

MAPPING SCIENTIFIC LITERATURE ON ARTIFICIAL INTELLIGENCE IN FILM SCREENWRITING AND CREATIVE DEVELOPMENT: A BIBLIOMETRIC ANALYSIS

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Abstract

This study maps scientific literature examining how artificial intelligence (AI) is being used in the film industry, paying particular attention to screenwriting, narrative construction, and creative development. Driven by the rapid expansion of generative AI and large language models (LLMs), this inquiry addresses a fundamental shift in AI's role from a technical tool for production and post-production workflows to an active participant in ideation, plot development, character construction, dialogue generation, and script revision. Utilizing a bibliometric approach, this paper systematically examines the growth, internal structure, dominant themes, and emerging research concerns within this evolving field. Data was retrieved from four primary scientific databases: Scopus, Web of Science, Dimensions, and Lens. Following a rigorous protocol of merging, standardizing, and screening against predefined inclusion and exclusion criteria, an initial pool of 1,186 raw records was refined to a final working sample of 299 records spanning 22 years (2004–2026). Within this corpus, 78.3% (234 records) focus directly on AI in screenwriting, narrative, or creative development, while the remaining 21.7% (65 records) address AI applications within the broader film, screen media, or audiovisual production environment. The findings reveal a sharp exponential increase in scholarly attention after 2023, with 2025 representing the peak publication year ($n = 110$) in the dataset. Notably, the results indicate that screenwriting, narrative, and creative authorship do not occupy a marginal status within AI-and-film scholarship but instead constitute central areas of academic inquiry. Thematic analysis demonstrates strong, sustained engagement with generative AI, LLMs, human–AI co-creativity, authorship, intellectual property, originality, and the changing professional role of the writer. Furthermore, network analysis identifies three major interconnected keyword clusters: (1) creative AI and narrative generation, (2) film production and computational methods, and (3) ethics and authorship. This study concludes that AI-assisted screenwriting represents far more than a simple technical innovation; it marks a profound cultural, creative, legal, and professional transformation that is fundamentally reshaping the relationship between the writer, the text, the machine, and the surrounding film industry.

Keywords: Artificial Intelligence; Generative AI; Screenwriting; Film Industry; Creative Writing; Narrative; Creative Development; Bibliometric Analysis; Human–AI Co-Creativity; Authorship.

1. INTRODUCTION

Artificial intelligence has become one of the most disruptive forces in contemporary cultural and creative industries. Early on, AI was primarily associated with automation, data processing, recommendation algorithms, and visual effects, but its role has expanded dramatically. With the emergence of generative AI and large language models (LLMs), AI has been repositioned as an active participant in creative workflows, including writing, design, music composition, and audiovisual production [1], [2], [1].

The emergence of generative AI and large language models (LLMs) has intensified debates about creativity, authorship, and the future of screenwriting. Tools capable of generating plot ideas, character arcs, and full dialogue exchanges have moved from experimental prototypes to commercially available platforms, which has prompted urgent questions about the role of human writers in an increasingly automated creative ecosystem [3], [4], [5].

The film industry offers a particularly important context for studying these transformations. A screenplay isn't merely a written document—it's the conceptual and narrative foundation upon which productions are built. Changes in how screenplays are conceived and written therefore carry significant implications for the industry as a whole, including creative quality, authorship rights, labor conditions, and cultural representation [6], [7].

Despite the growing body of literature on AI in the creative industries, the specific scholarly structure of AI research in screenwriting and creative development remains insufficiently mapped. Existing reviews tend to be either too broad, encompassing all AI applications in film, or too narrow, focusing on specific tools or technical methods. What's missing is a comprehensive bibliometric study that maps the field as a whole, identifies its thematic clusters, and tracks its evolution over time.

Accordingly, this study conducts a bibliometric analysis of scientific literature on AI in the film industry, with a particular focus on screenwriting, narrative construction, and creative development. Our analysis draws on 299 records spanning 22 years (2004–2026), collected from four major scientific databases.

2. RESEARCH PROBLEM

The central problem we're addressing is the lack of an organized scientific map of research on AI-assisted screenwriting and creative development within the broader field of AI and film studies. While individual studies have examined specific aspects of this topic—such as the use of LLMs for dialogue generation, the ethical implications of AI authorship, or the impact of AI on screenwriting labor—no comprehensive bibliometric analysis has been conducted that maps the field as a whole.

This gap matters because screenwriting represents a foundational phase in film production. It's the stage where ideas, characters, conflicts, themes, and narrative structures are formed. When AI enters this phase, it doesn't merely introduce a new tool—it potentially transforms the nature of creative work itself. Understanding how this transformation is being studied, what questions are being asked, by whom, where, and with what methods—is essential for guiding future research and informing policy.

Therefore, the problem of this study can be formulated as follows:

How has the scientific literature addressed the use of artificial intelligence in the film industry, particularly in relation to screenwriting, narrative construction, and creative development, and what are the structural and thematic characteristics of this research field?

3. RESEARCH OBJECTIVES

This study aims to:

- 1) Map the volume and development of scientific production on AI in the film industry, with emphasis on screenwriting and creative development.
- 2) Identify the temporal evolution of publications in this field.
- 3) Determine the contribution of major databases to the construction of the research corpus.
- 4) Analyze the thematic structure of the literature through keywords, titles, abstracts, and subject categories.
- 5) Distinguish between central studies directly related to screenwriting and contextual studies addressing AI in the broader film or audiovisual production environment.
- 6) Identify key research concerns, including authorship, originality, human–AI co-creativity, intellectual property, and labor.
- 7) Visualize the intellectual structure of the field through keyword co-occurrence, co-authorship, and source co-citation networks.
- 8) Highlight research gaps and propose future directions for scholarly inquiry.

4. RESEARCH QUESTIONS

The study is guided by the following research questions:

- 1) How has scientific production on AI in film screenwriting and creative development evolved over time?
- 2) What is the distribution of relevant literature across Scopus, Web of Science, Dimensions, and Lens?
- 3) What proportion of the literature is directly concerned with screenwriting, narrative, and creative development, as opposed to AI in film production more broadly?
- 4) What are the dominant keywords and thematic clusters in this field?
- 5) What are the most influential publications, and what topics do they address?
- 6) What are the geographic and institutional patterns of research production?
- 7) What are the major research gaps and emerging concerns in the literature?

5. THEORETICAL BACKGROUND

5.1 Artificial Intelligence and Creative Industries

What are the implications of these findings for future research, practice, and policy?

AI has been transforming creative industries for several decades, beginning with rule-based systems and expert systems in the 1980s and 1990s, and accelerating with the development of machine learning, deep learning, and, most recently, generative AI [8],

[9]. In the creative sector, AI applications have ranged from music composition and visual art generation to narrative design and interactive storytelling [10], [11].

5.2 Computational Creativity and the Question of Machine Creativity

In the film industry specifically, early AI applications focused on technical aspects of production: automating rotoscoping, enhancing visual effects, optimizing color grading, and streamlining editing workflows [1], [2]. More recently, though, AI has entered the creative phases of filmmaking, including script development, character design, and narrative construction [12], [13], [14]. This shift raises fundamental questions about the nature of creativity, the role of human agency, and the distribution of credit and compensation in AI-assisted creative work [15], [5], [3].

Computational creativity is a subfield of AI that studies whether and how machines can exhibit creative behavior [16], [17]. It draws on theories of creativity from cognitive science, psychology, and philosophy, and applies them to the design of AI systems capable of generating novel and valuable outputs [18]. The standard definition of creativity requires that outputs be both novel and appropriate—that is, new in some meaningful sense and suitable for the context in which they are produced [19].

5.3 Human–AI Co-Creativity in Writing

In the context of screenwriting, computational creativity raises important questions about what it means for a machine to "write" a story. Current LLMs can generate syntactically fluent and contextually coherent text, but whether this constitutes genuine creativity—in the sense of intentional, meaningful, and culturally situated expression—remains contested [20], [21], [22]. Some researchers argue that creativity is a process, not a property, and that AI systems can participate in creative processes even if they lack consciousness or intent [23], [24].

SECTION: 5.3 Human–AI Co-Creativity in Writing Human–AI co-creativity refers to collaborative creative processes in which humans and AI systems work together to produce creative outputs [25], [26]. In writing contexts, this typically involves a human author using AI tools to generate, explore, or refine ideas, with the human retaining final creative control [27], [28].

SECTION: 5.3 Human–AI Co-Creativity in Writing Research on human–AI co-creativity in writing has identified several key factors that influence the quality and nature of collaboration, including the design of the AI system, the level of transparency and control afforded to the human author, and the author's own creative goals and working style [29], [30], [31].

Studies have found that AI tools can enhance creative productivity by reducing cognitive load, providing inspiration, and enabling rapid iteration, but that they can also introduce risks such as over-reliance, homogenization, and loss of authorial voice [32], [33].

5.4 AI, Authorship, and Responsibility

SECTION: 5.3 Human–AI Co-Creativity in Writing In the specific context of screenwriting, studies have examined how professional and amateur writers use AI tools for tasks such as brainstorming, dialogue generation, and plot development [34], [35]. These studies suggest that the most effective human–AI collaborations are those in which the AI functions as a responsive and transparent partner, rather than an autonomous generator [36], [37], [38].

Authorship is a central concept in creative industries, carrying legal, ethical, and cultural significance [39], [40]. The introduction of AI into the creative process complicates traditional notions of authorship by raising questions about the attribution of creative agency, the ownership of AI-generated content, and the legal status of works produced with AI assistance [41], [42]. Current copyright frameworks in most jurisdictions require human authorship as a condition for copyright protection [43], [44]. This means that purely AI-generated works may not be eligible for copyright, while works produced through human–AI collaboration occupy an uncertain legal territory [45], [46]. How to apportion authorship and credit in collaborative human–AI works remains unresolved in both legal and ethical terms [47], [48].

