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AI AND THE FUTURE OF FILM EDUCATION

1. INTRODUCTION: WHY THIS POSITION PAPER NOW FROM FILMEU?

→ This position paper reflects the developing collective voice of the FilmEU alliance, despite different emphases across our interdisciplinary fields, we call for immediate, coordinated action to ensure that AI development in Cultural and Creative Industries serves European values of cultural diversity, educational excellence, and human-centered innovation.

1.1 AI REPRESENTS BOTH AN OPPORTUNITY AND A DISRUPTION TO THE CULTURAL AND CREATIVE INDUSTRIES (EU2022)

In this context, European film and media education stands at a critical crossroads, as unprecedented AI investments, primarily driven by the US and China, reshape global creative industries in which FilmEU is inserted. When investments in AI are proposed in Europe – such as in the inclusive and sustainable AI approach of the Paris AI Action Summit in 2025 (Elysee, 2025), it holds true in relation to arts-led AI that not only in the post-Brexit UK but as well in the EU "artists and artistic practice are currently underrepresented in cultural policy advocating for investment in creative innovation" (Andrews & Howcraft, 2024).

FilmEU (European University for Film and Media Arts) represents a flagship alliance within the European Universities Initiative, comprising in 2025 eight higher education institutions across Europe that focus on film, media arts, and creative industries. As AI technologies rapidly transform media production, education, and cultural creation, FilmEU's position as Europe's premier media arts education network with over 5,000 students makes it a critical stakeholder in shaping AI policy for the creative sector. FilmEU aligns with major EU policy frameworks, including: the European Universities Initiative; the implementation of the EU AI Act (European Comission 2021; effective from 2025); other laws affecting AI in Europe such as the General Data Protection Regulation (EU, 2016); and the Creative Europe program. This position paper shows why FilmEU's expertise is crucial for the development of EU AI policy in the creative industries and higher education.

As generative AI is changing workflows and roles across the audio-visual industries, we must recognize that AI literacy is not only a technical skill but a critical competency that demands interdisciplinary collaboration, enhances process efficiency, and drives creative innovation.

If educational programs and EU policymakers ignore this development, they risk creating a disconnect between student's education and the evolving demands of the industry. Therefore, film schools have a responsibility to lead by example and integrate AI into both theoretical and practical learning environments.

Generative AI is a transformative force reshaping workflows, roles, and authorship across the audio-visual industries, and depends on our vision of AI.

This AGORA's position paper calls for an urgent debate and strategic response by Film EU and urges EU funding bodies to make targeted investment to transform our European HEIs with the resources necessary to foster AI skills, competences, education, and literacy.

1.2 VALUE CHAIN TRANSFORMATION

According to Deloitte (2024), we are amidst a "Value Chain Transformation" in media and entertainment.

» This affects the fields of audiovisual and cinematographic production (Universidade Lusõfona, 2025) and also ICT industries and Web 2.0 at large (Farrinaci, 2024).

» Content Creation is increasingly AI-driven, "democratized", user-generated Monetization (cf. HAI1, 2025) is increasingly based on Hybrid models, micro-transactions, subscriptions, and consumption & more "On-demand, immersive, social" (Deloite, 2024:4).

→ BUT: Do Film and Media schools need to cater all industry needs, and for instance teach more non-linear storytelling techniques, branching narratives, and user-driven plot progression, UGC design, Personalized media and algorithmic cinema or Virtual Production to prepare students for new (data/algorithm-driven) media formats. including IA?

1.3 AI LITERACY BETWEEN TECHNICAL AND ARTISTIC PROCESSES

As generative AI is changing workflows and roles across the audiovisual industries, we must recognize that AI literacy is not only a technical skill but a critical creative competency.

» AI literacy in film education requires distinguishing between technical and artistic processes (Monserrat & Srnec, 2025).

» While AI can enhance technical workflows, students must still engage directly with creative exploration, failure, and revision to develop authentic artistic voices, which can resiliently handle life´s complexity

» The classroom/project room/editing studio/ Virtual production room is that critical space where future filmmakers negotiate their relationship with AI, revealing a productive tension between embracing AI's capabilities while resisting its tendency toward generic, "hegemonic" outputs.

» Therefore, film and media schools have a responsibility to lead by example and integrate AI into both theoretical and practical creative learning environments.

