

Perspectives on AI-Generated Films: A Comparative Analysis of Online Audience Discourse Across AI Professionals and Filmmakers

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Abstract. Since the advent of AI, lots of industries have been gradually transformed by AI. The film and television industry has undergone the greatest changes under the influence of AI. AI videos have become an indispensable topic in society. Therefore, this study focuses on the analysis of AI film and television and the AI industry. We selected 6 videos on the YouTube video platform and analyzed the comments under these videos using the MDCOR and LDA methods. Finally, we obtained relevant conclusions. This study mainly explains and summarizes the views of the vast majority of viewers on AI film and television and the future development of AI in these 6 videos. And it has provided a reference for policy formulation for the future development of the AI film and television industry. The main purpose of this article is to analyze the comments under these six videos in order to gain a general understanding of the current state of the AI film and television industry. It also aims to clearly convey to viewers which areas of the industry have been most severely impacted by AI, as well as which aspects require special attention.

Keywords: AI (Artificial Intelligence), filmmaking, AI-generated films, Youtube, social media

1. Introduction

Artificial intelligence has developed in recent years; in the 1950s, Stuart Russell and Peter Norvig began to study it [1]. It has developed from a particular area of computer science into an outstanding and promising foundational technology that has driven innovation in a wide range of fields [2]. More and more AI technologies are being introduced to improve the technical workflow and creative process of the film industry in recent years. Generative Adversarial Networks (GANs) are also being used to create visual effects, and at the same time, new ways of thinking about and making films are emerging [3].

With the development of film production over time, filmmaking technology has also been advanced. Looking through the chronology of filmmaking technology, we know that it has undergone continuous transformation from mechanical recording to increasingly intelligent creative systems. Motion-picture cameras, synchronized sound, color film [4], CGI and digital compositing [5, 6], and more recently, the emergence of generative AI. The transition represents that technological change stands out the most in the latest stage of film development, supporting filmmaking processes toward directly generating scripts, images, videos, and other creative content [7].

From the mechanical simplicity of a hand-cranked camera to the complex algorithms of artificial intelligence, the development of filmmaking technology has gone through a long journey and thus has consistently reshaped the art of film. It has given filmmakers new ways to capture reality, to invent fantasy, and to connect with audiences on a deeper emotional level. For as long as filmmakers have been telling stories, they have been leaning on, fighting against, and inventing technology to do so.

For much of film history, technological choices in filmmaking were shaped by a tension between shooting in real locations and techniques such as CGI, VFX, and motion-capture. Early in time, James Cameron's *Avatar* (2009) gained huge success both in awards and box office, demonstrating that digitally constructed environments could achieve both technological innovation and widespread audience appeal [8]. Yet still, directors like Christopher Nolan insist on real-scene filming and have created excellent films throughout the years. Developments in filming technology gradually encouraged filmmakers to reconsider the relationship between physical and digital production. As virtual-production technologies continued to mature through films, digital tools became increasingly integrated into established filmmaking practices [9], which also led to a gradual shift in how filmmakers and audiences perceived and accepted new technologies [10].

With the development of film technology, people have begun to question whether new tools should be added to traditional ideas of creativity and authenticity. AI is now the latest and most disruptive chapter in this ongoing negotiation. The above historical conflict provides a reference for the present discussion: Should artificial intelligence be used in film production at this time, and if so, how should it be applied? In addition, the previous changes in film technology have shown that the development of filmmaking technology cannot be done without considering the responses of the audience. The adoption and spread of new film technology are based on what filmmakers wish to achieve in their works and how the public receives and discusses them.

In the contemporary media environment, social media platforms are representative examples of such spaces for discussion. People can post their thoughts, movie reviews and other comments on the new developments in the industry directly on these platforms.

At present, social media platforms are representative examples of such spaces for discussion; people can post their thoughts, movie reviews and other comments on the new developments in the industry directly on these platforms. At the same time, film professionals and AI experts can also participate in public discussions about the prospects and limitations of AI in filmmaking more and more frequently, and these conversations are particularly important for understanding the direction of technological innovation in the industry. Thus, the problem is no longer whether the technology can be used; instead, it is how different groups of people will perceive, evaluate and respond to the role of this technology in film production.

These different views suggest that the introduction of AI in film is not only a technical problem but also a social and cultural issue, and various opinions exist on how to develop the future of film with AI.

To learn what the different groups think about the application of artificial intelligence in film production, this paper will use topic modelling and a computational text analysis system. Only 7,525 parent comments were collected from the six YouTube videos on the application of AI in film and television, including those featuring discussions with AI professionals and film industry experts, for this study. The comments under these videos will serve as the main text data for this study, and we will explore how online users react to and discuss the development of AI in filmmaking on social media.

RStudio, SENA and MDCOR are used to collect and clean the data in this study. Topic modelling is used to find frequent topics and patterns in the 7,525 parent comments, and then these are analyzed separately for different groups of people and discussion situations.

Therefore, this study will focus on exploring how online audiences perceive AI professionals and film industry professionals in the field of AI-driven filmmaking. Based on the analysis of audience-generated discourse in expert-related YouTube videos, this paper seeks to explore how AI's role in filmmaking is perceived and discussed by the public today. At this time, it hopes to address the gap between previous studies and present research, which have generally focused on the technological development of AI or isolated the perspectives of certain groups. Ultimately, the results of this study can offer references for future research in AI for film and television.

Since this study will investigate how different groups of people talk about and perceive AI in filmmaking on social media, YouTube has been selected as the main data collection platform. This platform has a large number of users and is very popular, so it has been selected. In addition, the combination of professional video content and user-generated discussions is also suitable for research on this platform.

First of all, YouTube can reach a large number of people online who are very active. According to the Digital 2025 Global Overview Report published by DataReportal, YouTube is one of the most popular social media platforms in the world today and has been widely used in the current digital media environment. A large number of users will likely have different views and discussions about the new technology of artificial intelligence. As the first to introduce user-generated content and participatory culture on the social web, it has since developed into a "hybrid commercial space" with complex interactions between amateur creativity and professional revenue generation [11, 12].