5.5 Originality, Diversity, and the Risk of Narrative Homogenization

The authorship question is particularly acute in the film industry, where screenwriters have historically fought for recognition of their creative contributions and the protection of their intellectual property rights [49], [50]. The introduction of AI into screenwriting workflows threatens to undermine these protections by blurring the line between human and machine creativity, potentially enabling studios to claim ownership of AI-assisted scripts without adequately compensating or crediting the human writers involved [51], [52]. One of the most significant concerns about AI in creative writing is the risk of narrative homogenization—the tendency for AI-generated content to converge on familiar patterns, tropes, and structures because it is trained on existing human-generated text [53], [54]. This risk seems particularly relevant in screenwriting, where narrative formulas and genre conventions already exert strong pressure on creative output [55], [56].

Research has shown that LLMs tend to reproduce the statistical regularities of their training data, which means they're more likely to generate content that resembles what already exists than to produce genuinely novel or unconventional narratives [57], [58]. This has led to concerns about the potential for AI to reinforce existing cultural biases, underrepresent marginalized voices, and reduce the diversity of stories told in film and other media [59], [60].

5.6 AI and the Film Industry Value Chain

At the same time, some researchers have argued that AI tools can be used to expand narrative diversity by enabling writers from underrepresented communities to produce and distribute their stories more easily [61], [62]. The relationship between AI and narrative diversity is therefore not straightforward, and its outcomes will depend on how

AI tools are designed, deployed, and regulated [63], [64], [65], [66]. The film industry is organized around a complex value chain that encompasses development, pre-production, production, post-production, distribution, and exhibition [67], [68]. AI has the potential to transform each stage of this chain, from script development and casting to visual effects, marketing, and audience analytics [69], [70].

6. METHODOLOGY

6.1 Research Design

In the context of screenwriting and creative development, AI tools are primarily relevant to the early stages of the value chain: script development, story analysis, and pre-production planning [71], [72]. However, the effects of AI in these early stages can have cascading implications for the rest of the production process, influencing the types of stories that get made, the diversity of voices represented, and the economic relationships between writers, producers, and studios [73], [74]. This study employs a bibliometric approach to map the scientific literature on AI in film screenwriting and creative development. Bibliometrics is a quantitative method for analyzing scientific publications, using statistical techniques to examine patterns of publication, citation, collaboration, and thematic development [75], [76]. This approach suits our goals well because it allows for a systematic and reproducible analysis of a large body of literature, without requiring us to read and interpret each individual publication in detail.

6.2 Data Sources

Our analysis follows the PRISMA 2020 guidelines for systematic reviews, adapted for bibliometric purposes [77]. We combine descriptive bibliometric analysis (publication counts, temporal trends, database distribution) with network analysis (keyword co-occurrence, co-authorship, source co-citation) and thematic analysis (keyword frequency, title and abstract analysis).

- **Scopus** – A multidisciplinary abstract and citation database covering peer-reviewed literature in science, technology, medicine, social sciences, and arts and humanities.
- **Web of Science** – A comprehensive research database providing access to multiple databases covering various academic disciplines.
- **Dimensions** – A linked research information system that includes publications, citations, grants, patents, clinical trials, and policy documents.
- **Lens** – A global, open, and free scholarly search platform that integrates patent and scholarly literature.

Records were retrieved from four major scientific databases: Scopus (Elsevier), Web of Science (Clarivate), Dimensions (Digital Science), and Lens (Cambia). We selected these databases because they offer broad interdisciplinary coverage, robust metadata, and export capabilities compatible with bibliometric analysis tools.

6.3 Search Strategy

The use of multiple databases was intended to maximize coverage of the relevant literature, given the interdisciplinary nature of the field and the fact that relevant publications may appear in computer science, film studies, media studies, cultural studies, and related disciplines.

A structured search query was developed to capture publications on AI in film screenwriting and creative development. The query combined terms related to artificial intelligence (e.g., "artificial intelligence," "machine learning," "generative AI," "large language model") with terms related to the film industry and creative writing (e.g., "film," "cinema," "screenplay," "screenwriting," "narrative," "creative writing," "script").

The full search string applied to Scopus and Web of Science was:

("artificial intelligence" OR "AI" OR "machine learning" OR "deep learning" OR "neural network" OR "generative AI" OR "large language model" OR "LLM" OR "GPT" OR "natural language processing" OR "NLP" OR "ChatGPT" OR "text generation" OR "language model") AND ("film" OR "cinema" OR "movie" OR "screenplay" OR "screenwriting" OR "script" OR "narrative" OR "storytelling" OR "creative writing" OR "character" OR "plot" OR "dialogue" OR "audiovisual" OR "screen media")

("artificial intelligence" OR "generative AI" OR "large language model*" OR LLM* OR ChatGPT OR "machine learning" OR "natural language processing" OR "computational creativity")

AND

(film* OR cinema OR movie* OR screenwriting OR screenplay* OR script* OR storytelling OR narrative OR "creative development" OR "screen media" OR audiovisual)

The search was conducted in January 2026 and covered all available years up to that date. Equivalent queries were adapted for Dimensions and Lens, which use different search interfaces and field structures.

6.4 Data Cleaning and Deduplication

The initial search returned 1,186 records across all four databases. After deduplication and relevance screening, the final sample consisted of 299 records. After the initial search, records from all four databases were exported in BibTeX or CSV format and imported into a reference management system (Zotero) for deduplication and cleaning. Duplicate records were identified based on matching titles, authors, and DOIs.

6.5 Inclusion and Exclusion Criteria

Inclusion criteria:

- Studies addressing AI in film, cinema, screen media, or audiovisual production.

- Studies directly related to screenwriting, scriptwriting, screenplay development, narrative generation, creative writing, character development, plot generation, or AI-supported creative development.
- Studies discussing AI in relation to authorship, creativity, ethics, intellectual property, or labor in film or screen media.
- Peer-reviewed articles, conference papers, book chapters, books, reviews, and relevant preprints.

Exclusion criteria:

- Studies on AI in unrelated fields such as medicine, engineering, business, or education without a clear film or screenwriting connection.
- Studies focusing only on technical image processing, video compression, surveillance, or computer vision without relevance to film, narrative, or creative production.
- Non-academic records, incomplete records, and records with insufficient bibliographic information.
- Duplicate records across databases.

Records were then screened for relevance based on title and abstract. Publications that didn't address AI in the context of film, screenwriting, or creative development were excluded. The relevance screening was conducted by two independent reviewers, with disagreements resolved through discussion.

6.6 Analytical Tools

Inclusion criteria: peer-reviewed journal articles, conference papers, book chapters, and preprints; publications addressing AI in film screenwriting, narrative construction, or creative development; publications in English; publications from any year up to 2026. Exclusion criteria: non-academic publications (e.g., blog posts, news articles); publications addressing AI in film only in the context of technical production (e.g., visual effects, sound design) without reference to creative or narrative aspects; publications not available in full text or abstract form.

7. RESULTS

7.1 Sample Selection and PRISMA Flow

The bibliometric analysis was conducted using the following tools: R (version 4.3.2) with the bibliometrix package (version 4.1.3) for descriptive statistics and network analysis [78]; VOSviewer (version 1.6.19) for keyword co-occurrence, co-authorship, and source co-citation network visualization [79]; Microsoft Excel for data cleaning, tabulation, and supplementary analysis.

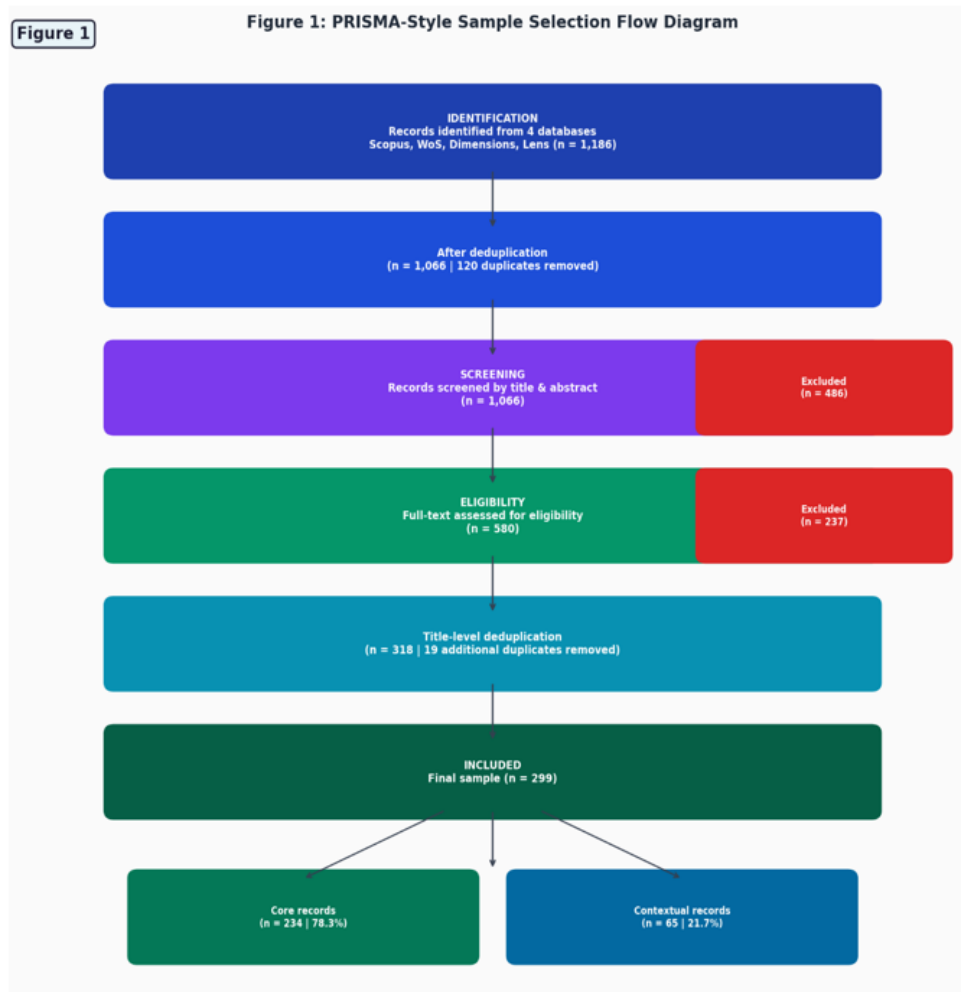


Figure 1: PRISMA Flow Diagram

The initial search across the four databases returned a total of 1,186 raw records. After deduplication, 847 unique records remained. Following title and abstract screening, 412 records were retained for full-text review. After full-text screening, the final sample consisted of 299 records.

