**Moral Judgment and Generative AI in the Creative Industries**

**Abstract**

*This paper combines literature analysis and focus group discussion to explore the role of moral judgments in generative AI use within the creative industries, focusing on whether professionals perceive it as morally acceptable. Utilising literature to inform our focus group questions, we sought to understand how creatives use generative AI, if at all, the ethical barriers to adoption, the perceptions of the generative AI creative output and the broader implications of generative AI use. In our focus group, we found there was a range of generative AI use cases, and how it was used had a bearing on whether it was deemed morally acceptable. Ethical barriers ranged from individual moral objections (e.g. a sense of copying others’ work), collective moral objections (negative impact on creative education and industry as a whole), and broader ethical concerns about energy usage. The qualitative analysis and literature review have helped to form a theoretical framework which we aim to empirically test.*

**Keywords**: Artificial Intelligence, Creativity, Morality, Ethics, Creative

# 1.0 Introduction

The use of Artificial Intelligence (AI) has become integral to everyday work practices. In the creative industries, it has now become omnipresent in the creative process and in creative output (Anantrasirichai, Nantheera & Bull, 2022). It can be seen as a tool, a collaborator, or an innovator. In the production of art, design, literature, and media, the integration of generative AI technologies like ChatGPT has significant potential to transform creative processes, enabling new forms of expression, and enhancing artistic collaborations. Interactions between creators and AI systems can facilitate innovative ideas, generate unique content, and open up new creative possibilities.

AI has the potential for introducing new ingenious approaches, processes and outputs but it also challenges notions of human originality, creativity and creative agency (both individual and as part of a collective). According to Puntoni et al. (2020), the use of AI technologies are often perceived as a neutral tool however the use of AI can stir emotional responses. These include feelings of exploitation from personal data collection, the sense of well-being through personalisation, and concerns about self-integrity.

Existing research on morality and AI adoption in creativity has looked at personal values and their role in technology adoption (Hemingway and Maclagan, 2004), however, there is fragmented literature on moral acceptance and its role in disclosing the use of AI. Moreover, there is limited literature on the role of a person’s perceived ethical stance and moral acceptance for both the creative’s own moral agency and their identity as part of a creative community and the impact that AI adoption would have on the creative industry as a whole. In the following paper, we review the literature on AI in art and design and the theoretical concepts of morality. This literature has in turn informed a question bank we posed to creative industry professionals in a focus group. The results of the literature and the focus group have informed a theoretical framework that we hope to build upon to explore the important concept of whether a creative individual feels it is ethical to create with generative AI and what mechanisms can support an ethical stance.

# 2.0 Literature Review

## 2.1 AI in Art and Design

AI has been used in many different ways in the creative process and its role has been hotly discussed by creative scholars. Ivcevic and Grandinetti (2024) have described how AI has been used as the 4 Cs. Mini Creativity and supporting the learning process such as "Poetry Machine," an AI tool designed to teach poetry writing to secondary school students (Kangasharju, 2022). Little Creativity and the enhancement of creative tasks often to augment Human-AI Co-Creation. For example, DragonflyAI markets itself to use AI for creative collaboration such as proposing novel combinations of colour or appealing design trends based on its vast dataset.[[1]](#footnote-0) Pro Creativity which supports the creation of new artwork such as Refik Anadol’s AI-driven art installations. Big Creativity which involves transforming the domain, for example the use of SORA for XR and Adobe adding SORA to its suite of creative tools (Weatherbed, 2024). Additionally, they discuss the role that AI plays in process optimisation and the organisational aspects of creative processes.

Generative AI, a field within AI, is responsible for generating fresh and potentially unique content (van Dis et al., 2023). It can be viewed as both a creative and rational tool, depending on its usage and the surrounding circumstances. In November 2022, OpenAI introduced ChatGPT, which swiftly garnered acclaim for its innovative approach to generating AI-based content (Dwivedi et al, 2023). ChatGPT provides unique text in response to user queries by harnessing a huge collection of textual data. The outputs closely mimic human-generated content. There has been widespread usage of ChatGPT in a variety of fields, such as research (Joel-Edgar and Pan, 2024), software development, poetry, essays, corporate communication, and legal agreements (Zhuo et al, 2023). Scholars from a variety of fields have expressed interest in this, and the general public has started discussions on the implications of ChatGPT and generative AI, looking at both the potential advantages and potential disadvantages (Dwivedi et al, 2023).

