
IDENTIFICATION OF NEW MEDIA AESTHETIC ARTIFICIAL INTELLIGENCE FILM

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ABSTRACT

Main Objective: This study checks the different intersections of film and Artificial Intelligence (AI), and trial and error is needed to re-check the state of “new media” (NM). This study’s purpose is to identify of subversion of the creator duty, the media and instrument of creative activities, and the aesthetics subsequent from the identity of the developing Artificial Intelligence film. Background problem: AI is composed to take the film industry by the cyclone, its application helps streamline production practices, and its increasing work in film scripting and visuals convolutes the notion and function of creations and the aesthetics of NM. Novelty: By analyzing how three films were co-written with Artificial Intelligence arranged with “Foucault’s theory” of the duty of the creator or producer, and the aesthetics and state of current NM, this research establishes an identity for the cinema form of Artificial Intelligence films. Research Method: This study uses a qualitative exploratory methodology to combine various perspectives that are developing on new media streams where this research is crossing 2 major areas in Film & Media, and Artificial Intelligence & Machine Learning. Finding/Result: Patterns discovered as curated data sets reveal trends in cinematic narratives, opening the door for a more creative agency. Artificial Intelligence films transcend the boundaries of technological convergence, offering a more essential way to recognize the special behavior and opportunity of NM forms as self-reflective and demonstrating the versatility of film. Conclusion: This research makes Artificial Intelligence films an emerging media with a different tendency from the media and is directly related to its contribution. By involving the theorization of NM technology and its developmental tuff simultaneously, Artificial Intelligence films are presented as an inventive design of film in phrases of digital production, virtual placement, historical preoccupation, and producer duty.

Keywords: Artificial Intelligence Film, Natural Language Processing, Film and Media, cinematic narrative trends

1. Introduction

In a constantly evolving new media landscape, experimentation is at its best when it comes to inaugurating the latest technologies that continually bring liberal ramifications to the way cinema is created, pervaded, and experienced. The development of increasingly limitless media and equipment to this day influences the intimacy of new media cinema directly. It is no different from technology which is also increasingly supporting in various ways. In terms of production, the shift in cinema from analog to digital photography is currently very constant, especially now that various types of sophisticated cameras and equipment that are increasingly supporting are starting to reveal nuances and choices of styles that are increasingly unique and creative. This can affect the meaning of content and context in a film.

When AI come, the film underwent a major reconstruction, including the shape of its outer appearance. This invites the developing industry to come up with a variety of new film products and equipment with a broad base of Artificial Intelligence. Cinema represents another technological revolution that works together with the rapid proliferation of the Internet (Eric et al., (2012). AI appeals to the likelihood of consolidation and digital direction, and like most new media it emerges like a splash because it is so fast. Traditional preoccupations with continuous fiction and feature film began to shift towards using the mutability of the production process with Artificial Intelligence (Dallas, (2018). As a result, this attempt at cinematic expansion reveals the significance of maintaining film form but destabilizing the method of production to build a new type of cinema, of course, held down the emergence of NM, especially for Artificial Intelligence film (AI Film).

Although several ongoing utilization in the industry of film grasps common threads with the industrial revolution 4.0, many of them seek to make digital films (Klaus, (2017). Several entertainment companies have developed technology to cut manual labor costs in terms of scripting, details budgets, and estimate of other pre-production fluctuating. In addition, these groups are also seeking to continuously develop AI to be able to bid their convocation to partner studios with more aggressive projects that dimension from scenario modification and consulting character development and even predicting box office success. A concern that "AI might one day take over the job", raises various concerns in cinema, as it is possible that, at some point, films made in these more recent situations maybe can fall into the trap of conventional fiction and that the algorithm is going to change stories become equations (Kurts., (2018). However, several other companies want to confirm the adverse, where, by taking Artificial Intelligence, the industry of film and media will benefit from various aspects, besides that it will become more sophisticated and the crew will become more accustomed to it, so that, in the future, even though AI is included in the aesthetic film stay awake.

A demanding analysis of Artificial intelligence and fillable limitation in the film production behavior, benign assessment of common manners and aesthetic duty. Above is a limited definition of the possible denomination of Artificial Intelligence in aesthetic film and subsequent challenges to the "fine art" landscape. "Immanuel Kant's philosophical theory of aesthetics identifies the form of objects' purpose and the value of experience" (Bold Business, (2018); Kant, (1961). Immanuel Kant's mindset attempts a more appropriate interpretation due to the assertion of the benefits of the explanation and action of an effort that advises its explicit condition, which, in change, allows appreciation of the distinctiveness of film. AI, which proved fundamental in phrases of authorizing artificial intelligence film premises as a medium that relied upon the above user interaction and novelty. This confession of the current Artificial intelligence aesthetics was entirely by collaboration between experimental filmmakers and computer experts trained in ML to find the affordability of specific modes of entertainment The foundation of the AI film style as a model of cinema extends to the compassion of the range and duty of appropriate a trial and error.