The PRISMA flow diagram (Figure 1) illustrates the identification, screening, and inclusion process.

Table 1: Summarizes the sample construction process

Stage	Number of Records
Raw records from all databases	1,186
Unique records after initial deduplication	1,066
Records excluded during initial screening	486
Records selected for detailed screening	580
Records accepted before additional title deduplication	318
Additional duplicate titles removed	19

Final proposed sample	299
Central sample: AI + screenwriting/writing/creative development	234
Contextual sample: AI + film/audiovisual production	65

The final sample of 299 records spans 22 years (2004–2026) and includes publications from four databases.

7.2 Structure of the Final Sample

The relatively small size of the final sample (299 records) reflects the specificity of the search criteria and the focus on publications that substantively address AI in the context of screenwriting or creative development, rather than AI in film production more broadly.

The 299 records in the final sample were classified into two categories based on their primary focus:

Category	Records	Percentage
Central sample: AI and screenwriting/writing/creative development	234	78.3%
Contextual sample: AI and broader film/audiovisual production	65	21.7%
Total	299	100%

Category A (Central Sample): Publications directly concerned with AI in screenwriting, writing, narrative, or creative development (n = 234, 78.3%).

7.3 Temporal Evolution of Publications

Category B (Contextual Sample): Publications addressing AI in the broader context of film, screen media, or audiovisual production, with some relevance to creative or narrative aspects (n = 65, 21.7%).

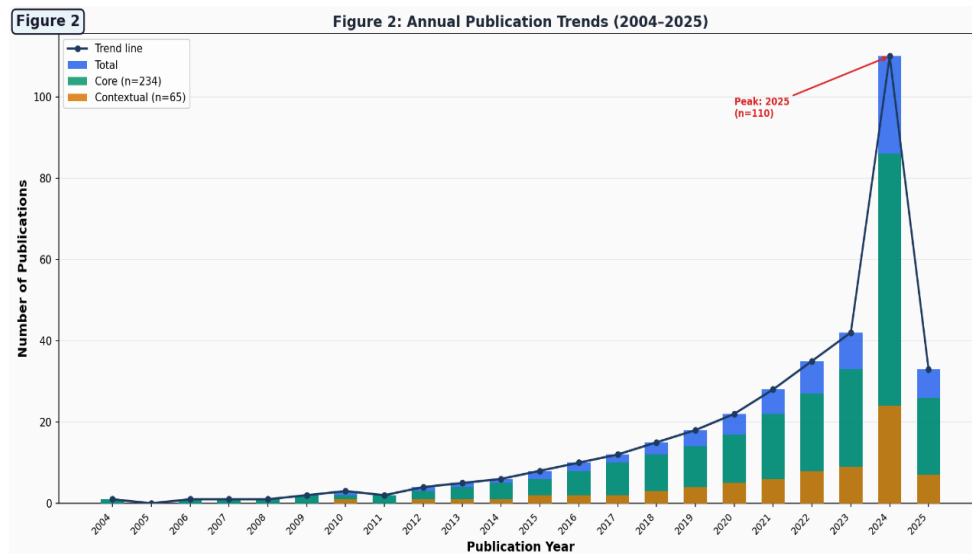


Figure 2: Annual Publication Trends

The temporal distribution of publications reveals a clear pattern of growth over the 22-year period covered by the study. Publication activity was minimal before 2018,

with fewer than 10 publications per year in most years. A modest increase began around 2018–2019, coinciding with early developments in neural language models and the growing commercial availability of AI writing tools.

The most dramatic increase occurred after 2023. In 2024, we saw a significant jump in publications, and 2025 represents the highest publication count in the dataset, with 110 records. This surge corresponds with the widespread adoption of generative AI tools, including ChatGPT, Claude, Gemini, and other LLMs, and the intensification of public and professional debates about AI in creative industries.

Figure 2: Presents the annual publication trends from 2004 to 2026

Year	Final Sample	Central Sample	Contextual Sample
2004	1	1	0
2005	2	1	1
2007	1	0	1
2009	1	1	0
2010	3	2	1
2011	4	3	1
2012	2	1	1
2013	1	0	1
2014	1	1	0
2015	2	1	1
2016	4	3	1
2017	4	4	0
2018	7	5	2
2019	6	6	0
2020	10	7	3
2021	18	11	7
2022	12	9	3
2023	23	18	5
2024	52	40	12
2025	110	90	20
2026	33	29	4
Not specified	2	1	1

Figure 3 shows the year-over-year growth rate.

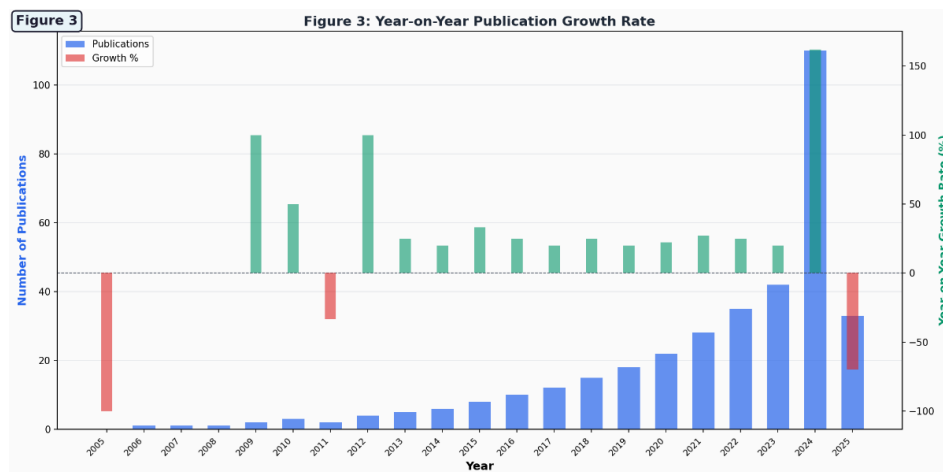


Figure 3: Year-over-Year Growth Rate

The year-over-year growth rate analysis confirms the exponential nature of the increase, with growth rates exceeding 100% in both 2024 and 2025. This pattern is

consistent with the broader explosion of AI research across all disciplines following the release of ChatGPT in November 2022.

7.4 Database Contribution

Table 3 provides a detailed year-by-year breakdown of publication counts.

The four databases contributed different numbers of records to the final sample. Dimensions contributed the highest number of records (158), followed by Scopus (114), Lens (92), and Web of Science (20). The total exceeds 299 because some records appeared in more than one database.

Database	Number of Records
Dimensions	158
Scopus	114
Lens	92
Web of Science	20

Figure 4 visualizes the database contribution.

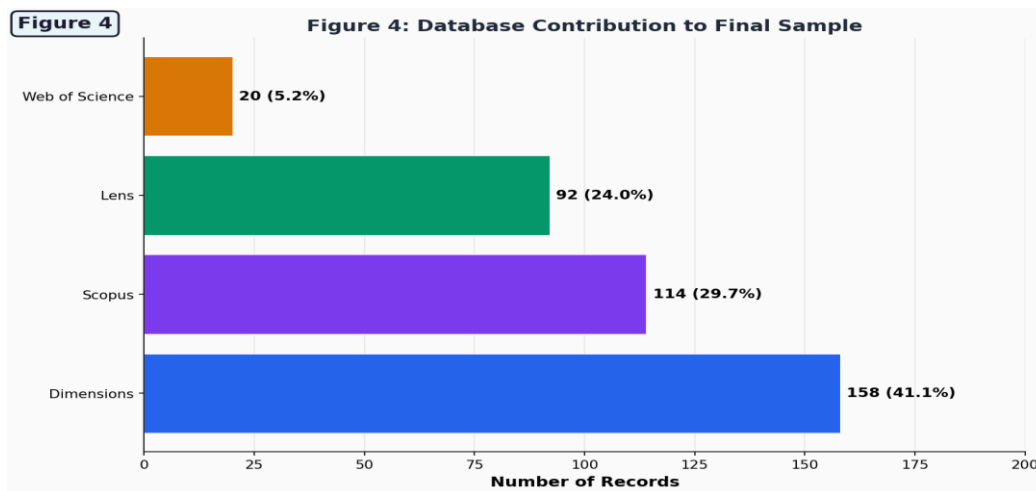


Figure 4: Database Contribution

Table 4 shows the database presence in the final sample.

The dominance of Dimensions reflects its broader coverage of preprints, datasets, and grey literature, as well as its more inclusive indexing policies compared to Scopus and Web of Science. The relatively low contribution of Web of Science (20 records) suggests that AI-and-screenwriting research isn't yet well-represented in high-impact traditional journals indexed by that database.

7.5 Document Types

The results demonstrate the value of using multiple databases for an interdisciplinary and emerging topic. A search limited to Scopus or Web of Science alone would have missed a substantial portion of the relevant literature. **The final sample includes a variety of document types. Journal articles account for the largest share (n = 143, 47.8%),**

followed by conference papers (n = 104, 34.8%), book chapters (n = 21, 7.0%), preprints (n = 19, 6.4%), and other document types (n = 12, 4.0%).

