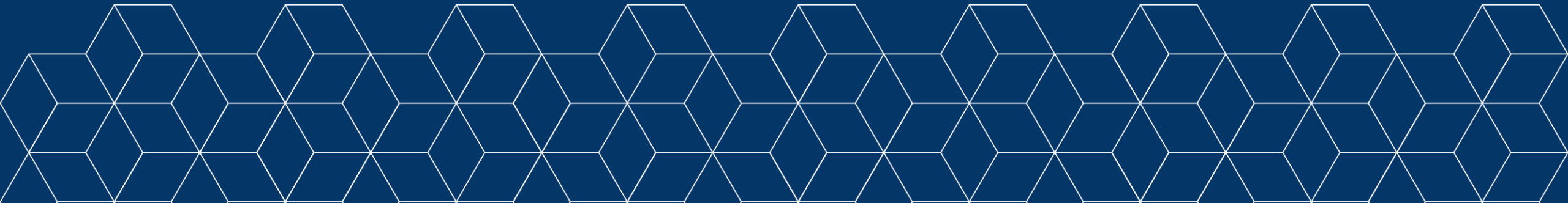


# AI and the Future of Work in Cinema and Audiovisual Production

Boris Sofronic

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# Three anchors — and one sector at very different speeds

ABBOTT (1988)

## Jurisdictional struggle over tasks

GenAI is contesting jurisdictions that until recently belonged exclusively to human creators.

FREIDSON (2001)

## Market · bureaucracy · weak self-regulation

In creative work, professional self-regulation is the weakest of the three logics.

vs. SUSSKIND & SUSSKIND (2022)

## Beyond linear deprofessionalisation

Our findings challenge the picture of gradual unbundling moving uniformly downward.

THE SECTOR

## NACE J59–J60

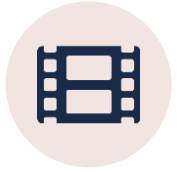
*Film · television · music & sound recording ·  
broadcasting*

- Project-based, freelance, intermittent
- Weak professional self-regulation — no bar admissions, no state exams
- Sub-sectors moving at very different speeds: recorded music ahead, film still entering structural integration



# Six sectors examined in the paper





# Cinema

*Two cases mark the transition: voice-conversion AI in awards-tier production, and AI-generated final pixel in major-platform series.*

## AWARDS-TIER ASSISTIVE USE

### **The Brutalist (Corbet, 2024)**

Voice-conversion AI used to refine Adrien Brody's spoken Hungarian.

10 Academy Award nominations in 2025.

Controversy was not about replacement — it was about late disclosure.

## FIRST AI FINAL-PIXEL IN MAJOR SERIES

### **El Eternauta (Netflix, 2025)**

Buenos Aires building collapse generated with internal tools at Eyeline Studios.

Announced by Ted Sarandos, Q2 earnings call (17 July 2025).

Approximately 10× faster than traditional VFX pipelines.





# Music

*The fastest trajectory: from 2024 RIAA lawsuits to industrial settlements in 18 months — and AI personae already on the Billboard charts.*

## From litigation to licensing



*Both deals are anchored on opt-in, training-data transparency, and double remuneration of artists.*

## FIRST AI ARTIST ON BILLBOARD

### Xania Monet

AI-driven R&B persona · Billboard charts (Sept 2025) · \$3M deal with Hallwood Media.

## PHYGITAL LIVE PERFORMANCE

### ABBA Voyage

175-million-dollar virtual show, London. Sustained emotional connection with digital performers.





# Theatre

*The body and the live relation keep most exposure at low levels — yet pioneering experiments are advancing.*

## REAL-TIME GENERATIVE PERFORMANCE

### Michael Rau — Stanford

Real-time AI-generated scripts whispered into actors' earpieces during performance.

An experimental dramaturgy in which the live actor mediates between the audience and a constantly improvising model.

## DIGITAL HERITAGE RECONSTRUCTION

### Digital Mei Lanfang

Recreation of a Peking Opera master through motion capture and synthesised voice.

Posthumous performance as patrimonial preservation — and as a stress-test for the boundaries of authorship.





# Literature

*Disclosed AI co-authorship is now entering prize-winning fiction and non-fiction, in three different modes.*

## AKUTAGAWA PRIZE 2024

### Rie Kudan

Awarded the Akutagawa Prize.

