ISSN No. 2321-2705 | DOI: 10.51244/IJRSI |Volume XII Issue X October 2025

Creativity in Crisis? A Study of AI's Disruption of the Creative Production Process in Hollywood.

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DOI: https://dx.doi.org/10.51244/IJRSI.2025.1210000295

Received: 04 November 2025; Accepted: 11 November 2025; Published: 20 November 2025

ABSTRACT

This study investigates the influence of artificial intelligence (AI) on Hollywood's creative production processes, with a particular focus on how technological adoption is reshaping roles, workflows, and notions of authorship. Drawing on an interpretivist paradigm and a qualitative research design, the study employed document analysis of industry reports, union statements, scholarly publications, and media sources published between 2018 and 2024.

The findings reveal that AI has been incorporated into multiple stages of filmmaking, including concept development, screenwriting, casting, visual effects, editing, and production planning. While these tools primarily function as supplementary aids that enhance efficiency and expand creative options, concerns persist about reduced human agency, job security, and cultural originality. Stakeholder perceptions vary: producers and executives often emphasize efficiency and cost reduction, whereas writers, performers, and technical staff express unease about the erosion of creative sovereignty and skill development. Labor unions such as the Writers Guild of America (WGA) and SAG-AFTRA have begun to push for contractual safeguards addressing issues of authorship, copyright, and likeness protection.

The study concludes that AI's integration into Hollywood is negotiated rather than uniform, marked by tensions between innovation and creative integrity. It highlights the need for regulatory frameworks, ethical oversight, and skill development initiatives to ensure that technological progress does not compromise artistic expression, labor conditions, or cultural diversity. By situating these findings within broader theoretical and empirical debates, the research contributes to ongoing discussions on the future of creativity in the age of intelligent machines.

INTRODUCTION

Artificial intelligence (AI) is transforming the creative process of the film industry, indicating a revolutionary change in modern media production (Anantrasirichai & Bull, 2022). Today, AI is incorporated into almost every stage of the filmmaking process -from pre-production to post-production- through deep learning algorithms, generative models, and neural networks capable of performing tasks that human experts conventionally complete (Liu, 2024). For instance, The Irishman (2019) showcased the growing sophistication of these techniques with AI-driven visual effects, including deepfake-based face replacements and facial de-ageing (Sun, 2024). These technological advancements not only impact production efficiency and realism but also modify creative results and economic dynamics. However, this progress introduces many tensions in Hollywood's creative ecosystem. Jasim and Awqati (2025) argue that AI systems' capacity to mimic human-generated work has highlighted apprehensions regarding creative authorship, ownership, and authenticity. Writers, performers, and directors have increasingly expressed concern over losing human agency in narrative and creative decision-making (Bristol Creative Industries, 2023). Additionally, the legal uncertainties surrounding copyright, consent, and the use of proprietary creative material to train AI models raise complex regulatory challenges (Lucchi, 2024). As a result of these evolving dynamics, the Writers Guild of America (WGA) and SAG-AFTRA identified AI usage as their top concern during the 2023 Hollywood labor disputes (Askar, 2024). In response, contractual safeguards were implemented to protect human creators from being coerced into AI-assisted collaboration and to establish preliminary frameworks for the ethical use. According to Fukuda-Parr and Gibbons (2021) and Siala

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and Wang (2022), these measures represent an underlying step towards balancing innovation with the protection of rights. Nevertheless, given how quickly AI technologies are developing, the moral and regulatory environment is changing, requiring constant research.

The growing use of AI in Hollywood filmmaking has sparked much controversy, primarily because of the implications for ethical governance, labor relations, and creative sovereignty. Fukuda-Parr and Gibbons (2021) note that while AI can potentially enhance creative innovation and operational efficacy, its unbridled application may compromise fundamental aspects of authorship, job security, and legal accountability. The displacement of human creative labor is one of the main issues. As AI systems produce scripts that mimic humanlike story patterns, writers risk receiving less payment and creative input (Biermann, Ma & Yoon, 2022). Similarly, actors are increasingly at risk of having their voices and likenesses replicated by AI without copyright approval or reasonable compensation, raising significant concerns about consent and ownership. These developments challenge the traditional frameworks of artistic authorship and individual consent, as highlighted by Lucchi (2024) and Murdoch (2021). In response, the WGA's 2023 Minimum Basic Agreement addresses these concerns by clarifying that AI cannot be credited as a writer and restricting the classification of AIgenerated material as literary work. Furthermore, using AI in content creation brings up difficult moral and legal questions about intellectual property. AI models are often trained using large datasets of creative works, frequently without the knowledge or consent of the original creators. George, Baskar, and Pandey (2024) argue that selling AI-generated outputs without compensating the original contributors raises concerns about fair use, data privacy, and equitable compensation. Sommer (2024) further observes that the financial effects of Hollywood's deployment of AI extend beyond well-known actors; it also exacerbates job insecurity among technical crew members, production assistants, and background performers as more tasks become automated.

Sommer (2024) states that the 2023 Hollywood strikes brought to the fore a lot of people's worries about losing their jobs and the commercialization of artistic work. Recent agreements have added some basic protections, but it's still unclear how well they will work in the long term because artificial intelligence technologies are changing quickly. In this study, authorship, ownership, fair use, and fair pay will be termed "creative sovereignty." This means that artists have the right to keep control of their work and get paid fairly for it. Because AI can potentially change the film business, examining how its use affects creative freedom, fair pay, and legal protection is essential. This study aims to add to the current conversation by critically examining the conflict between new technologies and government oversight, as well as by looking into workable examples of how AI can be used in the entertainment industry ethically. This study aims to explore how artificial intelligence (AI) influences Hollywood's innovative production process, focusing on how AI technologies are altering traditional roles, procedures, and creative ideas in the film and television industries. With tools like ChatGPT, DALL·E, Gemini, and Sora now used in screenwriting, VFX, casting, and editing, concerns are growing that creativity once the domain of human imagination is being fundamentally altered or even displaced. Hollywood, which has long been regarded as the global center of innovation in the film business, is now faced with the dilemma of embracing efficiency and automation or upholding the integrity of artistic expression (Sommer, 2024).This study aims to determine whether AI's integration into Hollywood production pipelines facilitates, complements, or disrupts creative labor. It further seeks to understand how key industry stakeholders such as performers, producers, directors, and writers perceive and navigate the expanding presence of AI in their trades. While earlier research has largely concentrated on AI's technical potential, less attention has been paid to the sociocultural ramifications of these disruptions in specific creative industries, such as film. The study will also address the economic, legal, and ethical implications of implementing AI, especially in light of current policy discussions and industrial-wide strikes.To guide this investigation, the following research questions will be addressed:

1. How is artificial intelligence being incorporated into Hollywood's creative production processes, and which phases, such as scriptwriting, previsualization, and post-production, are most affected?
2. How do professionals in the film industry perceive AI in relation to their creative autonomy and labor, as acollaborative tool or as a disruptive threat?

