

Shine Brighter Première

File 13 The ongoing revolution

Document 3, Extrait p.17 – Article de Busani NGCAWENI and Tshilidzi MARWALA, *UNU*, 2024

Movies and Robotics Foretold the 4th Industrial Revolution

The Fourth Industrial Revolution, commonly known as the 4IR, is no longer a concept set for the future, but is occurring now.

The technologies that constitute the 4IR, artificial intelligence (AI), robotics, biotechnology and the Internet of Things (IoT) are transforming industries, economies and everyday life.

However, along with this transformation comes a significant number of challenges in terms of governance, ethics and social cohesion. The fact that many of these developments and challenges were predicted by science fiction several decades ago is a truly remarkable phenomenon.

Movies such as *Robocop*, *The Matrix*, *Frankenstein* (an adaptation of the novel by Mary Shelley), *The Terminator*, *Iron Man* and *Star Trek* did more than entertain us; they also served as a cautionary tale about the repercussions of unchecked¹ technological advancement.

¹ not controlled

Today, as these imagined futures become more and more similar to our reality, the question arises whether we are prepared to govern this revolution responsibly. For all intents and purposes², these movies foretold the present.

Since the beginning of time, science fiction has served as a mirror, reflecting both the hopes and fears of humanity regarding the advancement of technology. Concepts such as robotic law enforcement and AI-powered vehicles were introduced to us through films such as *Robocop* and the *Knight Rider*.

These ideas appeared exceptional but have since become a reality.

Self-driving cars navigate our streets, autonomous drones patrol the borders, and AI tools shape decisions in law enforcement, hiring and health care. These advancements echo the visions of these films, but they also remind us of the dangers that arise when technological progress is made without ethical oversight.

Busani NGCAWENI and Tshilidzi MARWALA, *UNU*, 2024

² essentially, basically

Senior officer McLeish is briefing Detective Inspector Kat Frank about an innovative tool being introduced into the police.

McLeish leaned forward. “Because I have actually got the perfect job for you. Have you met the new Home Secretary?” He didn’t wait for an answer, because of course she hadn’t. “She’s nice enough, but totally deluded. Thinks there are ‘efficiency’ gains that have somehow evaded all her predecessors.”

Kat shrugged. All politicians made bold promises to cut police numbers and ‘waste’ before their feet were under the ministerial table.

“This one’s different,” said McLeish, reading her face. “She’s got a background in IT, and she’s convinced that the solution to rising crime is not more police, but more AIDEs.”

“More what ?

“AIDEs. Artificially Intelligent Detecting Entities.” He made a dismissive¹ gesture with his hand. “Basically, some sort of glorified Alexa that can crunch data and allegedly² solve more crimes at a fraction of the cost of a real copper³.”

“Are you serious?”

“I’m afraid she’s deadly serious.” McLeish stood up, crossed the room and picked up a report off his desk. ‘According to a study the minister commissioned, a person goes

¹ *méprisant*

² supposedly

³ police officer

missing every ninety seconds in the UK, generating over three hundred thousand cases a year. That takes up a lot of police time—fourteen percent, to be precise—at an estimated cost of two thousand five hundred pounds per case. That’s four times more expensive than the average burglary⁴. This report concludes that a lot of the grunt work in missing persons—reviewing interviews, records, CCTV⁵, phones and whatever—can be done by AIDEs, leading to ‘significant’ savings in police time and costs.”

Kat snorted⁶ and rose to her feet. [...] “Maybe AI can help with data collection, but they can’t make judgements, they can’t be detectives.”

Jo CALLAGHAN, *In the Blink of an Eye*, 2023

⁴ *cambriolage*

⁵ video surveillance technology

⁶ expressed anger

Document 3, Extrait p.115 – Article de Dani ANGUIANO and Lois BECKETT, *The Guardian*, 2023

How Hollywood writers triumphed over AI – and why it matters

Hollywood writers scored a major victory this week in the battle over artificial intelligence with a new contract featuring strong guardrails¹ in how the technology can be used in film and television projects. [...]