Second, YouTube is a typical case of a "content-driven" social platform; that is to say, it is based on the consumption and sharing of media [13]. As one of the first pioneers of user-generated content (UGC), it has helped to change the media environment from a system with limited producers to one that allows individuals to freely create and share content, thus providing a foundation for participatory culture [14]. This special ecosystem offers scholars many research objects for social media studies by providing complex factors that influence popularity [14-17].

The combination of profession-oriented audiovisual content and extensive user-driven discussion makes YouTube particularly suitable for this study. Research on YouTube has been conducted by scholars to study all sorts of topics in social media studies [18-20]. Acknowledging the connection between YouTube and social media serves as a cornerstone for our study.

The application of artificial intelligence (AI) in film production is now changing the entire process of creation and distribution at all levels. AI is no longer a simple tool. It has become a creative "crucible", and generative models such as GANs and Transformers are now being actively used for content creation, scriptwriting and visual effects [21]. The new technology will be more efficient and less expensive to operate. AI tools can automate labour-intensive work, such as rotoscoping and colour correction, and at the same time, predictive analytics are used to forecast box office performance and optimise casting decisions [22-25].

Some problems have arisen in the process of development for digital technology. Currently, there are many ethical and legal problems in the industry, such as intellectual property rights issues, the potential displacement of creative labour, and the risk of "homogenised" storytelling due to pressure to conform [26, 22]. In short, most scholars believe that although AI is a strong driving force for innovation and democratization of innovation, its optimal application will be in a cooperative model that enhances human creativity rather than replacing the essential "human touch" in storytelling [21, 23]. Therefore, the film industry is not only for entertainment but also a concentrated reflection of the changes in society brought about by artificial intelligence. Through the study of this development, we will learn about the future of creativity, changes in the nature of work, and ethical standards for a more synthetic society.

2. Literature review

2.1. Previous studies

With the spread of attention for artificial intelligence in film production, it is now necessary to explore how all parts of society are interpreting and responding to this change in technology. Although AI itself may represent a type of technological innovation, its meaning and the social effects are not universally understood. Instead, perceptions of AI filmmaking are shaped by different positions, interests, experiences, and expectations of the stakeholders related to this industry [27, 28].

Previous studies have shown that the groups involved in or affected by AI filmmaking have different worries. And earlier in time, the studies have also focused on the three groups we are about to examine in our research: AI professionals, filmmakers (or film industry professionals), and online audiences. However, previous studies have generally focused on exploring the views of these three groups about the application of AI in the film industry in isolation. After reviewing a large number of literature, the present work compares these group-level views in greater detail and draw the following conclusions.

AI professionals are learning how to learn about and apply AI in new ways for the film industry, and many are optimistic about its all-encompassing problem-solving capabilities. Instead of seeing artificial intelligence as a replacement for human imagination and creativity, they believe that AI will be an excellent tool to help people work more efficiently by automating repetitive operations such as sound design and rotoscoping, and offer data-driven support for predicting box office success. For example, AI can automate some of the production work for sound design, visual effects and image generation to save filmmakers' time and money for other creative endeavors [29]. Therefore, AI is not to replace creativity but to provide new tools and chances for creation. AI professionals are also promoting data-driven technology for better decision-making in film production. According to the prediction and analysis of the audience, the AI system will also inform us about changes in the market and demands from viewers [29]. Therefore, AI is now used as a tool for both creative exploration and commercial production.

AI professionals are also exploring new paths for innovation in the film industry, and most of them are optimistic about the extended application of AI problem-solving. Rather than seeing artificial intelligence as a replacement for people, filmmakers have shown a more complex and contradictory attitude; they are attracted to the new tools but also fear that these tools will become obsolete. As active creators in the industry, filmmakers are both potential beneficiaries and potential victims of AI transformation. Therefore, their view is heavily influenced by deep-seated worries about the integrity of art and job security [29]. There are also serious artistic problems; if too much

is done by AI, the resulting works will be formulaic and standardised, lacking the genuine empathy and "human touch" needed to move people's emotions. On the one hand, they know that AI tools can help improve production efficiency and extend the scope of creativity. At the same time, people are also worried about how AI will change the concept of a professional identity and creative ownership in film production. Therefore, filmmakers are not completely optimistic or pessimistic about technology; they are willing to use AI for some ends but believe that human creativity will still be required.

The film industry is a new field of study for AI professionals, and most of them are optimistic about the extensive problem-solving capabilities of AI. Rather than seeing artificial intelligence as a replacement for people, filmmakers have created more complex and thought-provoking works that encourage viewers to think about life and society. They are not due to changes in technology or industry; instead, their ideas have been inspired by the large-scale cultural narratives of artificial intelligence, human creativity and the essence of being human. In addition, they are often less concerned with the technical aspects of filmmaking and more focused on the broad hopes and fears of society reflected in this technology. According to the direction of the media, these opinions are frequently divided and deeply existential. On the one hand, there is the hope of "ease" through AI-democratised creative tools [30]. At the same time, public discussions have also reflected filmmakers' anxieties about the future, and on a larger scale, there are growing fears of "obsolescence" and a "loss of control" over powerful AI systems [31]. AI in films is a concrete manifestation of the broader anxieties people have about the future of humanity.

New fields for AI professionals to explore and apply have been provided by the film industry, and most are optimistic about the wide-ranging problem-solving abilities of AI. Rather than viewing artificial intelligence as a substitute for human In conclusion, while AI professionals see a canvas of technical possibility, filmmakers see a battleground for their profession's soul, and online users see a reflection of their deepest hopes and fears for the future of humanity itself.

2.2. The stakeholder theory

The existence of different views on AI-generated films shows that we need to build a theoretical system that considers the connections among all groups affected by the changes in technology. In the past, most research in artificial intelligence has focused on the technology rather than on applications. However, such methods may fail to consider the complex social relationships and conflicting values in AI application [32].

Therefore, the problem can be solved by applying the theory of stakeholders. The idea of stakeholders was first presented in an internal memo at the Stanford Research Institute (SRI) in 1963, and at that time, it was believed that organisations should be responsible only to shareholders [33]. Freeman (1984) later organised stakeholder theory and defined stakeholders as any people or groups who can affect or are affected by the achievement of organisational objectives. Therefore, organisations are embedded in networks of relationships among various parties, such as employees, customers, suppliers, investors and communities, all of whom participate in value creation and exchange [34-36].