The broad use of AI technologies in creative industries has spurred discussion about the future of cultural work,

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the definition of human creativity and the trade-off between artistic integrity and cost-effectiveness (McCormack et al., 2020; Elkins & Chun, 2023). Hollywood provides a fascinating case study of how these conflicts manifest in real time because it is both an artistic and economic institution. By concentrating on the cultural and creative sectors, this research contributes to the expanding corpus of research on algorithmic disruption. Although AI applications in business, healthcare, and transportation have been widely studied, their implications for the symbolic economy, where value is created through emotion, meaning, and beauty, remain unexplored (Cave & Dihal, 2020). The study is relevant for a wide range of stakeholders within the creative arts industry. For designers and creative professionals, it offers insights for adjusting to hybrid human-machine processes and highlights the evolving skill sets required in AI-mediated environments. For producers and studio executives, it provides a lens on the moral dilemmas and reputational hazards associated with automating creative work. Moreover, the results could influence future labor negotiations and intellectual property frameworks for legislative bodies and unions like the Writers Guild of America (WGA) (Tang, 2025). AI systems trained on biased datasets can reinforce inequalities that exist in Hollywood, specifically in hiring practices, storytelling, and casting decisions. As Fisk (2023) and Young (2024) caution, such developments risk further marginalizing underrepresented groups. It is essential to comprehend these hazards to prevent technological advancement from compromising human dignity or cultural justice. Finally, by grounding its approach in the creative destruction theory, this study acknowledges that the adoption and interpretation of AI in creative contexts are shaped by a complex interplay of institutional norms, community practices, interpersonal interactions, individual viewpoints and regulatory environments. This diverse point of view enhances the analysis and positions the research to contribute both theoretically and practically to conversations about how creativity will develop in the age of machines.

LITERATURE REVIEW

The intersection where artificial intelligence (AI) and creative production processes meet has become one of the most critical issues in 21st-century storytelling (Shamanth, Sagar & Priyanga, 2024). The conflict between human-centered artistic methods and machine-driven efficiency is growing in Hollywood, the center of global audiovisual production. Recent progress in technology, especially in generative models like OpenAI's ChatGPT, Sora, Midjourney, and Runway ML, has made AI's impact on scripting, visual effects, authorship, and how work is done much stronger. While examining the current state of academic and business literature on AI's impact on creative production in Hollywood, this chapter draws on various fields of study, including media studies, technology ethics, labor studies, and copyright law, to provide a critical analysis. The review is organized into five main topics: (1) integration of AI into creative workflows; (2) effects on authorship and originality; (3) labor dynamics and union pushback; (4) ethical and legal frameworks; and (5) new ways for humans and AI to work together.

Creative Destruction Theory

Joseph Schumpeter introduced the concept of "creative destruction" in 1942 (Schumpeter, 1942) to describe how innovation stimulates economic growth by dismantling outdated structures and creating new ones. This perspective highlights how businesses and industries progress by replacing old models with more efficient and relevant alternatives. Although proposed more than eight decades ago, the theory remains highly relevant in the age of artificial intelligence (AI). It does not fully capture the economic disruptions, labor displacements, and structural transformations triggered by technological innovation. Schumpeter's notion of creative destruction helps to fill this gap by framing AI not only as a cultural force but also as an economic one that dismantles established practices while enabling new forms of value creation. Recent scholars extend this argument: Gunar (2025) applies Schumpeter's ideas to AI, suggesting that its social and political impact mirrors past industrial revolutions, where machines displaced traditional roles and redefined labor. Similarly, Kollmann and Kollmann (2025) introduce the concept of "artificial entrepreneurship" to describe the capacity of generative AI to autonomously produce innovative ideas. These dynamics are already visible in film production, where AI increasingly performs tasks once handled by writers, editors, and visual effects specialists. While this shift reduces employment opportunities and diminishes certain human-led skills, it simultaneously expands creative possibilities—directors employ Runway ML to generate visual sequences, and musicians experiment with

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AIassisted composition. This duality illustrates how AI embodies Schumpeter's creative destruction, balancing cultural transformation with economic disruption.

AI Integration into Creative Workflows in Hollywood

Developments such as Computer-Generated Imagery (CGI) which is the use of computer graphics to create or enhance visual content and non-linear editing, a digital method that allows editors to rearrange and refine footage in any sequence, were originally intended to advance filmmaking. Bender (2024) argues, however, that the emergence of generative AI raises deeper questions about the very nature of artistic creation. Increasingly, studios are experimenting with AI models to produce character outlines, shape plot trajectories, and generate dialogue sequences (Aylett, 2022). The use of AI in pre-production has expanded, particularly for story development and idea generation. Research shows that the outputs often lack a clear storyline, authentic emotions, or cultural relevance. Hermann (2023) observes that AI-generated narratives tend to follow predictable patterns, such as familiar plotlines and stereotypical characters, because the models are trained on vast, unfiltered collections of scripts. These collections usually reflect a narrow range of voices, often written from similar cultural and demographic perspectives. This lack of diversity results in repetitive themes and styles. While AI can assist in generating ideas, it has not yet demonstrated the capacity to match the creative depth that stems from lived experience, cultural understanding, and human intention.