With terms of AI use finally agreed, some writers are breathing easier – for now – and experts say the guidelines could offer a model for workers in Hollywood and other industries. The writers' contract does not outlaw the use of AI tools in the writing process, but it sets up guardrails to make sure the new technology stays in the control of workers, rather than being used by their bosses to replace them. [...]

Simon Johnson, an economist at MIT who studies technological transformation, called the new terms a “fantastic win for writers”, and said that it would likely result in “better quality work and a stronger industry for longer”.

“I’m hoping it will be a model for the rest of the economy,” Johnson said.

Dani ANGUIANO and Lois BECKETT, *The Guardian*, 2023

¹ *protection*

Document 3, Extrait p.115 – Article de Letlhokwa George MPEDI, *Mail & Guardian*, March 20, 2025

Navigating the future: Law meets the Fourth Industrial Revolution

I am reminded of the words of the 18th century journalist William Goodwin, who once said, “Law is made for man and not man for the law. Wherever we can be sure that the most valuable interests of a nation require that we should decide one way, that way we ought to decide.”

While AI, for instance, has paved the way for significant advancement, the caveat¹ is that it is also increasingly being used for harm. The proliferation of autonomous weapons, the spread of dangerous social media rhetoric, entrenched algorithmic bias and technology’s ability to exacerbate our inequalities demonstrate the peril.

In a world where AI systems can make decisions previously reserved for human judgment, the questions that arise are no longer theoretical or futuristic, and they demand answers. Who is accountable when an AI makes a mistake? How do we preserve human oversight while harnessing² the potential of these systems? How do we protect individual privacy and rights in a world where AI can analyse vast amounts of data with unprecedented speed and accuracy?

We are increasingly seeing a push for regulation in the sphere of technology. As we navigate this transformative era, it is imperative for legal systems to strike a delicate balance: embracing innovation while upholding principles of fairness, accountability and transparency.

Letlhokwa George MPEDI, *Mail & Guardian*, March 20, 2025

¹ warning about a limitation

² using

Évaluation de la compréhension de l'écrit – Guide pédagogique

“AI actor” Tilly Norwood is dividing Hollywood – but real acting requires humanity

Tilly Norwood is the hottest actor in Hollywood right now. Her career has been covered by *Variety*, the BBC and *Forbes*, to name just a few publications. All of this is publicity that a young actor at the start of their career can only dream of. But Tilly doesn't dream. Nor is she actually acting in the strictest sense of the word, because Tilly is an AI actor. [...]

There is technological craft¹ in her creation, certainly. But there is also a grey area, where that creation draws on the work, voices, physiognomy² and artistry of others – blended into code, shaped for modern media and packaged in a soft-focus comedy video just meta enough to deflect criticism. [...]

The outcry³ from established actors was immediate and heartfelt. On hearing that agents were already contacting the production company in hopes of representing it, A-lister Emily Blunt told interviewers: “Good lord, we're screwed. That is really, really scary. Come on, agencies, don't do that. Please stop. Please stop taking away our human connection.” [...]

For producers, directors, and studios, a compliant, commodified figure like Norwood is an attractive prospect: an actor who doesn't need an intimacy coordinator, won't go off-message on social media or perhaps more disturbingly, might. As

¹ skill

² face

³ protest

impressive as the technological achievement is, the choice of an elfin-thin, 20-something female “actor” is also highly questionable.

In a world where power dynamics and abuses are finally being called out through the #MeToo movement, it's perhaps no surprise that the coded, painted and constructed Tilly Norwood has arrived. The “actor” is programmable and usable. It looks human but is, at its core, deficient. And will always remain so. Because what makes an actor is that ineffable thing: humanity.

“AI actor” Tilly Norwood is dividing Hollywood – but real acting requires humanity,

Nicholas Scrivens, *The Conversation*, 2025.