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Governance Prospects for the Development of Generative AI Film Industry from the Perspective of Community Aesthetics

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Abstract

Generative AI has brought about a new revolution and challenge to the film industry, with artificial intelligence gradually shifting from a creative tool to a creative subject. The issue of symbiosis between AI creation and human creation urgently needs to be addressed. The problems in the AI governance system, laws and regulations, technical means, governance tools, and practical implementation in the film industry are still absent. This paper will trace the origin of generative AI films, reflect on the advantages and limitations of AI in the film industry, and analyze the current development of artificial intelligence governance at home and abroad, thereby promoting the development and governance of the Chinese generative AI film industry, and exploring the ethical relationships between people, society, and oneself under the perspective of community aesthetics.

Keywords: community aesthetics, digital humanities, generative AI, human-machine symbiosis, film algorithm industry

1. Introduction

In recent years, with the advancement of artificial intelligence in data, algorithms, and memory capabilities, generative AI has brought revolutionary changes to the film industry. AI, with its boundless, non-realist, and hyper-sensory characteristics, has linked with the film industry, promoting the upgrading and restructuring of film production pathways, and catalyzing an industrial revolution in film technology. Generative AI film production mainly manifests in scriptwriting, character performance, scene design, and post-production. It not only improves efficiency and reduces costs but also enhances reality, mixed reality, expands creativity infinitely, and enhances audience engagement.

The year 2022 was hailed as the "first year of the metaverse", and 2023 witnessed an explosive growth in generative AI, demonstrating its powerful autonomous learning capabilities. Looking back at historical development, the first and second industrial revolutions primarily replaced physical labor, while the third and fourth industrial revolutions mainly replaced mental labor. In the AI era of the fourth industrial revolution, the relationship between humans and film imaging technology is

undergoing a restructuring.

Generative AI films transform human intelligence into digital calculations, fundamentally altering the production style of traditional cinema. The relationship between production and labor is no longer solely human-to-production-materials but also involves the substitution of mental and physical labor. Generative AI films represent a prevailing trend and are part of the human evolutionary process. It can be anticipated that in the future ecological landscape of cinema, human involvement will diminish while artificial intelligence assumes increasingly prominent roles.

However, this shift also brings forth numerous ethical concerns. For instance, the displacement of film industry professionals due to AI-driven production may provoke widespread anxiety and panic throughout society. Additionally, determining the veracity of AI-generated content poses challenges that necessitate comprehensive critique and reflection on the era, humanity, and technology. Currently, issues regarding the governance system, legal framework, technical means, governance tools, and practical implementation of generative AI remain largely unaddressed. In truth, AI and humans are not binary adversaries but rather coexist in a symbiotic relationship at the core of human-machine interaction.

Currently, AIGC (Artificial Intelligence in Generative Cinema) stands as a forefront topic in the contemporary film industry. However, numerous issues remain subjects of intense debate and discussion. Despite scholars recognizing the complexity of artificial intelligence and initiating theoretical studies, a systematic examination of AIGC's direction in filmmaking has yet to materialize. Theoretical discussions often remain abstract and detached from the practical demands of the film industry's development, leading to a disconnection between academic research and technological advancements in the film industry, where theory fails to inform practical production.

This paper seeks to build upon existing research and draw from the author's practical experience in the film and television industry to analyze the restructuring pathway of the film industry chain. By examining the dimensions of pre-production planning, mid-term shooting, and post-production, the paper aims to bridge the gap between academic research and technological advancements in the film industry. From the perspective of community aesthetics, exploring the development and governance of the generative AI film industry is of utmost significance.

2. A Study on the Evolutionary Relationship Between Digital Humanities and the Film Industry

Film is both an art form and an industry. The concept of industrial aesthetics originated from technical aesthetics, which is its branch discipline. It primarily studies the aesthetic elements in industrial production, aiming to unify aesthetic value with utilitarian value, thus ensuring industrial products conform to aesthetic principles. Film industrial aesthetics refers to the integration of industrial production methods with the aesthetic artistic qualities of film production.

