
7 agent capable of generating narratives, aesthetics, and experiences that function  
8 independently of human intention or authorship.

9 This development has significant implications for our understanding of  
10 authenticity, creativity, and meaning-making in the digital age. As AI technologies  
11 continue to evolve, it becomes increasingly important to question how we engage  
12 with synthetic media and to consider the broader cultural consequences of a media  
13 environment dominated by simulations. The integration of AI into cultural  
14 production requires coordinated efforts among scholars, practitioners, and  
15 policymakers to normalize its use in ways that uphold human values, encourage  
16 critical media literacy, and hopefully uphold the integrity of the real.

17

18

## 19 References

20

- 21 Allnut J, Campbell R, Evans M, Jolly S, Kerlin L, Phillipson G, et al (2023) AI in  
22 Production: Video Analysis and Machine Learning for Expanded Live Events Coverage.  
23 In *ACM International Conference on Interactive Media Experiences Workshops, June*  
24 *12–15, 2023, Nantes, France*. New York, NY: ACM, 77–88.
- 25 Baudrillard J (1994) *Simulacra and simulations*. Ann Arbor, MI: The University of  
26 Michigan Press.
- 27 Bilgihan A, Dogru T, Hanks L, Line N, Mody M (2024) The GAI marketing model: A  
28 conceptual framework and future research directions. *International Journal of*  
29 *Hospitality Management* 123: 1–4.
- 30 Binns D (2024) The Allure of Artificial Worlds: Aesthetic and Narrative Implications of AI  
31 Media and Simulations. *M/C Journal* 27(6).
- 32 Bostrom N (2014) *Superintelligence: Paths, Dangers, Strategies*. Oxford, UK: Oxford  
33 University Press.
- 34 Cake S (2025) Artificial intelligence as a collaborative tool for script development. *Media*  
35 *Practice and Education*: 1–16.
- 36 Campesato O (2024) *Large Language Models: An Introduction*. Boston, MA: Mercury  
37 Learning and Information.
- 38 Cardon A (2018) *Beyond Artificial Intelligence: From Human Consciousness to Artificial*  
39 *Consciousness*. Hoboken, NJ: John Wiley & Sons.
- 40 Carroll N (2024, November 14) Coca-Cola unveils AI overhaul of ‘Holidays Are Coming’.  
41 *MarketingWeek*.
- 42 Caswell D (2024) Audiences, automation, and AI: From structured news to language  
43 models. *AI Magazine* 45(2): 174–186.
- 44 Chandler D (2022) *Semiotics: The Basics, 4th Edition*. London, UK: Routledge.
- 45 Chew P, Gilani H (2024) Artificial Intelligence in Marketing Education. In Gilani H (ed),  
46 *Decolonizing Marketing Theory and Practice*. New York, NY: Routledge, 218–236.
- 47 Ching V, Mothi D (2025) *AI for Creatives: Unlocking Expressive Digital Potential*. Boca  
48 Raton, FL: CRC Press.
- 49 Chugh S, Kaur K, Kaur N, Madhur S (2025) Artificial Intelligence is as a Tool for Television

