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Automation of the Creative Industries: Applying Generative Artificial Intelligence to Five Domains of Audiovisual Production

Introduction

My first encounter with a large language model (LLM), one of the data-based technologies we nowadays like to classify under the umbrella term artificial intelligence (AI), was the chatbot *Klepec*.[1] Trained on a Slovenian language database with around 100,000 entries, it was launched in 2006 by the digital linguistics company Amebis (Arhar and Romih, 2006). While very primitive, flawed and not particularly useful, I was, as a boy, completely blown away by the notion that I could, at least to some degree, "communicate" with a machine. Twenty years later, this technology is shattering our conceptions of work, communication, intelligence, creativity, and for many it has led to questioning humanity's future existence. With the rapid development of multimodal LLMs, generative AI is now capable of producing high quality audiovisual material with tools like Midjourney for images, Veo 3 for videos with background sound and dialogues, and Suno for music.

In this paper I will reflect upon the current uses of generative AI across five specific domains of the creative industries. Furthermore, I will attempt to investigate the implications of the concept of automation in each of these domains, as well as for their creative potential in general. And finally, I will speculate on the future development of AI in terms of audiovisual production, its implications for media automation, media landscape transformation, media format convergence and the future of human-machine collaboration in a creative context. This is by nature more of a speculative or theoretical work, providing a reflective overview of the current state of generative AI in various domains of audiovisual production with particular attention to their automation potential and, as such, does not evaluate any concrete novel research results. Starting with an overview of the terms creative industries and automation, and the

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interplay of both, I will continue by highlighting various present-day applications of generative AI across different domains of the creative industries, concluding with a discussion and future scenarios.

Creative industries

Firstly, I would like to define the term *creative industries*. Some authors use the terms *creative industries* and *cultural industries* interchangeably, while also arguing that the shift from renaming this term from the former to the latter happened due to promoting the advancement of industries rooted in the exploitation of intellectual property or due to specific political activities in the core Anglosphere – most notably, the development of new policies related to creative fields at the beginning of Tony Blair's New Labour government in 1997 (Flew, 2012, 3; Hesmondhalgh and Pratt, 2005, 5). I choose to use the term *creative industries* as it is used more often by the European Economic and Social Committee when forming policy related to the domains I will talk about in this paper – although most often this body uses the term *creative and cultural industries* (EESC, n.d.). It is also used in the UK by the Department of Culture, Media and Sport (DCMS), which is the policy-forming institution for these sectors. Furthermore, this term is used by Flew (2012) as he sees it as more appropriate when addressing fields in which economic integration is an important factor. The UK DCMS defines the creative industries as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (The British Council, 2001, 5), further expanding the sub-sectors into "advertising and marketing, architecture, crafts, design and designer fashion, film, TV, radio and photography, museums, galleries and libraries, music, performing and visual arts, publishing, IT, software and computer services (also video games)" (Uwazuruike et al., 2025, 2).

The specific domains of the creative industries I analyse in this paper are live action narrative film (or simply film), advertising, short social media video, news video, and art video. The selection of these formats aims to encompass different types of audiovisual media as a broad representation of the creative industries and audiovisual production. It should be noted that there are many formats and domains which are left out and represent possibilities for further research, such as video games, reality TV, and live performances.

Automation

While not a new concept, automation has been central to the discourse regarding AI (Pasquinelli, 2023, 253; Steinhoff, 2021). Placing entities and systems in juxtaposition to the human condition, many authors have contemplated the implications of these

systems in relation to work, relationships, creativity, and numerous other areas. While conceptions of automated systems have changed and deepened throughout the course of literary and scientific history, some key aspects have persisted, especially with regard to labour (Sheridan et al. 1983, 1; Steinhoff, 2021, 17).

From a purely technical classification of automation, one of its most widely cited definitions from a standard book on the topic is "the technology by which a process or procedure is accomplished without human assistance" (Groover, 2015, 75). In a fundamental work in the field of engineering titled "Ironies of Automation" (1983), Lisanne Bainbridge demonstrated some problematic aspects of this development. Revolving around the notion that automation does not eliminate human involvement, but redefines it and often intensifies the challenges it faces. Among other points, she notes that if automation leaves the "too difficult to automate" tasks to humans, then such work is going to become progressively harder. Furthermore, if an automated system outperforms a human-operated one, how can a human evaluate this system if they no longer fully understand it? And finally, if a human is not constantly involved in the automated process, how will they be able to interrupt or intervene with it without understanding all the stages of the process? (Bainbridge, 1983) Many of the points in her article are supported by real life examples from nuclear power plant maintenance, aviation and alarm monitoring. However, while her points are valid for more technical jobs, the structure of the working population has shifted in the decades since the article was written towards a higher share of creative labour, with economic and social value being progressively more valued and the economy restructuring around assets like intellectual property and creative output (Tepper, 2002, 161).

