

# Compétence transversale – L2

## Grands défis sociétaux : Intelligence Artificielle

Pr. Lucile Sassatelli

Professeure des Universités en Informatique, UniCA

Directrice scientifique de EFELIA Côte d'Azur

Image by Alan Warburton / © BBC / Better Images of AI / Nature / CC-BY 4.0

# Plan du module

Chapitre	Titre	Contenu	Date d'ouverture	Date QCM
1	Rappel : IA sous le capot	<ul style="list-style-type: none"><li>Choix humains et principes de fonctionnement</li><li>Faiblesses de la technologie</li><li>Impacts sociétaux et environnementaux</li></ul>		
2	Qu'est-ce qui est porté par le terme IA ?	<ul style="list-style-type: none"><li>Objectifs et croyances</li><li>Modes de production</li></ul>		<ul style="list-style-type: none"><li>QCM 1 noté 3-7/11</li></ul>
3	Est-ce que ça peut ou ça doit lire, écrire, penser pour moi?	<ul style="list-style-type: none"><li>Calculatrice, puis LLM : devez-vous encore faire l'effort d'écrire ? D'écrire quoi pour quoi faire ?</li><li>Quelle place des LLM dans le développement de notre pensée ?</li><li>Est-ce que ces réponses dépendent de notre discipline ?</li></ul>		
4	Et pour ma discipline ?	<ul style="list-style-type: none"><li>Quelles avancées pour ma discipline ?</li><li>Quels nouveaux problèmes pour ma discipline ?</li></ul>		<ul style="list-style-type: none"><li>QCM 2 noté 8-12/12</li></ul>




# Problématique

- Pour le portail LLAC, nous allons donner dans ce chapitre des éléments sur les questions :
  - Quelle perspective avoir sur la production de contenu “bouillie” avec IA/AI slop ?
  - Comment le marché du travail artistique est modifié par l’arrivée des outils d’IA générative ?
  - Quelles sont les stratégies de protection pour les professionnel·les de la création ?



# Plan

- 
1. IA et écriture de chanson
  2. Contenu IA de faible qualité : AI slop, AI workslop
  3. Éléments sur le marché du travail
  4. Résistances et perspectives





# Groupe 1A, chanson 1A au billboard ?

Then, last week, an AI-generated country music song by “Breaking Rust” notched the top spot on a(n admittedly obscure) Billboard chart (Digital Country Music Song Sales), and has racked up millions upon millions of views on Spotify.

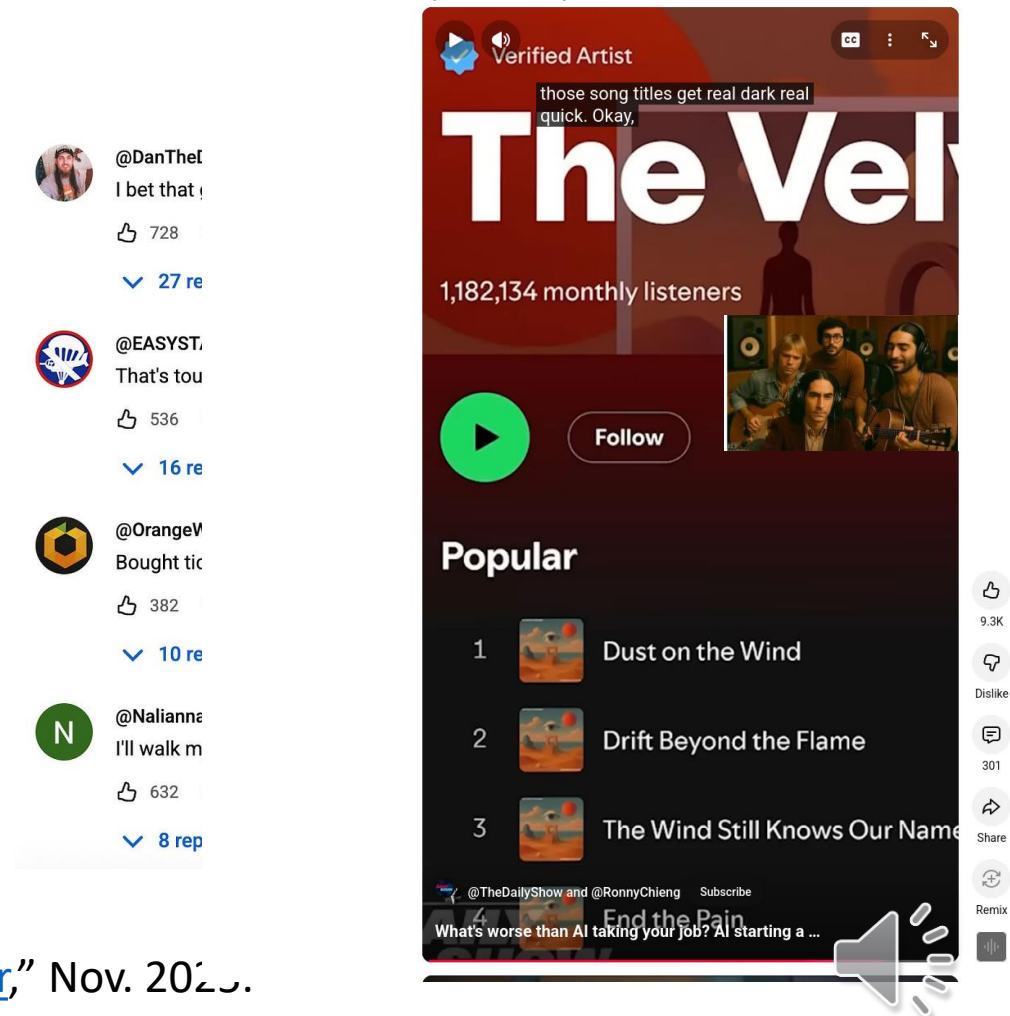


It's a generic, pretty terrible song that's nonetheless not too out of step with the

B. Merchant, "[The slop layer](#)," Nov. 2023.

*Shotgun* par George Ezra, *Leave a light on* par Tom Walker

<https://www.youtube.com/shorts/NcEaiVF67R8>



<https://youtu.be/Gd9EcuS6GVY?t=180>

# L'art : nécessite intention, expérience, ressenti

Why couldn't ChatGPT turn us into bionic writers, capable of producing more words better and faster?

I'll tell you why not. Because ChatGPT cannot write. Generating syntax is not the same thing as writing. Writing is an embodied act of thinking and feeling. Writing is communicating with intention. Yes, the existence of a product at the end of the process is an indicator that writing has happened, but by itself, it does not define what writing *is* or what it means to the writer or the audience for that writing.

