
PORTFOLIO



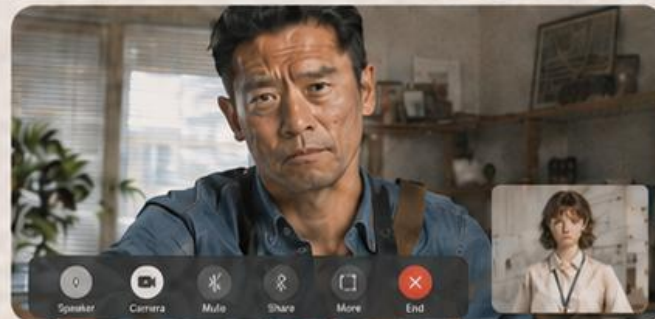
Creative Project

GROUP 19

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Project Overview

Our project is a short mockumentary video that critically examines the social risks of AI policing and facial recognition technology. It is developed around the issues discussed in “Unit 10: Algorithmic Eye: Race and the Digital Gaze”, including the ‘neutrality of AI’ and ‘how algorithms reproduce racial and social inequalities’. With the development of technology, AI has been widely used in the fields of surveillance and police, especially facial recognition technology. People who believe in the myth of technological neutrality often assume that AI is neutral, objective and unbiased (Schön et al., 2026). However, a growing number of real-world cases show that AI can also make mistakes, and these mistakes often have particularly serious consequences for minority ethnic groups. These errors are commonly reflected in facial recognition systems misidentifying black or brown people, and in the way facial recognition works together with biased algorithms to automate discriminatory policing practice (Del Villar and Hayes, 2021).

In 2023, an eight-month pregnant Black woman in the United States was wrongly arrested and detained by the police after being incorrectly matched by a facial recognition algorithm. The incident once again exposed the serious risk of misidentification of AI technology under racial bias. The video takes this as the narrative inspiration of the story, combining the theories and concepts of ‘algorithm exclusion’, ‘racist algorithm’, ‘algorithm rights’, ‘government and visibility’, ‘cognitive injustice’, ‘digital gaze’, ‘data justice’ and other theories and concepts learned in Unit 5, and critically examines the proposition of “algorithm neutrality”. And discuss how algorithms construct and reinforce the existing racial hierarchies and epistemic injustice.

Production Workflow and GenAI Documentation

Our production process involved several stages: Screenwriting, storyboard design, prompt writing, character design, video generation, and editing.

1. Screenwriting and Storyboard design

In our adapted story, Polly Wood, an eight-month pregnant Black woman, is accused of robbery by an AI criminal investigation system. The evidence is presented as irrefutable, yet Polly continues to insist on her innocence. Journalist Helly and her partner Keven grow suspicious of the case and begin looking for evidence that the AI system has misidentified her. Through interviews with a convenience store owner, street protesters and an anonymous AI engineer, they gradually piece together the truth behind the accusation. During one field investigation, Helly walks past a woman whose back view and jacket are almost identical to those of the suspect shown in the surveillance footage. She runs after the woman, but when she sees her face, she realises that the woman is white, which does not match the image of the Black suspect in the footage. Helly assumes that she has made a mistake and leaves. However, the woman later enters a beauty salon and removes her makeup, revealing a Black-looking face almost identical to Polly's. It turns out that the real culprit was a tanned white woman, but the AI system mistakenly identified and arrested the innocent Polly. We chose a mockumentary format to tell the story from the perspective of journalist Helly, this design allows us to narrate through media images: news reports, police bodycam footage, court recordings, computer screens, FaceTime calls, street interviews and CCTV-style visuals. This form helps us show that algorithmic truth is not simply discovered. It is produced through institutions,

interfaces, camera angles, databases and social assumptions. We introduce the story through a news report so that the audience can quickly understand the background of the case. This opening also allows us to foreground the way the AI system is framed as fully “objective” and supported by a “complete evidence chain”. Within this official narrative, Polly’s own defence carries almost no weight against the authority of the AI criminal investigation system. Yet this supposed “objectivity” is precisely what makes algorithms dangerous. As Rouvroy et al. (2013) suggest, algorithmic systems can absorb “failed” data into a self-reinforcing model that appears to become more accurate over time while remaining difficult to challenge. This process removes the uncertainty, questioning and trial-and-error that should be central to knowledge production. In such a context, algorithmic governance can make public debate and institutional judgement appear unnecessary (Rouvroy et al., 2013). To satirise this belief in absolute technological neutrality, we deliberately design a courtroom scene in which the AI system displays a “high matching score”. This interface symbolises how technological discourse can override individual experience. The defense attorney lines further highlights that the system is forced to reconsider its judgement only when Polly’s pregnant body becomes a “visible abnormality”.

In order to deepen the discussion on "algorithm neutrality" in the script, we introduced the concept of "algorithm exclusion" based on the framework of "algorithm bias". Albert and Delano (2023) define algorithmic exclusion as a process in which certain groups are systematically excluded at different stages of algorithmic systems, including data collection, outcome definition, algorithm development and post-deployment use. In our story, the AI engineer explains that the system relies on historical crime rates as part of its predictive logic. Because Black communities have long been over-policed under conditions of structural racism, historical data marks Black people as “high risk”. At the same time, the system's lack of sufficient training data on Black facial features led to Polly

being identified as a "matching criminal" despite being heavily pregnant. The AI's digital gaze on Polly is therefore not a neutral act of observation. It is a form of seeing shaped by historical bias.

