
HOW TO INTEGRATE ARTIFICIAL INTELLIGENCE IN DOCUMENTARY FILMMAKING

LIGIA CIORNEI



The Festival of Thinking 2025, Bucharest, Romania
ligia.ciornei@gmail.com
office@festivaloftbinking.com
eticark@gmail.com

Abstract: The integration of artificial intelligence (AI) into documentary filmmaking no longer functions merely as a technological add-on but signals a profound epistemological shift: the transition from singular authorship to algorithmic co-agency. This study, developed from a masterclass delivered as part of the Ex Oriente program at the Leipzig Institute of Documentary (2024), and extended through applied experiments in AI-assisted production, offers a critical framework for understanding how AI reconfigures each phase of the documentary pipeline—from pitching to post-production.

Rather than evaluating tools like ChatGPT, MidJourney, ElevenLabs, Sora, Flux, and Largo.AI solely in terms of technical utility, this article conceptualizes them as cognitive and anticipatory interfaces within the narrative architecture of the documentary form. It interrogates the ethical, aesthetic, and structural implications of human-AI collaboration, especially within the economic constraints of independent productions and in relation to emerging norms of factual storytelling and credibility.

Drawing on real-world applications—including the prototypical pitch *Lost Fragments: Archives of War*, the creation of a fully AI-generated promotional spot for the festival *Our World: A Crisis of Meaning*, and the algorithmic selection of the author's own script by Largo.AI at the 2025 Marché du Film in Cannes—this study reconceptualizes AI as an epistemic partner. Rather than diminishing creativity, AI redistributes and refracts it through probabilistic, generative, and participatory processes. Ultimately, the article offers a transdisciplinary methodological map that positions AI not as a passive tool, but as an active narrative negotiator—one capable of reshaping documentary aesthetics, representational ethics, and future modes of authorship.

Keywords: artificial intelligence, documentary filmmaking, narrative architecture, mixed reality, algorithmic authorship, immersive media, AI-assisted production, epistemology, storytelling ethics, creative automation.

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Introduction

The integration of artificial intelligence (AI) into documentary filmmaking does not merely constitute a technological update, but rather signals a profound epistemological shift—one that reconfigures the very foundations of non-fiction storytelling. The emergence of AI as a collaborative partner in the pre-production process demands a comprehensive understanding of its capacities, limitations, and ethical ramifications. From robotics to natural language processing and image recognition, AI technologies are evolving rapidly, offering new opportunities to streamline workflows and reduce production costs.

As computational power expands and algorithmic precision improves, a new generation of AI tools has emerged—capable of generating text, visualizing data, interpreting emotional responses, and translating across languages. These

tools have become increasingly vital for independent filmmakers working with limited resources, allowing for accelerated production timelines and the rapid prototyping of narrative structures. In this context, some AI engines can, in real-time, generate a comparative documentary landscape based on recent productions from film festivals, streaming platforms, and broadcast media. Such insight enables creators to better position their projects narratively and conceptually, and to refine those elements that are strongest, most distinctive, and impactful.

In 2025, one of my own documentary scripts was selected as part of an international cohort of 100 projects curated by Laro.AI—a rising platform for AI-driven cinematic analysis—presented at the Marché du Film, Festival de Cannes. Of these, the company’s proprietary algorithm identified twenty titles as having the highest narrative and commercial potential. Each project was assessed using a standardized matrix that evaluated emotional intensity, interpersonal dynamics, psychological coherence, demographic targeting, and overall perceived impact. Beyond functioning as a creative evaluation tool, Laro.AI served as a predictive interface between narrative design and market logic, generating automated projections for box office, streaming, and television revenues under various risk scenarios—from optimistic to conservative outlooks. Additionally, it produced automated cost-recovery strategies based on the market performance of comparable titles, offering a quantifiable and objective model for assessing the financial viability of a film. This form of AI integration highlights not only the pragmatism of today’s industry, but also a shift in narrative logic in which creative selection is increasingly shaped by pre-release algorithmic feedback.