Creative processes, on the other hand, are less transparent than manual labour. It is harder to dissect creativity and quantify it in comparison to, for example, the process of assembling a car, as creativity is a serendipitous process (Simonton, 1999, 313). Therefore, it is more difficult to fully automate creativity or culture, unless we reach *synthetic automation* in which the labour process does not need to be captured and codified beforehand for such things to occur (Steinhoff, 2021, 259).

Automation in the creative industries

Just like automating (in a certain historical context) the production of vehicles with the Ford Model T in 1908, which signified the reconceptualization of what a personal vehicle stood for, automating certain domains of the creative industries and audiovisual production (as generative AI is becoming increasingly integrated in those fields) will without doubt force us to reconceptualize what media means for us as consumers and creators.

As automation is not a binary concept, but more of a continuum (or at least a multi-staged process), it is reasonable to define the levels of automation. However,

according to Bailer et al. (2022, 3), at present there are no specifically defined levels of automation for the use of AI within audiovisual production. Therefore, the authors propose applying the current theory on AI and the automation levels that are defined for the case of self-driving cars:

- No automation (level 0): humans control non-AI-based tools,
- AI-enhanced tools (level 1): humans operate tools using AI for specific tasks in their workflows,
- AI-based assistance (level 2): AI-based tools generate information that is used in subsequent steps with human verification/correction, no decision,
- Conditional automation (level 3): processes including AI-based decisions, with human intervention required at some points,
- High automation (level 4): fully AI-based processes under human supervision (in particular for consumer facing decisions,
- Full automation (level 5): fully AI-based processes directly interfacing consumer, without human supervision. (Bailer et al., 2022, 7)

Automation in media production is not entirely bound to the relatively recent release of generative AI models such as Chat GPT, Midjourney or Suno. Instead, it is a process that has been in development ever since big tech companies started collecting data. More than 10 years ago, scholars were already acknowledging the role of data-driven algorithms as a key factor in automating media production, with their primary function being two-fold: serving as both a demand predictor and a content creator (Napoli, 2014, 34).

As of now (June 2025), we are nowhere near full automation levels in any field, and are unlikely to achieve it within the next few years, as to some degree full automation requires artificial general intelligence (AGI) (Bailer et al., 2022, 7). However, breakthrough events that will increasingly stimulate the path towards full automation or AGI – such as COVID-19 – will be seen as a major automation-inducing global event (Lee and Chen, 2021, 141), and are also likely to take place in the coming years.

Five domains of audiovisual production in relation to generative AI

Narrative film (live action)

The film industry is undoubtedly among the one of the biggest sectors of the creative industry, with Hollywood box office receipts expecting to reach $11.50 billion in 2025, with even more projected revenue growth in the following years (Statista, n.d.). The wide adoption and expansion of generative AI tools has already prompted one of the biggest strikes in the industry's history, led by two Hollywood labour unions, WGE and SAG-AFTRA, with their members expressing concerns about automation, alienation,

acceleration, and artificiality (Halperin and Rosner, 2025, 8). Conversely, the findings of most related studies suggest that the human creative value and emotional impact cannot always be substituted by the outputs of generative AI (Sookhom et al., 2023, 13), especially when it comes to plot expression and delivery (Liang et al., 2024, 199).

Interestingly enough, when reflecting on the workers' statements, such as "At face value, there's nothing wrong with AI" or "It is going to be slavishly, I assume, attached to whatever the executives tell it to do […]" (Halperin and Rosner, 2025, 8), it becomes clear that it is not the technology itself that most of the striking workers were anxious about, but the ways in which the leading industry enterprises will employ it. Therefore, if AI is "unemployable" or at least results in inferior content when applied to the aspects of film industry that are the target of workers' protests, are businesses really benefiting from embracing these emerging technologies? Since AI still faces limitations with regard to significantly reducing film production costs, how is replacing artists a viable approach in terms of finance and the final results? While generative AI's potential for "production democratization" could massively disrupt the status quo, threatening the decades long global hegemony of Hollywood and the dominant production-distribution companies, if history is any guide then these same firms will likely adapt and adopt this technology (Thorne, 2020, 820).