Later disclosed that about 5% of the novel was generated by ChatGPT.

## TRAINED MODEL, NAMED CORPUS

### Sean Michaels

2014 Giller Prize winner (Us Conductors).

Later co-designed Moorebot — a dedicated model trained on Marianne Moore's poetry — for *Do You Remember Being Born?* (2023).

## ESSAY CO-WRITTEN WITH GPT-3

### Vauhini Vara

“Ghosts”, an essay written together with GPT-3, included in *The Best American Essays 2022*.





# Visual arts

*A largely judicial story: the foundational ruling, the studio lawsuits, and a still-open docket on training data.*

## FOUNDATIONAL US RULING

### **Thaler v. Perlmutter (2023) — autonomous AI output is not eligible for copyright**

## STUDIOS vs. IMAGE PLATFORMS

### **Disney & Universal v. Midjourney (2025)**

First major studio lawsuit against an image-generation platform.

+ Disney, Universal, WBD v. MiniMax (China, 2025).

## IMAGE-SIDE PENDING

### **Training-data cases**

Getty Images v. Stability AI

Andersen et al. v. Stability AI, DeviantArt, Midjourney

## TEXT-SIDE PENDING

### **Author class actions**

Tremblay & Awad v. OpenAI

Kadrey v. Meta





# Television and radio

*Synthetic presenters and synthetic performers move from experiment to flashpoint — with unions reacting fast.*

FIRST UK PROGRAMME HOSTED BY AN AI

## Channel 4 Dispatches — Will AI Take My Job?

Aired 2025. Entirely presented by Aisha Gaban, an AI host — disclosure only in the final minutes.

Follows earlier experiments by Xinhua (China) and Kuwait News.

AI “ACTRESS” · 2025

## Tilly Norwood

Drew interest from talent agents at the 2025 Zurich Summit.

SAG-AFTRA: an immediate public statement opposing the replacement of human performers by synthetics.



# Pressure compresses upward, not downward.

*Across freelance creative work, GenAI exposure has not spared the high-skilled — quite the opposite.*

HUI ET AL. (2024)

~ -5%

Monthly income on Upwork — text & image freelancers, DiD design.

DEMIRCI ET AL. (2024) · WRITING

-30%

Job postings for writing occupations — demand-side effect.

DEMIRCI ET AL. (2024) · DESIGN

-18%

Job postings for graphic-design occupations.