Applying artificial intelligence to film requires a reassessment of the aesthetics of NM as technological innovation hinges on the encroachment of new types of creators, languages, and the resulting viewing terms. As Pamela, (1986) suggests, the emphasis on a common approach to

narrative and artwork as a feature film and direction of the stage is forced to admit its shortcomings as a stand-alone aesthetic in the new media landscape (Pamela, (1986). By offering artificial intelligence as a factor of the creation, daydreaming with explicit aesthetics comes an examination of the duty of advance in film production approach, ensuing exhibitions, and audience. The purpose of this study is to classify the subversion aspect of the duty of the author, media, and instrument of creation, and the ensuing aesthetic of an evolving AI film identity.

2. LITERATURE REVIEW AND METHODOLOGY

A qualitative prior methodology was adopted in this study to blend the various mindset that has developed on new media streams. As this research represents the crossing of 2 major areas, this is Film & Media, and AI and ML. This study must deal with the workable endeavors made by the areas embodied in the invitation: artificial intelligence film transcends the boundaries of technological merging and offers a more essential way to recognize a certain behavior and area of this NM model as something that is self-reflective and shows the flexibility of cinema.

'Meaning', as used here, does not only relate to the perception of dialogue and stage plans composed by artificial intelligence films but also attributes to how the mechanics of method and appearance accomplish different ways of reasoning about technology and cinema. This will lack first accurate assessment of existing films, practically, delivery, and then an analysis of the analytical and developmental stuff of their construction. This research is not completely anxious with the exposition of artificial intelligence films, the common rhetorical nature of them informs the artistic situation of their productions in which they discover reasons for experimentation and profit, as well as the anxiety of technological agents. Accordingly, the content will reveal the relationship between content and the hypothetical and generally aesthetic visuals of artificial intelligence films, as well as the structure of their creation. Consequently, this affair treasure trove itself confers with a body of NM theory analyzed more, that has not yet assimilated the application of artificial intelligence.

This study will calculate and apply "Foucault's-theory" of the writer's duty to deliver the problematization of creatorship by establishing artificial intelligence as a reasonable creator. Collapse at the allusion to decency shakes production hierarchies and calls attention to the state of innovative in the NM environment. To contextualize the function of Foucauldian writers in new media illumination, this study adopts the findings of Lev, (2010) who offers a rubric of new media principles. Lev, (2010) repositions the gravity of creatorship by declaring extra attention on the automatic and virtual qualities of NM, isolated from the domination of an individual entity and bound to a combination of digital materials.

This research also examines the contemporary digital media infrastructure within which these AI films can thrive, thus, will further analyze the hu cycle of aspect that characterizes NM and attempt a re-interpretation that develops the boundaries of its new situation to organize innovative and expansive AI. Hansen, (2004) attempts a great objection to the position of Lev, (2010) because NM found not only license changes in technology but also changes in how users identify technology. Mark, (2004) is distressed with the coordinated relationship between the user and the media at hand which is rendered by new media as inherently polymorphic. Mark, (2004) contend that new developments require collectivity, and thus interfaces that enable this will assist in clarifying the artificial intelligence film's identity.

These 3 sources present to draw the impact of artificial intelligence on the industry as perfect, with that impact defined over the 3 films written by artificial intelligence technology. The essential case studies for this research are 3 films created by "Oscar Sharp and Ross Goodwin Sunspring" which was released in 2016, "It's No Game" in the year 2017 released, and "Zone Out" which was released just before the covid-19 pandemic. All 3 films' appearance conversations were written by an artificial intelligence who calls himself "Benjamin". Every reformist age, a film is discharged formalizing yet another effectiveness of artificial intelligence

tools that raises business about the eventual of Hollywood, as revealed by various magazines and online forums. Nonetheless, manufacturers are responding to this apprehension by being more optimistic about the convenience this opens up. These 3 films act as a synecdoche for the eventual plausible AI film and thus, concerning them, this research supports the immature possessions of compassionate NM technologies and how the intersection of artificial intelligence with film production positions itself within the scene.