On the other hand, where I see the potential of generative AI as challenging (at least a key aspect of) the status quo within the film industry is in a complete shift in how stardom and the public image of celebrities is perceived. Since humans are drawn to content that reflects their own thoughts and behaviours – hence the efficiency of data driven audiovisual production – it seems likely that we ourselves will be the future stars of the films that we watch, just like in the episode of *Black Mirror* titled "Joan is Awful" (Vocásek, 2024), abandoning the cult of fandom for uncanny versions of ourselves (Thorne, 2020, 819). Whether live action narrative films will be fully automated in the future perhaps depends on the audiences' reactions and preferences, but we could speculate that the level of AI integration will vary among different production companies. For example, large Hollywood firms might fully integrate AI and automate their filmmaking process, while their now former employees might establish new, smaller niche studios in which the level of automation will be lower.

Advertisements

In the field of advertising, the manipulation of content and artificial representation of reality have always been ingrained in the media production process, mainly to influence brand perception, manipulate consumer behaviour, and ultimately generate revenue. According to Campbell et al. (2022, 4), we are now in the third generation of advertising manipulation. In Generation 1.0, the manipulation was analogue, the tools

used were make-up, lights and physical editing, carried out by humans, and generally targeted and spread via TV, radio, and print. The progress of digital media brought Generation 2.0, in which the tools used were CGI, photoshop, and photo-filters, humans were assisted by computers, targeting micro and macro segments via TV, print, and online. Now we have found ourselves in the so called *synthetic advertising generation* (Generation 3.0), in which the tools used are generative adversarial networks (GAN), LLMs, and other data-based technology. The processes are fully automated, hyper personalized, and are carried out online (Campbell et al., 2022).

Some of the available research so far shows that personalized AI-generated ads are preferred over traditional, human-generated ads (Kumar and Kapoor, 2023; Smolinski et al., 2023). Not only are the "creative" steps of the advertising process amenable to automation by AI, Smolinski et al. (2023) propose that AI can also be integrated throughout the whole process, starting with customer data information, personalized content generation, content delivery, performance monitoring, maintenance support, and in the end privacy and security. Therefore, the field of advertising has the potential to be fully automated, which is likely to happen since the evolutionary drivers of this specific field are cost and convenience (Arango et al., 2023, 486). In the future advertising will most likely be completely automated, personalized, and data driven**.** Recently, Mark Zuckerberg presented his vision of the future, in which friends would be replaced by AI chatbots which would regularly recommend products (Bobrowsky, 2025).

If or when augmented reality (AR) glasses will be affordable and widely accepted, AI-driven advertising will enter a new era of digital and physical media convergence. While people now express negative sentiment towards AI-generated advertisements, it is no secret that nobody particularly enjoys advertisements, especially when they see them as persuasive and untrustworthy (Bell et al., 2022), therefore the shift in the perception of AI- vs human-made ads will likely not very significant.

Social media shorts

Social media shorts or reels have become a very popular media format on platforms like Instagram, YouTube and TikTok. Intended to quickly capture the attention of the viewer, shorts usually only last less than 60 seconds (Zannettou et al., 2024, 1) and try to communicate as much information as possible in this brief time.

Many of these social media shorts serve as a preview of a longer video, intended to redirect the viewers to the original video if the short catches their interest. Therefore, creators must decide which segments of the original video to include in the short. In order for it to be successful, Wang, Ning, et al. (2024) have identified the key aspects of an efficient social media short: short duration, strong hook, clear context and high

production quality. The authors propose an AI co-creation model which would help the user automate the creation of a social media short for podcast teasers based on the original video as an input. The system, called PodReel, significantly reduces the time and mental strain needed to create the short, as well as successfully extracts the clips that satisfy the designated criteria (Wang, Ning, et al., 2024). Another study by Kim and Kim (2024) in which the authors were exploring the short video creators' use and relationship with AI-powered short-form video generators found that by using such generators creators can optimize and enhance their outputs. Among other aspects of short video creation, the study found that AI can aid with "providing creative inspiration based on trends, preserving the creator's unique identity, simplifying the recording process, streamlining labour-intensive editing task and supporting secure channel management and motivation" (Kim and Kim, 2024, 15).

Social media shorts are not only a format for conveying entertainment and educational content, but have also been used to compress news videos. ReelFramer is a system, proposed by Wang, Menon, et al. (2024), which AI helps journalists translate print media into storyboards and scripts. Furthermore, it aids with graphical elements, plot and character design. A follow-up study in which professional journalists were shown the outputs of this co-creation model revealed that the generated shorts performed well in terms of correctness and were reasonably informative (Wang, Menon, et al., 2024).