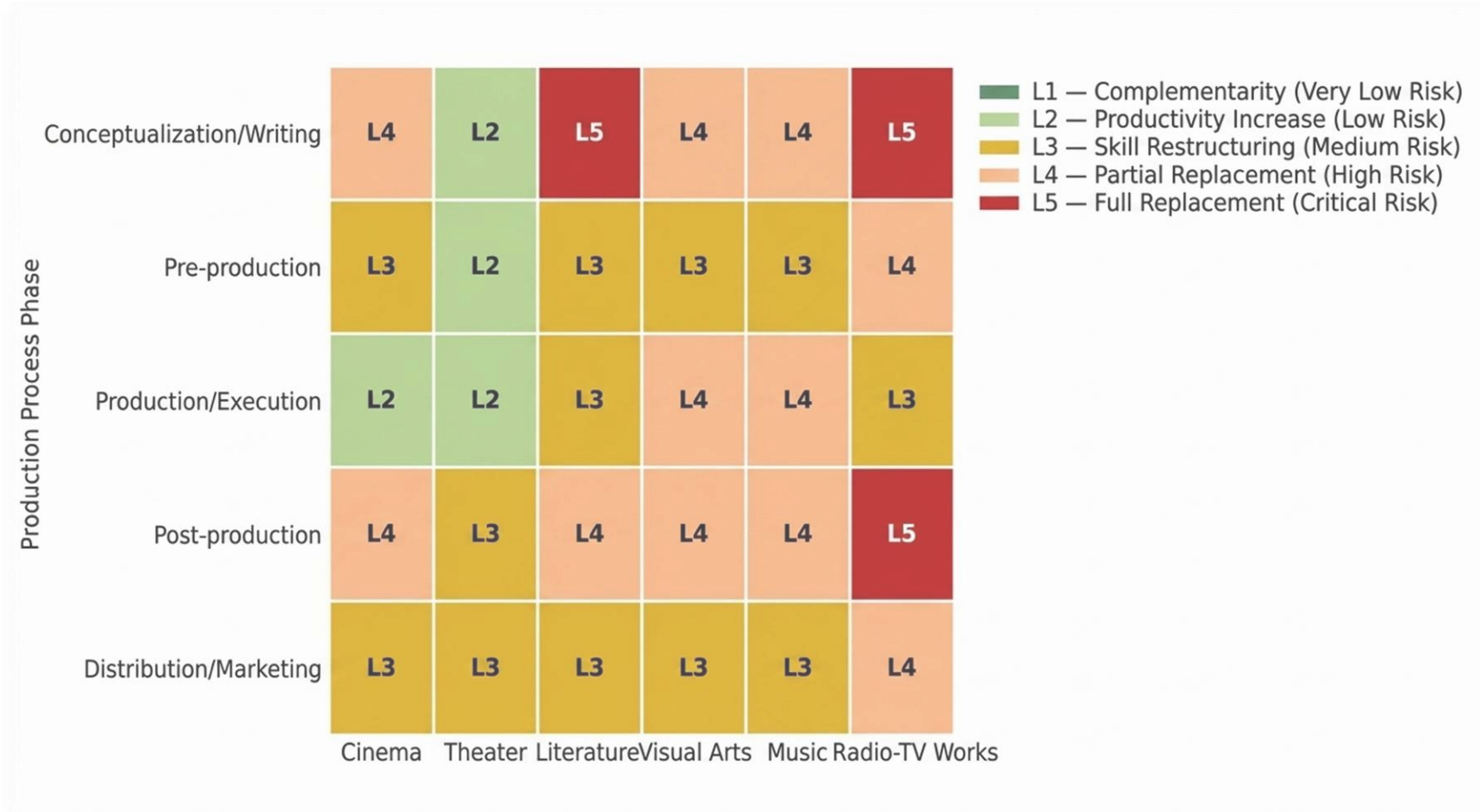


**Higher-skilled professionals were not protected — if anything, they were more affected.**

*This complicates the Susskinds' picture of professional 'unbundling': in creative work the pressure compresses upward, not downward.*



# The five-level exposure scale applied at the task level



# Two axes — and a task-level exposure scale



## AXIS 1 · Protection of the work

Copyright & related rights · training-data transparency · output labelling.  
The EU AI Act and most current industry debate concentrate here.



## AXIS 2 · Protection of the worker

Informed consent · social protection for atypical workers · lifelong learning.  
Anchored in ILO Recommendation 202 and the UNESCO Status of Artists framework.

### FIVE-LEVEL EXPOSURE SCALE · APPLIED TO TASKS, NOT PROFESSIONS



POLICY GRADIENT



# The AI Charge and the Fund for Creativity and AI

*An output-side levy (Senftleben, 2023) applied to providers placing substitutive GenAI on the market.*

*GenAI providers placing systems on the market whose output can substitute human creative work*



**CORE FUNDING**

**Income support for L4–L5**

Documented partial and integral substitution cases.

**SUBSTANTIAL RESOURCES**

**Human-production support**

Direct funding for the most exposed segments.

**TRAINING & ENTRY**

**Upskilling & pathways**

Certified upskilling and entry-level pathways.

*Risks acknowledged: pass-through to end users · defining substitutive output. Triennial impact-assessment clause.*



# Three takeaways for the sociology of professional groups

1

## Upward compression

Jurisdictional reshuffling under GenAI is uneven and stratified — and in creative work it compresses upward, contradicting deprofessionalisation-from-the-bottom.

2

## New professional figures

Synthetic performers, hybrid AI-assisted authors, prompt-driven creators: emerging figures that demand new conceptual categories within the sociology of professions.

3

## Beyond professionalism alone

Where professional self-regulation is structurally weak, the answer combines collective bargaining, public regulation, and redistributive instruments — such as our AI Charge proposal.





# Thank you.

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*On behalf of M. Bonanni · V. Ferri · S. Marsiglia · B. Sofronic · G. Tesouro*

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