We hope to demonstrate a "category-based erasure" by explaining the "reasons for AI errors". Albert and Delano (2023) argue that the bias framework often assumes the basic legitimacy of the system, treating the problem as one of imperfect data or flawed modelling. By contrast, the exclusion framework asks whether certain groups were ever properly designed into the system at all. In our script, the AI system directly and indirectly excludes the reasonable possibility that a pregnant Black woman could be an "impossible criminal". This exclusion happens through data sampling, feature selection and the system's narrow understanding of what counts as relevant evidence.

However, simply including excluded groups within systems originally designed for control and oppression does not necessarily produce liberation. As Albert and Delano (2023) suggest, it may lead instead to deeper forms of exploitation. Noble (2018) similarly shows that algorithmic visibility is not neutral, but is shaped by racialised structures of power. In our script, the algorithm does not truly recognise "race" as a social and historical formation. It recognises only visible signs of Blackness. The real criminal, a white woman, exploits this classificatory logic. Through tanning, she acquires visible Black features, and through makeup, she exits that category and avoids investigation. This becomes the sharpest satire of "algorithmic neutrality" in our story. The AI system's over-surveillance of Blackness does not protect Black communities. Instead, it provides the perfect cover for a white criminal.

The ending extends this critique. The white woman is about to complete a full-body tanning treatment, which suggests that she will continue to take advantage of this classificatory violence. Through this final scene, we aim to show that simply adding more data

about pregnant Black women, or improving the technical accuracy of racial recognition, cannot resolve the deeper imbalance of power. Such improvements may even make the system more dangerous, because innocent people like Polly could be misidentified with greater precision.

On the production of storyboards, we considered using AI to generate the storyboard in the beginning. We used a prompt that asked DeepSeek to act as a professional film director and create a storyboard in mockumentary style(Because deepseek has a strong ability to understand and analyze long texts.). However, this method did not meet our expectations. The AI-generated storyboard lacked specific camera movement, changed some parts of the script and did not handle sound design in the way we wanted. Since the shot design was part of our argument, we decided to complete the storyboard manually and use AI mainly for visual production support. (The prompts and outputs of Deepseek can be found in Appendix 1, manually storyboard can be found in Appendix 2)

2. Prompt Writing and Character Design

Doubao has a strong image generation capability, to ensure consistency in art style and character design, all character designs and storyboard images were created using the AI tool Doubao.

We tried two approaches in character and scene design:

Plan A: Unify the visual style of the entire video, generate four key character designs and two main scenes, and use the six images in conjunction with video instructions to input into a video-generation AI tool.



Prompt 2: Please generate an image of the suspect Polly (front view + pregnant belly) in a mockumentary style, realistic, cool color tone, handheld photography feel, cinematic lighting, featuring Polly, a Black woman, front view, prominent 8-month pregnant belly, a distressed and bewildered expression, a simple top, a courtroom background, dark tones, high detail, and a cinematic feel. (as on the left)

Prompt 3: Please generate a mockumentary style image of a white woman before and after makeup removal, realistic, with a cool color palette, handheld camera work, and cinematic lighting. After makeup, she should be a white woman, frontal view, with refined makeup, relaxed brows, a smile, fair skin, a slender figure, and wearing a Chanel-style white jacket. The background should be a sophisticated beauty salon setting with high detail and a cinematic feel. Her features should resemble the features of the previously generated Polly.



Plan B: Unify the overall video style and define the characters: Generate full-body images of key characters (front, side, and side views) and 3D models of the scenes. (The prompts and outputs can be found in Appendix 3)

In Plan A, our prompts tried to help the AI understand a complex identity misplacement: "The real culprit before removing makeup is a white woman. After removing her makeup, the real culprit was a woman with black face." But in practice, the AI experiences severe loss of control and hallucinations, generating chaotic images with incorrect skin tones.

This technical bug reflects the core issue that our work aims to address. When GenAI faces contexts such as "real culprit, concealment, and crime," its underlying latent space statistically correlates "criminal profiles" with specific non-white ethnic characteristics (bias labels in the datafication process). The algorithm's 'hallucination' in mislinking criminality with darker skin tones directly dismantles the 'myth of technological neutrality', illustrating what Benjamin (2019) terms 'the New Jim Code', where digital tools reproduce and automate historic racial hierarchies under the guise of objective law enforcement. AI is not an objective paintbrush. It inherits and amplifies structural inequalities in historical datasets. This error is visually proven that when algorithms are applied to policing and justice (like surveillance, facial recognition), they automatically "automated criminality profiling". We deliberately recorded this error in the Portfolio to demonstrate how the algorithm continuously reinforces the existing racial hierarchy at the probabilistic level. The images generated through the previous steps had a strong bluish tone and appeared overly polished. Their high-resolution, cinematic look made them feel less realistic and less suitable for the mockumentary style we wanted. Moreover, when we used these images to test video generation, we found that the AI video-generation tool had very limited control

over consistency and spatial coherence. It could not maintain the consistency of Polly's pregnant belly across different shots, nor could it preserve the logic of multiple characters within complex environments. In order to work within the limitations of the AI tool, we therefore developed Plan A into Plan B.

We replaced the highly context-dependent visual prompts, such as “pseudo-documentary style, realistic, cool colour tone, handheld camera texture, cinematic lighting...” , with decontextualised standard instructions, such as “3D realistic character reference sheet... plain grey background, full-body standing pose, front view/side view.”