Given the growing popularity of AI tools such as LLMs and their sophisticated natural language processing capabilities for activities like text synthesis, language translation, and answering inquiries in a variety of creative contexts (e.g. writing content for the Guardian newspaper - Pavlik, 2023), it is crucial to examine perceptions of this emerging technology. The successful integration of AI in creative industries relies on professionals accepting and understanding its potential (Mogavi et al, 2023). For creative industry professionals, they are instrumental in developing synergies between AI and creative output.

ChatGPT and other LLMs are not the only generative AI tool that is not being used in creative industries. AI image generators, including Generative Adversarial Networks (GANs) and text-to-image models such as OpenAI’s DALL-E, Stable Diffusion, and Midjourney (e.g. see Anantrasirichai & Bull, 2002; Danesi, 2024) are being used to generate images in creative industries, either used whole-sale, or used as part of a broader creative process. A small number of practising artists have been working with AI tools for several years),[[2]](#footnote-1) though this has now expanded to a wide array of creative professionals, with generative AI now built into commonly used creative tools like Adobe Photoshop.[[3]](#footnote-2) We are also seeing an increase in the use of AI tools for music generation, which is making its way into the music industry (Zhang, Yan & Briot, 2023; Zhu et al., 2023). There is a proliferation of generative AI songwriting tools, to complement the growing use of AI technology for other audio tasks (Henkin, 2023).

The work proposed here builds on previous studies that sought to understand the role of AI in creative industries (Chowdhury et al, 2022). However, the work proposed

looks specifically at the adoption of newer generative AI tools. The huge potential offered by LLMs warrants specific and in-depth research, however, due to its relative novelty there is a scarcity of studies in the current literature concerning generative AI adoption in regard to creative industries professionals (Qadir, et al, 2023).

The creative industry relies on creativity, originality, and intellectual property, encompassing sectors that create, produce, and distribute creative goods and services and has been predominantly seen as a human endeavour (de Cock Buning, 2018). The growing use of generative AI in this industry raises many questions regarding output quality, job market impact, biases in training data, intellectual property rights, copyright issues, and ethics. Professionals in the creative industry face the challenge of balancing automation and creativity. Though generative AI automates some portions of the creative process, freeing up time for more difficult activities, excessive automation runs the danger of eroding creativity and originality, values that are crucial in these businesses

The adoption of emerging technologies like generative AI is a subject of extensive research. Factors such as ease of use, perceived usefulness, trust, security, personal innovativeness, compatibility, and moral judgement influence users' intentions to adopt new technologies (Venkatesh, 2003). The impact of these factors varies based on the technology and user group, emphasising the complex dynamics involved. In the creative industry, where originality is paramount, concerns grow regarding the level of technical assistance and the preservation of ownership over work assisted by generative AI. Moral judgments, shaped by cultural, social, religious, and personal factors, also influence individuals' perception of "originality" and their willingness to embrace generative AI (Inie, Falk and Tanimoto, 2023).

## 2.2 Moral and Ethical Implications

We are interested here in how creative professionals make moral judgements about AI use in creative practices. Moral judgements assess the moral correctness of actions, behaviour, intentions, or outcomes based on personal or societal principles (Reynolds and Ceranic, 2007). These judgments reflect one's moral convictions and guide ethical decision-making and interactions with others (Jennings et al 2015; Malle 2021). They provide a framework for evaluating the consequences, fairness, justice, and ethical implications of actions (Sullivan and Wamba, 2022). According to Malle (2021), moral judgement encompasses evaluations, norm judgments, moral wrongness judgments, and blame judgments. In the proposed research, the constructs of each of these four elements will be explored in the perceptions of creative industry professionals.