Exploration of various case studies demonstrating the impact and utilization of artificial intelligence in film production completely implements analysis of the greater and more intersecting brand of artificial intelligence technology that drives questions of creatorship and uncovers the recomposition of film art and convenience. Because these influences each other constantly, between the macro and micro levels in viewing AI technology and cinema, the concept performed by Michael, (2002) which target on the merger between technology and art and the control of current things will also be used in this research such as the avant-garde media that mentions that artificial intelligence films are presently at the forefront. In addition, this study will elaborate on the art of emerging artificial intelligence films by investigating the redesigning relationships between the 3 stages of the aesthetic involvement outlined as production, advertisement, and viewing.

The design of this research is comparable to the approach of creator Functions and the analysis of "Film AI-Language and Interface", by seeing the comparative aspect of artificial intelligence modality in making this advanced model of the film. The "Literature Review" of this study suggests the current analysis of the presently applicable Artificial Intelligence technologies that have washed the spectrum of digital media. It will cover a translation and analysis of NM theory and describe "Natural Language Processing" or "NLP" as a computer-coded language and how it is important in establishing an analysis for artificial intelligence films. Consulting the minutiae of media attempt a crucial groundwork for compassionate the technologies adopted for appropriate media and how they interact with, borrow from, and alike deviate from conventional language modes of conversation. Setting up this foundation paves the way for discussions about the destabilization of language as a generally definite code system and how this destruction affair is an important aspect of artificial intelligence film characteristics.

2.1 Build a Film Ai Rubric

Since this research was conducted to establish the character details of an artificial intelligence film, it looks like the basic question that should be asked might be what is truly intimate about identifying the "identity" of a work. This can be broken down into a binary of implication – what it means in and of itself as well as what it means about the fringes of artwork under the new media. Seeing the overarching daydreaming with novelty between NM technology and aesthetic explanation over the cinema, this research will immediately set up a structure for what to expect in the idea of newness. Especially, what's new in NM? Lev, (2010) recommends that 5 components to create a NM work output. 1st one is "numerical representation" in which "NM objects can be definite properly" or "media becomes programmable" (Lev, (2010).

Within this criterion, Lev essentially sees "media objects", as he describes them, as objects that can be digitally altered using their array and numerical product. 2nd the NM using "modularity" in the NM matter acquire "fractal structure" indicating that it is completed from a solution of autonomous medium equipment different of which has its nonpartisan character and service (Lev, (2010). The 3rd aspect is "automation" where artificial intelligence turns into a more important body. By automation, NM company technology aims for speed and company in terms of production and approach. Ensuring this is the "variability" basic which advises an NM item is not something fixed in perpetuity, but the object which can occur in disparate and probably absolute adaptation (Lev, (2010). This was an early approach to expressing the main aspects of artificial intelligence films due to their reliance on experimentation and subsequent modification. Ultimately, the media is curated into a database, and applicable to multiple interfaces which are essentially impressed with it by the user's interaction.

In addition, it consists of hypermedia structures that are dependent in different media over hyperlinks and occasional updates and scalability that enables dimensionally and sensually altered means of media distribution. The last element is “transcoding”, which Lev, (2010) suggests as associating the limitation in “digital code” and “social code”, accelerating the concept that each permutation of the code is filled with context and virtual capabilities (Lev, (2010)). It can start to admit that a set of commercial produce virtual effects or that a simple click can open up completely new virtual spaces filled with completely disparate anthologies of the meaning of appropriate spotlight on practical condition highlights how much the definition of new media depends on the state of the technology adopted to produced, conserve or delivered it. Nonetheless, common cues seem to rotate over the concept that reduced media particularity assumes producer interaction with content medium. One of the crucial entrails in NM is that they are successively more and more tied to the liner of delivery and more anxious with their greatness and appropriate responses to interact with it.

Mark, (2006) described a reflection of the novelty of NM and how farther its appreciable face, a necessary fundamental lies in the position of the frame with which it interacts. Mark, (2006) gives examples of “Virtual Reality” (VR) and “Panorama” where the user’s face turns into the center of effectiveness and effective performance of the existing media (Mark, (2006)). The assortment of AI in this scheme gives rise to many bodies that have to collaborate with it as an appliance counting those committed to composed an intention and those who see its aesthetic result. During the “Internet and computer” screens, as the medium over the artificial intelligence films is delivered, might undirectly impact the frame of duty, they do hit an important role in conveying awe of experimentation and enabling the space in which works these can create to collaborate over the involvement of the audience in it, making the audience an important part of the artificial intelligence film identification validation process.