The shift from Plan A to Plan B can essentially be seen as an invisible power struggle between creators' initiative, platform logic, and digital gaze. Plan A's prompt “pseudo-documentary style” was intended to simulate an objective surveillance perspective, but AI cannot handle the fluid, complex real-world context. The prompt in Plan B, “3D model + solid gray background,” is actually a form of AI algorithmic training and pruning of reality. The aesthetic compulsion to shift from Plan A's contextualized documentary style to Plan B's decontextualized 3D models with plain backgrounds manifests how platform logics condition visibility, forcing creators to reduce complex human characters into standardized data points for infrastructural stability (Gillespie, 2018). This process of erasing real complexity for technical consistency precisely reveals the cold nature of digital gaze, which ignores human sociality but only checks whether data meets its classification criteria.

When generating characters, to generate the story's protagonist Polly (a Black pregnant woman), after entering “Black woman Polly, 8 months pregnant belly protruding, looking aggrieved and stunned,” I had to forcefully restrict the AI by adding commands like “Fully exposed front, no accessories” or “Show pants and shoes.” When generating Helly (female journalist): initially input “around 20

years old, innocent and passionate, journalist professional attire, reference Nancy," but the AI persistently outputs "a girl in a school uniform"; After changing it to "25 years old," the AI stubbornly outputs "girls wearing short skirts and short hair."

The generational dilemma of these two female characters directly reflects the 'algorithmic exclusion' of social identity (Albert and Delano, 2023). The generational dilemma of these two female characters directly reflects the algorithmic exclusion of social identity. The high runaway rate shown by AI when presenting African American women reflects the marginalization of minorities in mainstream tech data (Data Injustice). Fixing a "20-year-old professional female reporter" into a "school uniform/short skirt girl" exposes algorithms' bias and objectification of women's professional identities. To achieve an image of a "normal, serious, and entitled Black pregnant woman with the right to appear innocent when accused," or a "professionally persuasive" female journalist, I need to constantly adjust commands to counteract AI-built stereotypes.

3. Video Generation

We chose "Jimeng Artificial Intelligence" as the main video generation tool because it achieved a practical balance in terms of accessibility, cost, workflow efficiency, and visual quality.

To ensure the accuracy of the shot descriptions, we decided to write the original instructions in our first language, "Chinese". Given that the shot design contains a large number of shot motion effects and complex character movement lines, we need a video-generation tool that could have good compatibility with Chinese long instructions. The text-to-video and image-to-video functions provided by "Jimeng", along with its high compatibility with the structure of Chinese prompts, meet these practical

requirement, helping to more accurately describe the movement of shots and the positions of characters. Additionally, the relatively low price of the tool's video generation function also became one of the reasons for our choice, providing more trial-and-error opportunities for the production of complex shots.

However, after choosing Jimeng, we had to face its limitation that each video generated is within 15 seconds. Therefore, we divided 25 shots into 30 independent segments and set clear prompts for each part, making the generation process more controllable, reducing unnecessary credit consumption, and ensuring that each part is visually coherent and narratively complete. Then, these segments were edited in post-production to form the final video. (The prompts and outputs can be found in Appendix 4)

Shot 1

The intention of Shot 1 was to by using the car door to cover Polly's baby bump, the pregnancy will be concealed. In this way, the sudden appearance of the pregnant belly in the subsequent shots will create a strong contrast with her "suspect" identity. In the initial prompt, we only specified the basic visual elements: a wide shot changing into a close-up, a police car, the courthouse setting, and the requirement that Polly should not get out of the car. (The initial prompt can be found in Appendix 5, Prompt 1-1)



(Provide the reference image for the AI)



(The first generated video screenshot)

However, the generated result often shows Polly getting out of the vehicle, the door being opened, resulting in her pregnant belly being seen prematurely, and the camera movement being overly smooth and cinematic. These outputs failed to create the pressure and instability of a live news scene. More importantly, this undermines the metaphor in the picture: AI cannot see that Polly is pregnant, and neither can the audience.

So, we revised the prompt into a more precise time-based instruction. (The initial prompt can be found in Appendix 5, Prompt 1-2)

The fifth version was eventually adopted. This version retained the handheld texture of news footage and successfully kept Polly's pregnancy out of sight. As a result, the audience is first invited to accept the "criminal suspect" narrative constructed through news reporting and AI evidence. Gillespie (2014) argued that algorithms are not merely for classifying information, but rather they help shape the conditions for the visibility of information. Polly is not seen as a whole person; she is selectively presented through a technological and media frame.

Shot 2

Shot 2 is one of the most theoretically important moments in our project. It is filmed from the perspective of a police body camera, allowing the audience to enter Polly's home through the recording device attached to the officer's body. Our initial intention was to show the sequence gradually: the police breaking in, Polly's husband being restrained and Polly being discovered. Finally, it was only at the moment when the police were about to put handcuffs on her that the audience noticed that she had been pregnant for eight months. Albert and Delano (2023) demonstrate that algorithmic exclusion can be understood as a process in which certain groups and experiences are left out across multiple stages of an algorithmic system, including data collection, model development and so on. In our video, Polly is misidentified by the AI system, her specific position as a Black pregnant woman is excluded from the system's judgement. This delayed revelation was crucial because it indicated that although the AI system had identified Polly's facial features, it failed to recognize the physical situation of her body that was excluded from the judgment by the algorithm, namely, the algorithm ignored information that could not be simply quantified, such as pregnancy and mobility. Since the possibility of an eight-month pregnant woman committing a robbery and quickly fleeing the scene is extremely low, this shot does not merely show that the AI "mistakenly identified the wrong person", but reveals how the algorithm systematically excludes other facts that are equally crucial for judgment while identifying certain features. (The initial prompt can be found in Appendix 5, Prompt 2-1)