Although stakeholder theory originated in the field of business management, it has been applied widely in recent years to other areas, such as technology, media and culture, etc., where multiple parties have conflicting interests, responsibilities and expectations. A typical case of application is the AI industry; it is no longer regarded as a simple tool but rather as an active, albeit non-human, participant in the entire industry. And this application will change the value creation and ethical

responsibilities of AI in a fundamental way [37]. Stakeholder theory can be used in the field of AI filmmaking to consider the interests of all parties involved in the production of these films.

AI professionals seek new technology and innovation; filmmakers explore the combination of AI with creative works; and online audiences discuss and interpret AI-generated works in public forums. Therefore, these three parties should not be regarded as passive observers of the changes in technology but as active participants in shaping the meaning and future development path of AI in film together. Moreover, social media platforms such as YouTube provide an important environment for observing stakeholders' interactions. On this kind of platform, professional narratives and public interpretations coexist, allowing scholars to examine how the technological meanings of AI are constructed, challenged, negotiated, and finally changed under a social discourse.

2.3. Research gap

According to the theory of stakeholders, the various parties involved in AI filmmaking have different views, but it is still necessary to find out how these perspectives interact and become socially constructed. In this study, the YouTube comment dataset is collected from videos revealing different themes associated with these stakeholder contexts.

Accordingly, social media platforms do not only play the roles of channels to distribute expert opinions. They also provide spaces for collectively producing public understanding of AI filmmaking. By analyzing YouTube audience comments under videos focusing on both AI expert sites and film expert sites, this study helps to understand AI filmmaking perceptions as a dynamic social process shaped by communication, interaction, and discourse among multiple stakeholders rather than as a fixed response to technological advancement, which has been discussed early and widely in the literature history.

Prior research on AI-generated filmmaking has provided valuable insights into the technological development, industrial applications, and social consequences of AI. However, these previous studies have primarily focused on several major areas, including AI capabilities, production workflows, ethical concerns, and audience acceptance. While these studies contribute to understanding AI's influence on filmmaking usefully, they still have not yet fully examined this topic. Here are the main research gaps we want to bridge in this study.

Firstly, a large proportion of existing studies focus on the technological aspects of AI filmmaking. These studies explore how AI improves production efficiency, automates creative processes, and transforms traditional filmmaking workflows. While such studies offer valuable insights into AI's functional capabilities, they frequently position technological advancement as the main reason for filmmaking transformation. Yet, filmmaking is not only a technological process but also a social and cultural practice involving creators, audiences, and institutions. Therefore, focusing solely on technological capability may overlook how different groups interpret and respond to AI adoption. The technological development may represent innovation for AI developers, uncertainty for filmmakers, and both excitement and anxiety for audiences at the same time.

Secondly, most previous research has studied the public's perception of AI through surveys and interviews. These studies have provided some reference points for the public's attitude towards AI-generated content, such as acceptance, trust, concerns and willingness to participate. Most of the surveys are researcher-designed, and spontaneous conversations in the digital space cannot be recorded. At the same time, people have been discussing this topic online and sharing their thoughts on social media. Online comments are users' immediate reactions, emotions and group discussions about AI filmmaking. Research can be conducted on social media to understand how people form and alter their views in daily life via non-traditional questionnaires.

Thirdly, most previous studies have only analysed the opinions of a single group. Although previous studies have investigated the construction of narratives for AI developers, creative professionals and audiences separately, none have examined how these different groups create their own stories about AI-generated films or the connections among their views. With the start of the AI revolution in all parts of society, we need to be aware of these changes and understand what problems AI may cause. Research is essential for developing a comprehensive understanding of AI's social impact.

Therefore, instead of viewing AI professionals, film industry professionals and online audiences as the three directly observed categories of stakeholders, this study will use stakeholder theory to explore the appearance of different stakeholder-related concerns in online discussions. How different parties construct meanings of AI in digital discourse: A study.

To explore how different parties view AI filmmaking, the first-hand and necessary tools of RStudio, MDCOR and SENA will be employed to analyse comments on social media. Topic modelling will also be used in this study for computational analysis of the text. Topic models can be used to find the hidden themes in large amounts of text. Computational methods can be used to analyse large amounts of online discourse systematically, and at the same time, recurring patterns among different groups of stakeholders can also be identified.

Research has been conducted in the past to apply computational methods for analysis of YouTube comments and online discussions. Rout et al. [38] and Rout and Acharya [39] have examined YouTube comments related to natural disasters and global warming, etc. In the above studies, the raw comment data were obtained via external software using the YouTube API and then analyzed in RStudio. Research has shown that large-scale collection of online data and computational text analysis are both feasible [40].

In particular, these studies used sentiment analysis with the *syuzhet* package in RStudio. Based on the package from NRC emotion lexicon [38, 39], the text data have been classified into several emotional categories, such as positive emotions, negative emotions, trust, fear and joy. Therefore, the researchers can quantify the emotional patterns in the online discussion. Thelwall [41] has also put forward another way to study YouTube comments: Comment Term Frequency Comparison (CTFC). In addition to addressing the problem of emotional extremes, this way will also compare word frequency patterns among different user groups and discussion topics to find variations in language use and themes.

Building on these previous studies, this research separates data collection from data analysis in its computational workflow. After collecting YouTube comments related to AI filmmaking discussions, this study applies RStudio-based analytical tools, including MDCOR and SENA, to conduct topic modeling and detect main themes in stakeholder discourse. Earlier works mostly examined sentiment or individual audience responses, but topic modeling offers a wider view. It identifies underlying themes that stakeholders use to understand AI filmmaking, and it also allows the study to compare how AI professionals and film industry professionals talk about similar issues.

2.4. Research purpose

Empirically, the three types of YouTube video contexts for audience comments are: videos about the AI industry and future-oriented topics, videos focused on the film industry, and videos related to AI filmmaking. Stakeholder theory is combined with computational discourse analysis as the innovation of this study, and it is also no longer technology-centric. AI filmmaking is studied as a socially constructed phenomenon.