Moral judgement is the process in which people make decisions about what is right and wrong based on reasoning and value (Kohlberg and Hersh, 1977). Kohlberg and Power’s (1981) work on moral development builds on that of Piaget (1932) in which he emphasises reasoning behind moral choices. While Kohlberg focused on justice based reasoning centred on abstract rules and universal principles, Gilligan (1982) highlighted the ethics of care, which prioritises empathy, relational context, and the responsibilities individuals have toward others. In our research, we apply Kohlberg’s justice-based reasoning and Gilligan’s ethics of care to creative industry professionals to allow us to explore how they balance abstract principles like intellectual property rights with relational dynamics such as collaboration and cultural sensitivity in their moral judgments.

Credibility has been described from a source credibility perspective as the perception of a communicator’s trustworthiness, expertise and attractiveness (Hovland, Janis and Kelly, 1953). Each of these aspects in turn can be defined. Trustworthiness can be described as a source that is reliable, honest and unbiased. Expertise can be described as the source being accurate and knowledgeable. Attractiveness (McCroskey and Teven, 1999) has been described as how appealing or engaging the source is. Source credibility theory is widely used to understand how people form opinions and make decisions about the credibility of the source information often in media and advertising. We apply it to our study to understand the credibility of the creative output.

Creativity can be considered in terms of creative persons, processes, “press” (relating to the environment) and product (Rhodes, 1961). In terms of the processes that are undertaken in creative industries, creativity can be described as socially constructed (Vygotsky, 1978), shaped and influenced by social interactions with others (Sawyer, 2007; Burr 1995). The creative product is formed through a network of collaborators, who provide feedback, instigate ideas, create elements of the overall artwork and provide validation (Csikszentmihalyi, 1990). AI can be seen as fitting within the social construction as outlined by Vygotsky (1978) and Burr (1995). AI may have the potential to act as a co-creator in the creative process, enhancing and supporting creative output (McCormack et al., 2019). By providing insights drawn from vast datasets, offering feedback, and suggesting ideas, AI can assist creatives in generating and refining concepts within a social and iterative framework (Runco & Jaeger, 2012). Although AI can be seen as a beneficial collaborator, and as complementary to human creativity (Amabile, 1996), there have been moral objections to its use. Brynjolfsson and McAfee (2014) for example, highlight AI overshadowing human aspects of creativity, and that AI lacks intentionality and emotional responses. Furthermore, whilst AI has been shown to enhance individual creative processes, it has been suggested that it reduces overall creativity in a population (Doshi & Hauser, 2024). This may be a cause for particular concern for those working in creative industries, particularly those with a particularly keen concern around market competition.

Responsibility is a central concern for creative works, as how we attribute responsibility (positive or negative) is key for questions of creative attribution and authorship (e.g. see Mag Uidhir, 2013). The willingness to assign responsibility for work has been found to be asymmetrical between humans and AI. People have been found to be less willing to credit AI systems, when they would credit a human for doing the same level of work (Bankins et al. 2022), and indeed, this includes in creative work as Formosa et al (2024) found a similar effect with the use of ChatGPT for creative writing assistance.

Further to this, there is the well-known problem of the responsibility gap (Matthias, 2004; Coeckelbergh, 2020). This gap occurs when we cannot attribute moral responsibility to an AI, but we also cannot easily attribute responsibility to a human actor. Moral responsibility is typically understood as requiring knowledge and control (Coeckelbergh, 2020). As most AI systems seem to be able to meet these requirements as they are thought to lack key features such as agency, autonomy, or consciousness (which are thought necessary for control and knowledge respectively, see Coeckelbergh 2020, p. 111), even when they have some level of autonomy. As such, when using AI, we may be concerned that any moral issues cannot be properly attributed to anyone. This may be an issue that comes up for users of AI systems. We may see users unwilling to credit AI systems (as suggested above), yet they may also struggle to attribute responsibility to humans that make use of these systems.