(Provide the reference image for the AI)



(The first generated video screenshot)



(The first generated video screenshot)

The first prompts were unsuccessful because Jimeng AI often failed to follow the intended sequence of "conceal first, reveal later." In some versions, Polly's pregnancy was visible from the beginning, in others, there was no effective physical obstruction, and some outputs looked more like a conventional police-action scene, losing the rough and unstable texture of body-camera footage. This failure also helped us think about how algorithms reproduce social inequality through visible markers and proxy features. Rather than understanding pregnancy as part of Polly's lived context, the generative system repeatedly treated it as an obvious visual characteristic to be foregrounded. However, in the story, the policing AI excludes Polly's pregnancy from its judgement. Both cases reveal a similar limitation: AI systems process bodies through recognisable data patterns, but they do not necessarily understand the social meaning of those bodies. This demonstrates our broader argument that algorithms will exacerbate racial and social inequalities by reducing complex human conditions into biased or stereotypical characteristics.

So, we revised the prompt by adding a clearer 0–10 second structure. (The initial prompt can be found in Appendix 5, Prompt 2-2)

The fourth version was eventually adopted. Polly's pregnancy and limited physical capacity should make the alleged crime highly

unlikely, yet these factors are not recognised as relevant within the system's judgement. Polly is placed within a system that has not properly accounted for the lived realities of people like her. Her body is visible to the audience, but not meaningful to the algorithm. When human bodies are converted into data features, certain forms of experience become readable, while others are excluded from the categories through which the system makes decisions (Albert and Delano, 2023). The video also reflects the claimed benefits of artificial intelligence monitoring: efficiency. The system can quickly process evidence, connect to databases, and support investigations. However, our project believes that speed does not equate to justice. If a system quickly processes biased data, it may also quickly cause harm. Algorithmic systems, while seeming neutral or technical, can reproduce the racial hierarchy (Noble, 2018). In the story, this artificial intelligence system did not protect Polly or her community. Instead, it transformed racialized existence into suspicion and gave biased outputs institutional power.

Shot 6&7 and 14

In the scenes featuring Polly's husband and the radical protester, we originally designed the dialogue to be more direct, emotional and confrontational. The lines explicitly criticised AI and the white policing system. This was intended to convey the anger of Black communities facing an algorithmic criminal justice system, rather than presenting protest as calm, rational, or easily acceptable within platform norms.

However, Jimeng AI repeatedly flagged the audio as potentially inappropriate, which meant that the original lines could not be generated successfully.

The originally planned lines:

AI is a bullshit! This damn AI way worse than them racist-ass white cops. It's straight-up target in' Black folks! Anybody with eyes can see my wife couldn't a robbed nobody! Y'all dumb as hell!



(The feedback from Jimeng AI)

As a result, we had to rewrite the prompts using softer and more neutral expressions, such as:

This technology is flawed.

It always treats ordinary citizens unfairly.

This situation is extremely unfair and unreasonable.

Although this revision made the scenes more technically feasible to generate, it also reduced the political force of the protest language. This process revealed that the GenAI platform itself participates in the distribution of visibility (Noble, 2018). The platform does not only generate images, but also decides, through its safety filters, what forms of anger can appear and what forms of resistance must be softened or neutralised (Gillespie, 2014). In this sense, algorithmic power operates both within our fictional AI criminal investigation system and within the video-generation platform we used during production. In the final version, we used the more moderate lines that the platform was able to generate, while planning to restore some of the emotional intensity through subtitles, performance tone and background protest sounds in post-production.

Shot 16

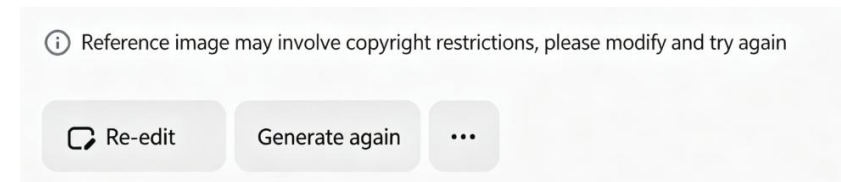
In Shot 16, the interview with the AI engineer is our core argument against the claim that "technology is absolutely neutral". His dialogue highlights that the AI system is not absolutely objective but is heavily influenced by the training data and historical crime statistics. In the design, he is given a clown mask to create a sense of absurdity, exposing itself to the community that believes in the



(The initial version of the clown character)

fairness of AI. This strong visual contrast implies a cruel reality: in the mainstream context, this "truth-revealer" identity is absurd and out of place like a clown. At the same time, his insistence on anonymity reveals the professional risks he faced due to his doubts about the fairness of AI, and further emphasizes the "unquestionable nature of AI in the narrative context". The technical system gains authority by appearing objective, but the underlying institutional conditions are difficult to challenge (Gillespie, 2014).

However, during the generation process, the originally planned image could not be successfully output due to copyright issues.



(The feedback from Jimeng AI)

Therefore, we had to redesign a completely new image of the clown. This result indicates that the generated results by AI are still constrained by platform rules and copyright restrictions. From another perspective, it also to some extent reflects the protection of



(The final version of the Joker's image)

the original creator's intellectual property rights. AI does not completely allow users to copy existing visual symbols; instead, it prevents the generation of content that is too similar to the protected images through copyright restrictions. This mechanism can perhaps be understood as a limited form of procedural fairness. However, while AI protects certain rights, it is also redefining the visual resources and expression boundaries that creators can use.