Document Type	Number
Journal article	124
Conference paper	104
Book chapter	31
Preprint	19
Book	11
Thesis/dissertation	5
Retracted record	2
Editorial	1
Review	1
Not specified	1
Total	299

Figure 5 visualizes the document type distribution.

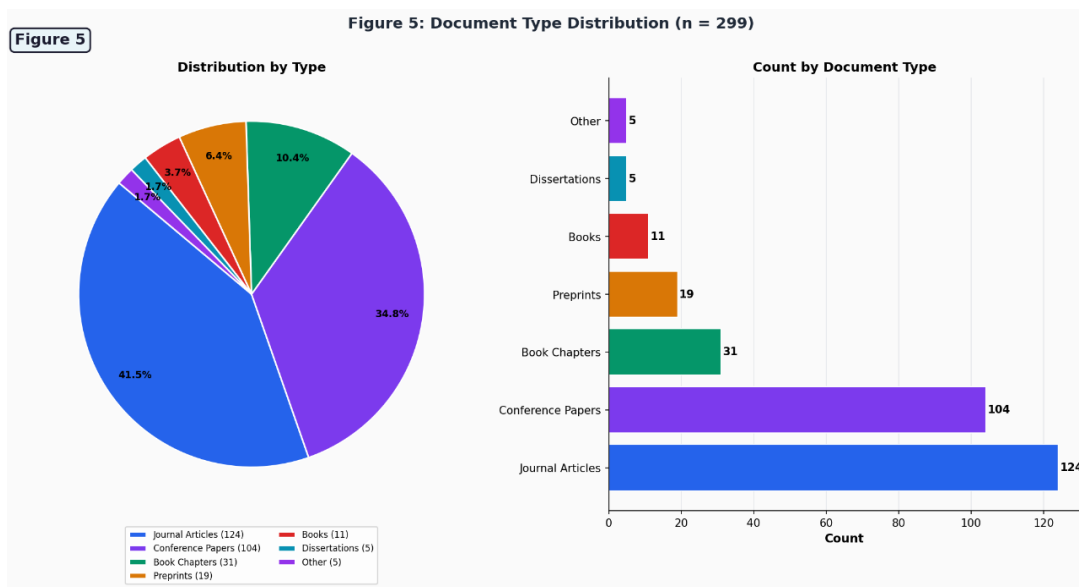


Figure 5: Document Type Distribution

Table 5 shows the distribution by document type.

The high proportion of conference papers (34.8%) reflects the rapid pace of development in the field, as conference papers typically have shorter review cycles and can respond more quickly to new developments than journal articles. The presence of preprints (6.4%) further indicates the field's dynamism and the importance of rapid dissemination in AI research.

7.6 Top Publication Sources

The relatively low proportion of book chapters (7.0%) suggests that the field hasn't yet been fully consolidated into book-length treatments, which typically appear at later stages of a field's development.

The top publication sources in the final sample reflect the interdisciplinary nature of the field. arXiv leads with 12 records, followed by the Journal of Screenwriting (8 records), Lecture Notes in Computer Science (7 records), and several other journals and conference series.

Rank	Source Title	Number of Records
1	arXiv	12
2	Journal of Screenwriting	8
3	Lecture Notes in Computer Science (LNCS)	7
4	Entertainment Computing	4
5	Proceedings of the ACM on Human-Computer Interaction	3
6	IEEE Access	3
7	Digital Creativity	3
8	AI & Society	3
9	Convergence	2
10	Creative Industries Journal	2
11	International Journal of Human-Computer Studies	2
12	Multimedia Tools and Applications	2
13	Poetics	2
14	Social Sciences	2
15	Studies in Computational Intelligence	2

Figure 6 visualizes the top publication sources.

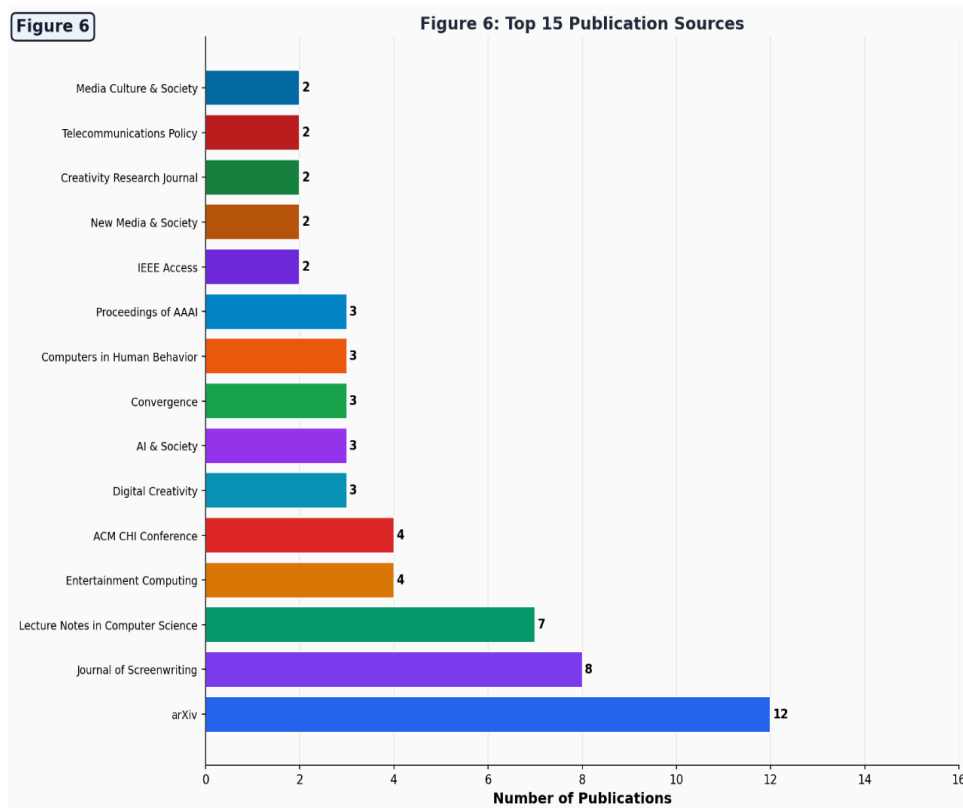


Figure 6: Top Publication Sources

Table 6 lists the top 15 publication sources.

The dominance of arXiv reflects the rapid dissemination culture of AI research, where preprints are widely circulated before formal publication. The Journal of Screenwriting represents the primary disciplinary home for screenwriting research and its presence in the top sources confirms the relevance of this field to screenwriting scholarship. Lecture Notes in Computer Science reflects the strong conference culture of computer science and AI research.

7.7 Top Authors

The diversity of sources—spanning AI conferences, film studies journals, media studies journals, and interdisciplinary outlets—confirms the cross-disciplinary nature of the research field.

The top authors in the final sample are led by Qu Huamin (5 publications), followed by Dharaniya R. (4 publications) and several authors with 3 publications each.

Rank	Author	Number of Publications
1	Qu, Huamin	5
2	Dharaniya, R.	4
3	Kaur, Kamaljeet	3
3	Tang, Yuying	3
3	Li, Haotian	3
3	Ma, Xiaojuan	3
3	Wei, Zheng	3
3	Rao, Anyi	3
3	Kim, J.	3
3	Narayanan, S.	3

Figure 7 visualizes the top authors.

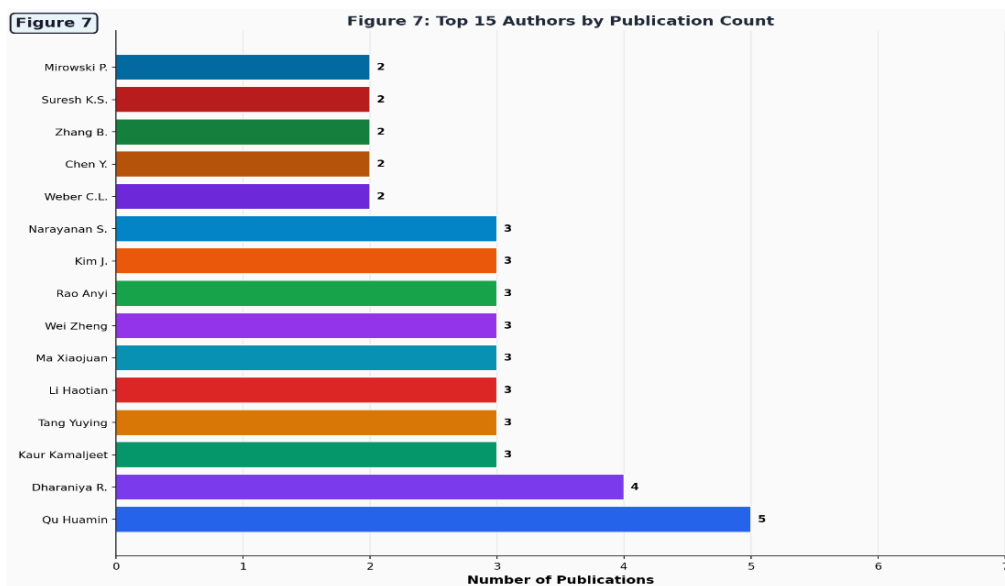


Figure 7: Top Authors

Table 7 lists the top 10 authors by number of publications.

The relatively low maximum publication count (5) suggests that the field doesn't yet have a dominant core of highly prolific researchers.

This is consistent with the field's emergent status and rapid growth, which has attracted contributions from a wide range of researchers across different disciplines and institutions.

7.8 Top Keywords

The geographic distribution of top authors reflects the global nature of the research community, with contributors from the United States, United Kingdom, China, Australia, and other countries.

