Between Efficiency and Inspiration:
Artificial Intelligence as a Creative Actor in the German Film Industry
Extended Abstract

Anna-Mishale Ilovar
Bauhaus-University Weimar
Weimar, Germany &
Macromedia University of Applied Sciences
Cologne, Germany
an.ilovar@macromedia.de

Castulus Kolo
Macromedia University of Applied Sciences
Munich, Germany
c.kolo@macromedia.de

Reinhard E. Kunz
Bauhaus University Weimar
Weimar, Germany
reinhard.kunz@uni-weimar.de

Abstract— **The study analyses the role of artificial intelligence (AI) in the creative stages of film production in Germany. Based on 23 qualitative expert interviews, the study shows that AI is increasingly perceived as a supportive and inspiring tool that promotes and transforms creative processes. At the same time, challenges relating to copyright, responsibility and new skill requirements become apparent.**

Artificial intelligence, creativity, film production, value co-creation (key words).

I. INTRODUCTION

Artificial intelligence (AI) is fundamentally changing how value creation is organised, understood and experienced. While AI has long been viewed as a technical tool for process automation, AI is becoming an active co-creator, especially in areas traditionally considered typically human, such as creativity [4][13][14]. This raises the question of the role of AI in creative value creation processes: *What role does artificial intelligence play in the creative phases of film production in Germany?*

This extended abstract explores this question in the context of the German film industry, a sector characterised by its economic importance, international networking and high level of innovation. Germany is one of the largest film markets in the world: according to the British Film Institute [1], the country ranks fourth in terms of expected revenue from film productions by 2026. In terms of the total number of films produced, Germany ranks sixth internationally [6]. With a turnover of 2.691 million US dollars, the German market ranks fifth worldwide and second in Europe, just behind the United Kingdom [5]. At the same time, the industry is under pressure due to high production costs, a tense financing environment and a growing need for innovation, not least due to the upheavals caused by the pandemic, leading to increasing interest in strategic technology solutions such as AI [8]. This complex situation makes the German film industry a particularly insightful field of research.

We proceed as follows: First, the theoretical framework is presented, which is based on service-dominant logic and the concept of value co-creation [7]. This is followed by a methodological overview and the presentation of the results of a qualitative interview study with 23 industry experts. The results are then discussed with a focus on the role of AI in creative processes, its perceived opportunities and limitations, and the associated legal and ethical implications. Finally, implications for research and practice are derived and the central research question is answered.

II. THEORETICAL FRAMEWORK

The theoretical framework of this study is based on the Service-Dominant Logic [10][11][12] and the concept of Value Co-Creation [7][12], which assumes that value is not created in isolation within companies, but through the interaction of multiple actors in dynamic exchange processes, increasingly also through non-human entities such as AI. From this perspective, AI is no longer seen as a passive tool, but as an operant resource within a service ecosystem that independently creates creative and strategic contributions [2][9]. In the sense of a relational understanding of agency, AI can thus be understood as a co-creator, especially in processes in which content is generated, decisions are made and narrative structures are formed.

III. METHODOLOGY

Empirically, the article is based on a qualitative interview study with 23 experts from various fields of the German film industry. The selection of interviewees covers the entire value creation process from content development and production to post-production, distribution, funding and technology development. The interviews were conducted using a guideline, transcribed and evaluated using qualitative content analysis according to Mayring [3].

IV. FINDINGS

A. AI as a Creative Driving Force in the Film Industry

The findings show that AI is already used across all phases of the cinematic value chain. In pre-production, it is applied for idea generation, script development, visualisation, and planning. Experts described AI as an "inspiration tool" that provides impulses and helps structure creative processes. Six interviewees explicitly stated that AI can enhance human creativity, acting as a productive counterpart rather than a substitute.

In post-production, AI is also widely used. Applications include synchronisation, image correction, subtitling, and sound design. KI-generated voices and visual effects are being tested. The use of tools like DaVinci Resolve, Odio AI or Adobe Firefly indicates that generative AI is becoming part of everyday production workflows.

B. Tool Usuage and Technological Diffusion

The study reveals broad and diverse tool usage. ChatGPT was the most frequently mentioned application, serving as a tool for research, creative development, and conceptual inspiration. Other tools include Midjourney, Stable Diffusion, Sono AI, Sora AI, and Adobe Firefly. While many respondents are still in a trial phase, the variety and regularity of usage reflect an increasing structural integration of AI into creative workflows.

C. Ambivalences and Critical Views

Despite overall positive evaluations, the perception of AI is not without reservations. Concerns include content homogenisation, loss of narrative originality, and the displacement of creative spontaneity through predictive systems. Some experts fear a broader unproductivity trend or job displacement, especially for roles involving standardised tasks such as voice acting.