Shot 17

Shot 17 is the most suspenseful part of the entire film, setting up an important foundation for the dramatic twist at the end. Helly and Keven see a woman whose back view, body shape and coat resemble the suspect in the surveillance footage. They catch up with her, only to find that she is white. Helly then assumes they have made a mistake and says: "She's white. Pay attention next time." Gillespie (2014) pointed out that algorithmic bias does not merely exist within machine judgments; it can also influence human cognition and self-understanding in turn. Therefore, this moment is important because it shows that even the journalist trying to expose the AI's error is still influenced by the visual assumption that the criminal must be Black.

The first version of the prompt was unsuccessful because the AI revealed the white woman's face too early, which ruined the suspense around whether she might be the real culprit and weakened our intended effect of misrecognition. Additionally, because

she turned around too soon, the output lost the predetermined tracking shot from behind Helly. We wanted the audience to follow Helly's perspective and gradually discover the identity of this woman. Therefore, this shot became less effective in demonstrating how the media framework controls visibility and guides the audience's attention.

So we added a stricter instruction to the revised prompt (The initial prompt can be found in Appendix 5, Prompt 17-1)



(The first generated video screenshot)

The second version was eventually adopted. This shot shows how algorithmic classification can enter human perception. The issue is not only that "AI is biased"; rather, AI evidence, news reporting, surveillance footage and criminal investigation systems together produce a particular habit of seeing. Skin colour, clothing and body shape are combined into a visual category of "suspicion" (Noble, 2018).

At the level of production, these limitations appeared in several ways. Jimeng AI often struggled to maintain spatial direction, narrative concealment and political tone. It tended to produce images that were visually smooth and platform-safe, rather than shots that fully supported our intended argument. This made us recognise that GenAI is not a transparent tool, but a generative system shaped by default aesthetics, platform constraints and patterned forms of judgement.

In terms of video production, we use the design of camera movements and visual metaphors to criticize the myth of "algorithmic neutrality". The errors of AI are not merely technical failures; they are the result of biased data, historical crime records, feedback loops, and proxy variables working together. Algorithms are designed by humans and inherit the stereotypes and social biases of

their creators; they seemingly objectively recognize human faces, but in fact, they allocate suspicion and guilt based on racially-based data logic. The fact that Polly's pregnancy was ignored by the system indicates that the algorithm reproduces racial and social inequalities through biased data, etc.

The errors caused by AI are not only technical mistakes but also reveal the limitations of AI in interpreting visual and social meanings. For instance, Jimeng AI often prematurely reveals key information, such as Polly's pregnancy or the facial features of the white woman, which undermines the narrative structure we have designed. It also struggles to handle protest language with political undertones. These issues indicate that generative AI tends to generate outputs that are visually reasonable and suitable for platform display, but it cannot automatically understand how specific shots or lines of dialogue are important to the film's argument. Therefore, each error forces us to think about what the AI has misunderstood, why this misunderstanding is important, and how we can regain control over the meaning of the scene.

For this reason, our final method was not to let AI automatically produce the work, but to use AI critically as part of a human-led creative process. We kept rejected versions, revised prompts, divided complex scenes into shorter shots, added detailed time-based instructions and regained control over narrative rhythm through post-production editing. This process became part of the project itself. It demonstrated the creative possibilities of GenAI, while also exposing its limitations.

Conclusion

Rouvroy et al. (2013) show that algorithmic systems often govern by turning social reality into patterns and correlations, rather than by understanding people's actual circumstances. We saw this in our own production process: GenAI could produce images and videos that looked convincing, but it often missed the meaning behind the scene, such as spatial continuity, political tone or narrative concealment. This also reflects the logic of our story, where the AI policing system identifies Polly's face as a match, but fails to recognise the parts of her situation that matter most: her pregnancy, physical capacity and lived context.

We were aware that the mockumentary style could make the story feel close to reality, which is precisely why we chose it. By using news reports, interviews and CCTV-style images, we wanted the film to feel familiar and believable, so that viewers would connect Polly's fictional case with real concerns about facial recognition and wrongful arrest. However, this also raised ethical issues, because realistic AI-generated media can blur the line between fiction and factual evidence. To reduce this risk, we avoided using real private data, real victims' identities or identifiable individuals without consent. All characters and specific events in the film are fictionalised, but we still based the story on real case to make sure that our exploration of 'AI fairness' holds real practical value. The mockumentary form therefore allowed us create a realistic tone that could provoke public concern, while still making it clear that the work is a critical fictional reconstruction rather than a real documentary record.

Our video also reflects the claimed benefits of artificial intelligence monitoring: efficiency. The system can quickly process evidence, connect to databases, and support investigations. However, our project believes that speed does not equate to justice. In the story, this artificial intelligence system did not protect Polly or her community. Instead, it transformed racialized existence into suspicion

and gave biased outputs institutional power. If a system quickly processes biased data, it may also quickly cause harm. Algorithmic systems, while seeming neutral or technical, can reproduce the racial hierarchy (Noble, 2018).