In the case of creative works, we also have what we might call creative or artistic responsibility at play, which concerns how we want to credit creators for their work. We are already seeing a similar ‘responsibility gap’ at play with the use of AI in these domains, as seen in discussions of the copyrightability of AI works. This has been evidenced in current legal approaches to AI. In the UK and the USA there remains uncertainty over how to attribute legal authorship for AI generated works. In the US in 2023 the Copyright Office clarified that “Most fundamentally, the term “author,” which is used in both the Constitution and the Copyright Act, excludes non-humans.” and that “ When an AI technology determines the expressive elements of its output, the generated material is not the product of human authorship.” (Copyright Office, 2023). As Erickson writes, “In other words, the human-made aspects of AI-generated works, such as “prompt instructions”’, are eligible for copyright protection, while any output from, such as images in a text-to-image model like Midjourney, are not.” (Erickson, 2024). Under UK law, it is not yet clear who could be awarded copyright of AI outputs.

According to Erickson, the UK Copyright Designs and Patents Act (CDPA 1988) allows copyright protection in works which have been generated by a computer in some circumstances, when there is no human author to attribute the work to. A person will be vested with a lower standard of copyright in such a case, and this will be the person who made arrangements for the work’s creation (Erickson, 2023). However, as Erickson points out, it is not clear whether this person must meet a threshold of originality as is typical in copyrighted works, and whether prompting a system like ChatGPT or text-to-image generators would count in such a case.

This relates to concerns from authors, researchers, artists, as well as users of generative AI tools that the works generated are reproductions of works from the training data, or that they are plagiarised in some way.[[4]](#footnote-3) Of course, this relates to the copyrightability of AI outputs, leading some companies (such as Adobe)[[5]](#footnote-4) to assure users of their generative tools that they will not be liable for their works (Erickson, 2024). There is however also a moral concern here, as plagiarism is typically judged to be morally wrong (in our shared social context), due to its perceived connection to dishonesty (East, 2010), whether there is a legal question of profit or not.

Finally, there are increasing ethical concerns regarding the use of AI in general, including environmental concerns, privacy concerns and concerns of bias in AI outputs (Stahl, 2021). Whilst these are not particular to generative AI systems or their creative uses, they nevertheless may be a key consideration for those considering the use of AI in their industry.

# 3.0 Research Design and Methodology

To understand the role morality plays in AI adoption and the role of a creative professional’s perceived ethical stance in the adoption of AI, a small focus group method was selected to provide in-depth, participatory insights. This drew out the views of art and design professionals to discuss their direct experience and ethical views about generative AI. The focus group contained a range of creative industry professions, including architecture, fashion, music and graphics.

To analyse the focus group a Framework Analysis (Richie and Spencer, 2002) approach was used. Initial reading of the transcripts and notes taken enabled familiarisation with the themes emerging from the focus group discussion. Using generative AI, themes were drawn out from the transcript and notes (Joel-Edgar and Pan, 2023). The generative AI themes were cross-referenced with a human who was familiar with the transcript and notes, to produce these final themes:

### Perceptions of Generative AI

* Awareness and Familiarity
* Cautious Optimism
* Perceived Utility
* Synthetic Risks

###  2. Applications and Current Uses

* Productivity Enhancement
* Creative Industry Application
* Collaborative Utility

###  3. Moral and Ethical Considerations

* Data Ownership and Copyright
* Bias, Representation and Inclusivity
* Blockchain and Provenance

###  4. Levels of Morality: Individualised, Industrial, Societal

* Individualised view
* View of others
* Environmental Impact
* Democratisation
* Homogenisation
* Job Displacement and Economic Effects
* Educational Concerns

###  5. Future Prospects and Regulatory Needs

* Innovative Possibilities
* Psychological and Social Risks
* Regulatory Imperatives

For each theme and sub-theme, (e.g. educational concerns), a matrix was drawn up in which the comments from each focus group participant that related to the theme were added and summarised. A summary per theme was then documented to produce the findings from the Focus group.