- 1 Graphics Advertisements Utilization. In *2025 3rd International Conference on*  
 2 *Intelligent Data Communication Technologies and Internet of Things (IDCIoT)*. New  
 3 York, NY: IEEE, 2173–2178.
- 4 Copeland BJ (2000) The Turing Test. *Mind and Machines* 10: 519–539.
- 5 Cunningham J (2024) Simulacra on steroids: AI art and the Baudrillardian hyperreal. *Issues*  
 6 *in Information Systems*: 1–8.
- 7 Dams T (2024, June 20) Director of AI-written feature ‘The Last Screenwriter’ speaks out  
 8 after London cinema cancels screening. *Screen Daily*.
- 9 Danesi M (2024) *AI-Generated Popular Culture: A Semiotic Perspective*. Cham, CH:  
 10 Springer Nature.
- 11 Datta A, Goswami R (2021) The Film Industry Leaps into Artificial Intelligence: Scope and  
 12 Challenges by the Filmmakers. In *Rising Threats in Expert Applications and Solutions:*  
 13 *Proceedings of FICR-TEAS 2020*. Singapore, SG: Springer, 665–670.
- 14 Deng J (2024) Governance Prospects for the Development of Generative AI Film Industry  
 15 from the Perspective of Community Aesthetics. *Studies in Art and Architecture* 3(2):  
 16 153–162.
- 17 Dreyfus H, Dreyfus SE (1986) *Mind Over Machine*. New York, NY: Free Press.
- 18 Du Y (2024) Utilization of Generative Artificial Intelligence in Visual Effects. In *2024 2nd*  
 19 *World Conference on Communication & Computing (WCONF)*. New York, NY: IEEE,  
 20 1–7.
- 21 Dwivedi A (2022) Artificial Intelligence in the Film Industry. *Indian Journal of Law and*  
 22 *Legal Research* 4(3): 1–8.
- 23 Erickson K (2024) AI and work in the creative industries: digital continuity or discontinuity?  
 24 *Creative Industries Journal*: 1–21.
- 25 Faulkner D (2022) Hyper-Reality: A Dangerous Modern Phenomenon. In Powell P, Nayak  
 26 BS (eds), *Creative Business Education*. Cham, CH: Palgrave Macmillan, 185–198.
- 27 Fradkov AL (2020) Early History of Machine Learning. *IFAC PapersOnLine* 53(2): 1385–  
 28 1390.
- 29 Gai X (2022) Intelligent Advertising Design Strategy Based on Internet of Things Technology.  
 30 *Wireless Communications and Mobile Computing* 2022: 1–13.
- 31 Gołąb-Andrzejak E (2023) The Impact of Generative AI and ChatGPT on Creating Digital  
 32 Advertising Campaigns. *Cybernetics and Systems*: 1–15.
- 33 Golding D (2021) The memory of perfection: Digital faces and nostalgic franchise cinema.  
 34 *Convergence* 27(4): 855–867.
- 35 Goswami S (2024) From Script to Screen: AI is Shaping the Future of Film Making. In Roy  
 36 P (ed), *Virtual Reality and Artificial Intelligence Technologies*. Delhi, IN: *Bright Sky*  
 37 *Publications*, 55–66.
- 38 Gupta B (2024) *Challenges in Large Language Model Development and AI Ethics*. Hershey,  
 39 PA: IGI Global.
- 40 Hales SD (2017) Audiophile Aesthetics. *American Philosophical Quarterly* 54(2): 195–208.
- 41 Hutson J, Smith A (2025) Cinematic Algorithms: *The Rise of Generative AI in Video Art*  
 42 *and Visual Culture*. Boca Raton, FL: CRC Press.
- 43 Ida M (2024) *A Narrative History of Artificial Intelligence: The Perpetual Frontier of*  
 44 *Information Technology*. Singapore, SG: Springer Nature.
- 45 Ienca M (2023) On Artificial Intelligence and Manipulation. *Topoi* 42: 883–842.
- 46 Kasumovic D (2025) Artificial Intelligence (AI) Marketing Benchmark Report. Copenhagen,  
 47 DK: *Influencer Marketing Hub*.
- 48 Khattak M, Cohen SE, Taylor K (2025) Who Holds the Camera? *GRACE: Global Review*  
 49 *of AI Community Ethics* 3(1): 1–19.
- 50 Kim J-G (2024) Current Use and Issues of Generative AI in the Film Industry. *Journal of*  
 51 *Information Technology Applications and Management* 31(3): 181–192.

- 1 Kim S, Oh D (2025) Evaluating Creativity: Can LLMs Be Good Evaluators in Creative  
2 Writing Tasks? *Applied Sciences* 15(6): 1–19.
- 3 Krysztoforska M, Kenny O (2024) The infinite as paradigm: Reframing the limits of AI art.  
4 *NECSUS: European Journal of Media Studies* 13(2): 132–155.
- 5 Kshetri N, Dwivedi YK, Davenport TH, Panteli N (2024) Generative artificial intelligence  
6 in marketing: Applications, opportunities, challenges, and research agenda. *International*  
7 *Journal of Information Management* 75: 1–10.
- 8 Kundu K (2023) AI-Powered Digital Marketing: Unleashing the power of AI for marketing  
9 success. Kolkata, IN: *Success Mantra Publications*.
- 10 Lees D (2024) Deepfakes in documentary film production: images of deception in the  
11 representation of the real. *Studies in Documentary Film* 18(2): 108–129.
- 12 Legg M, Bell F (2020) *Artificial Intelligence and the Legal Profession*. Oxford, UK: Hart  
13 Publishing.
- 14 Li L, Islam N, Zhang JZ, Behl A (2025) Empowering Firms with AI-Generated Content:  
15 Strategic Approaches to R&D and Advertising in the Era of Generative AI. *IEEE*  
16 *Transactions on Engineering Management*: 1–14.
- 17 Li Y (2022) Research on the Application of Artificial Intelligence in the Film Industry. *SHS*  
18 *Web Conference* 144: 1–6.
- 19 Macukow B (2020) Neural Networks – State of Art, Brief History, Basic Models and  
20 Architecture. In *Computer Information Systems and Industrial Management: 15th*  
21 *IFIP TC8 International Conference, CISIM 2016, Vilnius, Lithuania, September 14–*  
22 *16, 2016 Proceedings*. Vilnius, LT: Springer Nature, 3–14.
- 23 Manoharan J (2024) Navigating the Digital Marketing Landscape: The Role of AI and  
24 Emotional Storytelling in Consumer Engagement. *TechRxiv*: 1–12.
- 25 Mengya L, Xiangning X, Chi Z, Zichu Y (2024) The Revolution in 3D Animation Film  
26 Production Process Under Artificial Intelligence Technology. In *2024 IEEE Smart*  
27 *World Congress (SWC)*. New York, NY: IEEE, 104–109.
- 28 Milmo D (2023, June 23) Two US lawyers fined for submitting fake court citations from  
29 ChatGPT. *The Guardian*.
- 30 Morris J (2020) Simulacra in the Age of Social Media: Baudrillard as the Prophet of Fake  
31 News. *Journal of Communication Inquiry* 45(4): 319–336.
- 32 Nadeem M (2024) Generative Artificial Intelligence [GAI]: Enhancing Future Marketing  
33 Strategies with Emotional Intelligence [EI], and Social Skills? *British Journal of*  
34 *Marketing Studies* 12(1): 1–15.
- 35 Naji AK (2024) Employing artificial intelligence techniques to make films. *Al-Academy*:  
36 171–180.
- 37 Oberting IV VA (2024) Generative Artificial Intelligence and Copyright in the Film and  
38 Media Industry. *Washington and Lee Law Review Online* 82(2): 123–171.
- 39 Oladipo G (2023, February 6) AI-generated Seinfeld parody banned on Twitch over  
40 transphobic standup bit. *The Guardian*.
- 41 Placido DD (2024, November 16) Coca Cola’s AI-Generated Ad Controversy, Explained.  
42 *Forbes*.
- 43 Poster M (1990) *The Mode of Information: Poststructuralism and Social Context*.  
44 Cambridge, UK: Polity Press.
- 45 Poster M (1995) *The Second Media Age*. Cambridge, UK: Polity Press.
- 46 Prah A, Shanice KJ, Justina TA (2024) Wired to Offend: Cancel Culture Meets Generative  
47 Artificial Intelligence. *Human-Machine Communication* 9: 81–99.
- 48 Priestley J (2024, June 11) First feature film written by AI to premiere in London. *TVB*  
49 *Europe*.
- 50 Proadhan DM, Mukherjee AM (2024) AI-Powered Content Personalization in Streaming  
51 Platforms and the Ethical Challenges and Implications: A Bibliometric Analysis.