With the intervention of artificial intelligence, the technology of the film industry has been restructured, giving rise to the film algorithm industry, gradually shifting film production and manufacturing from "semi-automatic" to "fully automatic." In people's daily lives, the power of algorithms has become palpable. Software on smartphones can analyze user profiles based on their viewing content, purchase records, and browsing data, enabling precise targeting and recommendations, sometimes even eliciting strong emotional responses from users. This year, the emergence of micro-dramas and vertical-screen dramas within mini-programs exemplifies the paradigm of the film algorithm industry. These systems customize production based on users' preferred narrative patterns, resulting in a plethora of homogeneous works. This represents a means of catering to and manipulating audience aesthetics in the era of generative AI. However, the ethical issues arising from these practices urgently require governance.

Moreover, big data can generate scripts based on user interests. Users input these scripts into software, which then automatically generates visual works. The "one-click imaging" feature in editing software such as iMovie is a product of the film algorithm industry, representing a "semi-automatic" generation process. Additionally, the rapid advancement of digital human technology is widely applied in the film

and television industry. AI face-swapping renders traditional theatrical performances negligible, as actors can easily compensate for their absence from the set using face-swapping, voice synthesis, deepfake, and other technologies. The foundation of the film industry lies in technological evolution, such as XR virtual production, virtual filmmaking, algorithmic editing, algorithmic imaging, database screens, algorithmic promotion, and distribution, which accelerate the development of the film algorithm industry.

Currently, common AIGC tools in the market can be categorized into five types. Text-based tools, represented by ChatGPT, serve as writing assistants for users. Image-based plugins, represented by Midjourney, enable everyone to fulfill their painting dreams. Video software, represented by Runway, assists film and television professionals in easily achieving functions like object extraction, object tracking, and clutter removal, while also allowing customization of video styles and content. In addition, music and gaming products have emerged. AIGC empowers music creation, including lyrics writing, composition, arrangement, mixing, and harmony, not only enhancing work efficiency but also lowering entry barriers into the field. The integration of AIGC with gaming breaks barriers, creating a myriad of game plots. Essentially, AIGC allows users to input keywords and transform them into computer language, generating images and videos according to human desires. Therefore, the evolution of technology aims to make it accessible to more people. AIGC significantly reduces the communication barrier between humans and computers, serving as a means and tool for communication between humans and computers.

Currently, the influence of AIGC on screenwriting is evident. For example, when Chinese screenwriters are tasked with adapting novels into scripts, they often spend a significant amount of time and effort studying the original works. However, now they can utilize AIGC for generation. Nevertheless, this requires collaborative efforts between humans and machines. Screenwriters need to tame AIGC algorithms, enabling them to understand user demands clearly. This process is essentially one of output and feedback. Screenwriting is an extremely complex process, thus requiring machine learning first. Machines need to distill basic information from the novels, such as plot summaries, story backgrounds, character relationships, and storylines. Subsequently, screenwriters plan and structure the narrative based on this information before reorganizing the storyline. Screenwriters feed the elements of story nodes to AI, which then learns from them and outputs the first draft according to the screenwriters' propositions.

This taming process, involving feeding and feedback, completes collaborative creation between humans and machines. However, this is only an ideal stage. Currently, AIGC learning is still confined to routine creation, resulting in repetitive plots. This is related to two factors: machine training and learning from large models and the coupling creation between screenwriters and machines. As American scholar Searle once proposed, artificial intelligence has two development stages, namely "weak artificial intelligence" and "strong artificial intelligence."[1] Currently, AIGC content generation is still in the stage of weak artificial intelligence. However, it is believed that with technological advancements, AIGC content generation will evolve towards strong artificial intelligence, transitioning from screenwriters' supervised learning to machine-initiated learning. Ultimately, AIGC is merely a technological tool serving the core of cinema, and as film and television creators, one should not neglect either aspect.

While generative AI has brought many surprises to the film industry, it also presents several pressing issues that need to be addressed. For instance, rampant piracy poses challenges to copyright ownership. In the virtual filmmaking process, real-time transmission efficiency is relatively low. Moreover, issues such as data falsification and flaws in profit models exist in promotion and distribution. While these technical issues can be resolved, the underlying ethical dilemmas prompt profound reflection. Regardless of technological advancements, film serves the era and the people. Therefore, while pursuing the rapid development of the film algorithm industry, one should not overlook the foundation of digital humanities.[2]

[1] Chen Xuguang. (2019). The "Ethical Commitment" of Film Industry Aesthetics: From "Ethics First" to "Moral Anxiety". *Modern Audiovisual*, (07), 88.