In January 2023, a fan wrote to musician/writer Nick Cave, sending Cave a "song" that he'd asked ChatGPT to write "in the style of Nick Cave."<sup>9</sup> Cave replied that this fan was not the first person to do it, suggesting both that Cave has passionate fans and a distinctive lyrical style. Cave, however, was not amused or enthused, calling that ChatGPT effort a "replication, a kind of burlesque."

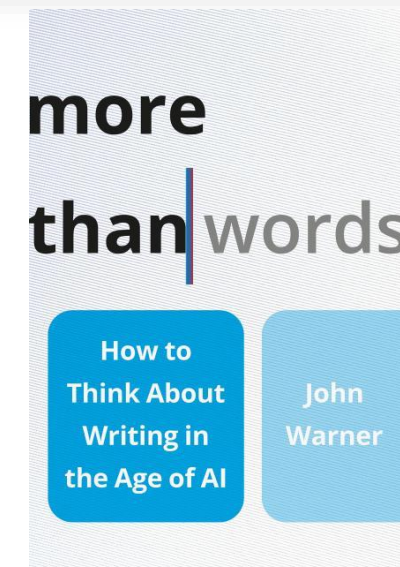
Cave went on:

Writing a good song is not mimicry, or replication, or pastiche, it is the opposite. It is an act of self-murder that destroys all one has strived to produce in the past. It is those dangerous, heart-stopping departures that catapult the artist beyond the limits of what he or she recognizes as their known self. This is part of the authentic creative struggle that precedes the invention of a unique lyric of actual value; it is the breathless confrontation with one's vulnerability, one's perilousness, one's smallness, pitted against a sense of sudden shocking discovery; it is the redemptive artistic act that stirs the heart of the listener, where the listener recognizes in the inner workings of the song their own blood, their own struggle, their own suffering.

Cave closes by thanking the fan for the song, "but with all the love and respect in the world, this song is bullshit, a grotesque mockery of what it is to be human." To the fan sending Cave the GPT lyrics, Nick Cave is defined by the end output of his process. If that process can be streamlined so those of us who enjoy Nick Cave's music can get more of it, all the better.

Cave, on the other hand, frames the artist's work as an endless cycle of death and rebirth, which provides the fuel for connecting to the audience and which may come across as dramatic, but is also rather accurate and true. The *process* of creation is his life's work, what he spends his days doing. The finished songs themselves are not immaterial to this, but they are not the most important part.

Here is an artist, well known for his unique voice and creativity, being confronted with the apparent fact that his own fans do not understand the work he does as an artist. It must be strange to be beloved by people who do not seem to respect the work that makes you *you*.



John Warner, Hachette Eds., 2025  
<https://www.hachettebookgroup.com/titles/john-warner/more-than-words/9781541605510>

# Plan

1. IA et écriture de chanson
- ➔ 2. Contenu IA de faible qualité : AI slop, AI workslop
3. Éléments sur le marché du travail
4. Résistances et perspectives



# AI Slop

## Proportion of new articles on the internet generated by AI

Beginning in 2023, the percentage of web content generated by AI quickly grew before plateauing between 2024 and 2025, according to a study by the digital marketing firm Graphite.

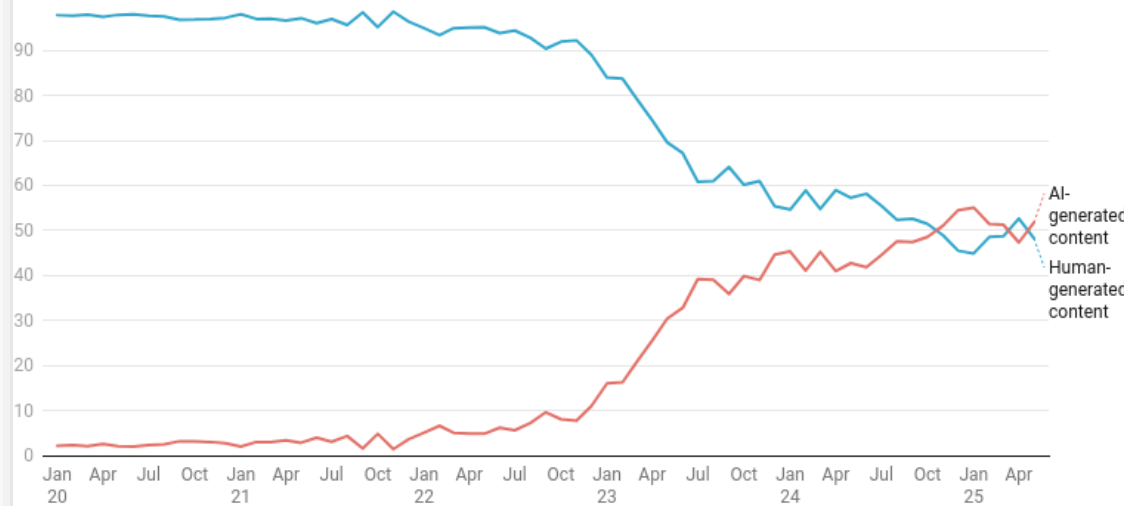


Chart: The Conversation, CC-BY-ND • Source: [Graphite](#) • [Get the data](#) • Created with [Datawrapper](#)

## Human voices may matter even more

But what happens when people become overly reliant on AI in their writing?

Some studies show that writers may feel more creative when they use artificial intelligence for brainstorming, yet the range of ideas often becomes narrower. This uniformity affects style as well: These systems tend to pull users toward similar patterns of wording, which reduces the differences that usually mark an individual voice. Researchers also note a shift toward Western – and especially English-speaking – norms in the writing of people from other cultures, raising concerns about a new form of AI colonialism.

In this context, texts that display originality, voice and stylistic intention are likely to become even more meaningful within the media landscape, and they may play a crucial role in training the next generations of models.

If you set aside the more apocalyptic scenarios and assume that AI will continue to advance – perhaps at a slower pace than in the recent past – it's quite possible that thoughtful, original, human-generated writing will become even more valuable.

Put another way: The work of writers, journalists and intellectuals will not become superfluous simply because much of the web is no longer written by humans.

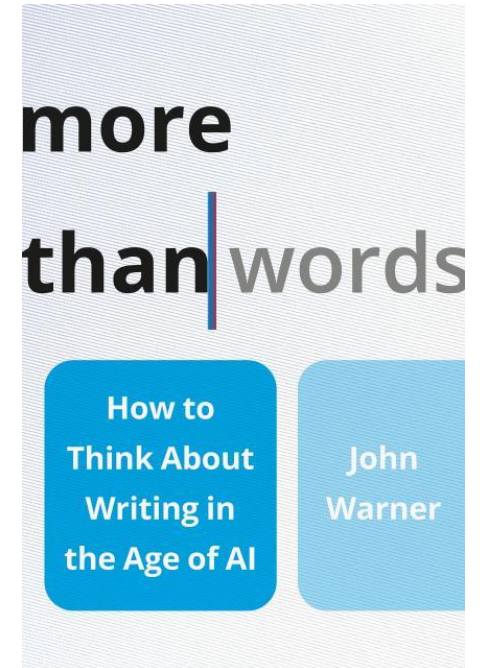
F. Agnellini, "[More than half of new articles on the internet are being written by AI – is human writing headed for extinction?](#)," The Conversation, Nov. 2025.