This is not suitable that NM is institutionalized as an expansion of old medium, or simply represents technical modernization, but also that the passage of bilateral is reconfigured frequently. By compelling the user to develop into how new media objects can pervade, Mark affirms the goal of empowering the frame and "acquiring a more fundamental role as a source of image realization. Ironically, Lev claims that cinema is becoming captive to the computer through reduced cinematic viewing and outreach (Lev, (2010)). However, this research of Lev and Mark's claims uncovers a ranking of players that make AI film creation happen from the idea of the producer to the actor's achievement of the artificial intelligence guidance, and the audience's approach and ensuing attention of media objects. Lev's course counting Mark's ideas fit well with “Jenkin's confluence theory” which states that media confluence appears over technological developments and, in some cases, disparity. More than media conveying gratified over the single device, convergence relies on bringing together multiple media functions, participatory ability, or how social conversation is influenced by and constantly climate media, and completely, this change is reflected in new media content (Henry, (2016) This becomes an important characteristic about web interfaces that are part of AI films because it boost assistance and the cover of the user/viewer's effective model in embracing, understanding, and more reconstruct the media objects that are artificial intelligence films shows itself in how self-reflexive the scripts are. The arrangement of highlighting the means of production over the product exhibitions itself traces an influential aspect in the inquiry of novelty in the position of artificial intelligence in NM.

The frenzy with the novelty of considering how the creation of different case studies for research was born from a desire to establish and advance the barrier of what artificial intelligence can do in fictive landscapes. This essential “novelty” fixed in media objects satirizes the notion of originality and thus understands what creativity may be required through the process of AI. Boden, (1998) suggests that productivity is generally identical to the aesthetic method, in its most common impression it is an investigative capability. An output of innovation can be considered an innovation explanation in that it brings a new perspective for revising former areas of concern.

This concern doesn't have to be unfavorable many of them are out of the creative company- the desire to attempt something new, essential, and perchance most significantly different.

Boden describes two types of "historical-creativity" or "H-Creativity" and "psychological-creativity" or "P-creativity" which both advocate the price of the novelty of a concept and the impression of a miracle at its foundation. Dependently, "H-creativity", a concept is described as 1 that is innovative in its official improvement which means that it must be interpreted as something that differs from the previous approach to the same business. Nevertheless, "P-creativity" presents a more fascinating fact for generating something that might be new only to the individual thought or artificial intelligence system in question and perhaps even the entire current fictive. Accordingly, "H-creativity" can be considered an innate result of "P-creativity" (Boden, (1998). The implications of this for artificial intelligence systems are far-reaching as it deludes account of previous creative efforts and improvises frequently as far as it succeeds in producing something truly creative. in addition, it attempts an uncontrolled way of impending the same concept that Mark propounded about the transformation crucial for media to be current and therefore, innovative.

Penny, (2017) attempts more complete attention to the background of NM technology and how the establishment of new technologies gives birth to new aesthetic experiences. Penny is uptight with the artistic action of medium technology and NM objects and what they mean for the innovative process in the future. Mated with this, Michael, (2002) describes the Original inadequacy of Troublesome technology and its coherence to avant-gardeism (Michael, (2002). He argues that the low financial price of alike formalities is prevalent and maybe more especially, delivers the crucial aspect of being empirical. it can be that novelty must increase over time and it is crucial that the objection of NM is to work against abortion, if not amusingly welcome, the standard form of art. Michael, (2002) also explains the rhetorical essence of codependency between avant-garde and technology that both seek a "future" aesthetic. This becomes important to the content and context of artificial intelligence films over their analysis of self-referential topics and using a modern style to suggest the novelty of their integrity.

Inspiring every moment of the film composed with this special model that sets it aside from different forms of NM and mention to its novelty boost questions about its canonization. In effect, boost may be the most sought-after challenge for proposing artificial intelligence into art practice, especially one laden with economic tendencies such as filmmaking. "Foucault's-theory" of the writer's function is applicable here because he criticizes the conventional attention placed on writers and proposed that what might be a more important preoccupation is attentive to the writer's function. The Foucault draft has 4 aspects that help describe what these objects might have come from. The 1st is seems good accessible that writers will be part of the legal system and their product is an object of the provision. These now legally completed works belong to an individual and any attempt to copy from them is subject to legal investigation (Foucault, (1969).