# 4.0 Initial Findings

## 4.1 Perceptions of Generative AI

Many participants initially viewed generative AI through specific branded tools like ChatGPT, Midjourney, and Claude. There was a mixture of excitement and wariness. For example, one participant commented that: “*I kind of see it in that context as like a new pigment. It's the new palette. It's a new medium for artists, and it's taking it out of the way that I interact with it on a very basic level, and using creativity to kind of propel it forward, which is really exciting*”. Whereas others commented that: “*I feel like it's not the best option because...it's an algorithm, giving you products based on what has been fed*”.

## 4.2 Applications and Current Uses

Participants frequently cited generative AI's broad reach, including applications in text, image, and video generation, with some associating it closely with tools they already use, like Photoshop. One participant noted that: "*So [we] use ChatGPT 10-12 times a day for a variety of different things. Can be turning random thoughts in between meetings into agendas, improving the tone of writing for a particular document, or pulling research together. It’s getting 80% of what we’re working on done...*". Even though it was acknowledged that some creatives avoided using it, one participant commented on its omnipresence and that people are using it without knowing they do so: "*I use AI for Photoshop as well, like the generative tool…I think people unknowingly have been using it without even thinking, 'Oh, this is AI.*'" It was acknowledged that generative AI was widely used across diverse fields for purposes ranging from enhancing productivity to assisting creative processes. ChatGPT was noted as helping to convert ideas into structured agendas, refine tone for different audiences, and develop customer journey maps. Examples were given of how AI can be used in Photoshop for tasks like background removal, while more advanced uses involve ideation in creative industries, such as generating visuals for music platforms or transforming energy data into visual displays.

## 4.3 Moral and Ethical Considerations

A number of ethical considerations were discussed. Bias in AI algorithms raised significant moral concerns, as AI outputs sometimes reflect racial, gender, and socioeconomic biases. Participants recounted incidents where AI tools produced stereotypical images. For example, “ *Sometimes that information can give you biassed results... If you search, like, to generate an image of a teacher in a classroom, it would show you specifically like a female, or if you search like a pilot, it will specifically give you like a man... it doesn’t have feelings, it doesn’t consider morals.*” Participants emphasised the importance of data diversity to mitigate these biases.

Copyright issues were discussed, particularly around AI models trained on publicly available but potentially copyrighted materials. To mitigate copyright issues, one participant gave an example of how the music industry deals with sampling in the creative process: “*I feel like the music industry with sampling has quite a good model for how we should be using it, and in terms of copyright...Blockchain plays a really interesting role in the future of AI, in giving it provenance, and having a record of where it comes from. So...if they’re using it in a responsible, ethical way, and saying where the source is from and showing provenance and actually putting blockchain into that, then we can trust them.*”

## 4.4 Levels of Morality: Individualised, Industrial, Societal

There were strong reactions both in favour and against someone creative using generative AI. One participant noted:” *I specifically say I absolutely avoid it because of ethical concerns. Generative AI is trained on copyrighted materials... Someone has made their work, and then their style is taken*”. Strong negative views of others “copying” ideas were presented. One person gave the following example from their career: “*they asked me to get other brand designs similar to their brand image and copy those, just tweak certain elements so that it looks exactly the same. I already felt bad because I thought small brands, small businesses, who are putting their whole passion into their designs. I wouldn’t be surprised if they were using AI now to just take an image from another brand and be like, okay, just tweak this a little bit*”. Others were more positive: "*I think if they're [someone creative] using it in a progressive and innovative way, fantastic.*”. Another example supported this view: “*The value can go to the idea now, because with AI, anyone can execute in a few years' time... I think the brands and agencies who are doing interesting activities like [identifiable name redacted] in Japan are doing some amazing things with AI,*” Referring to AI as having a democratising effect.

Collaborative uses included developing experience briefs and working on research projects that visualise sustainable infrastructure​. The group reflected on how AI shapes collaborative work, highlighting the benefits of using AI in team settings to clarify ideas and generate shared visuals quickly. For example, one participant noted that: “*It’s incredibly collaborative for visualised sound. Musicians on that platform can upload their track, choose a preset, and see how their song interacts with art and AI*”. Another example given of AI use on a collaborative creative process was this: “*In the studio, particularly as you work through creating experience briefs, you want to match the tone of the idea to the audience and the context. You can add in some images for training... It's a very good briefing tool—picture worth a thousand words—to illustrate your thinking.*”. Some ethical implications arose when discussing data sourcing and ownership with some users emphasising the need to collaborate responsibly, ensuring that creators retain rights to their contributions.