In the autumn of 2024, I was invited to lead a masterclass titled *Narrative Intelligence and AI Tools in Creative Documentary Practice*, as part of the prestigious Ex Oriente program at the Leipzig Institute of Documentary. The workshop provided a transdisciplinary space for emerging filmmakers, producers, and media theorists to investigate not only the functional use of AI technologies, but also their potential to act as cognitive partners in the construction and reconstruction of documentary storytelling. Drawing from concrete case studies—including the use of HappyScribe for real-time transcription, ElevenLabs for voice cloning in cases of limited subject access, MidJourney for hyperreal cinematic image generation, and the animation tools Sora and Flux—we explored AI not as a last resort, but as an integrated aesthetic strategy.

This article builds upon the theoretical and practical directions outlined in the pedagogical context previously described and offers a critical analysis of how AI engines are not only reshaping the logistics of production, but also redefining

the very ontology of the documentary form. In an era where the physical presence of the camera—or even the subject—is no longer an essential requirement, AI introduces the possibility of narrative extension in absence: of completing, regenerating, or even simulating visual and vocal layers without compromising affective coherence or aesthetic plausibility.

This ontological mutation is particularly significant in the realm of independent productions, where financial constraints demand a reconfigured relationship between resource and expression. In such contexts, AI operates as a zone of creative compensation—a narrative laboratory in which otherwise impossible scenarios become testable and, crucially, visible.

In the autumn of the same year, during the official opening of the DOK Leipzig Festival, the world premiere of *Tracing Light* by director Thomas Riedelsheimer was presented. The short film—an artistic and scientific exploration of the quantum properties of light—was created with the support of AI technologies, marking a milestone in the integration of artificial intelligence into documentary cinema (Michigan Publishing; The Leipzig Glocal).

In parallel, during the “Our World: A Crisis of Meaning” festival, I produced the first promotional spot generated entirely using artificial intelligence. This experimental project demonstrated AI’s creative potential in the domain of visual content production, offering an innovative perspective on how such technologies may be employed in cultural promotion and communication. However, unlike a traditionally produced spot, what current AI workflows still fail to reproduce is the cumulative emotional intensity emerging from multiple interwoven programs—a limitation that foregrounds the uniquely human dimension of affective design.

These experiences reflect an emergent trend in which artificial intelligence is no longer merely an assistant but a co-creative partner in the documentary field—opening new horizons for non-fiction storytelling and fundamentally redefining the role of the author in the digital age.



Pitch presentation for *Three Sisters and My Robot* during the Largo.AI selection at the Marché du Film, Cannes Film Festival 2025.

Artificial Intelligence in the development phase of the documentary pitch

In the early stages of developing a documentary project, the pivotal moment lies in formulating a pitch that communicates not only the artistic vision but also the production's feasibility. Within this framework, AI tools function as both operational and narrative partners, contributing to the creation of a coherent, persuasive, and visually supported representation of the project. Platforms such as Tome, Beautiful.ai, and Canva AI facilitate the rapid configuration of aesthetically integrated pitch decks, automatically generating graphic compositions, interactive elements, and visual sequences aligned with the proposed theme.

Beyond formal aesthetics, linguistic content generators such as ChatGPT and Copy.ai assist in crafting concise synopses, statements of intent, and character descriptions with a stylistic coherence that is often challenging to achieve in the preliminary writing stages. In parallel, visual engines like MidJourney and DALL·E enable the creation of conceptual imagery—not as decorative illustrations, but as visual vectors of narrative intention, particularly in scenarios where access to specific locations or subjects is not yet possible.

For the financial and launch strategy dimension, tools such as Forekast, LivePlan, or Power BI automate market forecasting, offering interactive simulations

of performance in streaming platforms, box office projections, or festival circuits. In a synthetic audiovisual register, applications like SynthesAI and Pictory support the generation of AI-composed video teasers—assets that prove valuable both in engaging potential funders and in early-stage testing of audience reception.

