PART 2

Read the text below and answer questions 14–26.

THE ETHICS OF AI-GENERATED ART AND MEDIA

A As synthetic media becomes easier to produce and harder to distinguish from human work, ethical questions now extend far beyond copyright disputes. The ability to generate convincing images, voices, videos and prose changes the conditions under which people decide what to believe. In earlier media environments, authenticity could be assumed unless strong evidence suggested manipulation. With hyper-realistic synthesis, however, doubt becomes a default stance: even genuine recordings may be dismissed as fabricated, while fabricated materials may pass as real. This threatens shared standards of public reality—the common background of trust that allows courts, journalism, science and everyday social life to function. The ethical problem, therefore, is not simply who owns an output, but how societies preserve confidence in what they see, hear and read when the boundaries of the real become negotiable.

B The most visible and alarming example is the deepfake. In a deepfake, a person's likeness—often face and voice—can be mapped onto another body or scripted performance with striking realism. Such techniques can be used harmlessly for film production, satire, or accessibility, but they also enable fraud, harassment and large-scale disinformation. When deepfakes circulate during elections or crises, they can destabilise politics by manufacturing "proof" of actions that never occurred. At the personal level, they can be used in non-consensual pornography or scams that exploit emotional relationships. The deepest harm is epistemic: if people cannot trust what appears to be recorded reality, video evidence loses much of its social authority. As detection tools improve, generation methods often improve alongside them, creating an arms race that law and public literacy struggle to keep pace with.

C In the creative industries, the ethical conflict frequently begins earlier than the final output: it starts with training data. Many generative systems learn from millions of artworks collected online, sometimes scraped without permission. Artists who discover their styles reproduced on demand argue that this is a form of uncompensated extraction—less like being inspired by predecessors and more like building a commercial product on other people's labour. Even when an output is not a direct copy, "style mimicry" can blur attribution and confuse audiences about who made what. For working illustrators and designers, the concern is not only philosophical but economic: if clients can request work "in the style of" a named creator, that creator's market may be diluted by cheap, abundant imitations. Proposed solutions range from opt-in datasets to licensing agreements and

revenue-sharing schemes designed to recognise, and remunerate, the contribution of original creators.

D Ethical risk also lies in what models learn to treat as “normal”. Training data is not a neutral mirror of reality; it contains the histories, biases and omissions of the cultures that produced it. If a model is trained predominantly on Western art traditions or on images that reflect stereotypes, its outputs may reproduce those preferences at scale, making certain aesthetics appear default while marginalising others. This is not only a representation problem but a power problem: cultural tools influence what is seen as beautiful, professional, credible, or desirable. When bias is embedded in creative systems, it can quietly narrow the range of perspectives that circulate in the public sphere. Addressing these issues requires deliberate choices about dataset composition, evaluation methods, and transparency—choices that have ethical implications because they shape whose histories and identities are amplified.

E A further debate concerns value. If vast quantities of competent music, images, or writing can be produced at negligible cost, what happens to the status of human creative work? Some observers argue that AI will free creators from technical drudgery, enabling them to focus on conceptual depth, emotional truth and innovation. Others point to the likely economic displacement of commercial artists, illustrators and composers, especially in markets where clients prioritise speed and cost over individual authorship. The fear is not that culture will vanish, but that creative labour may be reorganised: fewer stable jobs, more competition, and a shift toward roles that involve directing systems rather than crafting every element. In this scenario, human value may need to be defended not by claiming machines are incapable, but by insisting that context, intentionality and accountability remain central to meaning.

F Because these risks span technology, law and social norms, proposed remedies are also layered. Watermarking and provenance tracking aim to label synthetic outputs or record their origin, but both face limitations: watermarks can be stripped, metadata can be lost, and detection systems can fall behind as methods evolve. As a result, many experts argue that technical measures only work reliably when reinforced by enforceable policy—rules that penalise malicious use and set standards for disclosure in sensitive contexts such as elections, advertising, or court proceedings. Another complication is that harm depends heavily on intent. A synthetic voice used with consent for accessibility, a parody deepfake used for satire, and a manipulated clip designed to incite violence may rely on similar techniques while raising very different ethical stakes. This is why ethical debates are increasingly shaped by power: who controls the tools, who benefits economically from

their deployment, and who bears the risks when trust is eroded or livelihoods are disrupted.

Questions 14–18

Choose the correct heading for each paragraph.

List of Headings

i The cultural consequences of biased creative tools

ii Attempts to redesign payment systems for creators

iii Whether abundant machine-made content changes the value of human work

iv Why deepfakes create urgent risks beyond entertainment

v Disputes over consent and ownership in training data

vi Why technical fixes often need policy support

vii How synthetic media threatens shared standards of what is real

viii Legal dilemmas caused by differences in intent and jurisdiction

14 Paragraph **A**

15 Paragraph **B**

16 Paragraph **C**

17 Paragraph **D**

18 Paragraph **E**

Questions 19–22

Match each ethical concern with the correct response, **A–F**, below.

List of Responses

A Warns that public trust can erode when convincing fakes circulate widely

B Calls for systems that allow creators to opt in and be compensated

C Depends on improving representation so outputs do not default to one tradition

D Requires tools and rules that help people verify content and punish misuse

E Suggests that unlimited low-cost output may reshape creative labour markets

F Emphasises that a single technology can be acceptable or harmful depending on intent

19 Loss of confidence in recorded reality caused by deepfakes

20 Artists' objections to scraped training images

21 Cultural narrowing caused by biased datasets

22 Fear of displacement for commercial creators

Questions 23–26

Complete the sentences below. Choose **ONE WORD ONLY** from the text for each answer.

23 Hyper-realistic synthetic media can undermine trust in video .....

24 Some artists argue that style mimicry may dilute their .....

25 One weakness of watermarking is that watermarks can be **.....**

26 One aspect of the ethical debate concerns which groups or individuals have control over the .....

Answer Key

14. vii
15. iv
16. v
17. i
18. iii
19. A
20. B
21. C
22. E
23. evidence
24. market
25. stripped
26. tools