→ The many discussions held within the AGORA think tank, comprising students and academics from a wide range of audiovisual disciplines, highlighted a number of tensions that should not be brought to premature closure.

→ Rather than presenting a *unified stance, we chose to reflect the plurality of voices and concerns characteristic of the Film EU University Alliance.*

1.4 EUROPEAN FILM/MEDIA INSTITUTIONS FACE CRITICAL TENSIONS:

01 **Democratization versus Expertise**

Generative AI tools dramatically lower barriers to media creation while potentially devaluing specialized training, impacting education-work relations.

02 **Legal Ambiguities around Appropriation**

Generative AI systems often trained on billions of unauthorized images, texts, films or other AI authored media works create legal conflicts that place educators in the contradictory position of either teaching tools build on appropriated labour or by refusing to engage with AI, at the risk of falling behind in contemporary technological developments.

03 **Labour Transformation**

Traditional production roles face algorithmic replacement while new and hybrid positions requiring different competencies and skills emerge.

04 **Commercial Imperatives versus Ethical Alternatives**

Dominant AI systems built by profit-maximizing entities conflict with European educational values.

05 **Aesthetic Standardisation versus Cultural Diversity**

Generative AI models trained primarily on commercial mass media threaten Europe's diverse cinematic traditions.

06 **Aesthetic Creative Experimentation versus Ethical Compliance**

This tension manifests when creative practitioners, driven by artistic vision and competitive market demands, deploy AI tools that may not fully align with the ethical AI debate and evolving ethical standards- for instance in relation to the excessive energy consumption of AI training and use or

[1] In 2024, U.S. private AI investment grew to $109.1 billion – nearly 12 times China's $9.3 billion and 24 times the U.K.'s $4.5 billion. Generative AI saw particularly strong momentum, attracting $33.9 billion globally in private investment – an 18.7% increase from 2023. AI business usage is also accelerating: 78% of organizations reported using AI in 2024, up from 55% the year before" (p. 3).
» HAI Stanford University (2025). The 2025 AI Index Report | Stanford HAI. Stanford.edu.https://hai.stanford.edu/ai-index/2025-ai-index-report

regarding consent, representation, and cultural appropriation, thereby positioning educational institutions in the contradictory space between fostering innovation and maintaining ethical responsibility.

IS THERE ALREADY A "AI-SAFE-SPACE" FOR EXPERIMENTAL AND CREATIVE LEARNING WITH INSTITUTIONAL LEGAL PROTECTION?

As a consequence, Film and media education now faces immediate tasks:

First, combining the teaching of both traditional techniques and emerging AI-enhanced workflow.

Second, developing frameworks for critical and ethical assessment that help students evaluate when and how to incorporate AI tools proficiently

Third, preserving audiovisual practices and cultures while acknowledging that the medium itself is evolving, turning film and multimedia students into active agents of transformation.

» Creative practices have specific aesthetic and expressive concerns that are rarely reflected in discussions about AI. In addition to the work that must be done on topics including copyright, bias, and literacy, it is important to create space for the emergence of novel technology-related artistic practices, facilitate interdisciplinary circulations, and support cultural diversity and empowerment.

“

AI is indeed a powerful tool that can assist in many areas of creative work. It can streamline repetitive tasks, help generate ideas and even offer new perspectives on problems. But reativity is inherently tied to human emotion, experience, and intuition. While AI can analyse data and generate content based on patterns, it lacks the emotional depth, life experiences, and personal insights that shape true human creativity. AI can aid in the ideation process, but it is ultimately a tool for humans to use, rather than a replacement for human creativity. For example, AI might generate text, music, or visual concepts, but the final decisions, artistic choices, and emotional resonance come from the human creator. The emotional response to AI is often mixed. On one hand, it can feel intimidating, especially as AI continues to grow in its capabilities. However, for those in creative fields, AI offers opportunities for collaboration, exploration, and efficiency. The real question is not whether AI will replace human creativity but how we can harness AI to amplify and enhance its work, not to overshadow humans. – Kärt Laidma, Baltic Film, Media and Arts School, Tallinn University, Tallinn, Estonia

AI & HUMAN CREATIVITY

1.5 CONTEXT

So far, AI is mainly being used to increase productivity and efficiency rather than to enhance creativity (Vaz de Sousa et al 2025). This highlights the need for continued experimentation, research, and discussion about how AI can expand our understanding of creative learning. Film and Media education should serve as a testing ground, where new approaches can be developed, shared, and challenged in practice.