This intelligent assistance infrastructure does more than reduce development time; it marks an epistemological shift: the pitch evolves from a mere statement of authorial intent into a space of co-creation, where artistic vision, automated visual language, and predictive cultural impact analysis intersect.

Applied exercise: Artificial Intelligence as a vector for pre-creation

As part of the masterclass held in Leipzig, one of the central activities was designed as a narrative prototyping exercise assisted by artificial intelligence. Participants—emerging filmmakers and producers—were invited to conceptualize pitches for documentaries exploring forgotten, inaccessible, or unverified historical events. Using a combination of ChatGPT for the construction of narrative premises and characters, and Tome for the visual architecture of the presentations, teams reconfigured the boundaries between documentary and fiction, between memory and generation.

A particularly notable example was the project *Lost Fragments: Archives of War*, a fictional documentary series that emotionally reconstructs a lost archive of an Eastern European conflict, employing imagery generated with MidJourney and speculative witness profiles synthesized through textual prompts. The project not only demonstrated the functional capacity of these tools, but also their ability to stimulate an interactive form of creative memory—what Catherine Russell (1999) terms “reflexive documentary,” wherein the narrative instance is aware of its own representational limits and aesthetic devices.

This form of practice aligns with the view advanced by William Uricchio (2015), who argues that contemporary documentary is evolving toward speculative formats, where incomplete or uncertain data are algorithmically expanded—not to falsify, but to model possible versions of the real.

This approach is not merely theoretical. In 2025, my script *Three Sisters and My Robot* was selected by the Largo.AI platform at the Marché du Film (Cannes Film Festival), where it was analyzed by an automated system that assessed emotional intensity, relational dynamics, and commercial potential. The algorithm predicted the film’s future performance across variable risk scenarios—an integration of AI that introduced not only efficiency, but a new form of “creative prefiguration.”

Simultaneously, at the “Our World: A Crisis of Meaning” Thinking Festival, I produced the event’s first fully AI-generated promotional spot—from script to visuals, voice, and music. This experiment functioned as a demonstration of the collaborative potential between the human author and generative neural networks, especially in contexts defined by limited budgets or tight production timelines.



Thinking Festival (2024).

Official poster for the inaugural edition – “Our World: A Crisis of Meaning”, held November 10th–14th, 2024, at Grand Hotel Bucharest [Poster]. Personal archive.

These examples suggest that artificial intelligence is not merely a functional tool, but rather an emergent cognitive interface that simultaneously reshapes the aesthetics, rhythm, and ontology of documentary filmmaking. In the pre-production phase, AI does not act solely as an executional utility; it assumes the role of a co-imaginative partner—one that introduces a novel epistemic regime characterized by probabilistic reasoning, iterative construction, and affective modulation.

Artificial Intelligence in the pre-production stage: visualization, structuring, decision-making

In the pre-production phase, artificial intelligence stands out not only for its ability to optimize workflows, but also for its emerging role in shaping narrative logic and visual ontologies. From idea generation to the simulation of spatial dynamics and scene pacing, AI offers an iterative, flexible, and highly adaptive working

framework. Tools such as ChatGPT and Sudowrite are employed not merely for drafting scripts but also for generating narrative alternatives, testing tonal registers, and constructing non-linear story architectures—a practice already endorsed by scholars like Manovich (2020) and Wardrip-Fruin (2018), who emphasize AI's role in scripting as a probabilistic rather than a fixed-text process.

Within the same framework, applications like Filmustage and Scriptation automate the breakdown of scripts into production components—locations, cast, props, and effects—significantly reducing the burden of repetitive tasks in early planning. Algorithms can identify tension points within scenes, suggest logistical reconfigurations, and generate dynamic resource allocation graphs. Runway ML and Unreal Engine further enable previsualization by integrating synthetic characters, simulated environments, and real-time atmospheric changes.