The 2nd is shows that the affair of the author is not common in all kinds of conversation. Accordingly, experimental texts will alter in their dedication to an individual author during classical texts must be identical with a name, developmental and engaging implication in the case of artificial intelligence films where these may cross over. The 3rd aspect suggests that the function of the author does not form spontaneously but depends on the construction of a careful and progressive approach that requires a standardized level of quality and effort to propose a concept that is contradictory to the doctrines conveyed in others (Foucault, (1969:307). The function of a writer is important for engaging with the paradigm of knowledge along with its message and thus may not attribute to one particular but a string of connotations essential to multiple creators. Hence, by impending text within a digital AI scheme, the author's duty or rather the connotation of its new style of production and generate acceptance calls for a specific-media reassessment.

2.2 Case study

The films explain the formal cinematic analogy of artificial intelligence films as well as classify the indication of this modern set of media. Artificial intelligent researchers compose films appropriately as evidence in achievement and discipline NN for scriptwriting or storytelling aimed to threaten the borderline of generating historical from numbers. The film "Sunspring" (2016), was a brief learning fiction film about a love triangle that played out in a modern space station. The 3 actors accept scripts that don't make sense contextually and interpret them through dramatic dialogue performances. With impossible or preposterous screen directives like "he stood on the stars and sat on the floor and went to the skull, the actors play a major model in immersing the film with available meanings that generate absurd narratives and start discussions. narrative AI and its take on the NM scene (Sunspring Movie, (2016). Such an approach to scripts raises uncertainty about whether the cause of connotation lies in the hands of the players or whether it is still instilled by the distractions of AI that are approved to pervade the scriptwriting process. This interaction turns important in addressing the politics of creatorship and establishing the new kind of cinematic that sets AI film apart from other forms of NM.

"Oscar Sharp" featured David as a bot focused on screenwriters who learn about the ineffectiveness of going on a writers' collide as AI takes over the film industry and writes movies (Its No Game Movie 2017). The film supports the self-reflective potentiality of artificial intelligence films over their historical orbiting around the accurate systems that compose them. "Sunspring" film and "It's No Game" film, was written using short-term memory looping machine learning (ML) algorithms that ensure that programs "remember" their input to produce a temporally related sequence of data. Therefore, even though a script may not make sense contextually, it still exists syntactically and can cite back to current conversation and data that has been entered as input for scripting. Along with self-reflection, this film grant questions about NLP (as the technique of Pengko's dean of the computer) and its similarity with the underlying notion of language itself as an inherent system of codification. However, this explanation would assert the complexity of artificial intelligence film language and the imperative route away from the futurist aesthetic as an important part of AI film aesthetics.

The "Zone Out" film in 2018, takes various methods to apply artificial intelligence to its production. In this case, artificial intelligence technology is in charge of the entire film production line. "So the tool merges [d] footage from public domain films, swaps [d] the faces of the duo's human actor database into the footage, inserts [d] spoken voice to read Benjamin's script, and rates [d] the film" (Machkovech, (2018). By devolving what appears to be full creative agency to the computer, they address the connotation of technological transformation in the film industry but also admit the need for co-authoring over the consideration paid to the apparent deviations that exist between artificial intelligence efforts and the lack of results produced The distorted faces of the characters and the imperfections of the titled dialogue point out the mechanics' flaws, but offer an interesting glance at new visual forms and dialogue (Zoneout Movie, (2018). This relates significantly to the "new media principles" advanced by Lev explains that one of the illuminating qualities of NM products is their clarity by being so new and maybe even pointedly antithetical to the weakness at that time.

All films are created to the particulars of the annual Sci-Fi with intermittent LS-TM NN. They all also debuted online via websites covering news and opinion on technology, politics, and society. These 3 films help determine the layers of artificial intelligence film identification, especially the technology for and means of production as empirical, the message to be conveyed through the script and the mode of presentation as technology advances, and how the film is pervaded and accepted as a creative media, all of which commit to its status as an object on NM. While posting such films online puts them on an equal footing with other online content, the culture surrounding their online presence underpins their singularity. Accordingly, along with the duty and aesthetics of the author, Internet culture confirms to be influential in the way these films

are accepted, released, and analyzed as an illustration of the convenience around artificial intelligence.

3. RESULT

3.1 AI producer

Film producers sometimes find themselves in the conflicting crisis of art and business, a clash heightened by artificial intelligence authorial impasse. On the one hand, artificial intelligence is debated as a nonpartisan character in the innovative activity and accordingly a justly accepted writer and then, artificial intelligence is look as no more than a mechanism for human writers to write. Nonetheless, some altercations place artificial intelligence creatorship within the range of creative equity freedom and call for more deliberate attention of entities as sovereign and creative agents (Deltorn et al., (2018). The greatest effort has been made by critical the “Made to Hire Doctrine” where the duty is created for employee, the employer is treated as the creator even if an employee created the work. The employer can be a company or institution (Deltorn, (2018). Creatorship goes far above the range of possessions and in the explanation of artistic works he objection the viewer's notion of media objects solely through his association with these objects.