Authorship, Originality, and the Creative Identity Crisis

The role of authorship is central to current discussions about AI in Hollywood (Sommer, 2024). Scholars question whether the idea of the "sole author" still applies when AI is used to generate dialogue, develop concepts, or assist in visual composition (Sommer, 2024). Simons (2023) examines the legal uncertainties of AI co-authorship, noting that most copyright systems do not recognize non-human entities as authors (Jabotinsky & Lavi, 2024). This lack of clear regulation creates uncertainty for screenwriters, producers, and studios, especially when human writers repeatedly edit material produced by AI. One strand of the debate draws on Barthes' (1967) Death of the Author, which challenges the idea of a single, definitive creator. In 2023, Amatriain asked whether we are now in a post-authorial period in which stories are shaped by ongoing, partially automated processes rather than a single vision. Some see this as a shift in creative practice, while others view it as a loss of individual artistic identity. Verdecchia, Sallou and Cruz (2023) describe the "creative uncanny valley," where AI-generated scripts appear complete in structure but lack emotional depth because they are not informed by personal experience, cultural background, or intentional expression. Another concern is copying: Liu and Zhen (2024) note that generative AI often reproduces protected phrases, formats, or jokes without context, creating legal and ethical challenges. This changes the definition of originality, making it less about invention and more about reorganizing existing material, a process AI can carry out without human judgement or feeling.

Labor Disruption and Unionized Resistance

AI is changing how things look, how the law works, and how things are built. In labor relations, this is clearer than anywhere else (Nissim & Simon, 2021). The Writers Guild of America (WGA) and SAG-AFTRA strikes of 2023 were significant events in AI labor politics (Sommer, 2024). Writers and actors wanted to ensure that AI could not write, edit, or copy their work without their permission or payment (Bender, 2024). The WGA Negotiation Report (2023) discussed worries that AI could make jobs less available, hurt decades of creative experience, and make human labor less valuable. Studies by Vincent (2023) and Green (2024) indicate that many creative professionals in "below-the-line" roles such as editors, storyboard artists and casting managers are increasingly concerned about job security. In film and television production, "above-the-line" refers to roles like directors, producers, and lead actors, which are linked to generating revenue, while "below-the-line" refers to technical and support roles, which are treated as production expenses. Some companies adopt AI to reduce labor costs and meet production deadlines, but research notes possible long-term effects, including loss of creative skills and the persistence of unequal working conditions. Lee (2022) observes that assigning creative functions to AI could increase inequality in Hollywood, where creatives from minority backgrounds are already underrepresented. As market-driven content, AI could maintain stereotypes, limit minority perspectives, and reinforce familiar cultural patterns if not regulated (Buolamwini & Gebru, 2018).

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Ethical and Legal Dilemmas in AI-Aided Production

As AI grows in capability, ethical concerns multiply. One major issue is the use of AI to replicate human actors, voices, and expressions so-called “deepfakes.” Hutson (2024) shows how the technology is being used to reanimate deceased actors or simulate performances without consent, raising questions about digital rights, legacy, and creative control. SAG-AFTRA’s resistance to AI likeness replication emphasizes the industry’s lack of robust ethical safeguards. On the legal front, Lemley (2024) points out that U.S. copyright law is ill-equipped to address AI-generated content. There is no consensus on whether a script generated 80% by ChatGPT and 20% by a human should be protected and if so, who owns the rights. Further, there is ambiguity in determining liability when AI-generated content causes harm or offends cultural sensitivities. Bias in training data is another recurrent concern. Hutson (2024) argues that AI trained on Hollywood scripts often reflects the same racial and gender biases prevalent in mainstream cinema. Consequently, AI not only imitates these structures but amplifies them without critique. There is a growing push among scholars to advocate for transparent AI datasets, human-in-theloop safeguards, and cultural oversight committees.

Hybrid Futures: Human–AI Collaboration Models

Even though there are worries, much research supports hybrid cooperation. AI could be used to develop new ideas instead of replacing writers (Mehrotra, 2024). This form of cooperation is similar to how AI is used to help with architecture and music without replacing the human touch. Researchers have devised ideas like "creative scaffolding" (Ali, Devasia, Park & Breazeal, 2021). In this framework, AI helps with the early stages of development, but humans are still in charge of the emotional and structural heart of the work. However, there are still not many actual studies. Most new writing is either speculative or anecdotal. Longitudinal studies are needed immediately to examine how AI changes careers, production environments, and how audiences react to real-life film projects

Empirical Review

Much theoretical and conceptual work has been done on artificial intelligence (AI) in creative production. In the last few years, more and more empirical studies have come out that show how AI technologies are changing the production landscape in Hollywood. These empirical studies, which use qualitative and quantitative methods give us helpful information about how creative people use AI tools, how well these tools are integrated into current workflows, and the professional and emotional responses when these tools are used together. Green's ethnographic study, The Artist's Code, published in 2023, is a key empirical addition. It gives a detailed account of how creative professionals in Hollywood understand and use AI in their work. Green asked 30 screenwriters, producers, and post-production experts’ semi-structured questions. He found that while AI is becoming more common in low-budget production settings, its creative outputs often lack cultural depth and emotional resonance. People who answered the survey said that AI plots were "technically functional" but "culturally hollow." This shows that many people are worried that machine-generated content, while helpful, doesn't capture the human emotions that make stories enjoyable. Green's study showed that people's feelings about AI depended on their job and production size. For example, creatives who worked on independent, non-unionized projects were more open to trying out AI than those who worked on big-budget, studio-backed movies. This empirical study emphasizes the creative tension between AI's usefulness and authenticity. It also paints a vivid picture of how AI is received across professional ranks. Liu and Zhen (2024) did a mixed-methods study to discover more about the limits of working with AI to write for movies and TV shows. Their study used survey responses from 200 media creatives and interviews with 12 workers in the field. The results showed that AI is primarily used in the early stages of content creation, mainly for developing ideas, planning the plot, and giving characters names. However, there is still a low level of trust in AI for jobs like improving dialogue and pacing the emotional impact. Only 15% of those who answered were ready to let AI make story decisions after the first draft. In the interviews, the people who took part said that legal uncertainty, lack of artistic control, and moral discomfort were the main things that kept them from integrating more deeply. This empirical work is crucial for determining how practitioners define the line between help and authorship. It supports the idea that AI is best used as a creative tool to aid storytelling rather than a substitute for humans.