[2] Chen Xuguang, Zhang Minghao. (2020). On the Significance, Function, and Practice of "Imagination Consumption" in Film. *Modern Communication (Journal of Communication University of China)*, (05), 93-98.

Film algorithm industrial aesthetics, based on the context of "digital humanities" and interdisciplinary backgrounds, integrates "algorithm + industry + aesthetics," constructing a theoretical framework oriented toward the application of new technologies in the production process. Thus, it is necessary to elucidate the humanistic ideas and values behind the technology from the perspectives of film industrial aesthetics and community aesthetics. This will help provide comprehensive guidance for the development and governance of the film industry.

Digital humanities is an emerging interdisciplinary field that originates from academic communities spanning various disciplines. Data is ubiquitous, and for generative AI, it serves as the language of communication between humans and computers. Digital humanities has formed a new research paradigm, and its mission is to apply computer science and technology to the research and practice of humanities disciplines, making the research process of humanities disciplines, which are often difficult to quantify, visualized and easier to operate. In short, digital humanities is human-centered, open and shared, seeking both consensus and diversity.

It can be said that digital humanities has not only changed the world but also changed every individual. While generative AI surpasses humans, it also questions human values. Faced with the challenge of AI, filmmakers increasingly need to focus on "spirituality." Humans tend to bring their own subjective arrogance and biases when creating, thus limiting the empathetic boundaries of their works. However, AI, on the other hand, is free from human biases. This is related to the process of generative AI and human creation, which have significant differences. Humans interpret and describe emotions based on feelings, allowing the audience to re-recognize these emotions, while AI first inputs propositions, then performs transformation operations, and finally identifies them.

In his book *The Nature of Film*, Kracauer discussed the social value of cinema, advocating that the nature of film is documentary-like. It can authentically and naturally present the characteristics behind things, and this revealing method can vividly depict the meaning of life and the characteristics of humanity. Kracauer pointed out the professional ideal for filmmakers, which is to utilize the inherent documentary and realistic advantages of film to care for the human soul, describe human life, and reveal human nature.[1]

With the emergence of generative AI films, filmmakers need to take a broader view and avoid being confined by traditional norms. In fact, regardless of how artificial intelligence transforms, its essence still lies in humanistic and philosophical issues. South Korean film scholars' research focuses mainly on two viewpoints: Posthumanism and Ecohumanism, which have resonated within the South Korean academic community. Although they are unresolved paradoxes, their richness has sparked widespread reflection.

Posthumanism denies the human-centric humanism and views it as a quest for transcendence. It refers to "anti-humanism," which opposes humanism, naturalism, and transhumanism, believing that we must overcome the limitations of human nature. In simple terms, posthumanism advocates post-anthropocentrism and embraces all forms of life. The ontological boundary between humans and non-humans is gradually blurring, and posthumanism represents an exploration of new paradigms. It is necessary to reexamine the impact and consequences of posthumanism, so as to actively respond to and prepare for the development and governance of the film industry, leading the era of change.

Throughout the history of the film industry, transformations have been the result of technological advancements. From Méliès to Lucas, from Spielberg to Cameron, every development in film has been inseparable from advancements in special effects technology. In the post-pandemic era, artificial intelligence has become a new driving force for the development of the film industry. With the support of AI technology, film production is presenting a broader, more globalized perspective. The journal "Science" has emphasized the invasion of AI into what was once considered exclusively human domains, including scientific discoveries and artistic expression. [2] Therefore, at the research level of film production, utilizing

[1] Deng Guanghui, Tang Ke. (2001). "After Utopia: Film Aesthetics Today" in Contemporary Cinema, Issue 2, p. 107.

[2] [US] Ray Kurzweil. (2002). *The Age of Spiritual Machines: When Computers Exceed Human Intelligence*. Translated by Shen Zhiyan et al. Shanghai: Shanghai Translation Publishing House, 353, pp. 18-22.

digital and humanistic approaches to artistic expression through AI will become a new path for future film production.

Currently, academia tends to define the concept of AI films from two dimensions. On one hand, there is AI as a theme in films, where narrative content revolves around artificial intelligence, exploring various aspects such as digital characters, discussions on sci-fi themes, and AI-driven societal forms. In each of these dimensions, AI's participation in the art of film is evident. On the other hand, there is AI as a tool in filmmaking, where AI technology is involved in the creative process and production workflow. Specifically, AI generates script models based on algorithmic data, modifies them according to user feedback, and assists users in scriptwriting until completing the industrial process of pre-production. This paper focuses on the latter aspect, AI as a tool in filmmaking, with a central focus on exploring AI generation methods and analyzing the application prospects and future changes of AIGC in the field of film production.