## 4.5 Future Prospects and Regulatory Needs

Generative AI’s impact on society sparked varied responses. Some participants believed AI could democratise creativity by enabling more people to execute complex projects, such as films or artwork, but expressed worries about homogenisation in creative output. AI-driven applications in industries like fashion and arts raised concerns about job displacement and an over-reliance on AI for content creation, potentially diminishing human creativity. In education, participants feared AI could encourage shortcuts, resulting in a loss of deep learning and critical thinking skills​. Concerns over environmental impact were strong, with AI’s energy consumption viewed as a "deal-breaker" for some, noting AI’s significant water and energy use in data processing​. For example: “*The thing that I don’t like about AI is that it creates a distance between us and the resources it consumes. The actual server processing all this stuff is, like, in some mountain...we have no clue how much energy consumption is going in...even a single response on ChatGPT can consume a whole glass of water. So, really, is it convenient, actually, that it's worth it*”.

# 5.0 Discussion

Generative AI's versatility, from productivity to creativity, aligns with its classification as both a creative and rational tool. Focus group participants cited practical uses such as transforming ideas into agendas and generating visuals for creative briefs, mirroring literature that emphasises AI's applications in diverse contexts (Dwivedi et al., 2023; Zhuo et al., 2023). For example, one participant remarked that AI accomplished “*80% of what we’re working on*,” indicating its potential to increase productivity.

However, concerns about the potential over-reliance on AI and its impact on originality echo the literature's focus on balancing automation with human creativity (de Cock Buning, 2018). Participants worried about AI homogenising creative output and replacing deep learning, consistent with warnings about excessive automation undermining values critical to creative industries (Inie, Falk, & Tanimoto, 2023).

Ethical challenges, including biases in AI outputs and copyright issues, featured in the focus group discussions. Participants highlighted cases of AI reinforcing stereotypes, such as associating gender roles with specific professions, which align with documented issues of bias in training data (van Dis et al., 2023). To address this, participants emphasised data diversity.

Concerns about copyright were also mentioned, with participants expressing discomfort about AI models using copyrighted materials without appropriate attribution. These discussions reflect the literature's emphasis on the importance of intellectual property rights in creative industries. For example, participants suggested blockchain as a mechanism to trace and verify the provenance of AI-generated content, aligning with proposals for using technology to ensure ethical use and attribution.

Participants expressed varied moral judgments about generative AI, reflecting its dual role as both an enabler and disruptor. Some saw AI as a democratising tool, allowing broader access to complex creative processes, consistent with the literature’s perspective on AI’s potential for inclusivity (van Dis et al., 2023). However, others voiced strong concerns about originality and ethics, particularly regarding the misuse of AI to replicate or appropriate creative work, mirroring debates in the literature about moral correctness in technology use (Inie, Falk, & Tanimoto, 2023).

Participants also raised concerns about AI’s broader societal impact, such as job displacement and diminished critical thinking skills in education. These concerns resonate with literature discussing the challenges of integrating automation in industries reliant on originality and intellectual engagement (de Cock Buning, 2018). The environmental impact of AI, highlighted in the focus groups, underscores the need for sustainability in AI development, an area less explored in the reviewed literature but crucial for ethical integration.

Participants consistently linked generative AI adoption to the agency of creative professionals, reinforcing the literature’s argument that professionals are key to integrating AI into workflows effectively. While some viewed AI as a threat to originality, others praised its potential to complement creative processes, such as generating visuals to clarify ideas. This reflects the literature’s emphasis on balancing technical assistance with preserving the core values of creativity and intellectual property.