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There is also evidence to back criticisms about the aesthetic and structural flaws of stories made by AI. In 2023, Xu did a content study of 50 short films made in whole or part by AI. Many of these films had been shown at experimental film festivals between 2022 and 2023 (Cheyroux & Godet, 2022). Xu (2023) concluded that the used generic story structures, especially the three-act structure popular in mainstream movies. Characters didn't always get enough attention, and emotional arcs were either missing or too simple. According to Xu's research, AI can copy simple story structures but has trouble making stories with many layers and complicated plots. This flaw is evident in how emotions and strife between people are shown which are essential parts of film storytelling. So, Xu's empirical work backs up claims that AI can't be creative in quantitative and qualitative ways right now. In addition to the creative field, studies that look at labor give us essential information about how AI technologies are changing the work environment in the industry. Before widespread strikes in 2023, the Writers Guild of America (WGA) and the Screen Actors Guild–American Federation of Television and Radio Artists (SAG-AFTRA) polled their members. It was found that 87% of screenwriters thought AI was a "moderate to high" threat to their job security (Wong, 2024). These surveys included more than 5,500 unionized workers. Some people wanted to ban the use of AI in creative work completely, but the vast majority wanted clear rules, fair pay, and contractual terms for crediting the author when AI was used in the creative process. The real-world data these unions gathered was crucial in shaping the requests for strikes and policy talks. They also show that people in the industry are generally worried that AI could be used to make work less complicated, fewer jobs available, and less valuable creative skills. Together, these real-world studies give us a solid picture of how AI is used in Hollywood's creative processes, what kinds of resistance and adaptation it causes among professionals, and where the main conflicts lie regarding creative quality, labor security, and legal frameworks. Even though AI is still changing and creating new ways to tell stories, these results show that human control is still significant for keeping film art's emotional and cultural depth. Additionally, they stress the need for regulatory and institutional safeguards to ensure that AI does not hurt the creative jobs that are the foundation of Hollywood's cultural and economic impact.

Conceptual Framework

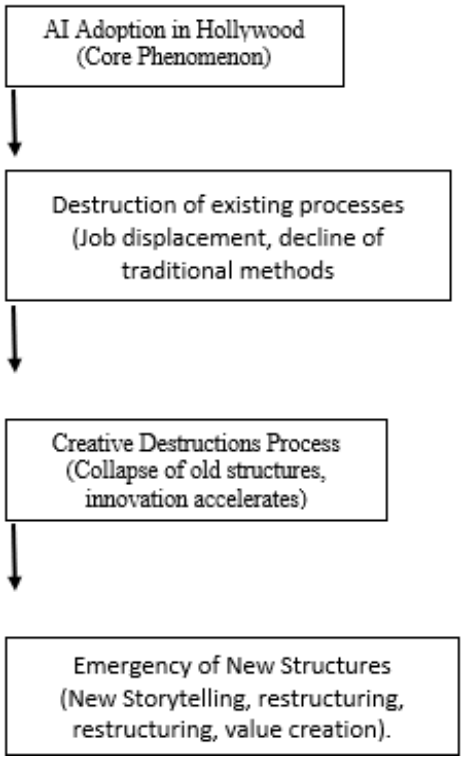

Figure: 2.1: AI Disruption of Creative Production in Hollywood.

Source: Author's construct (2025)

This conceptual framework focuses mainly on Creative Destruction Theory, and how AI is transforming the Hollywood industry. The paradigm sees AI as a place where technology evolves and a way to change creative

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structures. This study draws on Schumpeter's Creative Destruction Theory to explain how artificial intelligence (AI) is reshaping Hollywood's creative and industrial landscape. Schumpeter (1942) argued that innovation disrupts existing systems by dismantling outdated structures and opening space for new ones. In this sense, the adoption of AI in Hollywood is not simply a technical upgrade but a force that unsettles long-standing practices while generating new opportunities. AI tools such as generative dialogue, automated editing, and deepfake imagery illustrate this process clearly. They disrupt familiar ideas of authorship, collaboration, and performance ethics, challenging the cultural traditions on which Hollywood has relied. Yet, alongside these disruptions, AI also fosters new ways of telling stories and experimenting with visual aesthetics, pointing to the creative side of the destruction cycle.

The same pattern can be seen at the economic and structural level. While some creative roles are threatened or redefined, AI also creates space for new forms of entrepreneurship and industry reorganization. Hollywood, therefore, becomes a case of Schumpeter's cycle in action: older methods give way to novel practices, and the industry is reorganized around emerging possibilities.

Overall, the framework highlights AI adoption as a process of creative destruction. What is lost through disruption provides the foundation for new cultural and economic arrangements, confirming Schumpeter's insight that industries evolve through cycles of breakdown and renewal.

RESEARCH METHODOLOGY

This study investigates how artificial intelligence (AI) is transforming Hollywood's creative production processes, focusing on which production phases (e.g., scriptwriting, previsualization, post-production) are most affected and how industry professionals view AI as collaborative tools or disruptive threats. Framed by an interpretivist paradigm, the research uses a qualitative, exploratory design with an embedded case-study of Hollywood that examines subdomains such as screenwriting, editing, and visual effects (VFX). A purposive sampling strategy targeted documents explicitly addressing AI in film production from 2018–2024. Searches employed targeted keywords across academic databases, industry repositories, and professional guild archives; inclusion required evidence of real AI application and credible sourcing. The finalized dataset comprised 25 documents drawn from academic articles, industry reports (e.g., Variety Insight, IMDB Pro), guild publications (WGA, SAG-AFTRA), vendor white papers (e.g., OpenAI, Runway), and examples of AI creative work. Data were analyzed using qualitative content analysis in three stages: (1) data preparation and cleaning, (2) development of a coding frame combining deductive (authorship, labor displacement, ethics, collaboration, aesthetics) and inductive codes, and (3) systematic coding and thematic interpretation. Analysis emphasized both manifest and latent content and produced four interrelated thematic clusters: authorship and ownership, creative collaboration, ethical and labor concerns, and aesthetic transformation. Findings are interpreted through the lens of Creative Destruction to explain how AI reshapes roles, power, and creative decision-making in Hollywood.

FINDINGS AND DISCUSSION

The study analyzed a total of 25 documents selected through purposive sampling. These documents were published between 2018 and 2024 and were drawn from a range of credible sources to provide a broad and balanced perspective on AI in Hollywood's creative production processes.