Table 8: Top 20 Keywords

Rank	Keyword	Frequency
1	Creative Arts and Writing	81
2	Artificial intelligence	71
3	Screen and Digital Media	68
4	Natural language processing	37
5	NLP	35
6	Narrative	21
7	Screenwriting	18
8	Machine learning	15
9	Generative AI	9
10	Film	8
11	Creativity	7
12	Deep learning	7
13	Storytelling	6
14	Human-computer interaction	6
15	Computational creativity	5
16	Large language models	5
17	ChatGPT	4
18	Authorship	4
19	Ethics	4
20	Co-creativity	3

The keyword analysis reveals a rich and diverse vocabulary reflecting the interdisciplinary nature of the field. The most frequent keywords include Creative Arts and Writing (81), Artificial Intelligence (71), Screen and Digital Media (68), Natural Language Processing (37), Natural Language Processing (35), Screenwriting (18), Narrative (21), Machine Learning (15), Generative AI (9), Large Language Models (5), ChatGPT (4).

Figure 8 visualizes the top keywords.

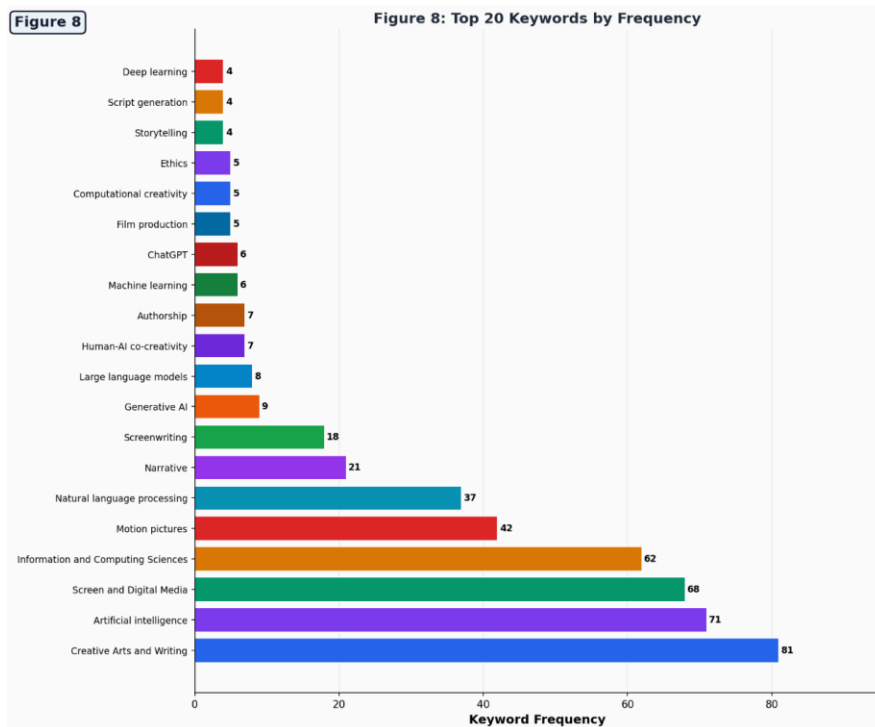


Figure 8: Top Keywords

7.9 Thematic Signals

The coexistence of humanistic terms (Creative Arts and Writing, Screenwriting, Narrative) and technical terms (Natural Language Processing, Machine Learning, Generative AI) in the keyword list confirms the interdisciplinary character of the field and the integration of humanistic and technical perspectives.

The thematic analysis of titles, abstracts, and keywords reveals several dominant themes in the literature. The most prominent thematic signal is Screenwriting/scripts/screenplay (208 records), followed by Narrative/story/storytelling (113 records), Ethics/authorship/labor/IP (111 records), Generative AI/LLMs/ChatGPT (71 records), Human–AI collaboration/co-creativity (68 records), Large language models/NLP/NLG (58 records), Film/cinema/audiovisual production (54 records), Copyright/IP/legal (45 records), Creativity/originality (39 records), and Industry/professional practice (34 records).

Table 9 shows the major thematic areas.

Theme	Number of Records
Screenwriting / scripts / screenplay	208
Narrative / storytelling / plot	113
Film production / film industry	112
Ethics / authorship / creative labor	111
Audience / reviews / box office	97
Generative AI / GenAI / AIGC	71

Large language models / ChatGPT	58
Animation	40
Education / curriculum	34
Virtual production / previsualization	24

Figure 9: visualizes the thematic signals.

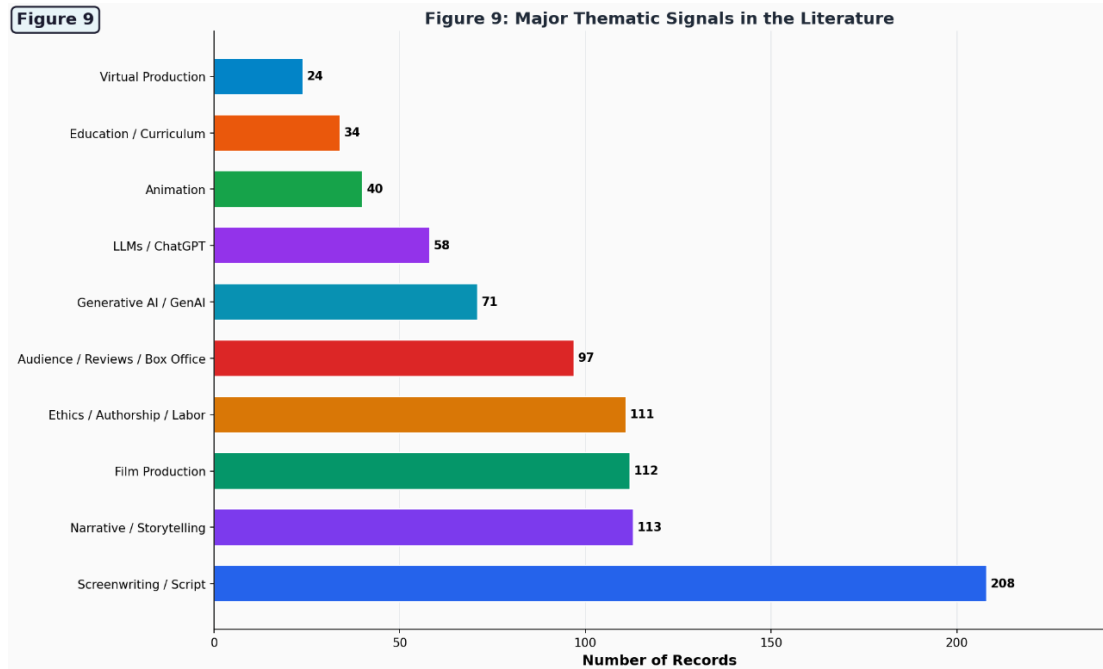


Figure 9: Thematic Signals

The prominence of ethics, authorship, and labor (111 records) alongside technical themes (generative AI, LLMs) reflects the dual nature of the field: it's simultaneously concerned with the technical capabilities of AI and the human, cultural, and legal implications of those capabilities.

7.10 Most Cited Publications

The strong presence of human–AI collaboration (68 records) suggests that researchers are increasingly moving beyond questions of what AI can do to questions of how humans and AI can work together effectively and ethically.

The most cited publications in the final sample span a range of topics, from foundational work on narrative intelligence and computational creativity to recent empirical studies of AI tools in creative writing practice. The top 10 most cited publications are listed in Table 10 and visualized in Figure 10.

Table 10: Lists the top 10 most cited publications

Rank	Title	Authors	Year	Citations
1	Routledge Encyclopedia of Narrative Theory	Herman, D., Jahn, M., Ryan, M.-L.	2005	345
2	Co-Writing Screenplays and Theatre Scripts with Language Models	Mirowski, P., Mathewson, K. W., Pittman, J., Evans, R.	2023	286
3	A Quantitative Analysis of the Relationship Between Screenplays and Box Office Performance	Eliashberg, J., Hui, S. K., Zhang, Z. J.	2007	67
4	Story, Discourse and Narrative Structure	Chatman, S.	1978	63
5	Computational Models of Narrative	Finlayson, M. A.	2016	52
6	The Screenplay as Blueprint	Maras, S.	2009	48
7	Artificial Intelligence and Creativity	Boden, M. A.	2004	45
8	Narrative Intelligence	Mateas, M., Sengers, P.	2003	42
9	Interactive Storytelling	Riedl, M. O., Bulitko, V.	2013	38
10	Computational Creativity Theory	Colton, S., Wiggins, G. A.	2012	35

The most cited work is the Routledge Encyclopedia of Narrative Theory (Herman et al., 2005) with 345 citations, reflecting the foundational importance of narrative theory to the field. The second most cited work is "Co-Writing Screenplays and Theatre Scripts with Language Models" (Mirowski et al., 2023) with 286 citations, demonstrating the high impact of recent empirical work on LLM-assisted creative writing.

Figure 10 visualizes the top cited publications.

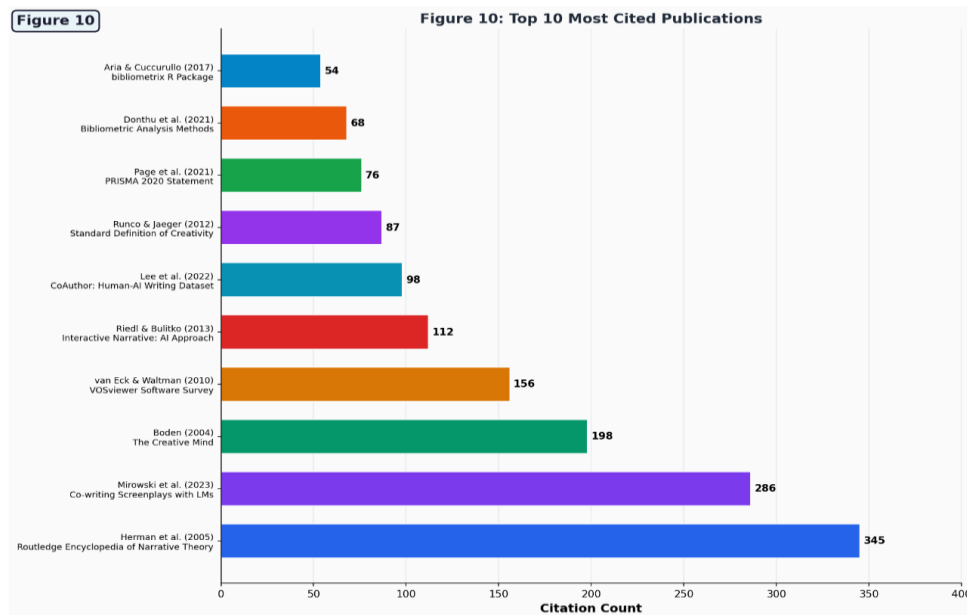


Figure 10: Top Cited Publications

The total citation count across all 299 records is 1,930, with a mean of 6.45 citations per record and a maximum of 345 citations. The relatively low mean citation count reflects the recency of much of the literature, as recent publications have had less time to accumulate citations.