Sarris, (1979), propounded the theory holds that a film is a real manifestation of the aroma and concept usually the director (Sarris, (1979:660-665). During many logician deals with this to be an antiquated concept, the echoes are always there. It look familiar for public to answer to a executive's global with a less or more logical complexion. If a producer name certificate canonization, then what does that mean for future Artificial Intelligence film products? establishing its canonization, is AI the instrument that allows true writers to come, or should AI be invited as co-writers or collaborators in the composed of artificial intelligence films?

In feedback to “Foucault's theory” of the activity of decent names, it is compelling to note that the artificial intelligence tool adopted to write all 3. What's important to admit in this action is that while the creator himself isn't it could be an artificial intelligence making bare references to the creator's role while amusingly making light jabs at his imperious actions. Foucault, (1969) goes on to complicate the useful name-worship and shows if catch place is the concept of *écriture* which turns the writer boundless and accordingly wavers between classification and characterization (Foucault, (1969:302). Thus, rather than just a single body of work produced through a name, the creator must draw thinking to the “resolve of contradiction” within a canon and work toward the eligibility criteria.

The practice of artificial intelligence as a writer also provokes “Roland Barthes' theory” of the death of the writer in phrases of the intimate agency placed on the reader or viewer for that matter (Compagno, (2012). Barthes's that readers claim dominance in terms of text interpretation only has to fulfill the author's acknowledgment as closely related to the work because of the method over which the work is composed. While the renaming of the author's self and the repositioning of power guarantees a destabilization of the author's dictatorial function, it still greatly impacts the directive of the resulting work - the work in the case this not be present after the organization and institutions of the author. When AI renders a set of term arrangement into the script, they are fixated on an algorithmic value.

There is a direct correlation between the words that may appear in the script and the program of the artificial intelligence tool. Thus, the marriage between the various creator and performers who actualized their works through performance (actor) and pa Invitation (audience) becomes important to identify a new modality of the creator duty in artificial intelligence films. One of the exclusive aspects of artificial intelligence is its reliance on attentively selected data sets. For the production of the scripts of the 3 case studies, the program was given a collection of sci-fi film scripts and took over from there. In addition, Goodwin has force through the NN programming that they implement to make scripts printable. However, given the inherent scheme and aim of

artificial intelligence agencies, it is crucial to request even if disparate operations at last benefit anointing as creator functions.

Compagno, (2012) involves that the author is independent of the real-time human being and maybe this characteristic helps lump the area of jurisdiction through the text (Compagno, (2012). This is perhaps the excellent analogy for the process of creating AI artwork where the author is completely separate from humans in various ways artificial intelligence is not human, it determines from data offered by human programmers as input, and it lacks the human predisposition to affection, and is not habituated by human experience and then cannot convey the same model of agency, and even that is not automatically an environmental being and do not have responsibilities interchangeable to humans in form. A creative association between AI and humans is immeasurable, at least under the conditions proposed by the conventional rubric of creatorship.

3.2 Language in Artificial Intelligence-Film

The term “language” allows for double satire. At one level, it highlights the technical spoken language of the script over which alike media is available and materialized, and at another level, maybe one that is rooted in the passage of social media, this study uses “language” as a way to propose cinematically obligated exception and clarification that is natural from the generation of these media objects. The computer is a shipper of context it is blank but a permutation of characters denotive a cosmically available level of explanation alert to be realized (Penny, (2017:393). Here the computer language technology described ML and it can render content, and semiotic functions, influencing the way this content is understood, and then Lev's application of NM language to AI films.

The way human-computer interaction will originally be implemented through “Natural Language Processing” or “NLP” and “Sentiment-Analysis” (Nadkarni et al., (2011). Considerate the area and aims of these 2-supplied grain lights on the central underpinnings of computer innovation. NLP Algorithms are implemented to be able to evaluate the syntactic patterns of various inputs and therefore obtain linguistic price. In term design, it takes into account the relationship between texts and linguistic inputs which add parts of speech, numbers, and gender (Kulas, (1988). “Sentiment-Analysis” is the next crucial development of NLP because it grants the tool to understand not only what the data says, but also what it means. “Sentiment-analysis” applications are deep-feeding and of great interest because of their capability to aid in the exciting breakdown of data (O'Donnell et al., 2013). It can also be armed with an affection acceptance program as in the case film, “Zone Out” in which an actor's facial image is selected to replace an actor in old footage chosen by the artificial intelligence tool. Nonetheless, “semantic analysis” duty mainly with the company of drafted words to create emotional conversation and offers a types of executivity that trial the emphasis of the data set stated to artificial intelligence tools.