# AI Slop pour l'optimisation pour moteur de recherche

- Google search has been continuously degraded by the flood of content. At one point, Google genuinely worked as a tool to find the web-based information most relevant to your searches. But since Google makes most of its revenue through advertising, the top of those search results has become increasingly precious real estate.
- Beneath this paid placement, however, lurks the world of search engine optimization (SEO), the manipulation of how content is categorized and ranked by search engines so as to lift that content to the top of a particular search string. In theory, SEO could work in the service of delivering the most relevant, highest-quality results that meet the needs of the person doing the search. In reality, SEO works, in the words of Amanda Chicago Lewis, writing at the Verge, "more like the Wizard of Oz projecting his voice to magnify his authority. The goal is to tell the algorithm whatever it needs to hear for a site to appear as high up as possible in search results, leveraging Google's supposed objectivity to lure people in and then, usually, show them some kind of advertising."<sup>1</sup>
- In November of 2023, on the platform formerly known as Twitter, someone named Jake Ward, self-identified as the founder of three different SEO-related companies, outlined the method by which he "pulled off an SEO heist that stole 3.6M total traffic from a competitor by using generative AI."<sup>2</sup> After extracting all the competitor's article titles, they used generative AI to create 1,800 new articles with the exact same titles, creating a kind of digital doppelgänger that they can boost above the original on search using superior SEO strategies.
- Imagine this sort of activity carried off at scale, where every original piece with useful information has an inferior AI copy, a kind of endless doubling (or tripling or quadrupling) of content, all in the pursuit of clicks and advertising monetization. With generative AI, this could be carried off in close to real time as a popular or newsworthy piece is duplicated with the purpose of soaking up some measure of the traffic meant for the original.
- Over time, it becomes impossible to find the original among the copies. Given the propensity for generative AI to hallucinate false information, it could even become impossible to discern what's accurate and true in the midst of the digital cacophony.
- Ethan Mollick (Wharton School of Business): "One side effect from AI is that the corpus of human knowledge from mid-2023 on will have to be treated fundamentally differently than prior to 2023. A huge amount of what you learned or think you know about how to evaluate images or text is no longer valid. Not an exaggeration."<sup>3</sup>



John Warner, Hachette Eds., 2025  
<https://www.hachettebookgroup.com/titles/john-warner/more-than-words/9781541605510>



[Latest](#) [Magazine](#) [Topics](#) [Podcasts](#) [Store](#) [Reading Lists](#)

Generative AI

## AI-Generated “Workslop” Is Destroying Productivity

by Kate Niederhoffer, Gabriella Rosen Kellerman, Angela Lee, Alex Liebscher, Kristina Rapuano and Jeffrey T. Hancock

September 22, 2025, Updated September 25, 2025



HBR Staff/AI

A confusing contradiction is unfolding in companies embracing generative AI tools: while workers are largely following mandates to embrace the technology, few are seeing it create real value. Consider, for instance, that the number of companies with fully AI-led processes nearly doubled last year, while AI use has likewise doubled at work since 2023. Yet a [recent report](#) from the MIT Media Lab found that 95% of organizations see no measurable return on their investment in these technologies. So much activity, so much enthusiasm, so little return. Why?

# Workslop

Sure, some employees can use AI to produce polished work. But many simply hit “enter” on their prompt and pass along whatever messy output an AI spits out — because, on a very surface level, it does seem passable.

“The insidious effect of workslop is that it shifts the burden of the work downstream, requiring the receiver to interpret, correct, or redo the work,” the team wrote. “In other words, it transfers the effort from creator to receiver.”

<https://futurism.com/future-society/ai-productivity-research>

In collaboration with Stanford Social Media Lab, our research team at BetterUp Labs has identified one possible reason: Employees are using AI tools to create low-effort, passable looking work that ends up creating more work for their coworkers. On social media, which is increasingly clogged with low-quality AI-generated posts, this content is often referred to as “AI slop.” In the context of work, we refer to this phenomenon as “workslop.” We define workslop as *AI generated work content that masquerades as good work, but lacks the substance to meaningfully advance a given task*.



<https://hbr.org/2025/09/ai-generated-workslop-is-destroying-productivity?ab=HP-hero-featured-1>

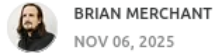
# Plan

1. IA et écriture de chanson
2. Contenu IA de faible qualité : AI slop, AI workslop
- ➔ 3. Éléments sur le marché du travail
4. Résistances et perspectives



# What's really going on with AI and jobs?

Record-breaking layoff reports, Amazon's mass firings, and a slump in entry level employment. Is AI behind it all?



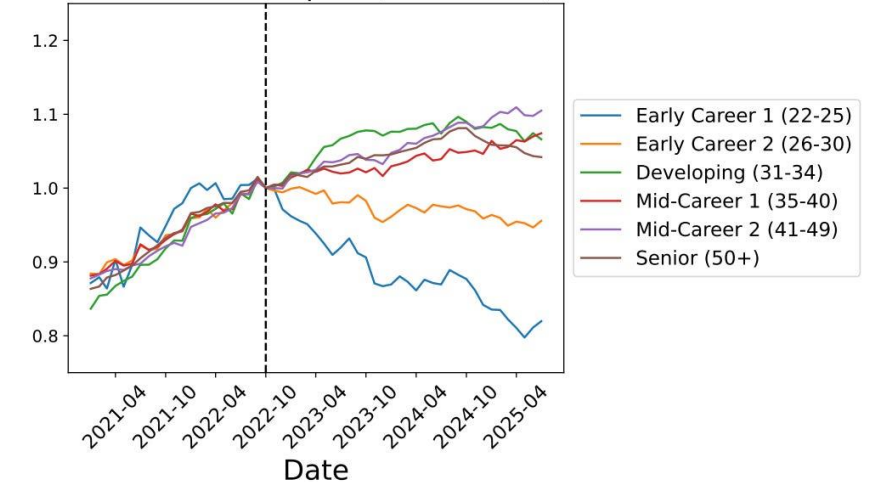
is down.) The most-discussed, however, is probably the shrinking number of jobs for recent college grads. Derek Thompson pointed to this trend in an Atlantic piece that argued there were signs that “AI is competing with recent college grads” and a trio of Stanford economists published a paper asserting that early career employment for US workers in “occupations exposed generative AI” aged 22-25 had declined in key fields 13% since 2022, precisely when the commercial technology entered the scene.