Since these systems have already proven to be very efficient, and other AI-powered tools for voice-overs, automated dubbing, video editing and so on are already being used extensively, we are likely to see the complete automation of this type of audiovisual media. This short format is already pushing the limits of viewers' attention spans, and there is no reason to believe AI will not find a way of optimizing the short duration of this format even more, conveying more information in an even shorter time. It is likely that video-sharing platforms like YouTube will soon allow us to create (or automate) a short summary video of every available video on the platform, giving viewers the possibility to shorten any video they come across.

News video

The use of generative AI within this format is a very complex one, due to the perceived credibility of news outlets and the effect of news anchors' familiarity and trustworthiness (Bohacek and Farid, 2024, 3). Media personalities, such as news anchors, are the easiest to reproduce in AI due to a very large amount of video and audio material available for training purposes. The creation of a very convincing and airable AI news anchor (both fictional and reproductions of real people) has been proved to be readily executable in just two days (Bohacek and Farid, 2024, 3). Compared to photo-text and

text-only news media, multimodal news such as videos are also much more convincing and result in a higher source vividness (salience or "realness") of a person (Lee and Shin, 2022, 540). Therefore, using deepfakes and other manipulated videos in news media can potentially compromise the validity of the material shown much more than in written news.

Automation of written news has already been used for some years, but we are now witnessing its expansion to multimodal formats such as audiovisual news content (Thurman et al., 2025, 19). Generative AI tools for text-to-video generation are increasingly being made available to the public, and news outlets are also adopting them. However, a study conducted on a large sample, in which the authors compared responses to fully human-made, partly automated and fully automated news videos on controversial topics, indicates that fully human-made videos score significantly higher in public perception of valence (more positive), professionalism, engagement and comprehension, compared to semi- and fully-automated videos (Thurman et al., 2025).

With the increasing quality of generative AI tools, the generated outputs replicating famous media personalities are becoming increasingly convincing. Open access models give the ability to everyone with a good enough computer to emulate famous voices, faces, and writing styles. In the context of our current relationship with the credibility of the media, this poses a great risk with regard to spreading misinformation. Some authors, following a study that proves their effectiveness, propose a system of false tags, which would serve as a fact-checking tool for deepfakes and other AI generated content (Lee and Shin, 2022, 543). However, each such reactive tool gives developers an incentive to create new systems with greater resilience to these kinds of detection tools. It seems likely that in the future audiences will become increasingly aware of such potential manipulation, and news companies will have to adapt by not relying on famous media personalities. Scenarios, such as from the book *AI 2041*, in which a technologically advanced deepfake-driven malicious campaign is countered by the protagonist using the same technology and channels, but discrediting the deepfaked character by having him "take off the mask" and thus presenting the antagonist's real face (Lee and Chen, 2021, 72), show that there are perhaps ways to combat malicious use of generative AI in the context of news.

Video art

It is likely that this domain of audiovisual production will be the most resilient to full automation. Video art is. according to *Encyclopaedia Britannica*, a "form of moving-image art that garnered many practitioners in the 1960s and 70s with the widespread availability of inexpensive videotape recorders and the ease of its display through commercial television monitors" (*Encyclopaedia Britannica*, n.d.). Compared to the other

formats discussed here, the main purpose or end goal of video art is not as rigorously and transparently defined, but it depends more on how the artist positions it. Therefore, compared to the other domains mentioned in this paper, it is possible to say that creative agency is of much higher importance within this specific one. As video art is often by itself a form that shies away from traditional, more commercialized cinematic codes and conventions, it is inherently harder to use LLMs and GANs that are trained on traditional directing styles to achieve the desired results.

According to Hales (in Kelomees et al., 2022, 45) the two most common strategies employed in experimental filmmaking are subversion (exploring alternative forms of cinematic expression) and a more constructive exploration of the medium itself, inventing new visual properties depending on the device used. These two strategies demand a certain degree of formal innovation. In this regard, AI is highly customizable since, apart from the input, the two aspects that matter the most are the type of language model (whether it is a transformer, autoencoder, diffusion model, etc., or a combination of them) and the data it is trained on. Generative AI can therefore be explored through these two strategies, as shown in the case of Canet Sola and Guljajeva (2024), in which interactive videos depict the human destruction of nature using gaze-tracking camera technology to position the points of destruction where the viewers are directing their gazes.