With the continuous development of artificial intelligence, audiences' perspectives, concepts, and aesthetic demands towards films are gradually changing. AI technology, by mimicking humans, has learned how to produce films of high quality. AIGC technology has comprehensively covered the production process of films, from scriptwriting to filming performances, and even to editing and color grading. [1]Moreover, production efficiency has far exceeded that of humans. In the realm of film and television production, AIGC has enabled cost reduction and efficiency enhancement, presenting a very promising future.

The essence of AIGC lies in the combination of AI and GC. AI stands for Artificial Intelligence, a concept first proposed by John McCarthy, who simulated human intelligence using machines, marking the birth of artificial intelligence. Artificial intelligence is a technical science based on computer science, extending and expanding human capabilities. [2] This viewpoint can be understood from four aspects: thinking like a human, acting like a human, intelligent thinking, and intelligent behavior. Action and behavior are not simply actions but are actions taken after certain considerations. It reflects the comprehensive qualities of human cognition, thinking, and practical abilities in social activities. Therefore, artificial intelligence is based on the observation of human behavior, summarizing a set of data models, and then imitating and learning human behavior, thus acquiring intelligent behavioral patterns like machines. As Yuval Noah Harari elaborated in *Sapiens: A Brief History of Humankind*, Homo sapiens stood out from other hominid species such as Neanderthals, Denisovans, and Floresiensis because of their new modes of thought and communication during the cognitive revolution, demonstrating the ability of abstract and logical thinking.[3]

Looking back at the development of history, every technological revolution has driven changes in the era. Technological development is never a linear process but rather a cyclical one, characterized by continuous iteration and trial and error. When a certain technology matures to a certain extent, revolutionary new technologies inevitably emerge, leading to the replacement and iteration of old and new technologies, which is a necessity for social progress. The same applies to the AIGC film industry; we are undergoing a transformation in the film and television industry, with a clash and balance between traditional film industry and algorithmic technology films, but ultimately, it will achieve a harmonious coexistence of data and culture. In the waves of the era, this is both a challenge and an opportunity.

3. Copyright Protection and Governance of Film Content in the Digital Humanities Era

The film content generated by generative AI mainly includes four aspects: text generation, image generation, audio generation, and video generation. Copyright protection and governance regarding generative AI primarily revolve around these four categories. Regulating and governing generative AI pose significant challenges, mainly because it is difficult to define the data conditioning and generated content of AI. To enable machine learning, massive amounts of data must be provided to the machine, and the learning process of the machine is primarily imitative, often directly

[1] Chen Xuguang. (2019). On the Origins, Theoretical Resources, and System Construction of "Film Industry Aesthetics". *Journal of Shanghai University (Social Sciences Edition)*, (01), pp. 32-43.

[2] Chen Xuguang. (2018). "Industrial Aesthetics" of Chinese Cinema in the New Era: Interpretation and Construction. *Journal of Zhejiang College of Media and Communications*, (01), 18-22.

[3] [UK] Mike Featherstone. (2000). *Postmodernism and Consumer Culture.* Translated by Liu Jingming. Yilin Press, pp. 170, 179.

appropriating the achievements of others. Human judgment and analysis of machine-generated results are limited, presenting serious challenges to the copyright attribution of generative AI films.

Firstly, from the perspective of text generation, it is challenging to detect the falsity of ChatGPT's content without careful examination. ChatGPT sometimes fabricates data to cater to human preferences, producing results that appear very realistic but are actually deeply deceptive. In terms of film pre-production development, production companies rely on film industry algorithms to assess the quality of scripts, the lineup of actors, and the investment return of works in order to reduce risks. However, such data, although seemingly visualized, may not be authentic. Unbeknownst to many, the large model has already been adjusted based on the algorithm conditioning of users, thereby providing recommendations tailored to their preferences. The production companies' reliance solely on data inadvertently traps them in the information cocoon of the large model.

