


AI and Film Genre Theory

 alirezakaveh.com/ai-and-film-genre-theory-2021

alireza

ایران 21 1404

AI and Film Genre Theory
by Alireza Kaveh

Exploring Film Genres



AI and Film Genre Theory – Alireza Kaveh

Understanding the intersection of AI and Cinema

Art House
Nov 11, 2025
7:00 PM

Visit our website for details:
reallygreatsite.com

Join us for an insightful discussion

Introduction

For more than a century, film theory has been built upon the human spectator and the filmmaker's expressive control of form. Yet in the age of Artificial

Intelligence, for the first time a non-human agent is learning to read, generate, and re-assemble cinematic meaning. What was once the result of human experience is now being re-modeled by neural networks and generative systems. This transition challenges the foundation of film-genre theory itself: if genres are cultural contracts shaped by emotional tone and ideology, can a machine truly reproduce them?

1. From Form to Formula: Genre in the Age of Machine Learning

Classical genre theory treats genre as a cultural pattern formed through repetition and audience expectation.

AI, however, learns through data clusters and probability distributions — defining genre not by meaning, but by measurable similarity.

In this sense, genre evolves from form to formula, from interpretation to computation.

The boundary between genre and style, and even between author and algorithm, begins to collapse.

2. Tone and Ideology versus Algorithmic Neutrality

In *Film Genre: Tone and Ideology*, I proposed that every genre is driven by a distinctive emotional tone and a value system.

AI appears neutral, yet its datasets encode the same ideological and affective biases that shape human culture.

A machine can imitate tone, but it cannot feel it.

The question, then, is whether a genre's value structure can be translated into code without losing its ethical resonance.

3. Genre Theory as an Experimental Laboratory

Artificial intelligence is now performing what genre theorists have long attempted — classifying, predicting, and simulating the viewer's response. But AI does this computationally, not phenomenologically.

Cinema becomes a laboratory where theory turns into code, and genre becomes a dynamic feedback loop between human meaning and machine calculation.

4. The Machine Viewer and the Theory of Viewership

According to my Viewership Theory, human spectatorship arises from embodied presence — from our prehistoric encounter with fire, shadow, and illusion.

The “machine viewer,” however, perceives without body or time; it predicts rather than feels.

This creates a new ontological divide: a viewer that sees but does not experience.

Bridging this divide between human perception and artificial cognition is one of the core questions for future film theory.

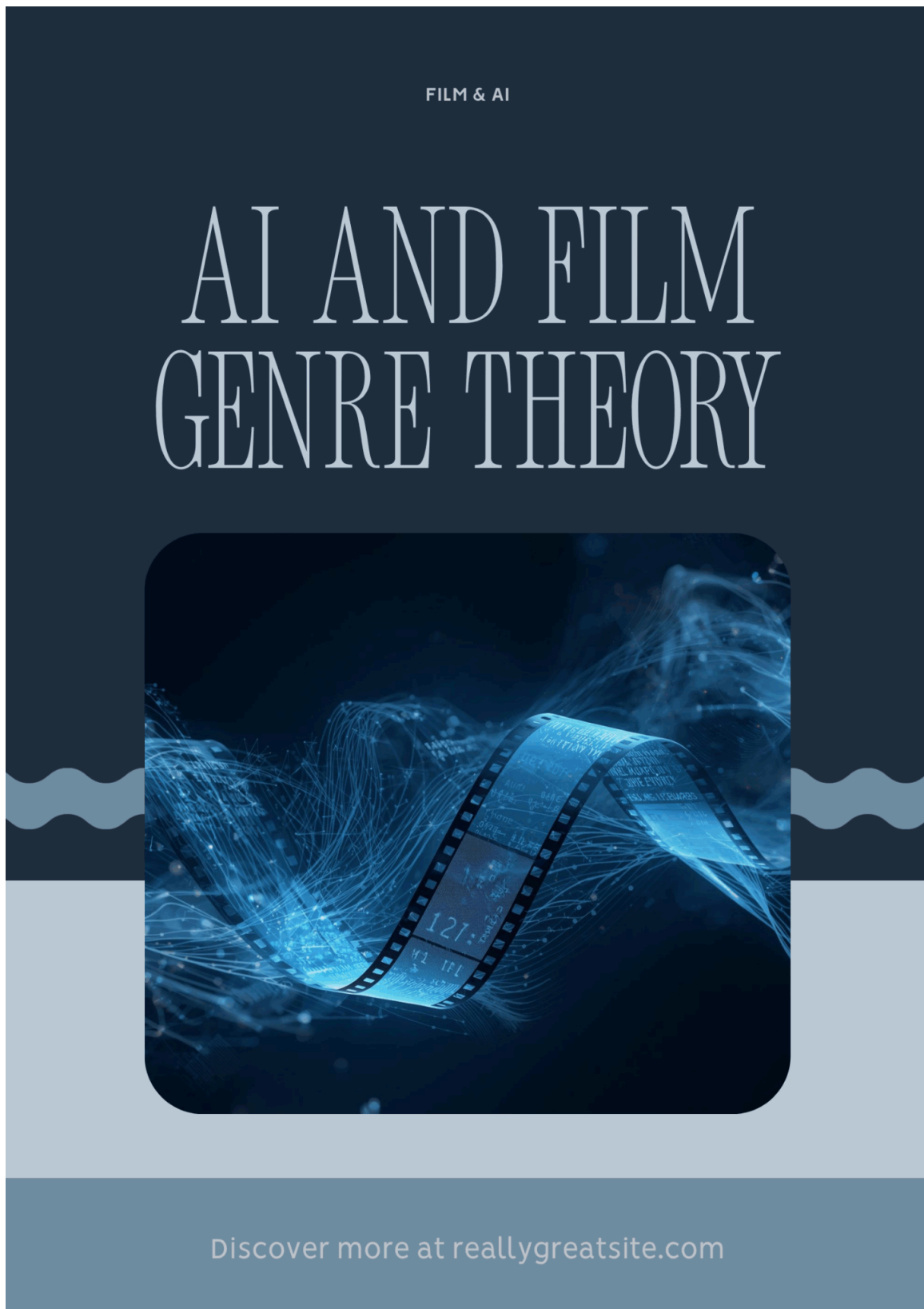
5. Rethinking Genre in the Age of AI

In the twentieth century, humans created genres for human audiences. In the twenty-first, machines may generate genres for humans — or for themselves.

As AI reshapes cinematic creation, genre must be re-understood not only as a cultural construct but as a living system of emotional, ideological, and computational relations.

Machines can reproduce form, but meaning still emerges from human consciousness.

Thus, the theory of film genre, in the age of AI, must return to its philosophical roots: tone and ideology.



Conclusion

The intersection of Artificial Intelligence and film genre theory is not merely a technical evolution but a conceptual revolution.

It invites us to rethink the boundaries between perception and prediction, creation and computation.

This article introduces ideas developed further in my forthcoming book *AI and Cinema*, which explores how machine intelligence transforms not only film production but the very foundations of cinematic meaning.

Suggested References (for backlinks in your portal)

Kaveh, A. *Film Genre: Tone and Ideology*.

Kaveh, A. *Viewership Theory*.

Transforming Cinema with Artificial Intelligence (2024)

AI in the Movies — Edinburgh University Press (2020)

Generative AI for Film Creation — arXiv (2025)

AI and Film Genre Theory

Exploring the intersection of technology and cinema



**November 29, 10 AM
Innovation Hall**

هوش مصنوعی و سینما