The future development of this format is an unpredictable one, since it is not as leveraged by profit or other similar incentives. It depends more on the individual's creativity, which is, with the right level of interaction between the machine and human or meaningful human control (MHC) (Epstein et al., 2023, 4), going to expand beyond our imagination. Artists such as Matt Dryhurst, Refik Anadol, and Maja Petrić are exploring new approaches with regard to using data to create art and have demonstrated some truly unimaginable and futuristic capabilities of generative AI. Moreover, as substantial funding is poured into developing neural implants, it might soon be possible that a completely new method of interaction with art will be widely available. As experimental artists are constantly discovering novel ways of manipulating the medium and the narrative, and are highly involved in the production process, it is unlikely that (experimental) art video will be fully automated.

Discussion

Almost all the analysed scientific literature reiterates how AI-based tools and their outputs can replace humans' work and products to a very limited extent, how the optimal use of such tools is based on cooperation and co-creation, and so on (Caballero and Sora-Domenjó, 2024; Epstein et al., 2023; Kapur and Ansari, 2022; Sookhom et al., 2023). As stated earlier, creative labour is more difficult to automate than manual

labour, and therefore the level of automation within the creative industry might depend on the ratio between these two types of labour in a specific domain or for a specific product. Domains like advertising or news videos usually follow a more standardized procedure in their production, whereas in art video there is usually more space for experimenting and spontaneity. As data-driven journalism, advertising, and film production have already been widely used to create content that is tailored to the demands of media consumers, this type of media has the potential to be fully automated in the near future. However, even with full automation, which fully eliminates *human supervision*, the question arises as to whether real-time or delayed human feedback could count as supervision. If in new media formats the line between the creator and consumer will be blurred, is this truly an absence of supervision? Furthermore, as it is possible to earn money by watching or clicking on ads, will this kind of "labour" become part of consuming other (automated) media formats as well? It seems likely that since driving a car requires a different form of labour than audiovisual production, scholars will redefine the scales of automation and adapt it to this context.

Future scenarios

During the past few decades, we have seen media converge, and today we can consume the same media on a watch and a television. The race to perfect virtual reality (VR), AR and mixed reality (MR) has been ongoing for some time, but we have not seen true AR glasses come to a point at which users would incorporate them into their daily lives. Nevertheless, I believe this will happen relatively soon, especially once developers fix the issues of dizziness and nausea. Generative AI video models are increasingly becoming capable of generating videos in various styles, and as these tools may soon become the dominant ones of audiovisual production, the borders between the different domains of the creative industries, as defined in this paper, might blur.

To give a few examples of how automation might transform audiovisual media, hailed as a creative "democratization" tool, we might very soon see completely personalized and tailored audiovisual media. Based on certain topics of our personal interest as an input, AI tools might generate full-length films for a specific user in a very short period of time. Furthermore, as different domains might converge, we could soon, instead of watching the evening news, use generative AI to recreate the news in a cinematic style, making it more visual and desirable to viewers. The clear distinction between animated and live-action films might become obsolete, as it will be difficult to define the specific properties of each. Instead of multiple platforms, sources, and content types, the current distinctions between formats might converge into a single one, a continuous stream of media with elements of each of the above-mentioned domains incorporated into the content. With the expanding properties of batteries,

nanotechnology, and a better understanding of the brain, we might soon be able to use portable EEG or fMRI waves as input for creating content, or even contact lenses for consuming it.

And what will happen to all the employees of the creative industries? Will all the fearmongers' predictions of the decline of human creativity be realized? My guess is that there will not be fewer creative people, but they will find new uses of their creative potential with the available assets. What might happen though is that their creative activities will not be conditioned by market demands, and will be less goal- and more process-oriented. The concept of the creative *industries* might even disappear altogether.

The process of social change due to a technology of such magnitude as AI is never without casualties, both in a literal and figurative sense. But in this transition, I see the potential in breaking loose from some very constraining beliefs and values that are ingrained in our behaviour. Since one of the problematic aspects of AI in creative work is copyright policy, this could be a good opportunity to revise our conceptions of ownership and authorship. For example, we might discover that some previous practices of ascribed ownership and authorship, such as assistants, students, interns and other workers being commissioned to carry out an idea by the main artist, are very similar to us having an idea, tasking an LLM model to carry it out, monitoring the process and in the end deciding which output is the most desirable one (Manovich and Arielli, 2024, 152). Moreover, it is a very good opportunity to reassess our relationship with work and material wellbeing, as one of the stronger potentials of AI is providing material goods with substantially less human effort. Another field that has the potential to be revised is human creativity, with AI systems showing us that, unlike popular opinion that it is not a similar process, human and AI-based creativity are similar in that neither are transparent, neither need a lived, embodied experience in order to give a creative output (Krašovec, 2024, 43), and that rather than just random instances of spontaneously acquired creative impulses, creative output is a culmination of previously absorbed work and often an imitation or recombination of existing patterns (Manovich and Arielli, 2024, 114).