"WITHOUT IMMEDIATE ACTION, WE RISK ERODING THE FOUNDATION OF EUROPE'S CREATIVE EDUCATION TRADITION"

While EU-funded projects such as AI4Media have established a pan-European centre developing trustworthy AI tools for media guided by European values, it missed out on creating pathways for integrating these tools into film and media education curricula. This gap between cutting-edge research and educational implementation threatens to undermine the next generation's ability to apply AI technologies in European cultural production creatively. This should be tackled in our Film and Media education HEIs.

Meanwhile, non-EU AI players such as OpenAI and Apple announce billions to trilions of investments into proprietary AI systems that put up geopolitical pressure and threaten to homogenize global audiovisual culture.

Our joint Film EU European University has the distinct opportunity to develop alternative approaches that prioritize human creativity, ethical considerations, and distinctive cultural expressions combined with AI innovations.

From a historical perspective, the introduction of AI in filmmaking and media production continues the technological evolution of audiovisual and cinematic production that has previously incorporated innovations such as stop-motion, matte paintings, CGI, and motion capture. These technologies are part of a historical lineage of automated artistic practices, stretching from mechanical automata to algorithmic media art pioneers such as Harold Cohen and Nam June Paik.

Today's generative AI platforms—Stable Diffusion, Midjourney, Adobe Sensei, Runway and others2—are fundamentally reshaping production workflows. While these platforms seemingly democratize filmmaking by allowing individual creators to generate complex visual content that previously required large collaborative teams, they raise critical questions about the nature of creative labor including ownership, copyrights, IP management and authorship.

Sunspring (2016)—a short film whose screenplay was co-authored by an AI bot named Benjamin (Newitz, 2021)—exemplifies what with Bajohr (2024) can be classified as tertiary authorship. In this configuration, human creators—specifically the creative programmer Ross Goodwin —designed the underlying code and, together with the film director, curated the training dataset. Nevertheless, "Benjamin", a trained Long Short Term Memory (LSTM) recurrent neural network modeled on a dozen 70's and 80's sci-fi movie scripts, then in a third step autonomously generated Sunsprings' final screenplay text, introducing a substantial "causal distance" between the creative decision-making in curatorial and programming praxis of human authors and the final machine output as a distributed human-machine collective authorship. This shift demands reconsideration of social forms of collaboration, computational creativity, AI benchmarks (e.g. Zheng et al., 2025), property rights, deepfake misinformation, synthetic performers (Stone, 2024), and likeness protection, as well as privacy concerns in AI training sets and processes, adding layers of complexity to this fundamental technological transformation in authorship in cinema and media production.
The rapid AI adoption in the US has already sparked union debates (cf. the actors' and writers' strike in 2023) and new legislation governing AI recreations, highlighting tensions between technological possibilities and creative agency for instance in cinema and gaming. Robert Zemeckis's "Here" (2024) exemplifies this leap: using Metaphysic's real-time AI to transform Tom Hanks and Robin Wright across 60 years for a fraction of traditional CGI costs. The system, trained on the actors' previous films, instantly generates age transformations by analyzing facial landmarks, eliminating months of post-production work.
Moreover, we should not adhere to the "illusion of thinking"(Shojaee et al, 2025) in relation to Large Reasoning models (LRM) that are becoming better at math and coding, but fundamentally lack human and social cognitive abilities, as pattern-matching does not equal reasoning or even critical and analytical "thinking" skills. These perspectives challenge sensationalized narratives about today's

[2] IThis paper did not opt to cover the whole concrete fields of AI tools as done in the 2019 NEM white paper (Caramiaux et al. 2019) as on AI and media as technical developments and new tools seem emerging in a very fast cicle of innovation by technological AI developments

AI's revolutionary transformative potential.
In relation to skills, "analytical thinking" is the highest regarded skill followed by "resilience, flexibility and agility" as well as "leadership and social influence", "creative thinking," "motivation and self-awareness", and "technological literacy." (Future of Jobs Report (2025), World Economic Forum, p. 40). The European Commission's "Union of Skills" framework identifies a crisis in human capital development due to AI-driven changes, particularly in media and creative sectors where integrating technical and creative AI skills is essential for sustainability.