A particularly notable case emerged during the masterclass, where a participant used Runway ML to previsualize re-enactment scenes in a documentary about post-Soviet industrial workers in Georgia. Starting from a textual description, the AI system generated stylized imagery, suggested color palettes, and reconstructed geographically inaccessible visual spaces based on archival audio cues.

In my own workflow, I integrated Largo.AI during the early scripting phase, obtaining automated evaluations of emotional intensity, target audience alignment, and narrative coherence—each correlated with detailed performance forecasts across box office and streaming platforms. In this sense, AI does not merely operate as a decision-support tool, but rather as a predictive filter that validates or redirects creative strategies.

For conceptual visualization, applications such as DALL·E and Storyboard That are employed to create mood boards and animated storyboards. These tools enable rapid testing of visual pacing and support the alignment of atmospheric tones across scenes. Notably, for the “Our World: A Crisis of Meaning” Thinking Festival, I designed an entirely AI-generated promotional spot—from voice-over to visual composition and animation. This process was not only a technological demonstration, but also a reflection on the neural network's ability to sustain a complex artistic intention within a coherent, scalable, and expressive format.

Overall, AI in pre-production functions as a composite system—one that generates, simulates, and evaluates—redefining the balance between creativity, budget, and time. It not only reduces logistical uncertainty, but also opens up space for formal experimentation during a stage of production historically defined by resource limitations.

Artificial Intelligence in production: adaptive interfaces and affective control

During the production phase, artificial intelligence operates as a network of adaptive interfaces that reshape the traditional dynamics of a film set, intervening in image composition, camera choreography, and the affective interpretation of human presence. AI tools are no longer relegated to the technological background of the process; they become active agents in the co-direction of each scene, contributing simultaneously to efficiency, expressiveness, and real-time control. Visually, the integration of autonomous drones and robotic cameras—such as KIRA and Bolt—enables image choreographies that would be impossible to replicate manually, through dynamic programmed trajectories and automatic responses to the subject’s position or frame composition. These technologies align with recent research in algorithmically assisted cinematography, which proposes machine learning-based models for intelligent motion tracking and assisted composition (Wang et al., 2022).

Simultaneously, platforms like Arrai, Rokoko, or Unreal Engine allow real-time integration of digital and physical components—either through markerless motion capture or live-assisted compositing. Within a hybrid ecology, these tools enhance the director’s ability to synchronize real and augmented spaces in real time.

In terms of sound and atmosphere, tools such as iZotope RX, Adobe Sensei, and Cinelytic provide automated adjustments to audio and lighting based on contextual parameters. Through spectrogram analysis and ambient monitoring, AI systems can regulate levels in real time, isolate voices, and anticipate frequency imbalances—functions thoroughly detailed in creative audiovisual automation research (Sundar et al., 2021).

Affectively, instruments like Affectiva—developed at MIT Media Lab by Rana el Kaliouby and Rosalind Picard—offer real-time emotion recognition infrastructure. These systems detect microexpressions and subtle changes in tone and speech rhythm, enabling empathetic direction, particularly in documentaries focused on trauma, confession, or emotional vulnerability (el Kaliouby & Picard, 2010).

As these tools become embedded within on-set logistics, a new paradigm of assisted creation emerges—what Anne Balsamo (2011) defines as “creative automation,” where algorithms do not merely execute, but co-construct the expressive act. In this regard, AI becomes an invisible partner aligned with what William Uricchio (2015) described as “distributed storytelling intelligence”: an emergent mode of production in which narrative authority is shared between human, system, and network.

Artificial Intelligence in post-production: automation, adjustment, and the tension of narrative rhythm

In the post-production phase, artificial intelligence-based tools provide an extensive array of functionalities aimed at accelerating the editing process, harmonizing audiovisual components, and facilitating adaptation for multiplatform distribution. Far from replacing creative editing, these tools function as cognitive assistants that can suggest selections, synchronize audio and visual layers, or generate alternate versions of the same sequence depending on narrative intent and target audience.