Secondly, the application of image generation is mainly evident in post-production, including image recognition, image segmentation, object detection, as well as character modeling, scene design, music production, and video production. After deep learning by generative AI, popular American sitcom *Friends* wrote new episodes based on data. However, generative AI also engages in a form of appropriation by supplying recycled content to customers, thus highlighting the urgent need to address copyright protection issues in film content.

In 2023, there was a Hollywood Writers Guild strike against generative AI, which garnered worldwide attention. However, negotiations failed to reach a resolution, and writers and producers could not come to a consensus on the matter. Not only writers but also post-production personnel including sound, editing, special effects, color grading, and design collectively filed lawsuits, arguing that using artists' works to train AI text-to-image models, such as Stable Diffusion, without authorization constitutes a massive infringement of copyright, akin to the infamous "art heist" in history. In a federal announcement on March 16, 2023, the United States Copyright Office (USCO) issued a statement under Section 202 of U.S. regulations, determining that works generated by artificial intelligence (AI) are not protected by copyright law. The Brookings Institution, a U.S. governance think tank, also proposed six development recommendations for governing generative AI.[1]

Recently, the Beijing Internet Court's first-instance ruling on the copyright protection of "AI-generated text and images" has become a hot topic of concern in the industry and society. Tencent has also proposed four principles for generative AI: "Knowable, Controllable, Usable, and Reliable." They have also released publications such as the "Tencent Artificial Intelligence White Paper: Ubiquitous Intelligence" and "Top 10 Artificial Intelligence Trends in 2022," focusing on AI algorithm fairness, AI privacy protection, and AI security.

Australian legal scholar Alexandra George and computer expert Toby Walsh proposed in a 2022 article in Nature that existing intellectual property laws should be replaced by "AI-IP law" and new international treaties should be established to break through the limitations of existing intellectual property definitions on AI creation and innovation.[2]

The contemplation on the development and governance of digital humanities is essentially about the relationship between technological advancement and technological ethics. The strike events triggered worldwide reveal the underlying dichotomy between science and technology and societal interests. On one hand, there is the advancement of technology for the greater good, promoting the improvement of human welfare. On the other hand, there is the responsibility of technology to develop responsibly, minimizing the risks posed by technological advancement.

In the field of literature, the AI Novel Project was initiated by Future University Hakodate in Japan in 2012, aiming to have a large model, StarAI 1000, deeply learn from 1000 novels and then begin AI novel writing. In 2016, the Japanese AI novelist "Zero" authored and published the novel *Kenshinrinko*. The work was also submitted for consideration in the 2016

[1] Zhang Minghao. (2022). The "Algorithm" Thinking and Construction of "Algorithmic Industrial Aesthetics" in the Film Industry Production in the Digital Technology Era—The Longitude of "Digital Algorithm" in the "Continuing Talk" of Film Industry Aesthetics Theory. *Film Literature*, (23), 37-44.

[2] Rao Shuguang. (2021). Practice Exploration, Theoretical Integration, and Traditional Inheritance—Revisiting the Three Dimensions of Community Aesthetics. *Journal of Shanghai University (Social Sciences Edition), 38*(02), 20-28.

Science Fiction Literature Award selection process. In 2021, the AI novelist "Dohin Dohin" published the novel *From the Present World*, a full-length novel that received high acclaim within Japan as an AI-generated work. In Russia, AI has also imitated the style of Haruki Murakami, producing works with profound themes, which have become bestsellers in Russia. In the United States, deep learning models have been used to study popular sitcoms like *Friends*, resulting in the creation of high-quality scripts that closely resemble the humor style of the original series.

Not only in the literary field, but also in the film industry, artificial intelligence has made significant strides. What's even more surprising is that besides writing scripts, AI can also direct the entire production process. For instance, the movie *Benjamin* (2018) was produced using artificial intelligence. The creation process of *Benjamin* involved training the machine on a large dataset of similar films, including dozens of sci-fi scripts like *Star Trek* and *The X-Files*, and then generating a new work. This film even made it to the top 10 at the London Sci-Fi Film Festival. Another example is the film *Safe Zone* (2022), which was the first film directed by ChatGPT, developed by OpenAI. Furthermore, the film *The Raven* (2022) is an animated film created using AI, which received the Jury Prize at the Cannes Film Festival.

In discussing the copyright protection and governance of AI-generated film content, it's essential to analyze the learning patterns of generative AI systems and trace their origins. For example, looking at the systems currently being developed in the United States, South Korea, and China, AI's data functions mainly include character settings, plot composition, theme management, and providing language dictionaries.