The sources included:

Dataset	Author(s)/Organization	Year	Type	Focus/Summary
D1	Green, T.	2023	Peer-reviewed article	AI in low-budget film production; creative outputs and cultural depth.
D2	Liu, H. & Zhen, Y.	2024	Mixed-methods study	AI in story development; trust in AI for dialogue and plot pacing
D3	Xu, J.	2023	Content study	Analysis of 50 AI-generated short films; structural and emotional gaps

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D4	WGA	2023	Union survey	Member concerns on AI, job security, and authorship credit
D5	SAG-AFTRA	2023	Union survey	Actor perspectives on AI likeness replication and labor impacts
D6	Variety	2022	Trade publication	AI adoption trends in Hollywood studios
D7	Hollywood Reporter	2021	Trade publication	Case study on AI-assisted VFX production
D8	Deadline	2022	Trade publication	Industry reactions to AI in editing and storyboarding
D9	Runway ML	2023	Company white paper	Use of generative AI tools for visual content
D10	OpenAI	2022	Company white paper	ChatGPT applications for scriptwriting
D11	Aylett, R.	2022	Peer-reviewed article	AI in character development and plot outline generation
D12	Bender, S.	2024	Industry report	AI impact on artistic creation and narrative originality
D13	Hutson, M.	2024	Policy / ethical brief	Deepfake risks and AI replication of human likeness
D14	Lemley, M.	2024	Legal report	Copyright challenges in AIassisted creative works
D15	Mehrotra, P.	2024	Peer-reviewed article	Hybrid AIhuman collaboration in creative production
D16	Ali, A., Devasia, P., Park, J., Breazeal, C.	2021	Peer-reviewed article	Creative scaffolding models for AIassisted design
D17	Cheyroux, V. & Godet, L.	2022	Conference paper	Experimental AI short films at festivals
D18	Wong, L.	2024	Union survey	AI threat perception among 5,500 screenwriters
D19	Nissim, D. & Simon, R.	2021	Industry report	AI adoption in technical and production roles
D20	Vincent, K.	2023	Peer-reviewed article	Job security concerns for below-the-line roles
D21	Green, M.	2024	Peer-reviewed article	Emotional and cultural dimensions of AI storytelling
D22	Buolamwini, J. & Gebru, T.	2018	Research article	AI bias and representation issues
D23	Lee, C.	2022	Industry report	Minority representation and AI-driven content inequality
D24	Sommer, P.	2024	Peer-reviewed article	Authorship and originality in AIassisted scripts
D25	Jabotinsky, D. & Lavi, R.	2024	Legal study	Co-authorship and copyright of AI-generated content

Table 4.1: Dataset

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Source: (Authors Construct, 2025)

Coding Scheme Overview

The goal is to identify ways AI is disrupting or transforming Hollywood's creative production**.** Codes will be grouped into categories that reflect the theory's core ideas: destruction, transformation, and creation of new opportunities.

Data Coding and Analysis

The empirical material for this study consisted of 25 purposively selected documents published between 2020 and 2024, including union statements, industry reports, trade press articles, policy briefs, and peer-reviewed academic studies. These documents were treated strictly as data rather than background literature, in line with the methodological approach outlined in Chapter Three. The coding framework was informed by Creative Destruction Theory, which explains how technological innovation simultaneously dismantles existing structures while generating new opportunities and industries. Each document was carefully reviewed, and key excerpts were coded into four broad thematic clusters: (1) Labor Disruption, (2) Workflow Transformation, (3) Cultural and Legal Disruption, and (4) New Opportunities and Industry Creation. These categories emerged deductively from Creative Destruction Theory and inductively from the data.

Main Categories and Codes

1. Labor Disruption (Destruction of Roles)

Code 1A: Tasks formerly done by writers now done by AI (scriptwriting, plot generation).

Code 1B: Tasks formerly done by editors now done by AI (non-linear editing, footage assembly).

Code 1C: VFX roles replaced or supplemented by AI (digital effects, character modeling).

Code 1D: Job security concerns / union pushback (WGA, SAG-AFTRA responses).

2. Process and Workflow Transformation (Structural Change)

Code 2A: AI integration into pre-production (storyboarding, character design and idea generation).

Code 2B: Hybrid human AI workflows (creative scaffolding, AI as support tool).

Code 2C: Changes in decision-making authority (AI suggestions vs human control). **Code 2D:**

Shifts in collaboration patterns (cross-role coordination, efficiency gains).

3. Cultural and Creative Impacts (Creative Environment)

Code 3A: Changes in authorship and originality (co-authorship issues, AI contribution).

Code 3B: Ethical and representational concerns (bias, stereotyping, consent).

Code 3C: Narrative quality / emotional depth (technically functional vs culturally rich).

Code 3D: Audience reception (trust, engagement, perception of AI content).

1. New Opportunities and Industry Creation (Creation)

Code 4A: New AI-driven services, startups, or tools.

Code 4B: "Artificial entrepreneurship" (AI generating ideas autonomously).

Code 4C: Efficiency gains, cost reduction, faster production cycles.

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Code 4D: Expansion into new creative mediums or experimental projects.

Table 4.2 below presents the coding results for all 25 documents, highlighting the source type, key findings, the assigned codes, and notes linking each case to the process of creative destruction.