Theoretically, this study adds to the existing literature by applying stakeholder theory to the research on AI-generated films and television. Previous studies have focused on the technical level of AI and the response of individual users; however, our current research will also consider how different parties in society are connected. AI professionals, film industry people and online audiences are studied together to see how different actors participate in building the discourse of AI filmmaking.

Methodologically, this study combines expert discourse analysis with large-scale social media data. Topic modeling is applied to YouTube comments under professional videos, so both institutional perspectives and public interpretations are captured. This approach overcomes a limitation found in earlier studies, where former scholars often depended largely on surveys or interviews, and additionally provides insight into naturally occurring online discussions.

Practically, the results may offer some references for the future development and regulation of AI filmmaking in practice. Show the people concerned about AI's problems so that governments, companies and other groups can develop good AI systems together. Do not be regarded as a risk or a solution; rather, the study proposes that human creativity and technological innovation can be combined to achieve the same goal.

Based on computational analysis and stakeholder-oriented interpretation, this study proposes the following two questions: What are the main themes in the discussions by YouTube users, and how do these themes differ between videos related to the film industry and AI-generated filmmaking?

3. Data

3.1. Data collection

This study uses publicly available comments from the YouTube video platform to analyze the discourse on artificial intelligence (AI) in film and TV. Data collection was completed on 24th July, 2026. Data collection was carried out in R (version 4.6.0) using the vosonSML package, which facilitates the collection and organization of social media data, and the YouTube Data API. The API was used to access publicly available comments on YouTube videos along with other related metadata, and vosonSML was utilized to retrieve, organize and export the data for subsequent analysis.

3.2. Sampling

The videos were found using searches conducted on June 20, 2026, on YouTube. Search strings were not a single Boolean OR search string, but rather multiple search queries were used. The documented queries were "public perception of AI", "expert views on AI-generated films", "public perceptions of AI films", "expert views on AI films", "expert and audience views on AI-generated films and televisions", and "how do public perceptions of AI differ from expert perspectives on AI?" The following search terms were employed to find videos that featured public, professional and expert discussions about AI and AI-driven filmmaking. There was no explicit goal to get a random sample of all AI videos on YouTube. Videos were instead chosen to illustrate three viewpoints that are relevant to the research question: AI professionals, film industry professionals, and online discussions about AI-generated filmmaking. In each category, two videos were included, thus creating a total sample of 6 videos.

The six videos chosen are: Will Artificial Intelligence END The Film Industry?; Actor WARNS Google's New AI Could Be the DEATH of Hollywood; Will AI Replace Filmmakers?; We Tested

Google Veo and Runway to Create This AI Film. It Was Wild.; The AI Revolution Is Underhyped featuring Eric Schmidt; and OpenAI's Sam Altman Talks ChatGPT, AI Agents and Superintelligence.

Table 1. YouTube videos included in the dataset

Group	Video Title	Channel / Source	Parent Comments	URL
Film Industry Concerns	<i>Will Artificial Intelligence END The Film Industry?</i>	Matt Walsh	900	https://youtu.be/765vujDjofw?si=x_9Zz7pVuWu2Vn7j%20
Film Industry Concerns	<i>Actor WARNS Google's New AI Could Be the DEATH of Hollywood</i>	Glenn Beck	456	https://youtu.be/90Mk7T571v0?si=gTDDc_PSPTp1xL1p
AI-Generated Filmmaking	<i>Will AI Replace Filmmakers?</i>	Tomorrows Filmmakers	222	https://youtu.be/PCSRsGgnN4k?si=aQpjqbuehYtSF3IK
AI-Generated Filmmaking	<i>We Tested Google Veo and Runway to Create This AI Film. It Was Wild.</i>	The Wall Street Journal	941	https://youtu.be/US2gO7UYEfY?si=Ej8DkRQJG8MARrcH
AI Professionals / Future of AI	<i>The AI Revolution Is Underhyped Eric Schmidt TED</i>	TED	2,387	https://youtu.be/id4YRO7G0wE?si=BfOyI5kh1wqwjh-z
AI Professionals / Future of AI	<i>OpenAI's Sam Altman Talks ChatGPT, AI Agents and Superintelligence — Live at TED2025</i>	TED	2,844	https://www.youtube.com/live/5MWT_doo68k?si=BNmsBxUJfDRyQaMz
Total			7,750	

Note: Parent comments represent comments posted directly under the original videos; replies to other users are excluded. The six videos yielded 7,750 parent comments in total.

The videos differed in terms of their speakers, the audience present, and the nature of the discussion about AI, but each included discussions about issues arising from the development of AI tools, creative production, filmmaking, or the broader social impact of AI. This variation enabled the study to assess audience reaction to various types of videos in the context of a common focus on the subject of AI.

There were six videos making up the initial collection, with 13,493 comments and replies. The API also gathered metadata associated with the comments, such as the Comment ID, Video ID, publication date, number of likes, reply count, and author information. Video ID was kept because it enabled the comments to be linked to the original video in the later comparative analysis.

1	Comment	ReplyCount	LikeCount	PublishedAt	CommentID	ParentID	VideoID	Source		
2	Hi everyone! Thank you all for being subscribers to	5	31	2025-08-20T0	UgzESIR-DD	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
3	grinning face with sweat I won't listen to a man we	0	0	2026-07-09T2	UgzzMsJ_ZP	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
4	I believe that A possibility a solution and I'm a die	0	0	2026-07-07T1	Ugy_QLQMY	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
5	Imo, his recent dedense work is both destabilizing c	0	1	2026-06-29T0	Ugw12E8bh3t	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
6	"Underhyped"	0	0	2026-06-25T1	UgxjqOR6W7	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
7	I had one persevering face	0	0	2026-06-16T0	UgyyJ4ny-Kdj	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
8	It's actually overhyped. We ALL know how this wil	0	0	2026-06-13T2	UgxqhO9zhK	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
9	A person who will most benefit from us using AI te	0	0	2026-06-04T1	Ugxjmk0Ruor	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
10	slop- word of the year 2025.	0	0	2026-05-30T0	UgyEmsAl0K	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
11	Boooooo!!	0	1	2026-05-22T0	UgyAemYrhv	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
12	TED is DED	0	0	2026-05-20T0	Ugx7TwEpj	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
13	Multiple investigative reports and human rights or	0	0	2026-05-19T2	UgxY7dr6jRE	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
14	Wow, shame on you TED Talks.	0	0	2026-05-19T1	UgylrGZYvs	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
15	>Today's systems cannot [apply patterns from one	0	0	2026-05-18T0	Ugy3Z0DFgc	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
16	BOOOOOOOOOOOOO	0	0	2026-05-18T0	UgwekpmUs	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		
17	This is ridiculous. Can't believe he said we can hav	0	0	2026-05-12T2	UgwvuCVq2z	Parent	id4YRO7G(	Video 1 - id4YRO7G0wE		