Woodruff et al.'s (2023) study shows how knowledge workers that use any form of non-manual labour such as information/data, or ideas as raw material for "planning, analysing, interpreting, developing, and creating products and services" [Heerwagen et al. 2004 cit. In Woodruff et al. 2023] perceive AI as amplifying existing industry challenges rather than revolutionizing their fields. Their concerns focus on four social forces: deskilling as AI threatens production roles on set; dehumanization as creative processes lose human connection; reality disconnection as content becomes recycled and disconnected from reality without "on-the-ground" reporting; and disinformation as AI enables propaganda and fake news "so undistinguishable that no one's going to know what's real." (ibid)
In response, film and multimedia education must position AI neither as a replacement nor as a mere assistant, but as a collaborative partner that extends creative possibilities.

1.6 AI SYSTEMS OR AI ACTORS? SOME KEY DIFFERENCES!

Artificial Intelligence remains a subject of ongoing debate and, often, misunderstandings arise: "There is a lack of understanding and knowledge about the different types of AI-powered tools(...)"Ovsiienk, in: Orciari, 2025a).
Thus, it is important to consider the various understandings, approaches, definiotions and diverse taxonomies to the field of AI:

For example Art. 3(1) of the EU AI Act defines AI Systems as "a machine-based system that is designed to operate with varying levels of autonomy and that may exhibit adaptiveness after deployment, and that, for explicit or implicit objectives, infers, from the input it receives, how to generate outputs such as predictions, content, recommendations, or decisions that can influence physical or virtual environments".

AI Systems: Taxonomy distinctions in artificial intelligence approaches and capabilities

Category	Key Differences
Hierarchy	AI (broad field of machine intelligence) → Machine Learning (ML) **(*AI subset* that *"learns"* from *data*)** → Deep Learning (DL) **(*ML subset* using *multi-layered neural networks* with 3+ hidden layers)** → Large Reasoning Models (LRMs) **(*specialized Large Language Models* (LLMs) with *explicit "thinking" (e.g. Chain-of -thought) processes* BUT: →** Compound AI systems **(Seita et al., 2024) using composable, flexible & multiple interacting components (models, retrievers, tools).**
Intelligence Scope	Narrow AI **(*Task-specific AI* like *playing Go/chess* or *translation*)**, Domain-specific AI **(*specialized for industries* but broader) vs.** General AI/Super AI **(aspirational (cf. Shojaee et al., 2025) human-level intelligence, matching or surpassing human capabilities across virtually all cognitive tasks)**
Historical Paradigms	Symbolic AI **(1950s-90s *rule-based logic*)** → Expert Systems **(1970s-80s *if then rules*)** → Artificial Neural Networks **(1990s *probabilistic reasoning*)** → Deep Learning Revolution **(2012+ *neural networks with massive datasets*)**
ML vs DL Technical	***ML* requires** manual feature engineering **and handles structured/small data well; *DL*** automatically extracts features **from raw data and excels with large datasets but operates as a "black box"**
Processing Approach	ML **uses** explicit statistical models **with** human-defined feature selection **and** rule-based algorithms. DL **employs** automatic pattern recognition **through interconnected** artificial neurons **that mimic brain structure**, learning hierarchical representations without manual intervention.
Contemporary Types	Generative AI **creates new content from text prompts (GPT, Claude, DALL-E, Midjourney, Runway, Sora) using** transformer architectures **and** diffusion models. Agentic AI (Deloitte, 2024) **makes** autonomous decisions **executing** multi-step workflows **independently, combining *reasoning* with *action-taking capabilities*.**
Definitional AI Approaches	Academic **(*theoretical & foundational mechanisms)* vs.** Commercial **(*functional applications* – e.g. user experience) vs.** Regulatory **(*governance frameworks* such as safety protocols, ethical guidelines, legal accountability) vs.** Technical **(*precise algorithms* and *implementation*).**
Core Tensions	Explainable **vs.** Black Box systems • Capability-focused **vs.** Method-focused **definitions** • Human-like intelligence **vs.** Pure task performance **optimization** • Autonomous operation **vs.** human-in-the-loop **requirements.**
Current Applications	***ML* powers** recommendation systems, fraud detection, **and** predictive analytics **while *DL* enables** computer vision, natural language processing(NLP), **and** generative content creation.
Computational Needs	**Traditional ML can run on standard computers while Deep Learning typically requires specialized hardware like GPUs or TPUs for training and inference.**
Regulatory Frameworks	**UNESCO distinguishes AI Systems (technology processing data) from AI Actors (humans/institutions who develop/deploy); EU AI Act defines AI in risk categories as software using specific techniques to generate outputs influencing environments.**