What we can be sure of, however, is that there is real pain unfolding right now, irregardless of whether it's due to management enacting bona fide AI job replacement, executives' *hopes* that AI can cut labor costs, or “AI washing” that obscures a company's ulterior motives. I can be sure of this not just because I've personally heard hundreds of testimonials from workers dealing with AI in their workplaces or competing with its output, but also because of a new analysis that aims to hone in on what kind of jobs are being impacted, right now.

B. Merchant, “[What's really going on with AI and jobs?](#)”, Nov. 2025.

E. Brynjolfsson, B. Chandar, and R. Chen, “[Canaries in the Coal Mine? Six Facts about the Recent Employment Effects of Artificial Intelligence](#)”, Stanford pub., Nov. 2025.

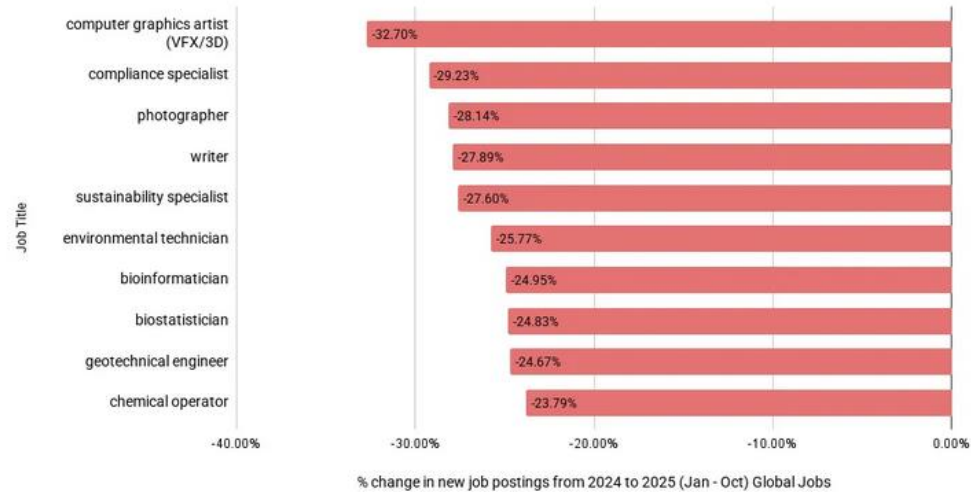
Headcount Over Time by Age Group  
Software Developers (Normalized)





## Jobs with the biggest % declines in new job postings from 2024 to 2025

Source: Bloomberg.com



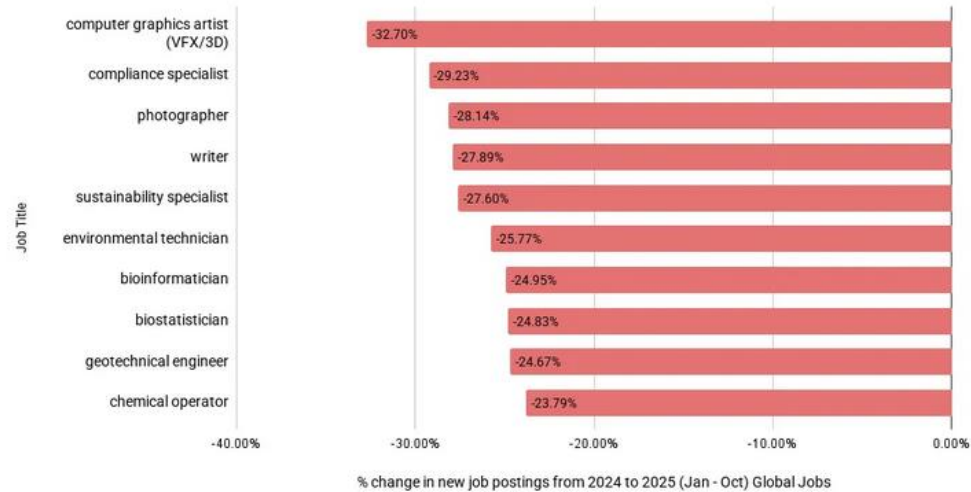
This, as BITM readers might notice, *generally* aligns with my read of what's happening as well. As the MIT study and Chiu's work both highlight, generative AI is not reliable enough when it comes executing complex tasks to enable most organizations to displace jobs at scale, and it certainly can't do jobs that require empathy or hands-on problem-solving. What it *can* do is automate the production of work that need not be "reliable" or "accurate," but that employers might find "good enough." Precisely the way many corporate executives already conceive of creative work, in other words. And it can inspire overzealous executives, or managers who wanted to induce layoffs or cost-cutting anyway, to pull the trigger.



H. W. Chiu, "[I analyzed 180M jobs to see what jobs AI is actually replacing today](#)," Bloomberg, Nov. 2025.

### Jobs with the biggest % declines in new job postings from 2024 to 2025

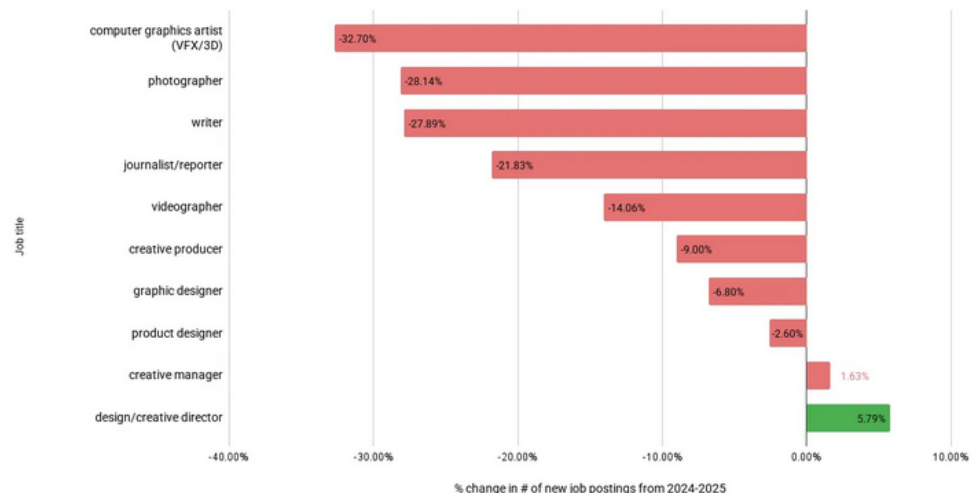
Source: Bloomberg.com



This, as BITM readers might notice, *generally* aligns with my read of what's happening as well. As the MIT study and Chiu's work both highlight, generative AI is not reliable enough when it comes executing complex tasks to enable most organizations to displace jobs at scale, and it certainly can't do jobs that require empathy or hands-on problem-solving. What it *can* do is automate the production of work that need not be "reliable" or "accurate," but that employers might find "good enough." Precisely the way many corporate executives already conceive of creative work, in other words. And it can inspire overzealous executives, or managers who wanted to induce layoffs or cost-cutting anyway, to pull the trigger.