In the United States, a television script authoring software has been developed, causing a frenzy among screenwriters, producers, and directors to purchase it. This product offers 12 creative support tools, including character settings, plot composition, theme management, and language dictionaries. Through a story engine, the software calculates the content generated by each creative tool to produce a complete story. The training data for the model mainly consists of Oscar and Emmy Award-winning works.

In South Korea, NC Software Company has developed a system called Story Assistant. Story Assistant is a copyright tool based on existing movie data. The system analyzes 24,000 Hollywood movies and 1,406 animations, totaling 205 storylines. It is built on a basic database (DB), with each of the 1,406 movies having characters, settings, simulations, actions, themes, and more. Each work involves events, emotion tracking, and reactions, which accumulate over time. Similarity analysis is conducted for each work. Based on this, 29 objective questions are formulated and presented to the writers, who mark their answers for each question, indicating the story they intend to write. The questions are then ordered from the most similar work to the least, ranging from 30 to 1,406. With the assistance of Story Assistant, authors can program their existing works alongside their own, facilitating comparative analysis across different genres.

In China, Warner Bros. has also collaborated with Cinelytic to develop an artificial intelligence system, the AgileShot script evaluation system, and RivertAI, all of which possess excellent script writing capabilities. Artificial intelligence can quickly iterate prototype scripts on different themes to inspire creativity. Alternatively, through extensive autonomous training, it can refine language and structure based on script prototypes to maximize the attractiveness and expressiveness of the story.

In the context of the digital humanities era, the rapid development of generative AI raises pressing issues regarding its intellectual property. Firstly, AI's artistic creations can become new objects of aesthetic experience, resembling commodities rather than traditional artistic works. While the core of artistic works lies in the expression of emotions, AI-generated works fall under the purview of aesthetic research, presenting a paradox. The proliferation of AI-generated works provides an opportunity for ordinary individuals to engage with film art. However, the prevalence of generative AI also implies the demise of original creations due to its tendency towards derivative content.

Secondly, AI can create artistic works different from those produced by humans. Therefore, AI-generated roles can be considered as artistic activities with poetic creativity. What are the factors and characteristics required by the subject of artistic creation? From a negative perspective, AI-generated works, despite their

apparent sophistication, can be infinitely replicated, thus not qualifying as art. However, from a positive perspective, human artistic works also entail the perfect creation of something from nothing, making them not fundamentally different from machine learning.

Lastly, at present, AI's creation and works can be categorized under human management. However, as Homo sapiens develop consciousness and generate new outcomes, viewing things differently from humans, governance of AI will inevitably enter a new stage.

4. Breakthrough Pathways of Film Development in the Perspective of Communal Aesthetics: Exploratory Construction in the Author's Films

Movies are an art form about humanity, portraying genuine human emotions, and require a commitment to a human-centered approach, allowing art to serve the public. This is something that is difficult to achieve in the standardized production of generative AI, ultimately stemming from the expression of the film's theme.

The concept of "community" aesthetics in film first appeared in *Film and Community in Britain and France*, a book that primarily examines the geopolitical significance. After significant changes in film research practices and the landscape of cinema through various community theories, scholars began to shift their focus from community-oriented research to the construction of aesthetic principles in film. In other words, they transformed the study of "community" in film into applicable principles of film aesthetics.[1]

Rao Shuguang first proposed the "community aesthetics" of Chinese cinema, arguing that "the three important dimensions and qualities of community aesthetics are: practical exploration, theoretical culmination, and traditional inheritance." Community aesthetics not only achieved a historical trace in Chinese traditional thought and culture but also completed a contemporary intertextuality in modern Western philosophical theories, allowing the theoretical framework of Chinese film community aesthetics to participate in Chinese film theoretical criticism and global film theoretical exchanges in a more comprehensive manner.