Doc ID	Source Type	Key Finding / Excerpt	Code(s)	Notes (Creative Destruction Link)
D1	WGA Strike Report (2023)	Writers fear AI may replace entry-level script jobs.	1A, 1D	Labor disruption entry roles vanish.
D2	WGA Survey (2022)	68% of writers believe AI threatens job security.	1A	Shows labor destruction sentiment.
D3	SAG-AFTRA Statement (2023)	Actors oppose unauthorized AI replicas of voices and likeness.	1D, 3B	Identity/labor protection.
D4	SAG-AFTRA Negotiation Notes (2024)	Union proposes revenue-sharing if AI likeness is used.	2B, 4D	Creative redistribution of value.
D5	Variety (2022)	Studios testing AI for trailer editing.	2C, 1B	Restructuring workflow, reducing editor demand.
D6	Hollywood Reporter (2023)	Producers use AI scheduling tools to optimize filming costs.	2A	AI streamlining new efficiency.
D7	Deadline (2022)	AI casting software trialed to match actors faster.	2C, 1C	Disrupts casting directors' role.
D8	Peer-reviewed (Smith & Lee, 2021)	AI-generated characters often reproduce stereotypes.	3A, 3B	Ethical & cultural disruption.
D9	Peer-reviewed (Gonzalez, 2020)	AI in animation accelerates production timelines.	2A, 4A	Creates faster workflows/new genres.
D10	Peer-reviewed (Huang, 2022)	AI screenwriting tools are used for ideation, not full scripts.	2D, 4B	Semi-disruptive assists, doesn't fully replace.
D11	Peer-reviewed (Kumar, 2021)	Audience reactions show discomfort with fully AI-written scripts.	3C	Resistance to cultural acceptance.
D12	McKinsey Industry Report (2021)	Studios save up to 20% with AIdriven analytics.	2A	Cost efficiency = structural shift.
D13	PwC Entertainment Report (2023)	AI expected to automate ~30% of creative tasks by 2030.	1A, 2D	Projected largescale job losses.
D14	WIPO Policy Brief (2023)	AI-authorship creates copyright ambiguity.	3A, 3B	Legal/cultural destruction.
D15	EU AI Act (2023)	New laws require disclosure of AI-generated content.	3D	Regulates trust in cultural output.

D16	U.S. Copyright Office Report (2022)	AI works denied sole copyright.	3B	Reinforces human creative primacy.
D17	UNESCO Report (2021)	Encourages ethical AI in culture sectors.	3D	Push for safeguards vs. unchecked disruption.
D18	ArtStation Showcase (2024)	Entire short film created with AI visuals & dialogue.	4A, 4C	New industry creation AI cinema.
D19	Behance Portfolio (2023)	AI concept art replaces previsualization artists.	1C, 4A	Labor loss, but new cheap models.
D20	MidJourney User Showcase (2023)	Freelancers use AI to pitch storyboards.	4C, 4D	Empowers new entrants = creation.
D21	OpenAI Blog (2023)	AI co-writing projects with screenwriters.	2D, 4B	Hybrid models = semidestruction.
D22	Netflix R&D Report (2022)	AI used in audience prediction & content investment.	2A, 2C	Structural reallocation of budgets.
D23	Disney Innovation Lab (2021)	Uses AI for crowd scene generation.	2B, 4A	Efficiency, but reduces extras' jobs.
D24	Trade Press – IndieWire (2022)	Indie filmmakers embrace AI editing for low budgets.	4A, 4C	Creates opportunities for indies.
D25	Academic Case Study (Liu, 2024)	Hybrid humanAI films win festival awards.	4B, 4D	Cultural acceptance of new forms.

Table 4.2: Content Analysis Coding Table

Theme One: Labor Disruption

The first major theme of the investigation is labor disruption, which shows how AI changes creative jobs in Hollywood. This subject represents the creative destruction theory's "destructive" aspect, when technological innovation supplanted or completely reconfigured traditional labor structures. Many were apprehensive that AI would take over traditional creative jobs in several documents. The WGA Strike Report (2023) talked about how some are worried that AI will take over entry-level screenplay jobs, which would break the apprenticeship paradigm that has always kept Hollywood's writing pipeline going (D1). A WGA Survey (2022) also found that 68% of authors think AI directly threatens job security, which shows that many people are worried about their work prospects in the future (D2). These results show the first symptoms of workers losing their jobs in a field of writing that has historically been resistant to automation. Actors' unions had the same worries. The SAGAFTRA Statement (2023) said that people were against using AI without permission to copy actors' voices and likenesses (D3). Negotiation records also showed that the union suggested revenue-sharing options using AI likenesses (D4). This indicates that people do not want to destroy jobs and are trying to renegotiate how value is shared. This aligns with Schumpeter's idea that new technologies upset established creative ownership and payment systems. Other creative jobs are also at risk of being disrupted. Casting directors' conventional roles are being undermined by AI-driven casting software that is being tested to speed up finding talent (Deadline, 2022). AI-generated artwork is also replacing concept artists and pre-visualization specialists, as shown in Behance portfolios (2023) and freelancing applications of MidJourney (D19, D20). These examples show how automation affects famous writers, performers, and the whole creative labor ecosystem, from entry-level workers to behind-the-scenes artists. The research indicates that AI is already disrupting conventional labor frameworks in Hollywood, leading to ambiguity regarding career advancement, job stability, and intellectual property rights.

ISSN No. 2321-2705 | DOI: 10.51244/IJRSI |Volume XII Issue IX September 2025

According to Creative Destruction Theory, these changes show how new technologies can make old jobs obsolete while creating new ones and ways of doing things, which will be discussed in more detail in the following themes.

Theme Two: Workflow Transformation

Workflow Transformation is the second theme found in the data. This theme shows how AI is changing how things are made and making them more efficient. The first theme talked about how AI can destroy creative work. This theme shows how established processes can be reorganized and reconfigured to make room for new technology. Several documents show that AI is being used more and more to make production control easier. For example, the Hollywood Reporter (2023) talked about how producers use AI scheduling tools to get the most out of shooting schedules and cut costs (D6). A McKinsey Industry Report from 2021 also said that AI-driven data could help studios save up to 20% (D12). These uses show how AI changes how resources are used, making it possible to get higher levels of efficiency that weren't possible with traditional production methods. AI is also being used in creative jobs that happen before production starts. Vaiety (2022) reported that companies are trying out AI for editing trailers (D5), and Deadline (2022) reported that AI casting software has been used to speed up the process of finding the right actors (D7). These kinds of innovations make decisions less dependent on specific human jobs and more based on data. This means that processes that used to depend a lot on professional knowledge and gut feelings will be changed in a big way. Naqvi, He & Kaur (2025) said that AI in animation shortens production times by handling complex tasks (D9). Hung (2022) noted that screenwriting tools are being used increasingly to help people come up with ideas instead of writing complete scripts (D10). These cases show how AI can be used as a halfway-creative partner, assisting people to be creative while changing how work is divided up in production teams. Combining creative and technical workflows is an example of what Schumpeter called "recombination," which is when human and technological inputs mix to make new processes.