Figure 1. Example structure of the YouTube parent-comment dataset

Note. The figure presents an excerpt of the dataset used for analysis, including comment text, engagement measures, publication date, comment identifiers, parent-comment status, video identifiers, and source information. Long comments are truncated for display purposes.

3.3. Data preprocessing

Only parent comments were used in the main analysis. Parent comments are comments from the original YouTube video, while replies are responses to other users. Replies were not included as they tend to develop into conversations between individual users and can stray from the video subject. The use of parent comments only also ensured a uniformity of the unit of analysis for all six videos. Following the removal of replies, 7,750 parent comments were left.

Finally, topic modeling was performed after Machine Driven Classification of Open-ended Responses (MDCOR) of the comment text. MDCOR initially identified 7,740 parent comments as valid open-ended responses, excluding 10 at this initial validation stage, for a total of 7,750 parent comments. 215 sparse or irrelevant responses with insufficient meaningful textual information were eliminated in the subsequent preprocessing. This led to a final document-term matrix of 7,525 documents and 1,341 terms. These comments were the final dataset utilized in topic modeling.

Some of the original data on YouTube contained English and other language comments, such as Chinese. There was no automatic removal of non-English comments solely based on language. The comments were instead kept or removed using the same pre-processing procedure applied to the complete data set. Emojis were not erased in the preprocessing phase. They were instead converted into textual labels (e.g., "face with tears of joy" and "red heart") and emoji-based expressions were thus retained as textual data in the analytical corpus. The comments that were deleted during pre-processing have not been included since they didn't contain enough usable textual information, not because they contained a specific opinion.

The last 7,525 comments were kept for the subsequent topic modeling. Topic distributions could be compared across the six videos and the three larger video groups and each comment remained associated with its original Video ID. This last dataset served as the foundation to analyze common themes and variations within YouTube viewers' conversations regarding AI, filmmaking, creativity, employment, technological advancement, and social issues.

4. Study design

The study employed a comparative observational research design to investigate the discussion on artificial intelligence (AI) by YouTube users in connection with film and television. The study was an observational one, as the researchers did not perform an experiment, manipulate any independent variable or ask participants specific questions. Instead, comments that the users had already posted naturally under publicly shared YouTube videos were analyzed. It was comparative because the same kind of data (parent comments) was compared across different videos and different sets of videos.

The study consisted of six video clips categorized into three general sets (2 video clips in each set). There were two videos which consisted of AI professionals sharing their thoughts on AI development and how it may impact the future. There were two that were more specifically related to the film industry, including the impact AI might have on Hollywood, actors, filmmaking, and creative work. The other two were dedicated to filmmaking technologies that were produced by AI, and audience conversations about that. There were 13,493 comments and replies in total for the six videos. When the replies were removed, the remaining parent comments were 7,750 as the primary data.

The study was not conducted in a multiple-layer design but in a single-layer design. The only unit of analysis was the parent comment, or the comment that was placed directly in response to one of the six initial videos. Each parent comment was considered as one observation. Child comments/replies were not matched to parent comments as replies often became more of conversations between individual users and may stray from the content of the original video. The study also did not include a comparison between the video transcripts and audience comments. Rather, it compared the text of the parent comments in various videos, sharing the same analytic framework.

The document identifier was Comment ID and the primary variable for text analysis was the Comment. Video ID was kept as a grouping variable so that each of the comments would be reattributed to the video from which they were taken. Likes and reply counts, as well as publication dates and author information were available, but they were not considered as primary variables in the topic modeling. The study was therefore primarily concerned with one layer of textual audience data, with the information from the videos being used to facilitate comparisons.

This comparison is not performed using individual analytical models, but rather at two related levels. Firstly, parent comments could be compared across the six separate videos. Second, the same comments were compared across the three broader video groups. A common topic model was applied to all six videos to analyze the videos, instead of analyzing each video individually. This was important since the same structure of topics was applied to all videos. Therefore, it was possible to compare the differences and similarities in topic distributions across various video contexts.

Prior to topic modeling, the 7,750 parent comments were preprocessed using a technique called Machine Driven Classification of Open-ended Responses (MDCOR). MDCOR found 7,740 valid open-ended responses. In the final document-term matrix after pre-processing, 215 sparse or irrelevant responses were eliminated resulting in 7,525 documents and 1,341 terms. The final analytical sample consisted of these 7,525 comments.

Then Latent Dirichlet Allocation (LDA) topic modeling was performed using MDCOR. LDA is a method that can detect the recurring patterns through the analysis of words that co-occur in a vast set of documents. The model automatically selected the latent patterns rather than manually prior to

running the analysis. The topic solutions were evaluated and a 10-topic model was finally chosen for the final analysis. The outputs of these are reported in Topic 1 through Topic 10.