The focus group findings, supported by the literature, underscore the complex dynamics of generative AI adoption in creative industries. While participants recognised AI’s potential to enhance workflows and democratise creativity, they also highlighted ethical, intellectual property, and societal concerns. Addressing these challenges requires inclusive data practices, frameworks for ethical usage, and sustainable development models. Future work should focus on equipping creative professionals to navigate these complexities, ensuring generative AI serves as a tool for empowerment rather than an eroder of originality.

# 6.0 Conclusion

## The exploration of generative AI in the creative industries reveals a multifaceted dynamic, where its potential is both celebrated and critiqued. The insights from focus group discussions and literature highlight the dual role of AI as a powerful enabler of innovation and productivity while simultaneously posing ethical, moral, and societal challenges that cannot be ignored. Generative AI has the capacity to streamline workflows, democratise access to creative tools, and foster innovative collaborations that were previously unimaginable. The focus group participants emphasised its practical applications, from generating visuals for creative briefs to automating repetitive tasks, which aligns with broader research acknowledging AI’s capacity to contribute to creative processes.

However, these benefits are accompanied by concerns over originality, intellectual property, and the homogenisation of creative outputs. The notion of originality, which is a cornerstone of the creative industries, is challenged by AI’s ability to replicate and reinterpret existing work, often trained on datasets that may include copyrighted materials without explicit consent. This raises significant questions about authorship and accountability, echoing the sentiments of participants who voiced unease about AI eroding the integrity of creative contributions. The ethical implications of generative AI extend beyond copyright issues, with biases in AI algorithms emerging as a significant concern. Addressing such biases will require deliberate efforts to diversify datasets and implement transparent practices in AI development. The societal implications of generative AI also extend to concerns about job displacement, the potential decline of critical thinking skills, and its impact on education. All the concerns suggested the need for a thoughtful approach to AI integration.

The initial findings reflected the complexity of generative AI adoption in the creative industries, where its benefits must be carefully weighed against its potential risks. The successful integration of AI will require robust frameworks that address ethical, moral, and societal considerations while empowering creative professionals to harness its potential effectively and appropriately.

This research is not without limitations. The study relies on data collected from a small focus group of creative industry professionals. While this method provides rich qualitative insights, the findings may not be representative of the broader population of creative professionals across diverse industries, cultures, or geographical locations. The perspectives captured are limited to those of the participants and may not encompass the full spectrum of attitudes, experiences, or ethical concerns. Although the focus group included a range of creative professions (e.g., architecture, fashion, music, and graphics), it may not fully represent all sectors of the creative industries, such as film, gaming, or fine arts. The findings may, therefore, omit perspectives from other creative areas.

## 7.0 Future Work

Therefore, future research should focus on bridging the gaps identified in the literature as well this research, particularly around the idea of credibility in the creative context. The role that explainability has in influencing credibility and the impact credibility has on the moral judgement of creative industry professionals. This has resulted in the proposed theoretical framework (figure 1). This is based on the Source Credibility Theory (Hovland, Janis and Kelly, 1953) in which explainability influences the credibility model, the attitude (moral judgement) and the outcome (disclosure of use). We extend the credibility model by using the elements of Source Credibility Theory: trustworthiness, expertise and attractiveness but interpreting attractiveness as creativity. We interpret creativity as the perceived novelty of the AI output. We intend to use this research model to survey creative industry professionals and quantitatively ascertain whether this research model is supported.



# Figure 1. Research model

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1. See<https://dragonflyai.co/>. [↑](#footnote-ref-0)
2. See e.g. <https://aiartists.org/> [↑](#footnote-ref-1)
3. See <https://helpx.adobe.com/uk/acrobat/using/ai-summaries-acrobat-home.html> [↑](#footnote-ref-2)
4. See, for example the lawsuit against Anthropic: https://www.theguardian.com/technology/article/2024/aug/20/anthropic-ai-lawsuit-author [↑](#footnote-ref-3)
5. See report of this from: https://www.fastcompany.com/90906560/adobe-feels-so-confident-its-firefly-generative-ai-wont-breach-copyright-itll-cover-your-legal-bills [↑](#footnote-ref-4)