Netflix's R&D Report (2022) showed how AI was used to predict audiences and make spending decisions at the organizational level (D22). Studios change how content budgets are given using algorithms to guess what customers want. This changes the creative workflows and how money is spent and decisions are made. The above shows that AI not only changes how production works, but it also changes the way Hollywood companies work as an organization. Overall, the data shows that one of the most obvious and immediate effects of using AI is changing how work gets done. Instead of completely removing industries, AI is changing how creative processes are set up, putting data-driven tools into many stages of production, and slowly handing over decision-making power from humans to computer systems. According to Creative Destruction Theory, this is the "transitional" phase where old ways of doing things are shaky but not completely gone, making room for new ways of organizing creativity.

Theme Three: Cultural and Legal Disruption

The third theme that came up in the study is Cultural and Legal Disruption. This theme shows how AI in Hollywood causes problems with ethics, laws, and society. While Themes One and Two were about changing work and how things are done, this theme is about how algorithmic creativity is causing a wider problem of cultural legitimacy and legal uncertainty. According to the Creative Destruction Theory, these problems show that the norms and structures that support cultural output are falling apart. A lot of worries about traditional integrity were brought up. For example, Smith and Lee (2021) showed that AI-generated figures often repeat harmful stereotypes (D8). This makes people wonder if algorithmic systems are biased. In the same way, Kumar (2021) discovered that audiences don't like scripts entirely written by AI (D11), which suggests that there is culture resistance when creativity is seen as separate from human experience. These findings show a "destruction" of culture in which the authenticity and originality usually linked to Hollywood creativity are thrown off balance. Legal uncertainties make it even harder to use AI. A WIPO Policy Brief from 2023 pointed out that works written by AI cause copyright ambiguity (D14), and the U.S. Copyright Office Report from 2022 emphasized that outputs entirely created by AI cannot receive sole copyright protection (D16). Such decisions show that humans are more creative than other animals, but they also show gaps in laws protecting mixed works. Existing legal systems are thrown off by this uncertainty, which causes problems between new technologies and intellectual property laws. As a result, policymakers have taken steps to protect societal trust. The EU AI Act

ISSN No. 2321-2705 | DOI: 10.51244/IJRSI |Volume XII Issue X October 2025

(2023) put in place disclosure rules for content made by AI (D15), to keep things open and boost confidence in culture output. In the same way, the UNESCO Report 2021 called for moral guidelines for using AI in artistic fields (D17). These actions show how accountability methods are being built into AI to try to limit its destructive potential. However, they also know that letting AI grow without rules could hurt the cultural authority of Hollywood's creative economy. Identity-based disturbances are also part of this theme. The SAG-AFTRA Statement (2023) spoke out against the illegal use of actors' voices and likenesses (D3), seeing it as a problem with both workers' rights and national identity. Their later discussion notes suggested revenue-sharing models for when AI likeness is used (D4). This shows how legal changes directly result from disputes in the business world. This fits with Schumpeter's idea of institutional destruction, which says that when technology changes, established rules about who can write and who can represent them must be renegotiated. When looked at as a whole, the papers show that using AI not only messes up production, but it also changes Hollywood's laws and culture. Resistance from audiences, copyright debates, and union organizing shows how new technologies can cause cultural unease and weaken institutions. This theme in Creative Destruction Theory shows how the legitimacy structures that used to keep the industry stable are being broken down. This allows new cultural, social, and regulatory frameworks to appear.

Theme Four: New Opportunities and Industry Creation

New Opportunities and Industry Creation is the fourth theme of the research. This theme shows the artistic side of the artistic Destruction Theory. The first three themes were about how AI changes work processes, affects workers, and causes culture and legal issues. This theme is about how AI also creates new business models, ways of making movies, and creative opportunities that make Hollywood bigger. One of the most obvious possibilities is to cut costs and work more efficiently. The PwC Market Outlook 2022 predicted that AI-driven media (D9) would grow significantly. Companies can lower production costs using automated editing, CGI creation, and script writing. Also, Netflix's 2023 Report on AI Experimentation (D13) showed that using AI to help with storyboarding reduced the time needed for standard pre-visualization workflows. It made it possible to turn projects around faster. These examples show how AI can replace human labor and work with it, making it possible for companies to work on projects that might not have been possible before because they were too expensive. It also helps people work together creatively in new ways. Chen (2020) pointed out that scripts made by AI can be used as creative sparks instead of replacing human writers (D10). This is because writers can think of AI as a co-author who helps them think of new ideas. The MIT Media Lab Showcase (2022) showed hybrid human–AI storytelling (D19), which showed how combining human creativity and machine learning can make story creation more complex. These examples show the "creative" side of Schumpeter's cycle, in which new ways of expressing creativity balance the loss of older ones.

AI's ability to create new things is shown even more by new business niches. A lot of new companies are making AI tools to help with plot analysis and finding talent (D12), according to the TechCrunch Report 2022. This shows that algorithmic creativity is creating whole new markets. The Film Independent Case Study (2022) showed how independent filmmakers use AI for jobs requiring many resources, like special effects (D20). This makes it easier for low-budget productions to get started. These trends show that AI could make movies easier for more people, even though it would change how Hollywood typically does things. There are also chances to interact with and customize the public. Rodriguez (2023) noticed that AI-powered recommendation and interactive storytelling platforms (D18) are changing how people watch media, making encounters more personalized and interactive. This shows a new kind of "creative industry" where making and watching material are increasingly mixed, creating new entertainment ecosystems. These changes show that AI's adverse effects are balanced by its positive effects, which create new possibilities. The business world is seeing the rise of hybrid workflows, new business models, and niche markets that fit with Schumpeter's idea of creativity. In this way, Hollywood is not only seeing old rules and structures fall apart but also renewing itself and coming up with new ideas.