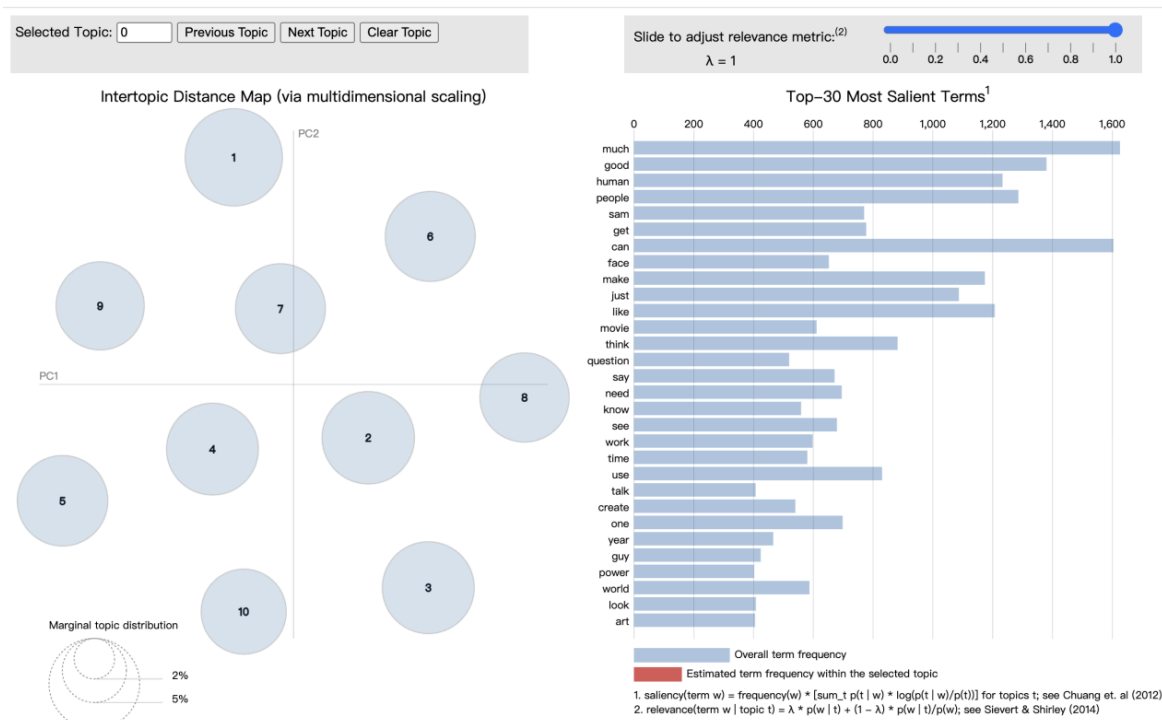


Figure 2. Intertopic distance map for the 10-topic MDCOR model

Note. The figure presents the intertopic distance map for the final 10-topic solution. Circle size represents relative topic prevalence, while the spatial positions of the circles indicate relationships among topics in the modeled corpus. The right panel displays the most relevant terms at $\lambda = 1$.

Once the model was created, every comment was assigned to one of the 10 topics based on the strongest estimated association. Representative comments and language patterns for each topic were then examined in order to understand what was being communicated in each machine-generated topic. Based on this interpretation, researcher-assigned descriptive labels were created. The detailed model output was then grouped by related topics as higher-order themes to bridge between the detailed model output and the overall research question.

Quantitative comparison was primarily in terms of frequencies and within-group percentages. Since the three video groups had unequal numbers of comments, it would not be appropriate to use raw frequencies to compare the groups. Therefore the percentage of comments made to each topic within each video group was analysed to look for differences and similarities in discussion patterns. For instance, the researchers were able to see if a specific subject when talking about AI was mentioned more in the film-type videos or in the more general videos on AI.

Because the primary outcome of the topic model was a categorical topic assignment, rather than a continuous numerical measure, means were not used as the primary descriptive statistic. This was the reason that frequencies and percentages were used to describe the distribution of the 10 topics. Further, the study did not conduct inferential statistical significance testing. Differences across video groups are therefore taken to represent descriptive differences in the observed sample and are not represented as "statistically significant" differences.

Overall, the analytical structure shifted from parent comments to the common 10-topic model to comparing videos within video groups to comparing videos at the higher-order themes level and lastly to major findings. The design enabled the study to detect both differences with regard to the various video contexts and similarities that emerged in several of these contexts. The patterns are observational, meaning that they are associations that are found within the data set in the YouTube comments and do not imply that a certain type of video resulted in a certain opinion.

5. Results

5.1. Dataset overview

These six videos generated a total of 13,493 comments and replies. We finally retained 7,750 parent-level comments. MDCOR identified 7,740 valid open-ended responses during the preprocessing stage, and ultimately analyzed the remaining 7,525 comments in the corpus. These comments came from six videos and formed three major categories. Table 2 provides a detailed description of these three categories.

Table 2. Final analytical sample by video context

Video context	Number of videos	Final comments (n)	Share of sample
AI professionals / future of AI	2	5,070	67.38%
Film industry concerns	2	1,338	17.78%
AI-generated filmmaking	2	1,117	14.84%
Total	6	7,525	100.00%

The number of comments in each group varies. In the final comments, more than two-thirds were from the two videos featuring experts in artificial intelligence. Therefore, when comparing the three scenarios, the percentages within each group were used instead of simply relying on the original frequencies.

5.2. Ten-topic model

All 7,525 of the selected comments were analyzed through a unified LDA model. Each comment was assigned to the properly topic. In Table 3, our researchers read and analyzed the representative comments and repetitive language patterns in each machine-generated topic, and finally summarized the main content of each topic.

Table 3. Ten-topic solution: researcher-assigned labels, frequencies, and meanings

Topic	Researcher-assigned label	n	%	Main meaning
Topic 1 (V1)	AI capabilities, governance, and safety	936	12.44%	Future AI capabilities, AGI, safety, human control, governance, and the credibility of prominent AI leaders.