In conclusion, our project challenges the myth of AI neutrality by showing how algorithmic systems can reproduce racialised suspicion through data, visibility and institutional authority. Polly’ s wrongful arrest, Helly’ s investigation reveal all point to the same problem: AI does not simply “see” reality, but interprets it through data structures already shaped by social bias. At the same time, the production process made this critique more complex. While GenAI helped us create the film, it also exposed problems of inconsistency, racial representation and content moderation. The production process also made us question AI neutrality in a more practical way. When Jimeng AI refused to generate some of the more aggressive protest language, it did not simply make a technical error; it showed how the platform was already making decisions about acceptable speech. On one hand, this kind of moderation may prevent harmful or inflammatory content. On the other hand, it can also soften the anger of marginalised groups and reduce the political force of protest. This tension shows that AI systems are not neutral even when they appear to be enforcing “safety” . They still decide which emotions, conflicts and forms of resistance can be represented.

In the future, AI technologies may become more common in policing, media production and everyday decision-making, this makes data justice even more important. If AI systems are built on unequal data and used within unequal institutions, they could exacerbate existing harms.(Noble, 2018) Therefore, AI should not simply become more powerful or more realistic, it should be made aware of biases in its algorithms and take steps to avoid them. In this sense, our project is both a creative output and a reflection on the social responsibility of AI development.

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Appendix 1: storyboard prompts and outputs of Deepseek

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Storyboard – The Algorithm's Blind Spot

Shot	Scene / Location	Shot Type	Camera Movement	Action / Visual	Audio / Dialogue	Duration
1	Police bodycam – raid	Bodycam POV (wide, shaky)	Static but jittery (archival)	Door kicks open. Cops rush in. Woman behind desk, hands up.	Police: "Ma'am, you're under arrest for robbery..."	6 sec
2	Same – reverse	Bodycam close-up on Polly	Slight zoom	Polly's face – disbelief. Then camera tilts down to her 8-month belly.	Polly: "Me? With *her*?!"	5 sec
3	Courthouse exterior – news stand-up	Medium shot, reporter Helly	Handheld, slight breeze	Helly speaks to camera. Courthouse steps behind her.	Helly: "Suspect claims innocence, but AI 'irrefutable' evidence says otherwise..."	8 sec
4	Police chief interview (office)	Medium close-up, talking head	Static tripod, formal lighting	Police uniform, badges. Very controlled posture.	Chief: "Bias is zeroed out. No officer can tamper with data."	7 sec
5	Courthouse protest – Polly's husband	Wide shot, then zoom to medium	Handheld, chaotic	Husband yelling, protesters with anti-AI signs behind.	Husband: "AI is a pile of shit! Worse than white cops!"	6 sec
6	Defense lawyer – exit interview	Medium shot, steps of courthouse	Slight handheld urgency	Lawyer adjusting briefcase, speaking curtly.	Lawyer: "Lucky for her, the belly forced a review..."	5 sec
7	News montage – TV screen	Close-up of laptop screen	Static, then pull back	News video playing. Cursor moves to close window.	News voiceover: "If convicted, 3-5 years."	4 sec
8	Keven's home office – FaceTime call	Medium shot, Keven at desk	Handheld over shoulder	Keven stares at laptop. Helly's face on screen.	Keven: "I'm not risking my promotion..." / Helly: "She's pregnant, Kev."	12 sec
9	Convenience store – requesting CCTV	Wide two-shot, over counter	Shaky, observational	Helly points at monitor. Store owner sighs, reaches for mouse.	Helly: "Can you go back two more seconds?" Owner: "No, out."	6 sec

Shot	Scene / Location	Shot Type	Camera Movement	Action / Visual	Audio / Dialogue	Duration
10	Store exterior – thrown out	Long shot, storefront	Handheld, backing up	Owner ushers them out. Helly looks frustrated.	Owner: (inaudible grumbling)	4 sec
11	Court hallway – lawyer interview	Medium close-up, lawyer	Handheld, interrupted	Lawyer starts speaking, then protester grabs mic from off-screen.	Lawyer: "AI doesn't judge..." Protester: "RACIST TOOL!"	5 sec
12	Same – recover shot	Medium shot, lawyer alone again	Handheld, reset	Lawyer blinks, recomposes.	Lawyer: "It just computes faster what society already gave it."	6 sec
13	Anonymous AI engineer – apartment	Medium close-up, disguised face	Static, shallow depth of field	Masked figure sits against blank wall. Gestures nervously.	Engineer: "Training data is mostly white – higher error for Black faces."	8 sec
14	Helly reaction – same room	Over-shoulder of engineer	Handheld slight push-in	Helly's shocked face.	Helly: "And you didn't say this before?!"	3 sec
15	Apartment exterior – street	Medium two-shot, Helly & Keven	Handheld, following	They walk. Keven teases Helly. Passersby.	Keven: "One step forward, Nancy Drew?" Helly sighs.	6 sec
16	Street – glimpse of woman from behind	Long shot, then zoom to medium	Handheld, curious	Woman in bulky jacket, hat, hands in pockets – looks like Polly from back.	Keven: "Polly?!" Helly: "You don't even know her name."	5 sec
17	Chase – Helly runs after woman	Medium tracking shot (Keven following)	Shaky, fast walk	Helly crosses road, dodges people, catches up.	Helly: "Excuse me – ma'am!"	4 sec
18	Confrontation – woman turns around	Close-up on face	Handheld, slightly out of breath	Woman's face – white, similar features to Polly.	Woman: "Yes?" Helly: "Sorry – mistaken identity."	5 sec