Software like Adobe Premiere Pro integrated with Sensei, or applications such as Magisto, employ pattern recognition algorithms to automate frame selection, transition generation, and soundtrack insertion based on the dramatic intensity of scenes. In a practical exercise conducted during the Leipzig masterclass, participants compared two versions of a sequence: one automatically edited by Magisto and the other manually assembled. While the AI-assisted version demonstrated structural clarity and visual coherence, the collective conclusion was that it lacked the nuanced emotional rhythm—what Walter Murch described as the “controlled delay” of empathetic editing.

For VFX and color grading, platforms such as Runway ML and DaVinci Resolve incorporate machine learning models capable of automatic object detection, keyframe-free tracking, and inter-scene color harmonization. In a low-budget production context, these functionalities enable critical aesthetic scalability. Automation does not replace aesthetic decision-making but rather amplifies it through rapid prototyping—a principle also emphasized in research on predictive post-production in digital cinema (Tryon, 2020).

In terms of sound design, tools like iZotope RX, Descript, and Auphonic facilitate audio restoration, dialogue synchronization, and automated dubbing in multiple languages. Through AI-assisted spectral processing, background noise can be removed, frequencies calibrated, and even damaged vocal fragments reconstructed. In projects based on historical interviews or field recordings with fluctuating quality, such features significantly expand the usability of the audio material.

Regarding subtitling and localization, platforms such as Rev.com, Papercup AI, and Descript offer automatic translation, time-aligned captioning, and the generation of synthetic voices adapted to the original tone. This form of neural localization is particularly valuable for documentaries slated for international distribution—whether through festivals, VOD platforms, or educational channels—without compromising the identity coherence of the content.

Overall, AI in post-production is not merely a set of functional solutions but rather a predictive aesthetic filter: it proposes versions rather than simply

executing instructions. As Tobias Blanke (2021) argues, AI systems engaged in editing and sound design increasingly function as designers of attention—algorithmically configuring where and how the viewer’s reception is concentrated through sequence, duration, and intensity.

Ethics and Copyright: distributed authorship and algorithmic opacity

The integration of artificial intelligence into documentary production processes not only triggers technical and aesthetic transformations but also raises pressing ethical and legal questions that demand critical interdisciplinary inquiry. Reflections from the Leipzig masterclass highlighted these emerging tensions, rooted in the practical use of generative systems and expanding toward broader normative implications of co-creation with AI technologies.

A central point of contention concerned algorithmic bias and representational fairness: to what extent can an AI system responsibly recontextualize real individuals—especially when dealing with vulnerable witnesses or historically marginalized communities? Generative models, trained on extensive datasets, are prone to replicating cultural stereotypes or omitting minority perspectives altogether. The risk here is not merely aesthetic but deeply ethical: the automated rewriting of history into sanitized, contextless narratives devoid of situated accountability (Crawford, 2021).

A second critical concern pertains to intellectual property rights over AI-generated content. Who holds authorship over an image synthesized via a textual prompt in DALL·E? Can a voice-over produced through ElevenLabs be legally protected under copyright? These questions remain unresolved in contemporary legal frameworks, giving rise to a regime of distributed authorship in which creative agency is fragmented between the human user, the AI model, and the technological infrastructure that mediates them (Wachter et al., 2023). Participants noted that in the absence of transparent attribution protocols, asserting authorship becomes both ambiguous and potentially risky.

Finally, the debate addressed the question of creative transparency: to what degree should the role of AI be made visible in the final work? Should a documentary co-created with AI be explicitly labeled as such? Should audiences be informed about which segments were synthetically generated? In today’s media landscape—still shaped by a cautious reception of synthetic content—a lack of transparency may erode public trust, a particularly high-stakes issue in documentary filmmaking, where credibility, truth claims, and emotional resonance are foundational (Floridi & Cows, 2019).