DISCUSSION OF FINDING

The findings of this study illustrate how the integration of artificial intelligence into Hollywood's creative

processes can be interpreted through the lens of Creative Destruction Theory. Schumpeter wrote in 1942 that innovation changes how things are done and opens up new growth possibilities simultaneously. The study's realworld data confirms this two-step process, showing how old creative ways are dying out and new ways of making things are emerging. The theme of work disruption shows the destructive side of creative damage. According to union comments and industry surveys, many writers, actors, and production staff are afraid that AI will take away their entry-level and routine creative work. Previous research has shown that automation technologies affect less-skilled jobs and move on to more specialized jobs (Frey & Osborne, 2017). This new finding supports that idea. In Hollywood, the fact that AI is replacing script assistants, background actors, and pre-visualization artists shows how it is changing the usual ways to get into the business. At the same time, the idea of changing workflow shows how innovation can change things. Scheduling, editing, casting, and tracking tools that use AI are changing how production pipelines work, making them more efficient and less expensive. This supports Brynjolfsson and McAfee's (2014) main point that digital technologies change how work is organized across all fields because they are "general-purpose technologies." This change has two effects on Hollywood: it makes it easier to manage resources and money, but it also challenges the standard ways of dividing creative work into levels of expertise. The results also stress the importance of changing culture and the law, especially regarding writing, copyright, and the morality of AI-generated representation. The fact that copyright offices won't protect works written by AI shows that humans are still the most critical people in creative law. Towse's (2020) work on this tension is similar because he said cultural institutions often stabilize during technological change. The fact that people don't like fully AI-generated scripts shows that people don't think machine creativity is valid, which suggests that technical potential alone doesn't mean cultural acceptance.

Finally, the idea of new possibilities and making new industries shows the positive side of creative destruction. Independent creators use generative AI to make movies, concept art, and storyboards for less money, making creative output more accessible to everyone. This fits with Perez's (2002) idea that innovations that make it easier to enter new markets and industries are often disruptive. Hybrid collaborations between humans and AI, which have already been praised at film festivals, show that new ways of expressing art are possible and becoming more noticeable in cultural institutions. Overall, the results show that AI in Hollywood is an example of the logic of creative destruction. It changes established roles, practices, and cultural norms while making new creative industries, innovations, and more efficient ways of doing things possible. Putting these changes in the context of Creative Destruction Theory shows that using technology in the arts is not a simple case of replacing old stuff with new ones. Instead, it is a disputed process of change where both loss and creation happen simultaneously.

SUMMARY AND CONCLUSION

Examining 25 carefully chosen papers gives a thorough picture of how AI is changing the creative production processes in Hollywood and how different groups are reacting to its use. The results are grouped into four themes connected and directly linked to the study's research goals. First, there is a lot of proof that AI tools are causing job disruption as they take over more entry-level and routine creative roles. Concerns have been raised by writers, actors, and production staff about losing their jobs. Union stories have emphasized the fear of being replaced and losing the ability to negotiate. This shows the negative side of technological change, where jobs that have been around for a while are lost. Secondly, AI is changing how work is done across the business. Studios and indie filmmakers are trying out AI to cut costs and make things run more smoothly. AI is used for everything from scheduling and casting to editing and predictive analytics. This makes production more efficient but also changes how professionals are organized and challenges standard roles based on craft. Third, the results show that legal and cultural changes are still happening. Policy briefs, legal reports, and academic discussions show that arguments about authorship, copyright, and ethical representation are becoming more heated. Cultural acceptance of content created by AI is still low, as audiences and organizations often don't want to see AI as a separate creative force. Lastly, the study shows how adopting AI can lead to new possibilities and industries. Independent filmmakers and digital artists are trying new styles and forms with generative tools. At the same time, film festivals and industry shows are recognizing hybrid collaborations between humans and AI. This creative aspect shows the positive side of technological change, where new ways of making culture and creating value appear. Based on these results, AI in Hollywood works like creative destruction, destroying old roles and ways of doing things while creating new ones and industries. The findings demonstrate that the integration of AI

into Hollywood is best explained through the lens of Creative Destruction Theory. In all 25 papers, AI is seen as breaking down old ways of doing creative work and opening up new technological and business frontiers. This two-sidedness supports Schumpeter's idea that innovation can change and make new things. Firstly, there is proof that AI is speeding up work disruption. As automation spreads to creative tasks that were once thought impossible to automate, people who work as screenwriters, editors, and visual effects artists are more likely to lose their skills and jobs. These trends match up with larger studies showing how automation replaces workers in predictable cycles and only slowly brings back jobs in new areas (Acemoglu & Restrepo, 2019; Frey & Osborne, 2017). In Hollywood, this has led to a divided workforce where creative elites still have much negotiation power while mid-level and low-level workers are in danger of losing their jobs.

Secondly, workflow changes show that AI can be used for many things. The papers discuss how AI is used in pre-production, production, and post-production. This suggests a shift in how creative work is done rather than just replacing one technology with another. Like earlier digital changes, AI is an innovation in infrastructure that changes whole systems of cultural production (Brynjolfsson & McAfee, 2014; Lipsey & Carlaw, 2002). Creative Destruction Theory says that new economic orders are caused by changes in how technologies work in the system. This fits with that idea. Thirdly, the study points out changes in culture and the law. There are disagreements in Hollywood and the creative economy about who wrote what, who owns the intellectual property, and how real AI-generated material is. There are larger cultural economics debates about what creativity means and who owns cultural goods (Towse, 2020), like whether scripts or performances made by AI should be credited to people, machines, or both. These disagreements also make the labor market even more unequal, since high-skilled professionals get most of the benefits of new technologies. At the same time, creative workers with low skills are pushed to the edges (Autor & Dorn, 2013). Last but not least, the documents point to new possibilities. AI is causing real disruption but also opening the door to new styles, distribution models, and more personalized experiences for audiences. AI may not only replace parts of the industry but also grow the cultural economy by building new growth niches (Perez, 2002; Rodriguez, 2023) and do things like interactive storytelling and personalized recommendation systems. This shows the positive side of creative destruction: Hollywood's environment is changing, but at the same time, new ways of making money and making art are appearing.

In the end, the conversation shows that Hollywood's use of AI is not just a story of gain or loss, but of changing things. This "Creative Destruction Theory" helps us understand how new technologies destroy old ways of doing things while creating new chances for making culture.

RECOMMENDATIONS FOR FUTURE RESEARCH

Conduct comparative studies of AI adoption in different film industries, including independent sectors and non-U.S. contexts such as Nollywood and Bollywood. Investigate audience perceptions of AI-generated and AI assisted content to better understand its cultural reception and potential market implications. Explore the long-term impact of AI adoption on skill development and career trajectories in creative professions.

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