### Creative Jobs: % change in # of new job postings from 2024 to 2025

Source: Bloomberg.com



We know there's some combination of "AI washing" and labor replacement taking place, and that both may be joining forces with tariffs, political instability and economic contraction to limit opportunities, especially for entry level knowledge workers. And we know that it's a useful tool for management to exert leverage, depress wages, and consolidate control, regardless. What the hell is happening with AI and jobs? What *isn't* happening with AI and jobs, more like. At least one thing seems clear: Bosses are using it the way they've used automation technologies since the Industrial Revolution—to extract maximum value from workers, and to profit from the profound uncertainty around the true extent of its power and utility.



H. W. Chiu, "[I analyzed 180M jobs to see what jobs AI is actually replacing today](#)," Bloomberg, Nov. 2025.

# Plan

1. IA et écriture de chanson
2. Contenu IA de faible qualité : AI slop, AI workslop
3. Éléments sur le marché du travail
  - Témoignages d'artistes graphiques
  - Témoignages de traduteurices
4. Résistances et perspectives



# Artists are losing work, wages, and hope as bosses and clients embrace AI

Visual artists, illustrators and graphic designers share their stories about how AI is being used to lower wages, degrade work and even replace it altogether, in this [installment of AI Killed My Job](#).



BRIAN MERCHANT

SEP 16, 2025



217



36



72

Share



After the launch of ChatGPT sparked the generative AI boom in Silicon Valley in late 2022, it was mere months before OpenAI turned to selling the software as an automation product for businesses. (It was first called Team, then Enterprise.) And it wasn't long after that before it became clear that the jobs managers were likeliest to automate successfully weren't the dull, dirty, and dangerous ones that futurists might have hoped: It was, largely, creative work that companies set their sights on. After all, enterprise clients soon realized that the output of most AI systems was too unreliable and too frequently incorrect to be counted on for jobs that demand accuracy. But creative work was another story.





This is why you'll hear artists talk about the "good enough" principle. Creative workers aren't typically worried that AI systems are so good they'll be rendered obsolete as artists, or that AI-generated work will be better than theirs. Their fear is that clients, managers, and even consumers will deem AI art "good enough" as the companies that produce it push down their wages and corrode their ability to earn a living. (There is a clear parallel to the Luddites here, who were skilled technicians and clothmakers who weren't worried about technology surpassing their skill, but the way factory owners used it to make cheaper, lower-quality goods that drove down prices.)

Sadly, this seems to be exactly what's been happening, at least according to the available anecdotal evidence. I've received so many stories from artists about declining work offers, disappearing clients, and gigs drying up altogether, that it's clear a change is afoot, and that many artists, illustrators, and graphic designers have seen their livelihoods impacted for the worse. And it's not just wages. Corporate AI products are inflicting an assault on visual arts workers' sense of identity and self-worth, as well as their material stability.

As with translators, the subject of the last installment of AI Killed My Job, there's a widespread sense that AI companies are undermining a crucial pillar of what makes us human; our capacity to create and share art. Some of these stories, I will warn you, are very hard to read—to the extent that this is a content warning for descriptions of suicidal ideation. All, I think, help us better understand how AI is impacting the arts and the visual arts industry. A sincere thanks to everyone who wrote in and shared their stories.

"I want AI to do my laundry and dishes so that I can do art and writing," as the from SF author Joanna Maciejewska memorably put it, "not for AI to do my art and writing so that I can do my laundry and dishes." These stories show what happens when it's the other way around.



## Illustration work at ad agencies has disappeared.

I have been working in the comics and publishing industry for over 20 years, but the majority of my income was usually coming from work with advertising agencies.

Finally I reached out to one of the art directors I work with and he confirmed that the creatives are using AI like crazy, there was no aspect of shame in presenting an AI illustration internally, no one would call you out on it, and it's sure as hell cheaper than using an illustrator. **I had to deal with a sudden, very scary decrease in income.** Meanwhile it felt like AI slop was mocking me from every corner of the internet, and every big company was promoting their new AI assistant. I was just disgusted with all these corporations jumping on the AI bandwagon not thinking of what the outcomes could be. **and additionally, there was the insult of knowing that the engines were trained on working illustrators, including mine!**

I used my free time to work on a new graphic novel, and eventually leaned into more comics work, which paid (a lot) less, but at least felt more creatively satisfying. The two years following the loss of work were difficult, definitely felt like the rug was taken out from under my feet, and I'm still adjusting to the new landscape, although I feel better about where I am now, **I work harder than ever before, for less money.** But at least the work will be seen by readers.



**'There's a part of me that will never forgive the tech industry for what they've taken from me and what they've chosen to do with it.'**

I work as a freelance illustrator (focusing on comics and graphic novels but also doing book covers or whatever else might come my way) and as a "day job" I do pre-press graphic design work for a screen printing and embroidery company in Seattle. Because of our location, we handle large orders (sometimes 10k shirts at a time) for corporate clients—including some of the biggest companies in the world (Microsoft, Amazon, MLB, NHL, etc.) and my job is to create client proofs where I mock up the art on the garment and call out PMS colors as applicable. I also do the color separations to prepare the art file for screen printing.

He then introduced me to generative AI and encouraged me to use it to create game content quickly. At first I was interested in the possibility of using it to reduce my workload by maybe generating simple elements I get tired of painting—like grasses or leaves—but he instructed me to start plugging in the names of living artists to generate entire artworks in their style and the first time I did it I realized how horrifyingly wrong this actually was. After that I resisted and tried to use my own art.

Lastly, in my role as a graphic designer, we often now have to deal with clients sending art files in for screen printing that were generated with AI. It's a pain in the ass because these files are often low-resolution and the weird smudgy edges in most AI images don't make for easy color separations. When a human graphic designer sits down to create a design, they typically leave layers in place that can be individually manipulated and that makes my job much easier. AI flattens everything so I have to manually separate out design elements if I want to independently adjust anything. The text is still frequently garbled or unreadable. The fonts don't actually exist so they can't easily be matched. These clients are also almost invariably cheap, and get upset when they're told that it's going to be a \$75 per hr art charge to fix the image so it's suitable for screening.



**I'm a recent design graduate. AI might not have killed my job, but it's not what I signed up for, and it's hard to find work.**

I just graduated in June from a two-year intensive vocational program in graphic design. It's probably still too early in my job search for me to say that AI "killed my job," but my classmates and I, as well as students from the class just ahead of us, are certainly struggling to find work.