The aesthetic psychological basis of "community aesthetics" is "empathy," which is specifically reflected in three dimensions: emotion, sentiment, and cognition. By captivating the audience with the film's plot, filmmakers aim to evoke emotional resonance, thus allowing the audience to derive emotional satisfaction through the cinematic experience.[2]

Generative AI has diversified film narratives, primarily through immersive and infinite narratives. AI's fully automated machine storytelling and XR immersive digital visual storytelling can create a customizable cinematic world. For example, VR films excel in depicting free space. Theoretically, VR films currently remain in a ghost-like state without bodily organs, but in the future, with the support of VR technology, they are expected to present films with profound emotional depth. By stimulating the audience's senses, establishing perceptual connections, and enriching emotional experiences. From a creative perspective, immersion has previously been limited to virtual technology levels, merely submerging characters in immersive spaces. Through repeated technological and ideological considerations, the future necessity for immersion lies in authenticity and rationality.

With the development of generative AI in filmmaking, the film industry is poised to gradually enter the era of "individual film production" and "customized film era." With the assistance of AI, people only need to learn how to use AI software to create their own short films, thus producing intelligent films with rich user experiences. Empowered by AI technology, personalized film customization tailors works according to individual needs and experiences, creating meaningful productions. Based on AI film platforms, anyone can produce films. South Korea's generative AI is transitioning the film industry from the "individual film production era" to the "customized film production era," a process that is also synergistic with economic development. With the hyperconnectivity brought by AI, people will extensively use AIGC technology in daily life, marking a shift from B TO B to B TO C. In the future, Korean film

[1] Rao Shuguang, Liu Xiaoxi. (2020). Lyric Tradition and Poetic Justice: Narrative Ethics of Chinese Films in the Perspective of Community Aesthetics. *Journal of Guangzhou University (Social Sciences Edition), 19*(03), 116-121.

[2] Rao Shuguang, Li Daoxin, Li Yiming, et al. (2018). Dialogue and Discussion: Definition, Subject Construction, and Development Strategy of Chinese Film Schools. *Contemporary Cinema*, (05), 4-17.

production will focus on consumers themselves. The specificity of AI, narrative diversity, and freedom of spatial expression will better serve users, ushering in a transformative era for films.

In China, as the impact and development of generative AI films blur the lines of governance, there is an urgent need for ways to break through. This is where the exploratory construction of authorial films comes into play. There are mainly two reasons for this. First, the arrival of the "individual film production era" has increased audience demand for expression. Second, China's generative AI film models are primarily trained on Hollywood genre films. Genre films first appeared in Hollywood movies, reaching their peak in the 1930s and 1940s with standardized characters, formulaic plots, and iconic visual symbols, embodying a conveyor belt-like approach. This not only has significant implications for the development of Hollywood and world cinema but also deepens the learning of generative AI. [1]Through algorithmic training, artificial intelligence technology can not only participate in adjusting script structures and formats but also optimize narrative structures. For example, the timing of the first kiss between the male and female protagonists in a romance film can be quantified within a certain time range through generative AI learning from large model data. In China, generative AI primarily learns from Syd Field's classic three-act structure, studying the structural patterns and modes of film scripts and employing imitation as a narrative strategy.

Therefore, the Chinese film industry, facing the impact of generative AI and the emergence of new problems and phenomena, needs to find new paths and methods. The author believes that auteur cinema will return to the public eye. Previously, with the capital wave focusing on genre films, it severely squeezed the creative and survival space of auteur cinema. Capital, in order to cater to the audience's taste, used the narrative style of genre films to stimulate the audience's adrenaline, continuously enhancing commercial genre aesthetics. However, with the advent of the "individual film production era," the medium function of film has changed, and the serious homogenization of generative AI genre films may lead to aesthetic fatigue among audiences. Therefore, this also extends and breaks through auteur cinema, becoming a new path for the extension of the new generation of auteur cinema.

Auteur cinema is highly personalized and self-expressive, aiming to deeply analyze social reality, study the relationship between others and oneself, deconstructing others in the mirror, focusing on people's spiritual world, and reflecting on social individuals. It embodies a highly stylized expression with literary and cinematic qualities.

Film art requires works that can touch people's hearts and evoke resonance among audiences. While technology is advancing rapidly, we should not only focus on the essence of technology but also on the spirit of the times, reflecting the common emotions of all humanity. This is also a new expression of collective consciousness, awakening the collective memory and patriotic sentiments of the Chinese nation, demonstrating humanistic thinking and care, and thus providing attention and prospects for the governance of the development of the generative AI film industry.

[1] Chen Xuguang. (2018). New Era, New Forces, New Aesthetics: The Construction of "Industrial Aesthetics" by the Current Group of "New Forces" Directors. *Contemporary Cinema*, (01), 30-38.

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