Prompting strategies in documentary filmmaking: from technical query to affective co-scripting

Prompting—defined as the textual formulation through which creators engage with generative language models—can no longer be understood merely as a set of technical instructions. Within the context of documentary practice, prompts increasingly function as tools of narrative architecture, capable of initiating structural, tonal, and affective dimensions of a story. As such, prompting becomes an act of co-scripting, wherein the user mediates between artistic intention and the model’s generative capacity to produce text, voice, or image in alignment with the documentary discourse.

During the Leipzig workshop, participants were encouraged to experiment with both functional and poetic prompt types to explore the expressive range of AI models in narrative construction. Some of the exercises developed in applied sessions included: “write a synopsis for a documentary on forcibly displaced Indigenous communities” — a prompt designed to assess the model’s ability to integrate geopolitical context, empathy, and informative precision into a single narrative seed; “generate a voice-over script for a poetic archival sequence” — an inquiry focused on stylistic output, leading to text composed in a lyrical register suitable for voice-over narration, with semantic adjustments based on image type; “suggest an emotional structure for an observational documentary with a single protagonist” — a metanarrative prompt aimed at affective narrative design, to which the model responded with a three-phase architecture: contact, vulnerability, transformation.

These exercises revealed that the value of prompting lies not merely in operational efficiency, but in its capacity to open a space for narrative variation—allowing creators to test multiple tones, perspectives, and formulations of a core idea in parallel. The prompt becomes, in this sense, a cognitive instrument rather than a command: a catalyst for creative dialogue. Much like a rehearsal in performance arts, it enables directional testing prior to committing to a finalized form.

This scenaristic use of prompting aligns with recent research in AI-assisted creative media, which frames the prompt as an epistemic practice—a space in which the user refines artistic intent through iterative, reflective engagement with the system (Cohn, 2023; McCormack & Gifford, 2022). In the documentary domain, where factuality is constantly negotiated through style and voice, prompting acts as a recalibration mechanism between reality and representation.

Costs and Accessibility: The economic infrastructure of AI-assisted creative production

Access to artificial intelligence tools varies widely depending on the complexity of the application, the licensing model, and the degree of customization provided. Within independent documentary production, this financial variability becomes a critical factor in technology selection—not only in relation to available budgets, but also to the intended narrative architecture.

AI tools can be broadly categorized into three main economic models:

Free or limited-access platforms — services such as ChatGPT Free, Runway ML Basic, Canva AI (free tier), or Descript offer essential features at no upfront cost. These are particularly useful during early stages of conceptualization, prototyping, or narrative testing. While democratizing access, these models restrict advanced capabilities (e.g., export quotas, video resolution, customized voice profiles).

Scalable monthly subscriptions — tools like Synthesia, Papercup AI, MidJourney, or Tome operate on subscription-based access, with average monthly costs ranging from €10 to €50. They provide ongoing availability of generative libraries, enhanced stylistic control, and multi-platform integration. These are typically favored in iterative visual testing or phased production workflows.

One-time purchases or professional packages — applications such as Scriptation Pro, Auphonic Premium, iZotope RX Advanced, or FilmStro offer individual licenses—often bundled with regular updates—but require a significant initial investment. These tools are commonly employed in final editing, dubbing, or advanced audio-visual post-production, where stability and high fidelity are paramount.

An emerging consideration is that these costs reflect not only “access to software” but the level of **co-creativity** embedded in the tool: the deeper the user’s control over generative processes (e.g., fine-tuned emotional modulation in voice-over, narrative style variation, affective editing), the higher the price—approaching what Anne Balsamo has referred to as “aesthetic intelligence assistance”. However, examining licensing terms reveals a legal asymmetry: while most paid platforms grant users ownership of the content they generate, this is not uniformly recognized. In the United States, for example, recent regulatory revisions—following sustained public debate—have explicitly restricted the recognition of authorship rights over AI-generated materials.