Why I wanted to reach out, though, is to share what my experience was as a student studying design in the midst of the peak years of this AI hype. Basically our entire second-year curriculum in one of our five classes, which was previously focused on UX, UI, web design, etc, transitioned to being largely generative AI-focused. I don't think I'm overstating matters to say that no one in my class was happy about this; none of us decided to go (back) to school for design to learn Midjourney or Runway.

*Is it always going to be like this? I love learning, but am I always going to feel like I need to acquire skills in at least five new expensive SAS platforms to survive?*





**I struggle to fix all the AI's problems while my AI-loving clients stand on the sidelines wondering what the issue is.**

I am a freelancer of a few trades, so it can be hard to measure lost work, because I can also wonder if I'm slow because times are slow, or a typical cycle, or AI.

**I can tell you this: ALL my "lighter" graphic design work—making social media or print ad graphics, designing logos—has totally dried up.** I was actually more worried

My illustration work is mostly picture books, and while my work has remained steady (I do 1-3 a year), the number of inquiries I've gotten from new authors has dropped

The "mistakes" AI makes on art for something like a picture book, which requires consistency of a lot of different elements across at minimum 16 or so pages, are so deep that they are in the bones of the art. It's not airbrushing out a sixth finger; it's making the faux colored pencil look the same across pages, or all the items in a cluttered room be represented consistently from different angles, or make the different characters look like they came from the same universe. It's bad at that stuff and it's not surface level. A lot of time potential clients don't know why the art isn't working and it's because it's these all-encompassing characteristics.

*They are usually thinking they will pay for a couple hours of my time, when what they are asking for could require maybe 100 hours. The "mistakes" [...] are in the bones of the art.*



## **My AI-loving boss makes my team of artists use AI, even though I've successfully demonstrated that it doesn't help.**

I am the creative team manager for an e-commerce based company. I manage the projects of 2 videographers, 1 CG artist and 3 graphic designers (including myself). As AI has been getting more and more advanced, our boss (one of the owners) keeps pushing us to use AI to make our images stand out amongst competitors.

Even since we started using AI to improve our images, the turnaround time for listing images remains the same. Though I feel like our boss is waiting for the day to fire and replace my team with AI.



**Those animated reenactments and infographics you see on TV history documentaries are made by people like me. Or at least they were.**

I am a freelance 3D/2D Generalist. Over the past decade plus, I've had a recurring gig of being hired as a contractor to help create supplemental graphics and B-roll for various documentary-style programs. Everything from infographics about military tanks to 3D animations of prehistoric creatures to recreations of scenes involving historical figures.

A couple of years ago, as soon as demos of AI-generated video began to appear, there were almost immediate rumblings that the specific business of creating documentary-style graphics would be disrupted. The logic being that, while the public might reject a feature-length AI-slop theatrical film, the at-home audience for shows about military history or ghosts or aliens might be less-discerning. That theory is now being tested. History Channel is currently airing a season of "Life After People" that heavily features AI-generated visuals, and I'm sure there are more shows in the pipeline being made the same way. We'll see how audiences respond.



## 'Children's book illustrator isn't a job anymore.'

I've been out of work for a while now. I made children's book illustrations, stock art, and took various art commissions.

Now I have several maxed out credit cards and use a donation bin for food. I haven't had a steady contract in over a year. two weeks ago, when a client who has switched to AI found out about this he gave me \$50 out of "a sense of guilt." Basically pity for the fact that Illustrator, as a job, does not exist anymore.





**I'm a graphic artist. Since AI and Adobe Firefly came along, my teaching and tutoring have dropped dead.**

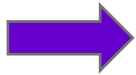
I have taught various graphic courses but overwhelmingly Photoshop, the 800 lb. gorilla of the graphics world. I am not a photographer and I do not teach people to take photos, but to manipulate them, also known as Photo Imaging.

Since the advent of Artificial Intelligence and Photoshop's version, Firefly, my teaching and private tutoring have pretty much dropped dead. There is very little incentive for people to learn these techniques when they can conjure up an image by text prompts. It takes virtually no skill to do this besides the ability to read and write. I have played around with A.I. for personal projects, with varying degrees of success. Some of it is amazing, and some of it is laughable. However, there is no escaping the reality that these models were trained on existing artwork already online. It's essentially plagiarism on steroids. Also known as theft. Not to mention the obscene energy costs involved.



# Plan

1. IA et écriture de chanson
2. Contenu IA de faible qualité : AI slop, AI workslop
3. Éléments sur le marché du travail
  - Témoignages d'artistes graphiques
  - Témoignages de traduteurices
4. Résistances et perspectives



# AI Killed My Job: Translators

Few industries have been hit by AI as hard as translation. Rates are plummeting. Work is drying up. Translators are considering abandoning the field, or bankruptcy. These are their stories.



BRIAN MERCHANT

AUG 21, 2025

before AI became the toast of Silicon Valley, corporate clients had been pushing lower-paying machine translation post-editing (MTPE) jobs<sup>1</sup>, or editing the output of AI translation systems, though many translators refused to take them. Others said Google Translate had long been able to essentially what ChatGPT does now.

Yet many describe a dramatic disruption in wages and working conditions over the last two years, coinciding with the rise of OpenAI. Though my sample size is small, these stories fit my thesis that the *real AI jobs crisis* is that the drumbeat, marketing, and pop culture of "powerful AI" encourages and permits management to replace or degrade jobs they might not otherwise have. More important than the technological change, perhaps, is the change in a social permission structure.

The very definition of translation is not to convert words, but **meaning**. And while LLMs are able to replicate human speech patterns with eerie accuracy, it bears reminding that they don't think nor understand like the human brain does. Which means that editing LLM outputs often takes as much time, if not longer, than translating from scratch.

L. Danilov



## We're being paid half as much to do lower-skilled work

I have formal training in translation and have been working in the translation industry for 15 years, 5 years as a translator and 10 as a translation project manager. I'm 40 at the moment.

Work has been depressing, to say the least. All the projects I receive are AI translated and many of the translators I work with complain about the quality and the lack of work

The clients don't care, all they see is a cheap way to translate stuff and the faster, the better. Translators are now post editors or reviewers. Quality in translations has been decreasing but no one seems to care.

*Clients don't care if it takes me 2 hours to go through a text and proofread it. The AI takes 30 seconds to write it, so they want the translators to proofread it in 5 minutes!*

It's disheartening. My industry has always been underpaid, for my language pair (English-European Portuguese), the medium rate is 0.04 € per source word. Now it's 0.02 € per source word for post editing AI translations. Many translators are accepting these rates because otherwise they would earn nothing.





## My work in corporate communications has come to a complete stop

I've been a freelance French-English translator since 1997, working primarily in corporate communications for large companies in France. My work started gradually diminishing about two years ago but has come to a complete stop this year and I'm having to find other sources of income.

