

**Call for Papers: Creative Control and Authorship in the Age of AI (“Who Holds the Camera?”)**

Conference Date: October 30, 2025

Location: Zkušebna, Horácké Divadlo, Komenského 1359/22, Jihlava

Submission Deadline: 1. 9. 2025

*Are we still authors? Would we like to stay authors? Does authorship involve control, or does it inherently entail co-creation?*

As artificial intelligence (AI) becomes increasingly integral to documentary filmmaking, the boundaries of authorship, control, and creative agency are being redefined. AI-generated content – from synthetic voices as seen in 'Roadrunner' (2021) where Anthony Bourdain's voice was algorithmically recreated, to generative documentary recreating the movie every time it is screened ('Eno', 2024) – offers filmmakers new possibilities but also raises profound ethical and artistic questions. Recent advancements in AI systems in film and video (Zhou et al., 2024) highlight how the acceleration of AI capabilities is not only redefining the boundaries of creative control but also complicating the authorship debate (Messer, 2024). AI is not merely a tool, but a collaborator (Kapur & Ansari, 2022). Artists are employing 'unstable' digital texts in their work more and more (Nash, 2022) and adapting 'deepfake' technology (Lees, 2023), making 'authenticity infrastructure' more vulnerable and raising important questions about the justice in movie production (Gregory, 2023; Khattak, Cohen, Taylor, 2025). A new 'AI eye', a computational vision of the world, emerges in documentary and media (Schleser, 2024). As the AI-generated video could be indistinguishable from authentic material when cinematic language is employed (Wang et al., 2025), the fact that generative AI endangers cultural narratives is grave (Rettberg, 2024). The prevailing argument that humans can always detect the AI-generated material has proved to be false recently (Frank et al., 2024), and now the generative technology is producing more plausible material than ever. Another serious issue is the disappearance of human creative labor, as the generative AI replaces the professions once indispensable in movie industry (Bender, 2024). Are we ceding creative control to algorithms, or can we find ways to reclaim it? And how do open-source tools and ethical frameworks offer pathways for filmmakers to reassert agency over AI-driven processes? This conference seeks to interrogate these questions, inviting filmmakers, scholars, and critics to critically examine the evolving landscape of authorship in AI-powered documentary filmmaking.

**Potential Topics:**

- Regaining Control: Open-source and free-software alternatives to commercial AI tools
- Strategies for Filmmakers to Reclaim Creative Control: Human oversight, ethical AI frameworks, transparent workflows, and algorithmic interventions in distribution (e.g., using decentralized networks like IPFS for distribution, algorithmic curation)

strategies, ethical AI frameworks such as AI Fairness 360 by IBM, Ethical OS Toolkit by Institute for the Future, OpenAI's GPT-4 Guardrails, PAI's AI Ethics Guidelines)

- AI and Creative Control: Negotiating artistic agency with generative AI
- Using AI for fostering justice (e.g., 'Welcome to Chechnya' using deepfake technology to protect activist identities while maintaining narrative control)
- The Ethics of Digital Texts in Documentary: Transparency, trust, and audience perception
- Reclaiming Authorship: Human curation and AI output
- AI as Co-Creator: Rethinking documentary authorship, including the role of experimental AI-generated scripts and interactive storytelling
- Algorithmic Bias and Representation in Documentary Film
- AI-Generated Archival Footage: Accuracy vs. artistic license
- Transparency and Disclosure: How and when to credit AI in film
- Legal and Copyright Issues in AI-Generated Documentary Content
- AI and the Ethics of 'Deepfake' Narration
- Case Studies: Documentaries employing AI for storytelling, distribution, and algorithmic audience targeting

#### **Submission Guidelines:**

We invite submissions of research papers, case studies, artistic research presentations that critically engage with the intersection of AI, creative control, and authorship in documentary filmmaking. Proposals should include an abstract (300-500 words), a brief biography (150 words), and institutional affiliation.

For inquiries, please contact: [etika@ji-hlava.cz](mailto:etika@ji-hlava.cz)

*Join us as we explore how filmmakers are navigating the complexities of AI-driven storytelling, reclaiming authorship through open-source tools, and redefining creative control in the age of generative media.*

#### **Literature:**

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- Frank, J. et al., A Representative Study on Human Detection of Artificially Generated Media Across Countries. *2024 IEEE Symposium on Security and Privacy*, p. 55–73.

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- Wang, K., Lehao, L., Abdallah, M., Cai, W. (2025) Where is the Boundary? Understanding How People Recognize and Evaluate Generative AI-extended Videos. *Proceedings of the 2025 CHI Conference on Human Factors in Computing Systems*.
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- Tortum, D. (2024). Subtle Inconsistencies: Filmmakers and Generative AI. *Filmmaker Magazine*, <https://filmmakermagazine.com/127281-filmmakers-generative-ai-2024/>.
- Zylinska, J. (2020). AI Art: Machine Visions and Warped Dreams. On-line: <https://www.openhumanitiespress.org/books/titles/ai-art/>
- Trusted AI, <https://github.com/Trusted-AI>

See AI guidelines at <https://ethicsandjournalism.org/resources/> (including Archival Producers Alliance) as well.