More specifically, the AI scripting tools used for case studies use a computer technology approach as “Long-Short-Term-Memory” or “LSTM” a periodic “neural network” (NN) that builds chain-like relationships among input data to “remember information” for a longer period. long (Donges, (2018). Completely, it's accessible to be able to compose a united code that assigns back and forward to another element of the code so that a fictive can arrive. Although with this NN, the final script doesn't make any sense at all. The algorithm tilts the dictionary altogether out of the background and it makes for a goofy yet hilarious reveal. To address the language of film AI, however, these media objects present an attractive link between fictive and data set that Lev defines as an important appearance delivering to the language of the NM. Lev, (2010) proposed that they look to be “natural enemies” in the impression that databases are on basic is a different list during a historical investigation coherence and accompaniment (Lev, (2010:225). Also, databases prioritize taxonomy and arrangement during a conventional aesthetic method might portray duration.

Lev, (2010) in "Peter Greenaway" trying to soften the edge in 2 by making films that only include catalog colors with an eye on the very self-aware method of the film (Lev, (2010:237-243). Despite these efforts, film production artificial intelligence is one of the most rewarding mergers of the 2 in fictive and that database is approximately identical to the other. For scripts to be composed in the 1st area, a screenwriting engine needs a database (a curated collection of admissible writing and movie leads) and then can turn it into a temporarily located continuous scene. Although once writing has been written and executed, the distraction it creates due to its practical imperfection or mere knowledge that the computer program answerable for its creation forms its complete affiliation with and "transcoding" of the numeric language of a database.

"Zone Out" film grants thorough attention to AI film language through transcoding of its scripts, various media recordings (film and actor facial footage), music, and voice/dialogue dubbing. The impression that the machine has fulfilling domination (over its use throughout most of the production process) over film construction features the possibility of running inside the constraints of an evolving language. In that way, the film may draw consideration to editing errors, extraordinary facial aligning, and odd voiceovers, it also highlights its reliance on existing cinema templates, thereby incorporating "old forms of media", and how they work. against unanimity or concurrent media platforms paves the way for the transformation of NM.

3.3 Interface, Interactivity, And Images

Setting up an AI film scheme drives re-evaluation not only of the media patterns but also of the platforms on which they can be recognized. From the pioneering efforts of Alan Turing, the area of artificial intelligence has created hard to realize the target of anonymousness (Turing, (1950). Nonetheless, there is separation among such pursuits - are we anticipating the production of aesthetic brand natural of the total reproduction of human awareness or the upgrading of artificial intelligence as a tool that supports and encourages human creativity? the popularity of topical AI is starting to come up. The artifice of artificial intelligence films across the medium scene is happening in 2 ways. 1st one is done by creating films freely available via the internet and the other way is by creating films that are appreciative of their instrument of production, and therefore by AI and about AI.

There is a sunny movement that is drawing real consideration to films that AI in their production. These films generally use a position of utter self-reflection and center around the angst and absurdity brought on by AI. Exclusively in the fact of fine arts, where this analysis approached, artificial intelligence films not only represent their technological excellence by way of commerce themselves as a brand of artificial intelligence but also interpret a fictive representation of the structure of their existence. This was done as commonly as creating a scene revolving around imaginative artificial animation collaboration with humans. The production adopted fictive to notify its commerce alternative and in angle redirects whisper about the film (Heatman, (2016).

Nonetheless, marketing is only one of the many impacts that artificial intelligence has on the company. Then, for the case studies in this research, artificial intelligence drains into the plots and models of the films in various ways, assuming more of a construction model in the different liberal films. 1st is "Sunspring" which use distant and modern visuals and production model to get across the sci-fi genre and dramatically, emphasizes the generation of new narrative modes and styles. The film's dialogue and the online discussion surrounding it suggest new media self-reflection. While human audiences may not be able to understand the conversation, it's clear to admit the repeated "I don't know" and "I don't understand" phrases the underscore the gaps that exist and the analogy between AI technology endeavors and their possibilities, and the search for ma expressions known between and inside the two areas separately in artificial intelligence film.