Conclusion

The creative industries are already on a fast track to transitioning fundamentally due to deep-learning tools. Apart from the examples presented above within five domains of the creative industries, there are countless more such instances, as well as new trends and applications of this technology emerging daily. Among the reiterated cries of despair and panic regarding AI, the quote "it is easier to imagine the end of the world than then end of capitalism", which has been attributed to authors such as Frederic

Jameson and Slavoj Žižek (Fisher, 2009, 8), resonates with me greatly. It is in fact easier to draw quick conclusions with regard to humanity's demise when a fundamentally disruptive technology emerges than imagining their use beyond the socio-economic norms in which we live. Rather than LLMs themselves, the more concerning aspect of this technology is the ownership of them, which due to the competitive nature of how enterprises work does not allow full transparency, while also prioritizing development and commercial viability over social responsibility. No matter whether the owner is the richest man in the world, whose (dangerous) personal beliefs echo in the LLM's output (such as Grok talking about supposed white genocide in South Africa), or an enterprise with very close ties to the government, whose LLMs censor every idea that challenges their national narrative (such as DeepSeek not being able to talk about the Tiananmen massacre), the human motivations behind these ownership structures seems much more concerning than the actual capabilities of AI.

As said before, full automation is highly unlikely in the very near future, but audiovisual creators, whether or not they are against AI, will likely be pushed to bring these tools into their workflow. At some point the value and attractiveness of certain fully human creations will also reemerge, just as analogue photography emerged again or how vinyl-only DJs are perceived as more valuable than DJs using digital decks. But at least level 3 automation (conditional automation), with some degree of human intervention, seems highly viable soon. Therefore, even if creators are (rightfully or not) opposed to working with LLM-based audiovisual production tools, or if they do not intend to work with them at all, it will be necessary for them to at least learn how to operate them, and in the deep understanding of how AI works, perhaps discover new valuable features of their unaided creations.

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Automation of the Creative Industries: Applying Generative Artificial Intelligence to Five Domains of Audiovisual Production

Keywords: artificial intelligence, creative industry, automation, audiovisual production, creativity

Generative artificial intelligence (AI) is being integrated in audiovisual production among various domains of the creative industry. As these tools' capabilities are progressing, media professionals and scholars have been questioning the impact on and future consequences for creative labour and the creative industries. This paper explores the integration of generative AI within five domains of audiovisual production: feature film, advertisements, social media shorts, news video and video art. Furthermore, it reflects on the broader implications of automation within the creative industries, evaluating the tension between human creativity and algorithmic output. Finally, it presents various future scenarios of development of the creative industries. While some of the audiovisual domains seem to be "fully automatable", others appear resilient to this transformation even in the long-term future due to their experimental and author-centred nature.

Avtomatizacija kreativnih industrij: uporaba generativne umetne inteligence na petih področjih avdiovizualne produkcije

Ključne besede: umetna inteligenca, kreativna industrija, avtomatizacija, avdiovizualna produkcija, kreativnost

Generativna umetna inteligenca vse bolj prodira na različna področja avdiovizualne produkcije znotraj kreativnih industrij. Z razvojem teh orodij se med strokovnjaki in raziskovalci poglabljajo razprave o njihovem vplivu na kreativno delo ter prihodnost kreativnih industrij. Prispevek analizira uporabo generativne umetne inteligence v petih ključnih domenah: igrani film, oglaševanje, kratke video vsebine na družbenih omrežjih, video novice in video umetnost. Ob tem se osredotoča na širše posledice avtomatizacije ter razmerja med človeško ustvarjalnostjo in algoritmično produkcijo. V zaključku ponuja premislek o možnih prihodnjih scenarijih razvoja kreativnih industrij. Medtem ko se nekateri formati kažejo kot primerni za popolno avtomatizacijo, pa so drugi – zaradi svoje eksperimentalne narave in izrazitega avtorskega pristopa – bistveno odpornejši na popolno tehnološko nadomestljivost v odsotnosti človekovega upravljanja, tudi v dolgoročnejši prihodnosti.

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