## AI-happy execs don't appreciate how much of game translation is about nuance

*An AI is not going to be able to accurately translate puns or preserve the rhyming scheme of a song while keeping the translation accurate as well. Translation is not just about looking up words in a dictionary and pasting them into a document.*



# A brain drain is coming

I'm a translator trainer at the University of Geneva, training people to work at the UN, WHO etc. One of our big challenges is getting young people through the doors to train—there is likely a big talent gap coming at the top of the profession as people retire over the next decade or so.

-Susan Pickford



# I was a different kind of translator, but AI hollowed out the work

I was working as an accessible information writer. We would translate technical documents into Plain language (think gov sites) or instructions into Easy English (think “How to Catch a Train” for people with intellectual disabilities).

Although AI is expressly banned from being used to actually write the documents, AI was being used to check the documents, and then those modifications had to be used to re-edit those documents.

---

*Even though AI was not directly being used to write the documents because it was in the middle of the process it may as well have been used. The outcome was unusable work for which the writers were being blamed.*

---



## I've translated documents for nuclear power plants. Now I'm facing bankruptcy

2025 has been absolute shit so far. Entire months went by with zero work. And the requests that are now coming in—almost all "PED." Post-editing is when you run your text through a machine translation and have it reviewed and edited by a human. It's been around forever—since way before the current AI hype. It pays a quarter of what you'd get for translation work. And if you do it properly, it takes you just as long as translation. So I would summarily reject PED requests. I'd take one or two per year just to take a look at the current state of the art, and invariably found, happily, that machine translation was still awful and I was going to be fine.

*Sooner or later, the AI companies will have to stop losing money and adjust their pricing. And then it'll turn out that using AI for everything gets you worse results than humans, at the same cost.*





## AI systems aren't just driving down wages, they're flattening culture

I've been a freelance French-to-English translator in Quebec for 15+ years... From 2020 to 2023, I was so busy that I was turning down work, and still easily clearing six figures, primarily from freelancing for a financial institution (FI) that was paying \$0.25 per word.

More than anything, though, I find it disheartening that instead of a society that once valorized translators as intercultural communicators and professionals who could uphold a bilingual society, we're flattening culture with AI systems that don't allow for a more organic exchange between languages. Quebec, in particular, has a rich linguistic landscape in both French and English, which can be owed to the cross-pollination of languages and cultures through human interactions, one of which is/was translation. Also, it just sucks that capitalism has found another way to undermine workers.



# Plan

1. IA et écriture de chanson
2. Contenu IA de faible qualité : AI slop, AI workslop
3. Éléments sur le marché du travail
- ➔ 4. Résistances et perspectives



# Copyright – Droits d'auteur / Droits d'auteur

September 2025

## OpenAI's New Sora Video Generator to Require Copyright Holders to Opt Out

Executives at the startup notified talent agencies and studios over the last week

By [Keach Hagey](#) [Follow](#), [Berber Jin](#) [Follow](#) and [Ben Fritz](#) [Follow](#)

Updated Sept. 29, 2025 6:36 pm ET



<https://www.wsj.com/tech/ai/openais-new-sora-video-generator-to-require-copyright-holders-to-opt-out-071d8b2a>



[garymarcus.substack.com/p/sam-altman-and-copyright-then-and?publication\\_id=888615](https://garymarcus.substack.com/p/sam-altman-and-copyright-then-and?publication_id=888615)



Chiu, an Emmy-winning artist who's worked on films like *Alice and Wonderland*, told me he organizes these events to "shine the light on the artists behind our favorite things." It seems like he's succeeded. I met video game artists, graphic novelists, and artists who'd worked on blockbusters like *Avatar*.

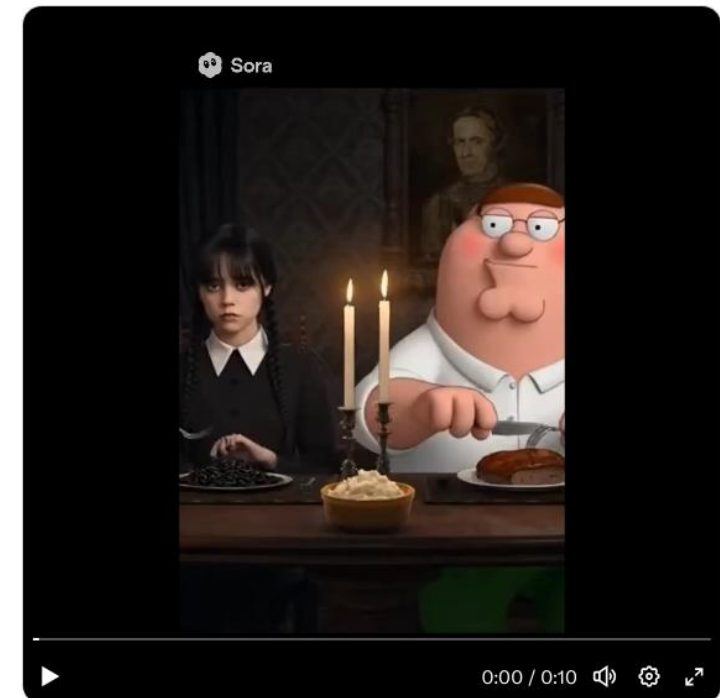
"When I saw AI and what it was doing, my first thought was, 'this is dangerous'," Chiu told me. He was worried both about disinformation and labor issues. "If an artist takes ten years, twenty years, thirty years, to develop their amazing look on the world, their own interpretation of the world, *creating* their own worlds—and that can be taken away from them without their permission, to create more stuff that looks like it? Even if it's a watered-down version, that really feels like theft."

B. Merchant, "[What's really going on with AI and jobs?](#)", Nov. 2025.



Matthew Belloni  
@MattBelloni

No big deal, I'm just making personalized videos on Sora with my favorite copyrighted characters owned by Disney and Amazon/Netflix and featuring an identifiable actress who is definitely not getting paid for this....



11:35 PM · Oct 1, 2025 · 128.2K Views

44

94

1K

235



Read 44 replies



<https://x.com/MattBelloni/status/1973501946410737666>



# Procès pour infraction au droit d'auteurice

WIRED

SECURITY POLITICS THE BIG STORY BUSINESS SCIENCE CULTURE REVIEWS BLACK FRIDAY

NEWSLETTERS

KATE KNIBBS

BUSINESS AUG 26, 2025 3:31 PM

## Anthropic Settles High-Profile AI Copyright Lawsuit Brought by Book Authors

Anthropic faced the prospect of more than \$1 trillion in damages, a sum that could have threatened the company's survival if the case went to trial.