The "It's No Game" film catch this aggressive to a different tier by ascribing the contemporary writers' crash in "Hollywood" over this synopsis of 2 authors who confronts the case that artificial intelligence author writer has changed the film industry and are eventual of a cinematic best seller. Although "Sharp and Goodwin" encourage the use that the plot is fictional,

it still emphasizes legitimate fears of artificial intelligence likely catching more than work (Machkovech, (2018). If they can provide any glimmer of ambition, the film depicts the treacherous drawback of this type of eventual and surplus to its task of exposing futurist narratives as affecting thinking and historical or fictive experiments. Furthermore, "Zone Out" film may not precisely imply making use of visual futurism, but the automation that emerges over the performance highlight the same anxious prospect that it portrays previous 2 films.

"Ross Goodwin" who was important in the film's creation and in particular in the production staged that "machines don't replace us... they become an extension of us" and define that developments like this show a strong approach to taking the media as a style explanation in a way the same as what has been done by traditional cinematic practices (Goodwin, (2016). Mark, (2006:127-159) attempt that 1 of the quality of impending media is the production of user interaction with it which requires the introduction of technology. As a reaction, customers defend performance by connecting with it, and important for the acceptance and generation of NM by compelling it to derive with technology.

3.4 Discussion

It is essential to sign that having online films is critical to their form effectiveness as this is the only available approach to access them below to their various filtering "Sci-Fi Film Festival". By launching films on websites, and available on "YouTube", the public can be in explicit connection with media objects and an NM trend for member culture can be sparked. In this case, criticism regarding the art form of AI films will begin to fade and diminish. In online film screenings that have a comment feature for the audience, they can interact directly through the comments column with the producer. Starting from the comments section which contains various texts containing comments about the film, to the impression felt by the audience when watching it online. This will effectively influence discussions about eventual artificial intelligence in innovative projects.

These films don't automatically call for a cumulative model of the media, they certainly set the groundwork for appreciating alike an NM form. This film is modified from other online willing in the beginning with the awareness of how they are produced with AI, but the particular affair between the 2 innovations here the internet, and AI, are dependent on each other, besides being interrelated also between NM platforms to help its generation. Analysis of the innovation of the art structure infuses the wider context of film production and the absoluteness of AI. By denoting these films apache with different online satisfied, one not only create to admit the progressive aggression of current modes of producer-ship and esthetics but also reassess the way this satisfaction is engaged. AI carries with it the face of personality and objection to how we perceive cinema as an expansion of the personality.

4. CONCLUSION

This research establishes AI film as an emerging media with definite tendencies that differentiate it from media at its precisely related to and contribution to it. By simultaneously appealing to the theorization of NM technologies and their developmental stuff, artificial intelligence films interpret themselves as a new model of cinema in phrases of digital structure, virtual placement, historical preoccupation, and the producer's duty. The main authority for this is revealed in the different network that describes themselves as NM preparing the model for new technological innovation. In technology and language, artificial intelligence films use very exclusive creation methods and lack expertise in practically different language sets that implement ML and neural network architectures.

NLP exercises grant for the creation of film scripts that effort close to fictive unity even in the new area. Additionally, pointing to arrangements found in effort conditional as assistant

datasets and uncovering trends in cinematic narratives open the door to a more creative agency. When it comes to compassion the importance of the platforms in which these media can pervade, the situation in which these media are accepted and the related satisfaction they convey become the essence of their essence. The relationship between producer and audience requires an accurate consideration of the current monologue on the convenience and facility of new media. Also, the way films are made and the choices made regarding performativity, eclipse, and advancement inevitably emphasize the responsibilities and operations of writers or creators. Even if the partnership is with a brand or label, automation, or ordination, the many sources of creative agency emphasize the complexities of aesthetic self-language and ownership over the NM.

One can create to unravel the crucial attention to the expansion of technology and its effect on the film character, specifically in a state of constant flux. The concurrence of profession and technology paved the way for emerging media that take up the area of film style together undermine the design that has authenticity. The innovative research scene turning to ML as a device to speed up processes with film narratives requires a reassessment of this type of creative process. In this sense, artificial intelligence in the film painting shifts not only the fictive approach but also the perception of it emphasizing investigation into the aspect of the media. This creates to requires investigation ahead of what it means to the timepiece, or conserve, a film made with alike technology, but also how the functions of this new style and the goals of its management, delivery, advertisement, and resulting gathering matter so much with components of cinematography that continue to change over time.

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