Shot	Scene / Location	Shot Type	Camera Movement	Action / Visual	Audio / Dialogue	Duration
19	Helly turns to camera	Medium shot, Helly half-smiling	Handheld, Keven's POV	She waves hand at lens.	Helly: "She's white, genius. Cut. We're done."	3 sec
20	BLACK – transition	—	—	—	—	1 sec
21	Beauty salon – exterior to interior	Wide establishing, then medium	Static, then smooth pan (third-person)	Woman in jacket enters salon. Technician greets her.	Technician: "Bathroom's over there."	4 sec
22	Salon – TV playing news	Over-the-shoulder of woman at sink	Static, shallow focus on TV	TV shows Helly's report. Technician shakes head.	Technician: "Pregnant woman robbing? Unbelievable."	5 sec
23	Woman at sink – small talk	Medium two-shot (woman & technician)	Smooth, slightly stylized	Woman wipes face. Technician smiles politely.	Woman: "Maybe she needed... a full-body skin treatment?"	4 sec
24	Woman turns after wiping	Close-up – reveal	Slow push-in, objective	Face now dark (spray tan removed) – Black features, looks like Polly.	Woman: "Last time only my face. This time, neck down."	5 sec
25	FINAL BLACK	—	—	—	Sound of TV news fading + low synth drone	3 sec

Director's notes (Mockumentary approach): Parts 1 & 2 = all handheld, vérité zooms, "dirty" cuts.

Part 3 = smooth, objective camera (locked-off or slow dolly) to reveal objective truth.

Color: cool/desaturated for news footage → warm/slight saturation for salon reveal. No score until final beat.

Appendix 2: storyboard

[illegible]

Appendix 3: The prompts and outputs of characters

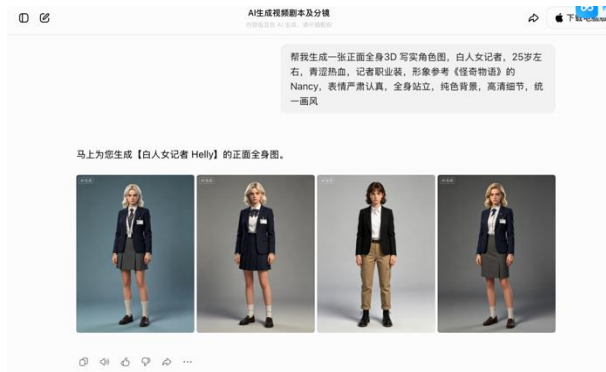
Polly Wood:

Prompt: Please generate two realistic 3D character images for me: a 35-year-old long-haired Black woman, eight months pregnant, with a large belly, against a uniform gray background; one image showing an innocent and shocked expression, wearing casual maternity clothes, with a low ponytail, standing upright, frontal view, high-definition detail, and a consistent art style; the other image showing a tense expression, wearing an orange prison uniform, with a messy bun, standing upright, frontal view, high-definition detail, and a consistent art style.



Helly:

Prompt: Please generate a full-body 3D realistic character image for me: a white female reporter, around 25 years old, youthful and passionate, in reporter attire, modeled after Nancy from *Stranger Things*, with a serious expression, standing, against a solid color background, high-definition details, and a consistent art style.



Keven:

Prompt: Please generate a full-body 3D realistic portrait of photographer Keven, an American of Hong Kong descent, around 30 years old, dressed as a photographer, standing, frontal view, solid color background, high-definition details, and consistent style.



The real culprit:

Prompt: Please generate a full-body 3D realistic character image for me. The character is a white woman with features highly similar to Polly above. She is wearing a hoodie, scarf, and mask. She is standing upright with a solid color background, high-definition details, and a consistent art style.



Polly's husband:

Prompt: Please generate a full-body 3D image of a Black male character, Polly's husband, aged 35, standing upright, with high-definition detail, consistent art style, and simple facial features.



Appendix 4: Video generation log

Shot	Initial Problem	Revision Strategy	Final Decision
1. Court News Scene	Polly exited the police car too early; pregnancy was revealed too soon; the news-report atmosphere felt weak	Added a strict 0–5s timeline structure, emphasized that the car door remained closed, and used a rapid zoom-in toward Polly's face	Version 5 adopted
2. Bodycam Arrest Scene	The concealment and later reveal of Polly's pregnant belly was inconsistent	Structured the sequence into clear 0–10s stages, hiding the belly first and revealing it later	Version 4 adopted
6/7. Protest Interview	Profanity and highly aggressive political language were blocked by the platform	Rewrote the dialogue into a more neutral protest discourse and reinforced the emotional intensity later through subtitles and editing	Revised version adopted
12. FaceTime Investigation Scene	Long continuous actions, interface rendering, and lip-syncing were unstable	Split the sequence into three shorter generated clips	Segmented version adopted
14. Microphone-Grabbing Protester	Radical dialogue could not be generated by the AI system	Reduced the aggressiveness of the wording while preserving the chaotic protest atmosphere	Revised version partially adopted
16. AI Engineer Interview	The clown mask triggered copyright / generation restrictions	Replaced it with a more generic anonymous mask design	Second version adopted

Shot	Initial Problem	Revision Strategy	Final Decision
17. Mistaken Identity Scene	The AI revealed the woman's face too early, ruining the suspense	Explicitly required the suspect to remain back-facing until the confrontation moment	Version 2 adopted
18. Beauty Salon CCTV Scene	The character repeatedly walked outside the salon; spatial direction was unstable	Added fixed CCTV-style surveillance framing	Revised version adopted with further editing corrections
25. Final Reveal Scene	Needed to clearly present the contrast between facial skin tone and body skin tone	Used a slow push-in shot to emphasize the difference between the darkened face/neck and the lighter body	Version 1 adopted

Appendix 5: The initial prompt

【prompt 1-1】

The initial instruction is as follows:

The camera shot changes from a wide angle to a close-up, and the movement method is to adjust the focal length of the fixed camera.