Table 3. (continued)

Topic 2 (V2)	Energy, infrastructure, and computational limits	807	10.72%	Data centers, electricity, nuclear power, computing costs, and the material resources required for AI; the topic also contains repeated emoji-based text.
Topic 3 (V3)	Religious and apocalyptic interpretations	785	10.43%	Religious prophecy, salvation, existential risk, and moral interpretations of AI and technological change.
Topic 4 (V4)	Filmmaking, actors, creativity, and copyright	1,059	14.07%	AI film production, actors, studios, authorship, copyright, human creativity, and the authenticity of AI-generated art.
Topic 5 (V5)	Future technological change and AI autonomy	653	8.68%	Predictions about AI development, technological replacement, historical analogies, autonomous systems, and uncertainty about the future.
Topic 6 (V6)	Social adaptation and the value of human creation	557	7.40%	How people and creative industries may adapt to AI, including the continued value of live performance, human-made media, and meaningful work.
Topic 7 (V7)	Trust, authorship, and information reliability	610	8.11%	Trust in AI claims, black-box information, authorship, copyright, and responsibility; representative comments show that this topic is comparatively mixed.
Topic 8 (V8)	Employment, inequality, and corporate power	603	8.01%	Job displacement, universal basic income, economic inequality, corporate concentration, regulation, and accountability.
Topic 9 (V9)	Authenticity, output quality, and public evaluation	518	6.88%	Whether AI output looks real or fake, visible production flaws, audience acceptance, and skeptical evaluations of AI-generated media.
Topic 10 (V10)	Interview reactions, humor, and affective responses	997	13.25%	Reactions to interview questions and speakers, together with humor, emojis, and other immediate affective responses.

Topic 1 (V1) received 936 comments (12.44%). Its representative comments mentioned AGI, future capabilities, and AI running systems. They also worry about the credibility of AI leaders. It captures part of the corpus in which AI is discussed as a long-term problem of capability and control.

Topic 2 (V2) contained 807 comments (10.72%). Meaningful comments here associated AI development with electricity, nuclear power and other material constraints. It carries repeating emoji labels and multilingual expressions. The infrastructure interpretation would apply here.

Topic 3 (V3) included 785 comments (10.43%). Most of its representative comments spoke of biblical passages, salvation and end-time rhetoric. This topic shows that some users tried to understand AI through religious and moral frameworks rather than through filmmaking and technical performance.

Topic 4 (V4) has 1,059 comments (14.07%). Most of its representative comments about AI concerns. Such as AI actors, CGI and whether works made with AI should count as human art at all. Topic 4 gives the most straightforward and connection between the topic model and the subject of filmmaking.

Topic 5 (V5) is a topic that has 653 comments (8.68%). Users compared AI with previous technological changes and predict the subsequent development of the AI autonomy. It also contains some repeated promotional comments. This means that the topic cannot be interpreted too narrowly.

Topic 6 (V6) included 557 comments (7.40%). Representative comments here wonder how people will adapt to AI, whether audiences will come to value live or imperfect human work, and what technological change could entail concerning culture and employment.

Topic 7 (V7) included 610 comments (8.11%). Coherent comments within this topic query the reliability of AI-generated information, black-box opacity and responsibility. This is one of the more mixed and internally represented topics because the representative set also contains symbolic and promotional materials.

Topic 8 (V8) had 603 comments (8.01%). This part mainly discusses job loss and corporate power. Some of commenters think that AI companies should be regulated. Under this topic, many commentators are discussing who benefits from the application of artificial intelligence, who will bear the risk of being replaced and unemployed, and other related matters.

Topic 9 (V9). This was the smallest topic, with 518 comments (6.88%) in total. Representative comments evaluate the realism of AI-generated images and films. These comments identify defects in a picture or sound, and debate whether audiences would accept synthetic content. Other comments have broader political or media skepticism as their objective.

Topic 10 (V10) included 997 comments (13.25%). The videos in this topic are about the conversation between the respondents and the interviewers. Therefore, many commenters express their opinions on the content of the videos using humorous expressions with emojis or some jokes, etc. These comments reflect users' responses to the presentation of AI-related content.

Topic sizes ranged from 518 to 1,059 comments, i.e., from 6.88% to 14.07% of the analysis corpus. No topic takes up one-seventh or more of the sample. The model thus captures dispersed debate about filmmaking and the future development of AI. It also captures other kind of reactions, such as interviews, infrastructure, employment, trust, religion, and authenticity.

Table 4. Within-context distribution of the ten topics

Topic	Researcher-assigned label	AI professionals / future (n=5,070)	Film industry (n=1,338)	AI filmmaking (n=1,117)
Topic 1	AI capabilities, governance, and safety	16.41% (832)	4.26% (57)	4.21% (47)
Topic 2	Energy, infrastructure, and computational limits	11.32% (574)	8.67% (116)	10.47% (117)

Table 4. (continued)

Topic 3	Religious and apocalyptic interpretations	10.30% (522)	10.99% (147)	10.38% (116)
Topic 4	Filmmaking, actors, creativity, and copyright	4.32% (219)	39.16% (524)	28.29% (316)
Topic 5	Future technological change and AI autonomy	8.09% (410)	10.09% (135)	9.67% (108)
Topic 6	Social adaptation and the value of human creation	7.81% (396)	6.80% (91)	6.27% (70)
Topic 7	Trust, authorship, and information reliability	8.86% (449)	5.75% (77)	7.52% (84)
Topic 8	Employment, inequality, and corporate power	9.96% (505)	3.36% (45)	4.74% (53)
Topic 9	Authenticity, output quality, and public evaluation	6.45% (327)	6.88% (92)	8.86% (99)
Topic 10	Interview reactions, humor, and affective responses	16.49% (836)	4.04% (54)	9.58% (107)

5.3. Distribution across three video contexts

Table 4 shows the distribution of topics within each video context. Each column adds up to 100%, except for rounding. The percentages are based on the number of comments in the given context as the denominator, making the three groups comparable despite their sizes.

The AI-professional context was most dominant by Topic 10 (16.49%) and Topic 1 (16.41%). Topic 1 only represented 4.26% of film industry comments and 4.21% of AI filmmaking comments, indicating that future capability, governance, and control were salient in the AI professional context. Energy and infrastructure (Topic 2, 11.32%) and employment and corporate power (Topic 8, 9.96%) were also more visible in this cluster than in the film industry cluster.

Topic 4 dominated in AI and film making contexts. It comprised 39.16% and 28.29% of comments on the film industry and AI filmmaking. In AI professional are it only weight 4.32%. The film industry context was thus more concentrated on filmmaking, actors and copyright so on. The AI filming context also included more visible discussion about output quality and authenticity (Topic 9, 8.86%) and interview or affective reaction (Topic 10, 9.58%), fitting the demonstration-oriented nature of those videos.