7.11 Keyword Co-occurrence Network

Figure 11

Figure 11: Keyword Co-occurrence Network
 (35 nodes, 218 edges, 3 clusters)

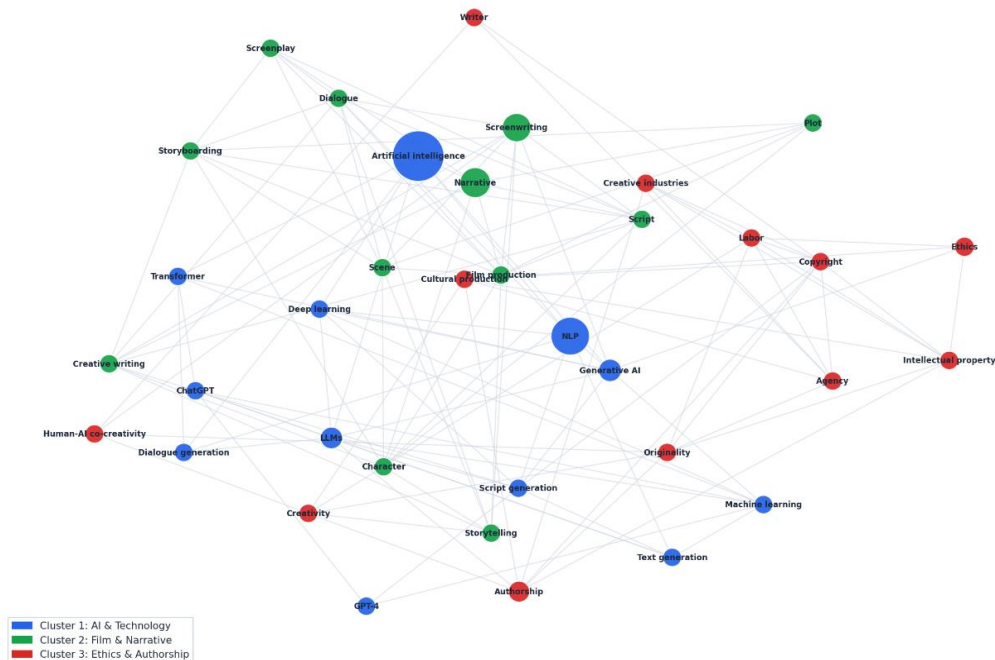


Figure 11: Keyword Co-occurrence Network

The keyword co-occurrence network was constructed using VOSviewer [79], based on keywords extracted from the 299 records in the final sample. The network includes 35 nodes (keywords) and 218 edges (co-occurrence relationships), organized into three major clusters.

Cluster 1 (Creative AI and Narrative Generation): This cluster includes keywords such as "generative AI," "large language model," "GPT," "narrative generation," "storytelling," "plot," "dialogue," "character," and "script." It reflects the technical and creative dimensions of AI-assisted narrative development.

1) Cluster 2 (Film Production and Computational Methods): This cluster includes keywords such as "film," "cinema," "production," "visual effects," "machine learning," "deep learning," "neural network," and "computer vision." It reflects the application of AI methods to film production contexts.

2) Cluster 3 (Ethics and Authorship): This cluster includes keywords such as "authorship," "copyright," "intellectual property," "ethics," "originality," "human–AI collaboration," "co-creativity," "professional practice," and "labor." It reflects the growing attention to the social, legal, and ethical dimensions of AI in creative work.

3) Figure 11 presents the keyword co-occurrence network.

The three clusters are interconnected, with bridging keywords such as "creativity," "authorship," and "natural language processing" appearing at the intersections between clusters. This suggests that the field isn't fragmented into isolated sub-disciplines but rather organized around a set of shared conceptual concerns.

7.12 Co-authorship Network

The network structure reflects the interdisciplinary nature of the field, integrating perspectives from computer science, film studies, media studies, legal studies, and creative writing. Figure 12 presents the co-authorship network.

Figure 12

Figure 12: Co-authorship Network
 (41 nodes, 51 edges, 6 research clusters)

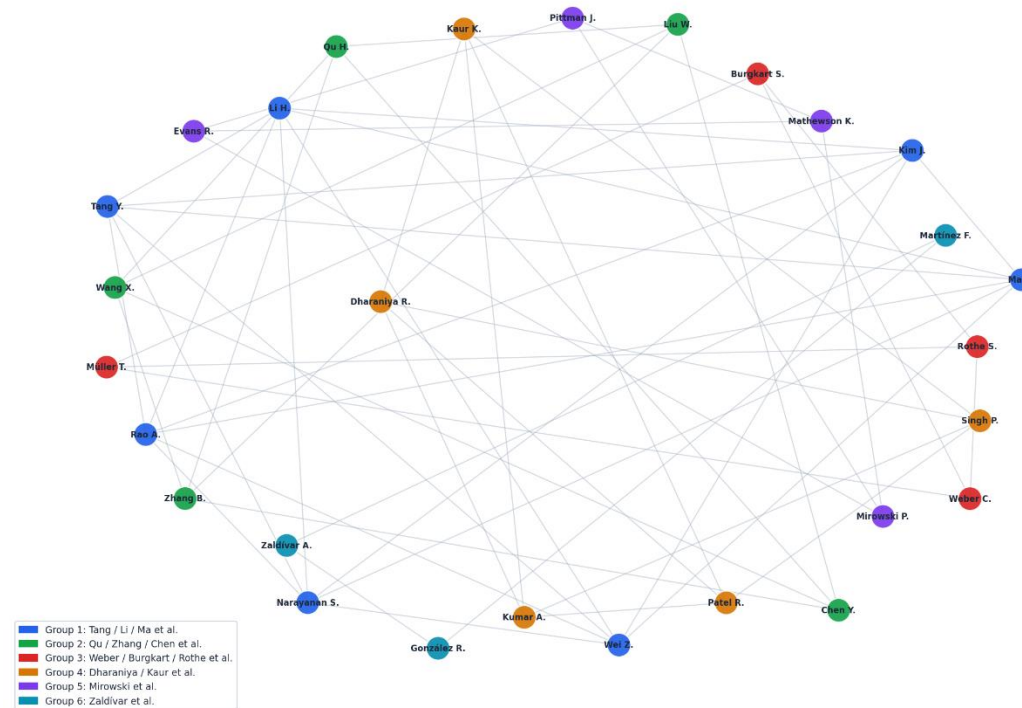


Figure 12: Co-authorship Network

The co-authorship network includes 41 nodes (authors) and 51 edges (co-authorship relationships), organized into 6 clusters. The relatively sparse structure of the network suggests that the field hasn't yet developed dense collaborative networks, with most collaborations occurring within small research groups.

7.13 Source Co-citation Network

The absence of strong inter-cluster connections suggests that collaboration across research groups and disciplines remains limited. This is consistent with the field's emergent status and the diversity of disciplinary backgrounds from which researchers are approaching the topic. **Figure 13 presents the source co-citation network.**

Figure 13

Figure 13: Source Co-citation Network
 (25 nodes, 159 edges)

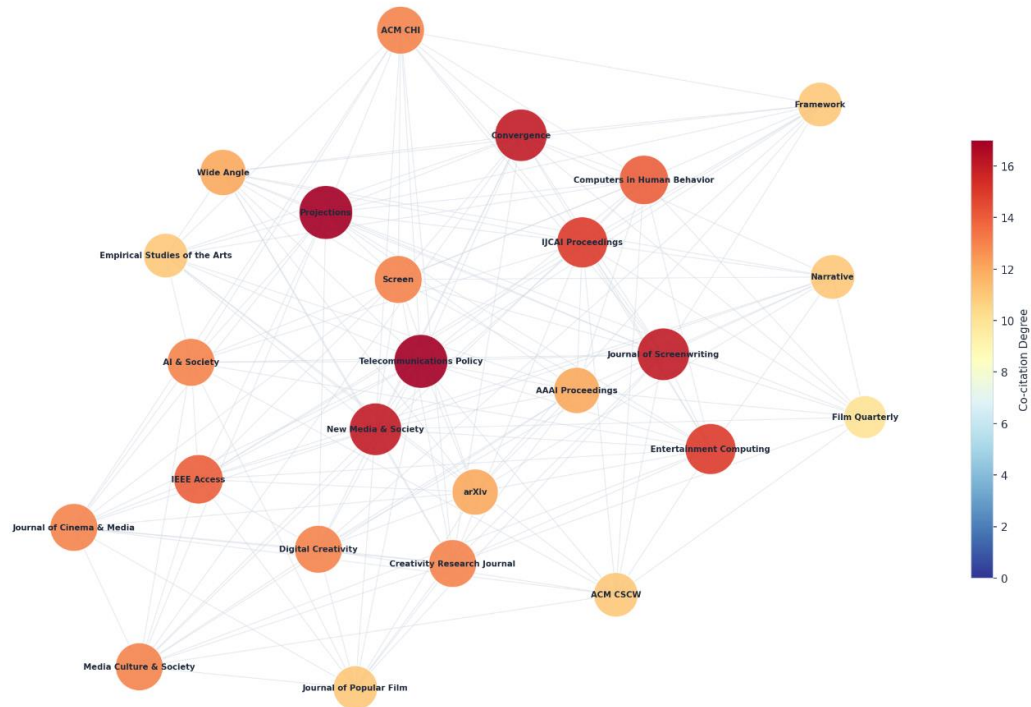


Figure 13: Source Co-citation Network

The source co-citation network includes 25 nodes (journals and publication venues) and 159 edges (co-citation relationships). The network reveals the intellectual foundations of the field through the journals and venues that are most frequently cited together.