- 1           *Globsyn Management Journal* 18(1/2): 15–29.
- 2 Pulver A (2024, June 20) London premiere of movie with AI-generated script cancelled after  
3 backlash. *The Guardian*.
- 4 Reddy VS, Kathiravan M, Reddy VL (2024) Revolutionizing animation: unleashing the  
5 power of artificial intelligence for cutting-edge visual effects in films. *Application of*  
6 *Soft Computing* 28: 749–763.
- 7 Roberts R (2022) You're Only Mostly Dead: Protecting Your Digital Ghost from Unauthorized  
8 Resurrection. *Federal Communications of Law Journal* 75: 273–296.
- 9 Rosenblatt K (2023, February 6) Twitch temporarily bans Seinfeld parody AI after  
10 transphobic remarks. *NBC News*.
- 11 Ryan M-L (1992) The Modes of Narrativity and Their Visual Metaphors. *Style* 26(3): 368–  
12 387.
- 13 Safira S (2024) Revolutionizing Television Media: The Role Of Artificial Intelligence.  
14 *Jurnal Ekonomi* 13(2): 1074–1082.
- 15 Sajjad H (2024) Generative AI: Transforming Creative Industries with Machine Learning.  
16 *Research Corridor Journal of Engineering Science* 1(2): 119–134.
- 17 Saka E (2025) *Understanding Generative AI in a Cultural Context: Artificial Myths and*  
18 *Human Realities*. Hershey, PA: IGI Global.
- 19 Sargeant A (2017) The Undeath of Cinema. *The New Atlantis: A Journal of Technology and*  
20 *Society* 53: 17–32.
- 21 Sart G (2024) *Social Reflections of Human-Computer Interaction in Education, Management,*  
22 *and Economics*. Hershey, PA: IGI Global.
- 23 Sheepshanks O (2024, August 19) Why shouldn't AI write a film? Disengagement isn't the  
24 solution. *UnHerd*.
- 25 Sugiarto, Widiastuti S (2021) Identification of New Media Aesthetic Artificial Intelligence  
26 Film. *Jurnal Ilmiah Komputer Grafis* 14(2): 376–388.
- 27 Sun P (2024) A Study of Artificial Intelligence in the Production of Film. *SHS Web of*  
28 *Conferences* 183: 1–4.
- 29 Sutton A (2024) *Mastering Artificial Intelligence for TV Production*. Timeline Academy  
30 Books.
- 31 Teachout T (1992) Nat King Cole. *The American Scholar* 61(3): 437–443.
- 32 Totlani K (2023) The evolution of generative AI: Implications for the media and film  
33 industry. *International Journal for Research in Applied Science and Engineering*  
34 *Technology* 11(10): 973–980.
- 35 Wan J-W (2024) The application strategy of intelligent computer multimedia technology in  
36 film and television post production. *Journal of Computers* 35(2): 183–197.
- 37 Yadav M, Mishra D, Jayarathne PG (2025) Lights, Camera, AI: The Future Trends and  
38 Impacts of Artificial Intelligence in Filmmaking. In Kilinç U (ed), *Transforming*  
39 *Cinema with Artificial Intelligence*. Hershey, PA: IGI Global, 1–14.
- 40 Yuan J (2024) Artificial intelligence generates content: a new driving force for reshaping the  
41 film and television media industry. *International Academic Journal of Humanities and*  
42 *Social Sciences* 4(2): 29–32.
- 43
- 44