From a sustainability standpoint, combining freemium and collaborative tools (e.g., Canva + ChatGPT + Runway) enabled masterclass participants to develop pitch decks and prototypes with near-zero budgets. This represents a crucial dynamic for creators from non-institutional, precarious, or peripherally located contexts within the global documentary festival circuit.

Conclusions: from tool to narrative partner

Within the context of documentary filmmaking, artificial intelligence does not serve merely as a substitute for the human author but rather as a cognitive extension thereof. When employed with ethical discernment and creative precision, AI becomes a narrative co-agent—a form of personal assistant capable of suggesting structures, rhythms, and semantic configurations that enhance rather than replace human authorship. It aids in navigating multiple lines of thought within condensed timeframes. In this regard, AI does not automate storytelling—it **pluralizes** it: introducing a creative regime rooted in variation, iteration, and sustained dialogue with generative systems.

This paradigmatic shift opens several fertile avenues for future research in film studies, technological ethics, and assisted narrative design:

Public perception of AI-assisted documentaries: What are the levels of emotional engagement, trust, and acceptance when audiences are aware that parts of a documentary are algorithmically generated? Do expectations regarding “documentary truth” evolve accordingly?

Empathy and authenticity in hybrid narrative environments: How is the viewer’s affective experience shaped when the narrative is co-constructed by human and machine? Can synthetic systems generate empathy—or merely mediate it?

Integration of biometric AI into narrative editing and post-production: Technologies such as emotion recognition, facial expression analysis, and cognitive pulse tracking may transform not only the editorial process but also the very architecture of a story’s emotional flow. What kind of ethical framework is required to govern such affective interventions?

Ultimately, AI is not simply a utility—it constitutes an epistemological and aesthetic provocation for the documentary genre. It challenges foundational concepts of authorship, authenticity, and narrative responsibility. When accepted within this expanded register, AI may pave the way toward a new collaborative mode of creation—one in which the story is no longer *told about* the world but *told with* the world, amplified by the vast reservoirs of data and inference models accessible through contemporary artificial intelligence systems.



Ciornei, L. (2024). Photograph from the workshop held as part of the Ex Oriente program, Leipzig Institute of Documentary, Germany [photography]. Personal archive.

Meta-reflection: algorithmic methodology and epistemic co-creation

This article emerges from an applied and reflexive research process developed within a hybrid pedagogical framework—situated between an experimental workshop and a conceptual laboratory. Beyond the analysis of tools and workflows, its composition involved an active collaboration with generative neural networks, which were employed in the development of illustrative synopses, the iterative testing of prompts, the assessment of production pipelines, and the drafting of initial manuscript versions.

Such algorithmically assisted methodology did not represent a merely technical gesture but a **deliberate epistemological stance**: a commitment to engaging artificial intelligence not as a neutral tool but as a provocative partner in thought—imperfect, yet generative. As Catherine Malabou (2022) asserts, “any technology that shapes the form of an idea necessarily demands a rearticulation of the subject who expresses it.”

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Ligia Ciornei is an interdisciplinary artist, screenwriter, director, and producer, known for integrating mixed reality into storytelling. She studied Film Directing and Production at "I.L. Caragiale" UNATC in Bucharest, where she is now completing a PhD on immersive cinema distribution and technology. Her films—including *Clouds of Chernobyl*, *Do You Believe in God?*, and the VR short *Dr. TEX*—have screened internationally and are available on HBO Max, Tubi, and Amazon Prime. Beyond film, she creates performative installations like *Citadela* and directs theater works such as *Grounded*. She is a film selector at Simfest, an artistic consultant for the Noetic Ark, and has completed research residencies at the University of Southern California and the Birmingham Institute of Robotics. She is currently producing *Gone Guy*, a feature documentary, as well as two feature films: *Three Sisters and My Robot* and *Grounded Between Borders*.