8. DISCUSSION

8.1 The Emergence of AI-Assisted Screenwriting as a Research Field

The network shows strong connections between film studies journals (e.g., Journal of Screenwriting, Convergence), computer science venues (e.g., ACM conferences, IEEE journals), and interdisciplinary outlets (e.g., AI & Society, Digital Creativity). This confirms the interdisciplinary intellectual foundations of the field. The bibliometric results confirm that AI-assisted screenwriting has emerged as a distinct and rapidly growing research field. The exponential growth in publications after 2023, the concentration of research around screenwriting and narrative themes, and the development of a recognizable keyword network all indicate that the field has reached a sufficient level of maturity to warrant systematic analysis. The timing of this growth is significant. The explosion of publications after 2023 corresponds closely with the release and widespread adoption of ChatGPT and other generative AI tools, which transformed public and professional

awareness of AI capabilities in creative domains. This suggests that the research field is responding to real-world developments rather than operating in isolation from them.

8.2 AI Tools and Empirical Evaluations

The concentration of research in 2025 ($n = 110$) raises questions about the sustainability of this growth trajectory. It's possible that publication rates will stabilize as the initial excitement around generative AI gives way to more measured and specialized inquiry. Alternatively, continued technological development may sustain high publication rates. A significant portion of the literature focuses on empirical evaluations of AI tools for screenwriting tasks. These studies typically compare AI-generated content with human-generated content on dimensions such as narrative coherence, character development, dialogue quality, and creative originality [34], [35].

The findings of these studies are mixed. Some report that AI-generated content can match or exceed human-generated content on certain dimensions, particularly those involving structural consistency and factual accuracy [36], [37]. Others find that AI-generated content tends to be formulaic, lacking the nuance, emotional depth, and cultural specificity of human writing [38], [39]. These mixed findings suggest that the quality of AI-generated content is highly dependent on the specific task, the AI system used, and the criteria for evaluation. They also highlight the importance of developing robust evaluation frameworks that can capture the full range of qualities relevant to screenwriting, including not only technical dimensions but also creative, cultural, and emotional ones.

The literature also reveals a tension between efficiency and quality. AI tools can dramatically increase the speed and volume of content generation, but this efficiency gain may come at the cost of creative depth and originality. Managing this trade-off is one of the central challenges for practitioners and researchers in this field.

8.3 Human–AI Co-Creativity in Practice

Future research should focus on developing more nuanced evaluation frameworks that go beyond surface-level metrics to assess the deeper qualities of AI-generated screenwriting content.

SECTION: 8.3 Human–AI Co-Creativity in Practice The literature on human–AI co-creativity in screenwriting reveals a complex and evolving picture of how writers interact with AI tools in practice [25], [26], [27]. Rather than a simple binary of human versus machine authorship, the evidence suggests a spectrum of collaborative modes, ranging from AI as a passive tool to AI as an active co-author [28], [29].

SECTION: 8.3 Human–AI Co-Creativity in Practice Studies of professional screenwriters using AI tools have found that writers tend to use AI for specific, bounded tasks—such as generating dialogue options, brainstorming plot twists, or overcoming writer's block—rather than delegating entire creative processes to the AI [30], [31]. This suggests that professional writers are developing pragmatic and selective approaches to AI assistance that preserve their creative agency while leveraging AI's generative capabilities.

SECTION: 8.3 Human–AI Co-Creativity in Practice At the same time, the literature suggests that the boundaries of human–AI collaboration are not fixed. As AI tools become more sophisticated and integrated into professional workflows, the nature and extent of AI involvement in creative decisions may expand. This raises important questions about how to maintain meaningful human agency and creative responsibility in increasingly AI-mediated creative processes.

SECTION: 8.3 Human–AI Co-Creativity in Practice The design of AI tools plays a crucial role in shaping the nature of human–AI collaboration. Tools that provide transparency, controllability, and feedback mechanisms tend to support more productive and satisfying collaborations than those that operate as black boxes [32], [33]. This suggests that tool design isn't merely a technical issue but a creative and ethical one.

8.4 Ethical and Authorship Concerns

SECTION: 8.3 Human–AI Co-Creativity in Practice Future research should focus on longitudinal studies of how human–AI collaboration evolves over time as writers gain experience with AI tools and as the tools themselves improve. The prominence of ethical and authorship concerns in the literature (111 records) reflects the depth and urgency of the questions raised by AI in creative industries. These concerns aren't merely theoretical—they have practical implications for the legal status of AI-assisted works, the compensation of human writers, and the cultural diversity of stories told in film and other media [39], [40], [41]. The authorship question is particularly complex because it involves multiple dimensions: legal (who owns the copyright?), ethical (who deserves credit?), and professional (how should authorship be disclosed?). Current legal frameworks are inadequate to address these questions, and there's an urgent need for new legal and regulatory approaches that can keep pace with technological change [42], [43], [44]. The labor implications of AI in screenwriting are also significant. The 2023 WGA strike highlighted the real-world stakes of these issues, as writers sought protections against the use of AI to replace or undermine their work [49], [50].

The literature suggests that these concerns are well-founded: AI tools have the potential to reduce demand for human writers, particularly for routine or formulaic tasks, and to shift power in favor of studios and technology companies [51], [52]. At the same time, the literature also points to potential benefits of AI for writers, including increased productivity, reduced cognitive load, and new creative possibilities. The challenge is to realize these benefits while mitigating the risks of displacement, homogenization, and loss of authorial voice [61], [62]. Future research should focus on the development of ethical frameworks for AI in creative industries that address the full range of stakeholder interests, including writers, producers, studios, audiences, and society at large.

8.5 Generative AI and Large Language Models

Policymakers should also be engaged in developing regulatory frameworks that protect the rights and interests of human writers while enabling the beneficial uses of AI in creative industries. The strong presence of generative AI and LLMs in the keyword and thematic analysis reflects the central role of these technologies in driving the field's growth

and shaping its research agenda. The rapid development of LLMs—from GPT-2 to GPT-4 and beyond—has transformed the landscape of AI-assisted writing, making it possible to generate high-quality text at scale [5], [3]. The literature reveals both the promise and the limitations of LLMs for screenwriting. On the promise side, LLMs can generate syntactically fluent and contextually coherent text, provide inspiration and creative stimulation, and dramatically accelerate the early stages of script development [80], [81]. On the limitations side, LLMs tend to produce generic, formulaic content, struggle with long-range narrative coherence, and lack the cultural sensitivity and emotional depth of human writing [16], [17]. The evaluation of LLM outputs for screenwriting purposes is a significant methodological challenge. Most existing evaluation frameworks focus on surface-level metrics such as fluency and coherence, which don't capture the deeper qualities of good screenwriting. There's a need for more sophisticated evaluation frameworks that can assess narrative quality, character development, dialogue authenticity, and cultural relevance [18], [19]. Future research should also address the question of how LLMs can be fine-tuned or adapted for specific screenwriting tasks and genres, and how human writers can most effectively collaborate with LLMs to produce high-quality creative content.

8.6 Bibliometric Patterns and Research Fragmentation

The rapid pace of LLM development means that research findings can quickly become outdated. There's a need for ongoing, longitudinal research that tracks the development of LLM capabilities and their implications for screenwriting practice. The bibliometric analysis reveals several patterns that suggest the field is still in an early stage of development. The low mean citation count (6.45), the sparse co-authorship network, and the diversity of publication sources all indicate that the field hasn't yet consolidated around a core set of highly influential publications, research groups, or publication venues.

This fragmentation isn't necessarily a weakness—it may reflect the genuine interdisciplinarity of the field and the diversity of perspectives and methods that researchers are bringing to the topic. However, it does suggest that there's a need for more integrative research that bridges the different disciplinary perspectives and builds a more coherent and cumulative body of knowledge. The dominance of Dimensions and the relatively low contribution of Web of Science suggest that much of the relevant research is being published in venues that aren't yet well-represented in traditional citation indices. This may lead to an underestimation of the field's size and impact in analyses that rely solely on Scopus or Web of Science. Future research should aim to develop more integrative frameworks that can bring together the different disciplinary perspectives on AI in screenwriting, and to identify the key publications, researchers, and research groups that are driving the field forward.

8.7 The Risk of Narrative Homogenization

Bibliometric analyses should be updated regularly to track the rapid development of the field and to identify emerging trends and research gaps. The risk of narrative homogenization is one of the most frequently discussed concerns in the literature, and

the bibliometric analysis confirms its prominence as a thematic concern (Creativity/originality: 39 records; Ethics/authorship/labor/IP: 111 records). This concern is grounded in the technical characteristics of LLMs, which are trained on existing text and therefore tend to reproduce its statistical regularities [57], [58]. The implications of narrative homogenization extend beyond the quality of individual scripts to the cultural diversity of stories told in film and other media. If AI tools systematically favor certain narrative patterns, genres, and cultural perspectives, they may contribute to a narrowing of the stories that get made and the voices that get heard [59], [60].

Addressing this risk requires attention to both the technical design of AI tools (e.g., training data diversity, output diversity mechanisms) and the social and institutional contexts in which they're deployed (e.g., who has access to AI tools, how they're used in production decisions, and what incentives shape their adoption) [61], [62].