These differences indicate descriptive patterns in the collected comments. Since no inferential significance testing was performed, the percentages should not be treated as statistically significant differences or generalized to all YouTube users.

5.4. Higher-order themes

Therefore, these ten topics were elevated to a higher level for discussion to answer more general research questions. In short, three key themes reoccurred in the discussion. The first one is theme of copyright and ownership of creative products. The second one is theme of human actors, creative labor and human participation. The third one is theme of the future development of artificial intelligence and its social impact. These themes overlap because observations regarding the behavior of artificial intelligence sometimes raise questions about copyright, employment, or even the future

of film production. These are interpretive summaries of the results obtained by the topic model, not three other themes produced by the machine.

Table 5. Relationship between the ten topics and the three higher-order themes

Higher-order theme	Most relevant topics	Interpretive focus
Copyright and creative ownership	Topics 4, 7, and 9	Use of existing creative work, authorship, ownership, attribution, and the distinction between human-made and AI-generated content.
Human actors, creative labor, and participation	Topics 4, 6, 8, and 9	Actors, filmmakers, employment, professional roles, human creativity, audience attachment, and the value of human participation.
Future development and social consequences	Topics 1, 2, 3, 5, 8, and 10	Future capability, human control, infrastructure, governance, economic change, moral interpretation, public trust, and immediate reactions to AI narratives.

6. Discussion

6.1. AI filmmaking as a social issue

These results address the first part of the research question, suggesting that the debate on artificial intelligence in film production is far more complex than mere technical performance. Topic 4 is the largest topic in this model and connects various concerns related to humans. Topics 6, 8 and 9 regarding the content related to social adaptation of AI in the field of film and television, as well as future occupations and careers. Therefore, artificial intelligence in film production is discussed as a transformation in the relationships among film creators and technology. These findings suggest that public discussion of AI filmmaking involves social concerns as well as technical ones.

Copyright became particularly salient in film-related contexts because these videos juxtaposed generative technology with recognizable creative roles and production practices. Representative comments in Topic 4 ask whether prompting is authorship, whether existing stories or characters remain protected, whether AI actors can replace real performers and whether creators deserve credit for using AI. Topic 4 accounted for 39.16% of film industry comments and 28.29% of AI filmmaking comments but only 4.32% of comments under AI-professional videos. Since Topic 4 also covers actors and creativity, the percentages do not measure copyright alone. Nevertheless, they show that copyright was part of a broader bundle of production and ownership concerns much more visible in film-related settings.

6.2. Discussion varies by video context

The second part of the research question thus considers variation across video contexts. Comments under videos of AI professionals were more future-oriented. For instance, Topic 1 focuses on the regulation and development of future AI. This makes up 16.41% for this group but only about 4% for each film-related group. Topic 10 is equally prominent at 16.49%, indicating that users also evaluate the interviews and speakers' credibility. Topic 1's concentration can be understood in videos broadly dealing with AI development and its future consequences. But this is an association within the sample and is not evidence that the video type caused the comments.

Film-industry videos showed a different pattern. Comments on Topic 4 represented 39.16%, focusing on labor and copyright. Under AI-filmmaking videos, Topic 4 remained the strongest at 28.29%, but comments also focused more on whether the generated output looked convincing

(Topic 9, 8.86%) and short evaluative or humorous reactions (Topic 10, 9.58%). Thus, macro and AI future discussions were more likely to occur under AI-development videos. Film making industry videos foregrounded labor, creativity and copyright. Comments under AI-filmmaking videos also discussed output quality and viewing experience.

6.3. Stakeholder theory

Stakeholder theory thus provides a rationale for why the same technology elicits concerns about ownership, employment and audience trust etc. This corresponding to stakeholder interests in filmmakers, companies and regulators. The theory is relevant here because AI filmmaking impacts the technical production process and redistributes opportunities and decision-making power among various groups.

However, the study does not directly measure the views of distinct stakeholder populations. Each observation in the analytical data set is a YouTube parent comment. Thus, a comment under a video by an AI professional is an audience reaction in the context of an AI professional video. The same applies to the videos about the film industry and AI filmmaking. While the results show that many stakeholder concerns are reflected in the online discourses, they cannot be used to infer any differences in the occupational stakeholder groups themselves. Because these results are lack of demographic or professional information about the commenters.

6.4. Practical implications

For filmmakers and film bodies, AI's uses cannot be conveyed merely in terms of speed or production efficiency. The concentration of Topic 4 in film-related contexts implies that audiences seek clear information on authorship, use of pre-existing creative material and the continued role of human decision-making. Therefore, production policies stating where AI was used and who retained creative responsibility would directly address the concerns found in the comments.

For AI developers, comments about black-box information, data system and corporate motives suggest a need to explain more clearly the responsibilities and provenance of content. For policymakers, these findings point to some of the liveliest public debates. For examples, copyright and attribution, concentration of corporate power, transparency and employment. These issues may be relevant to public acceptance of AI filmmaking. Future policies should be formulated one by one and attempts should be made to address these issues.

6.5. Limitations

Firstly, the six videos selected in this study were carefully chosen. The data from these videos and the conclusions we finally reached do not directly cover the overall situation of the YouTube platform. Secondly, the comment contents under different types of videos are not equal to each other. Therefore, some minor differences may occur during the data analysis. Thirdly, we cannot accurately determine the social identity of each commenter. Thus, we can only identify the content related to the stakeholders in the comments. Finally, some comments contain contents such as emojis, and these need to be analyzed in combination with the subjective judgment of the researchers when conducting the study.

7. Conclusion

Overall, our research was successful. We selected 6 YouTube videos and extracted and analyzed the comment sections of each of these videos. Finally, we made relevant comment analysis summaries for each type of video. The summaries we made based on these video comments can also provide some effective suggestions for the policy-making and content generation of the future AI film and television industry. Of course, this research also has some shortcomings. We hope that future researchers will do their best to fill these gaps and make their own contributions to the development of the AI film and television industry.

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