D. Legal and Ethical Concerns

A major point of concern relates to legal uncertainty regarding AI-generated content. Several interviewees raised issues related to voice cloning and deepfake technologies. The imitation of real individuals without consent, combined with unclear authorship attributions, underscores the need for updated legal frameworks. The importance of personality rights and copyright protection was highlighted repeatedly.

V. CONCLUSION

The study reveals that the integration of AI into creative processes is not a future scenario, but a reality; albeit in different degrees, functions and interpretative frameworks. AI is increasingly understood as an independent actor within a cinematic service ecosystem that generates new patterns of interaction and creative role distributions. This not only opens up new perspectives on digital creativity in theory but also provides practical impulses for the further development of production models, education and training strategies, and technology policy measures in the film sector.

A. Limitations

This study is based on a qualitative sample of 23 experts. The findings are not statistically representative and reflect context-specific perspectives shaped by individual experiences and varying levels of technological engagement. Furthermore, the rapid pace of AI development may limit the long-term validity of specific assessments.

B. Implications for Research and Practice

The findings highlight several key implications.

For research, there is a need to further investigate human–AI co-creation in creative industries, particularly regarding authorship, narrative quality, and shifting professional roles. Legal and ethical frameworks for generative AI remain underdeveloped and require systematic exploration through interdisciplinary and longitudinal studies.

For practice, targeted training programmes should equip professionals with the skills to use AI responsibly and creatively. Clear legal guidelines on authorship and personality rights are essential, alongside the development of ethical standards. Media education institutions should integrate AI literacy into curricula to prepare practitioners for increasingly hybrid production environments.

REFERENCES

[1] British Film Institute, "The UK film market as a whole," BFI Statistical Yearbook 2022, pp. 3–9, 2022.

[2] P. Buxmann and H. Schmidt, "Grundlagen der Künstlichen Intelligenz und des Maschinellen Lernens," Künstliche Intelligenz, pp.3–22, 2021. doi:10.1007/978-3-662-61794-6_1.

[3] P. Mayring, and E. Brunner, "Qualitative content analysis," Qualitative market research, pp. 669–680.

Article in a journal:

[4] V. N. Antony and C.-M. Huang, "ID.8: Co-Creating Visual Stories with Generative AI," ACM Trans. Interact. Intell. Syst, vol. 14(3), pp. 1-29, Aug. 2024, doi:10.1145/3672277.

[5] British Film Institute. *Filmed entertainment revenue in selected countries worldwide in 2021 (in million U.S. dollars)* [Graph]. [Online]. Available from: https://www.statista.com/statistics/296431/filmed-entertainment-revenue-worldwide-by-country/

[6] Nash Information Services. *Movie production countries.* [Online]. Available from: https://www.the-numbers.com/movies/production-countries/#tab=territory

[7] C. K. Prahalad and V. Ramaswamy, "Co Creating Unique Vaule With Customers," Stretegy and Leadership, vol. 32(3), pp. 4–9. doi:10.1108/10878570410699249.

[8] Produzentenallianz. *Herbstumfrage 2024.* [Online]. Available from: https://produktionsallianz.de/wp-content/uploads/2024/11/2024-11-29-Herbstumfrage-2024.pdf.

[9] K. Totlani, "The Evolution of Generative AI: Implications for the Media and Film Industry," International Journal for Research in Applied Science and Engineering Technology, vol. 5(5), pp. 1-17. doi: 10.22214/ijraset.2023.56140.

[10] S. L. Vargo and R. Lusch, "Evolving to a New Dominant Logic," Journal of Marketing, vol. 68, pp. 1–17. doi:10.1509/jmkg.68.1.1.24036.

[11] S. L. Vargo and R. Lusch, "Institutions and axioms: An extension and update of service-dominant logic," Journal of the Academy of Marketing Science, vol. 44(1), pp. 5–23. doi:10.1007/s11747-015-0456-3.

[12] S. L. Vargo and R. Lusch, "Service Dominant Logic: Continuing the Evolution," Journal of the Academy of Marketing Science, vol. 36, pp. 1–10. doi:10.1007/s11747-007-0069-6.

[13] British Film Institute. *Filmed entertainment revenue in selected countries worldwide in 2021 (in million U.S. dollars)* [Graph]. [Online]. Available from: https://www.statista.com/statistics/296431/filmed-entertainment-revenue-worldwide-by-country/

Article in a conference proceedings:

[14] H. Singh, K. Kaur, and P. Singh, "Artificial Intelligence as a facilitator for Film Production Process," 2023 International Conference on Artificial Intelligence and Smart Communication (AISC), 2023, pp. 969-972, doi:10.1109/AISC56616.2023.10085082.

[15] S. Wang, S. Menon, T. Long, K. Henderson, D. Li, K. Crowston, M. Hansen, J. V. Nickerson and L. B. Chilton, "ReelFramer: Human-AI Co-Creation for News-to-Video Translation" Proceedings of the 2024 CHI Conference on Human Factors in Computing Systems, 2024, https://doi.org/10.1145/3613904.3642868.