The  
Guardian

### AI startup Anthropic agrees to pay \$1.5bn to settle book piracy lawsuit

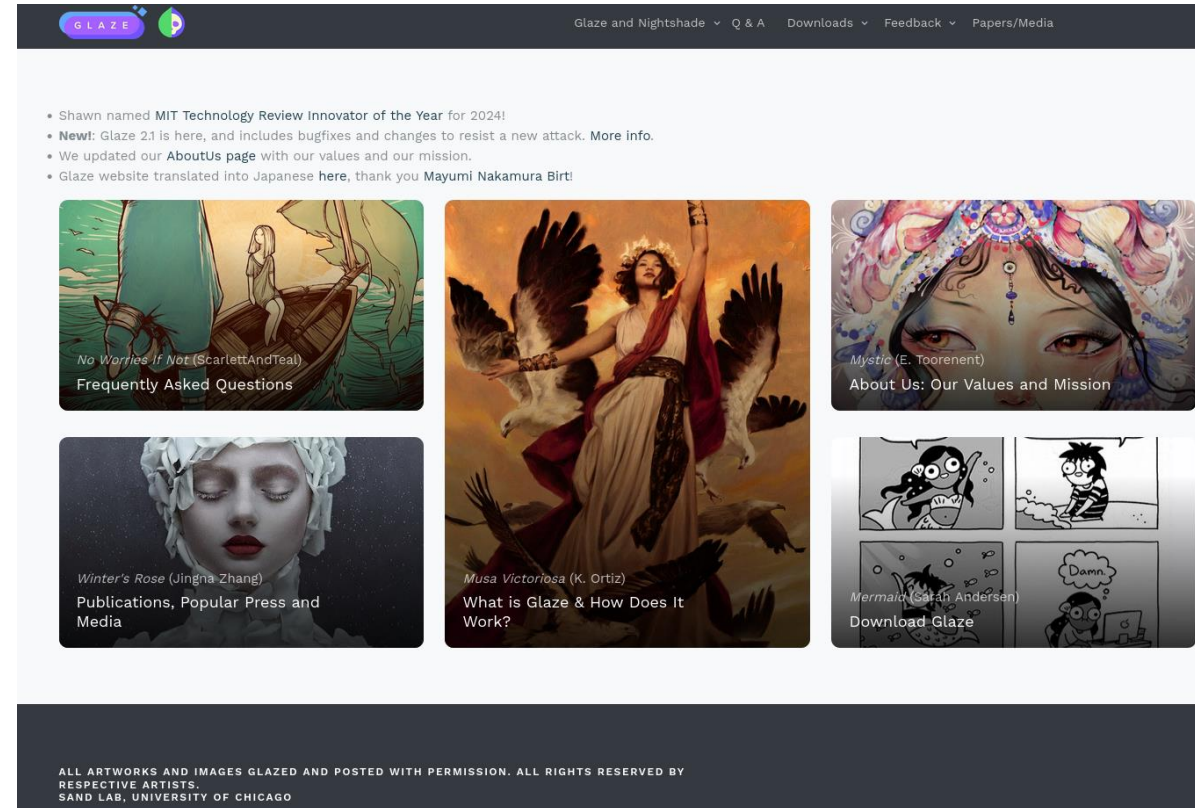
Settlement could be pivotal after authors claimed company took pirated copies of their work to train chatbots



<https://www.wired.com/story/anthropic-settles-copyright-lawsuit-authors/>

<https://www.theguardian.com/technology/2025/sep/05/anthropic-settlement-ai-book-lawsuit>

# Un outil pour que les artistes protègent leurs créations



**Our Values and Our Mission.** Art is inspired by and an expression of our experiences, emotions, pain and trauma. It connects us and defines much of what it means to be human. We believe that human creativity is unique and ever evolving, and today's generative AI systems can only produce poor approximations of the human creative works they are trained on. Our goal is to help ensure that human creativity continues to thrive, by providing the technological tools that enables all human creatives (artists, musicians, authors, journalists, voice actors, dancers, choreographers ...) to protect their artistic creations from unwanted AI training and AI mimicry.



<https://glaze.cs.uchicago.edu/>

# The Guardian

US writers' strike 2023

● This article is more than 2 years old

## Analysis

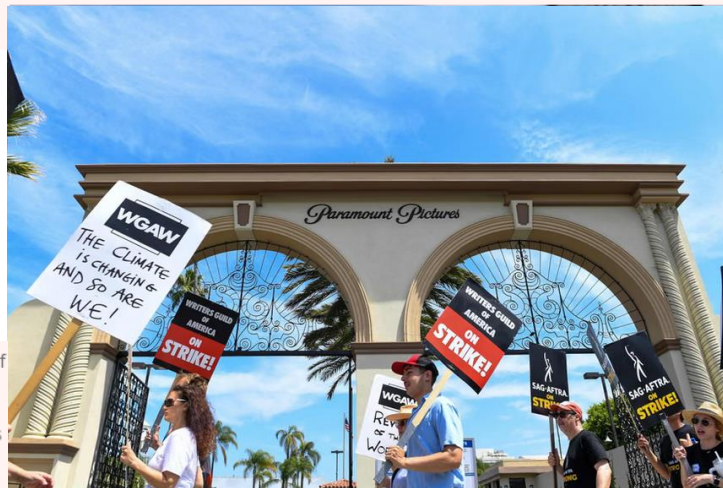
### How Hollywood writers triumphed over AI - and why it matters

Dani Anguiano and Lois Beckett in Los Angeles

Observers hail a 'smart' deal that allows for artificial intelligence as a tool, not a replacement - and could be a model for other industries

Sun 1 Oct 2023 13.00 CEST

Members of the Writers Guild of America and the Screen Actors Guild walk a picket line outside of Paramount Pictures in Los Angeles over the summer. Photograph: Valérie Macon/AFP/Getty Images



<https://www.theguardian.com/culture/2023/oct/01/hollywood-writers-strike-artificial-intelligence>



# Problématique et conclusion

- Pour le portail LLAC, nous allons donner dans ce chapitre des éléments sur les questions :
  - Quelle perspective avoir sur la production de contenu “bouillie” avec IA/AI slop ?
  - Comment le marché du travail artistique est modifié par l’arrivée des outils d’IA générative ?
  - Quelles sont les stratégies de protection pour les professionnel·les de la création ?

Rebecca Winthrop and Maryanne Wolf, “[Rethinking School in the Age of AI](#),” Center for Humane Technology, April 2025.

Sonja Drimmer and Christopher J. Nygren, “[How We Are Not Using AI in the Classroom](#),” The Newsletter of the International Center of Medieval Art, April 2025.

Carl T. Bergstrom and Jevin D. West, “[Modern-Day Oracles or Bullshit Machines? – Lesson 11](#),” lecture UW, 2025.