Scene content: The police car is parked at the entrance of the court. Inside the car, there is a prisoner (Polly) wearing an orange prison uniform. The police are getting out of the car to disperse the onlookers and the media (preparing to escort the prisoner to the court for trial). This is a live shot taken by the journalist, handheld and shaking, with a fixed camera position from the full view. After the police get out of the car, they manually adjust the focal length to zoom in on (switch to a close-up) Polly's face inside the car window. Polly looks helpless and agitated. Polly does not get out of the car (at this point, the pregnant belly is not visible).

【prompt 1-2】

Camera shot: Panoramic shot quickly zooms to close-up.

Movement style: Fixed camera position + rapid manual zoom, simulating the slight shaking texture of a journalist holding the camera.

Picture details (5-second sequence)

0-1s (Panoramic start): The camera focuses on the court entrance. The police car is parked in front of the steps. The police get out to maintain order, and the media and the crowd gather to take pictures. The scene is noisy with people talking. Inside the car, Polly, wearing orange prison uniform, remains seated in the back without getting out.

1-4s (Zooming in): The camera rapidly zooms in, focusing from the panoramic shot to Polly's face inside the police car window. Her expression is helpless and agitated, and the background people gradually blur.

4-5s (Steady close-up): The camera stabilizes on Polly's close-up. The scene naturally ends with the end of the narration.

Dialogue and sound effects

Dialogue (Voice over of the reporter, synchronized with the picture):

Recently, U.S. police have successfully solved a robbery case with the new-generation AI criminal investigation system.

Sound effects: Simultaneous addition of on-site noise (crowd noise, shutter sounds) with clear narration, no background music.

Execution points

The entire scene simulates the handheld feel of a news documentary, with slight shaking and graininess.

Polly never gets out of the car; only close-ups of the interior faces are presented through zooming.

【prompt 2-1】

The initial instruction is as follows:

The shot is a medium shot, and the camera is a handheld follow shot with a pan shot.

The content of the picture: (from the law enforcement recorder) A medium shot shows two police officers at the door preparing their guns, and at the same time, they burst in, making the criminal raise his hands. Inside the room, Polly's husband is seen first. He lies down and says, "Damn, what's going on?" The camera pans to the left, and Polly, who is lying on the low table, comes into view. The police say she is suspected of a robbery case and needs to be arrested. She looks up with an incredulous and self-mocking

expression and says the lines.

Line: Police! Lie down! Raise your hands! Polly's husband: What happened?

Police: Mam, you are suspected of vehicle theft. Please cooperate with our investigation.

Polly Wood: [In disbelief, with a black accent] Me? [When the police go over to put handcuffs on her, the woman's eight-month pregnant belly appears in the camera shot] Are you talking about me? [The eyes indicate her pregnant belly] A person like this? [No police listen to her defense]

【prompt 2-2】

Shot type: Medium shot. Movement style: Handheld follow shot + pan shot, simulating the shaky texture of a law enforcement recorder.

Scene details (in chronological order) 0-2s (breaking in): Law enforcement recorder perspective, the image has a slight graininess and handheld shake. At the residential entrance at night, two police officers are armed and on guard, jointly smashing the door and entering the house. The warm yellow light instantly spills out, and the camera follows the police as they advance forward.

2-4s (husband's reaction): The camera enters the house, medium shot captures Polly, the husband, who raises his hands high, with an expression of fear and anger. He panics and retreats backward and lies down, simultaneously muttering lines.

4-6s (discovering Polly): The camera quickly pans to the left, capturing Polly hiding behind a low table. She is wearing a loose top, squatting in the corner, with her 8-month pregnant belly covered by the table, only revealing her upper body. She looks up at the police in a frightened and bewildered manner.

6-8s (arrest dialogue): The police step forward and reads out the arrest notice to Polly. Polly is stunned at first, then shows an expression of disbelief and self-mockery, looking up and reciting the lines.

8-10s (handcuff close-up + pregnant belly in frame): The police approach to put on Polly's handcuffs. She instinctively straightens her body, and the bulging pregnant belly that was previously hidden clearly appears in the frame, the image freezes on her last words. Line sequence (in sync with the picture)

【0-2s, police breaking in shouting】 : Police! Get down! Hands up!

【2-4s, husband panicking muttering】 : What the fuck is going on?

【4-6s, police serious announcement】 : Madam, you are suspected of a vehicle robbery. Please cooperate with our investigation.

【6-10s, Polly incredulous, asking in a black person's tone】 : Me? You talkin' 'bout me? I'ma rob somebody lookin' like this? Sound effects and picture quality

Sound effects: Intense sounds of breaking doors, police announcements, ambient noise of the scene. No additional background music. The real sound effects captured by the law enforcement recorder are fully retained throughout.

Picture quality: In the style of a law enforcement recorder, with slight graininess and handheld shaking. Strong contrast between night lighting and shadow. The warm light inside the room contrasts sharply with the cold tone outside. The characters' movements are natural without any glitches. The pregnant belly is presented naturally and not abruptly.

【prompt 17-1】

The suspected passer-by must remain facing away from the camera throughout. She must not turn around or reveal her face. Only

her back view and body shape should be shown until Helly runs in front of her and confronts her. Only at that moment should her face be revealed.