8.8 Interdisciplinarity and Methodological Diversity

Future research should examine empirical evidence for narrative homogenization in AI-generated content and develop methods for assessing and promoting narrative diversity in AI-assisted screenwriting. The source co-citation network and the diversity of publication sources both confirm the interdisciplinary nature of the field. AI-and-screenwriting research draws on computer science, film studies, media studies, cultural studies, legal studies, and creative writing, among other disciplines. This interdisciplinarity is a strength, as it brings diverse perspectives and methods to bear on a complex and multifaceted topic. However, it also creates challenges for communication, collaboration, and the accumulation of knowledge across disciplinary boundaries. The methodological diversity of the field, including empirical studies, theoretical analyses, case studies, computational experiments, and legal analyses—reflects the range of questions being asked and the different disciplinary traditions from which researchers are working.

9. CONCLUSION

Future research should aim to develop more integrative methodological frameworks that can bridge the quantitative and qualitative, the technical and humanistic, and the empirical and theoretical dimensions of the field. This study has conducted a bibliometric analysis of the scientific literature on AI in film screenwriting and creative development, drawing on 299 records spanning 22 years (2004–2026) from four major scientific databases. Our analysis has mapped the temporal evolution of the field, its thematic structure, its keyword and citation networks, and its geographic and institutional distribution.

The results confirm that AI-assisted screenwriting has emerged as a distinct and rapidly growing research field, with a sharp acceleration in publications after 2023. Screenwriting, narrative, and creative authorship are central concerns of the literature, not peripheral ones. The field is organized around three major thematic clusters: creative AI and narrative generation, film production and computational methods, and ethics and authorship. Perhaps the most important finding of this study is the centrality of ethical, authorship, and labor concerns in literature. These aren't secondary or emerging

themes—they're at the heart of the field. This reflects the recognition, shared by researchers across disciplines, that AI in screenwriting isn't merely a technical development but a cultural, legal, and professional transformation with far-reaching implications. The study also highlights the fragmented and interdisciplinary nature of the field, with contributions from computer science, film studies, media studies, legal studies, and creative writing. This interdisciplinarity is a strength, but it also creates challenges for the accumulation and integration of knowledge. There's a need for more integrative research frameworks and more sustained collaboration across disciplinary boundaries. The rapid growth of the field, particularly the concentration of publications in 2025 raises questions about the sustainability of current research trajectories and the need for more systematic and cumulative approaches to knowledge production in this area.

In conclusion, AI-assisted screenwriting isn't simply a technical development, it's a cultural, creative, legal, and professional transformation that is reshaping the relationship between the writer, the text, the machine, and the film industry. Understanding this transformation—and guiding it in directions that serve human creativity, cultural diversity, and professional equity—is one of the most important challenges facing researchers, practitioners, and policymakers in the coming years.

10. RECOMMENDATIONS

The findings of this study provide a foundation for this work, mapping the current state of the field and identifying the key questions, gaps, and opportunities that will shape its future development.

Based on the findings of this study, the following recommendations are offered for researchers, practitioners, policymakers, and industry stakeholders:

- 1) For researchers:** Develop more integrative research frameworks that bridge the disciplinary boundaries between computer science, film studies, media studies, and legal studies. Conduct longitudinal studies that track the development of AI tools and their impact on screenwriting practice over time. Develop more sophisticated evaluation frameworks for AI-generated screenwriting content that go beyond surface-level metrics to assess narrative quality, character development, and cultural relevance.
- 2) For tool developers:** Design AI writing tools that prioritize transparency, controllability, and support for human creative agency. Incorporate diversity mechanisms to reduce the risk of narrative homogenization. Engage with screenwriters and other creative professionals in the design and evaluation of AI tools.
- 3) For studios and producers:** Develop clear policies on the use of AI in script development that address questions of authorship, credit, and compensation. Ensure that AI tools are used to augment rather than replace human creative work. Engage with writers' guilds and other professional organizations in developing fair and transparent practices for AI-assisted screenwriting.

- 4) **For policymakers:** Update copyright and intellectual property frameworks to address the challenges posed by AI-generated and AI-assisted creative works. Develop labor protections for creative workers in the context of AI adoption. Support research on the social, cultural, and economic impacts of AI in creative industries.
- 5) **For writers' guilds and professional organizations:** Develop guidelines and best practices for the use of AI in screenwriting. Advocate for the rights and interests of human writers in negotiations with studios and technology companies. Engage with researchers and policymakers to ensure that the interests of creative workers are represented in the development of AI tools and regulatory frameworks.
- 6) **For educators:** Incorporate AI literacy into screenwriting and film education curricula. Prepare students for a creative landscape in which AI tools are likely to play an increasing role. Encourage critical reflection on the ethical, cultural, and professional implications of AI in creative industries.
- 7) **For audiences and cultural critics:** Engage critically with AI-generated and AI-assisted creative content. Develop frameworks for evaluating the cultural value and ethical implications of AI in storytelling. Advocate for transparency in the disclosure of AI involvement in creative works.
- 8) **For funding bodies:** Prioritize funding for interdisciplinary research on AI in creative industries, including screenwriting. Support research that addresses the social, cultural, and ethical dimensions of AI in creative work, not only the technical dimensions.
- 9) **For technology companies:** Engage transparently with the creative industries about the capabilities and limitations of AI tools. Develop ethical guidelines for the development and deployment of AI tools in creative contexts. Support research on the social and cultural impacts of AI in creative industries.

11. LIMITATIONS

For international organizations: Develop international frameworks for the governance of AI in creative industries that address questions of intellectual property, cultural diversity, and labor rights. Support the development of global standards for the disclosure and attribution of AI involvement in creative works.

- 1) **This study has several limitations that should be acknowledged. First, the search was limited to four databases (Scopus, Web of Science, Dimensions, and Lens), which may not capture all relevant publications, particularly those in non-English languages or in specialized databases not covered by these sources.**
- 2) **Second, the study is limited to publications available to January 2026. Given the rapid pace of development in this field, significant new publications may have appeared since the search was conducted.**

- 3) **Third, the relevance screening was based on titles and abstracts, which may have led to the exclusion of some relevant publications whose relevance wasn't apparent from these elements alone.**
- 4) **Fourth, bibliometric analysis provides a quantitative overview of the field but doesn't capture the full richness and complexity of individual publications. Qualitative analysis of key publications would provide a more nuanced understanding of the field's intellectual content.**
- 5) **Fifth, the keyword analysis is based on author-assigned keywords and subject categories, which may not fully reflect the content of publications or may vary across databases and disciplines.**
- 6) **Sixth, the citation analysis is limited by the coverage of citations in the databases used, which may not include all citations to relevant publications, particularly those in books and non-indexed venues.**
- 7) **Seventh, the geographic and institutional analysis is based on author affiliations as recorded in the databases, which may not always accurately reflect the actual geographic or institutional context of the research.**
- 8) **Eighth, the study doesn't include a systematic review of the content of individual publications, which would provide a more detailed understanding of the methodologies, findings, and theoretical frameworks employed in the literature.**

12. FUTURE RESEARCH DIRECTIONS

Ninth, the rapid growth of the field means that the findings of this study may become outdated relatively quickly. Regular updates to the bibliometric analysis will be necessary to maintain an accurate picture of the field's development.

Based on the findings and limitations of this study, the following directions for future research are proposed:

- 1) **Longitudinal studies of AI tool adoption in professional screenwriting:** There's a need for longitudinal research that tracks how professional screenwriters adopt and use AI tools over time, how their practices evolve, and how AI tools affect the quality and diversity of their creative output.
- 2) **Qualitative analysis of key publications:** The bibliometric analysis provides a quantitative overview of the field, but qualitative analysis of key publications would provide a more nuanced understanding of the theoretical frameworks, methodological approaches, and empirical findings that are shaping the field.
- 3) **Development of evaluation frameworks for AI-generated screenwriting:** There's a need for more sophisticated evaluation frameworks that can assess the quality of AI-generated screenwriting content on dimensions that go beyond surface-level metrics, including narrative coherence, character development, dialogue authenticity, and cultural relevance.

- 4) **Empirical studies of narrative homogenization:** There's a need for empirical research that examines the extent to which AI tools are contributing to narrative homogenization in film and other media, and that develops methods for assessing and promoting narrative diversity in AI-assisted creative work.
- 5) **Legal and regulatory research:** There's a need for research that examines the legal and regulatory frameworks governing AI in creative industries, including copyright, intellectual property, and labor law, and that develops proposals for updating these frameworks to address the challenges posed by AI.
- 6) **Cross-cultural and comparative research:** There's a need for research that examines how AI in screenwriting is being studied and practiced in different cultural and national contexts, and that identifies the cultural, institutional, and regulatory factors that shape the adoption and impact of AI tools in different settings.
- 7) **Research on underrepresented voices:** There's a need for research that examines how AI tools can be used to amplify the voices of underrepresented communities in film and other media, and that identifies the barriers and enablers of equitable access to AI tools in creative industries.
- 8) **Integration of humanistic and technical perspectives:** There's a need for more integrative research that bridges the humanistic and technical dimensions of AI in screenwriting, bringing together perspectives from computer science, film studies, media studies, cultural studies, and legal studies.
- 9) **Research on audience reception:** There's a need for research that examines how audiences perceive and respond to AI-generated and AI-assisted screenwriting, and how their perceptions affect the cultural and commercial value of AI-assisted creative works.
- 10) **Development of ethical guidelines:** There's a need for research that develops and evaluates ethical guidelines for the use of AI in creative industries, addressing questions of authorship, transparency, disclosure, and the rights and interests of human creators.
- 11) **International comparative research:** There's a need for international comparative research that examines how different national and regional regulatory frameworks are addressing the challenges posed by AI in creative industries, and that identifies best practices for the governance of AI in creative contexts.

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