2. CHALLENGES

CHALLENGE 1

GOVERNANCE AND POLICY: SOVEREIGNTY, COPYRIGHT, AUTHORSHIP, AND OWNERSHIP

European film and media education faces significant AI policy challenges:

•Inadequate IP frameworks leave higher education institutions without clear guidance on rights for AI-assisted student works.

•Performer rights remain vulnerable without protocols for synthetic likenesses.

•Privacy-compliant audience analytics for educational research lack standardized frameworks.

•Legal uncertainty when incorporating non-EU AI tools into curricula that may violate EU laws such as the EU AI Act, creating tension between industry-relevant education and European digital sovereignty.

(...)AI raises an ethical dilemma, whether it helps the user in the development of skill acquisition or does it set a giant setback to the education system by allowing it to complete student tasks and in doing so prevent them from acquiring the necessary skills in order to be qualified with a diploma or a certificate of higher education, whether that would be B.A., M.A. or any other form of higher certification."
— Leonid Davydov, Nafta, Sofia, Bulgaria

→ EDUCATIONAL PARADOX
CORE TENSION BETWEEN AI AS LEARNING AID VERSUS POTENTIAL OBSTACLE TO GENUINE SKILL DEVELOPMENT

→ QUALIFICATION INTEGRITY
QUESTIONS ABOUT WHETHER AI ASSISTANCE UNDERMINES THE VALIDITY OF ACADEMIC CREDENTIALS AND CERTIFICATIONS

→ SYSTEMIC IMPACT
CONCERNS ABOUT AI FUNDAMENTALLY DISRUPTING TRADITIONAL EDUCATIONAL ASSESSMENT AND LEARNING PATHWAYS

→ SKILL ACQUISITION
CRITICAL EXAMINATION OF WHETHER AI TOOLS ENHANCE OR REPLACE ESSENTIAL COMPETENCY DEVELOPMENT PROCESSES

CHALLENGE 1

GOVERNANCE AND POLICY

SOVEREIGNTY, COPYRIGHT, AUTHORSHIP, AND OWNERSHIP

While the EU AI Act provides a common foundation, sector-specific regulations for cultural and creative industries are essential. These should require transparent documentation of training data sources and composition, especially for AI systems used in film production, distribution, and curation, to avoid that global AI media platforms proceed with data extraction-based colonialism (Couldry & Mejias, 2019). The European Broadcasting Union positions AI as a strategic priority for public service media, emphasizing transparency in Data use and fair relationships, source attribution and display, and verification to prioritize trustworthy, diverse media in content creation.

As Mügge (2024) observes, EU AI sovereignty remains conceptually contested, potentially serving diverse and conflicting interests; therefore, policies must explicitly privilege European creative ecosystems over Silicon Valley's "scrape first, use later" culture (Gunn, 2025). The current conscientiousness for the need of regulatory debate offers a rare opportunity to embed European values directly into technological infrastructure, ensuring AI systems in the CCIs contribute to, rather than hinder Europe's cultural diversity.

Case study

The Belgian case of Chris Umé's viral Tom Cruise deepfakes illustrates creative potential and ethical concerns. Belgium's portrait rights framework protects personal identity elements, including voice, name and image.

The film "Here," which used Metaphysic's AI de-aging technology on Tom Hanks and Robin Wright, raised concerns about established actors' digital likenesses reducing opportunities for new talent. Belgium's trilingual reality mirrors Europe's broader challenge of developing culturally sensitive AI policy (Stockman et al, 2025).

The EU's 2019 Digital Single Market Directive, extended in the 2024 EU AI Act, has created tensions in copyright regulation (Popp, 2025; Lucci 2024–2025 / FERA, 2025). Christophe Geiger (2025) described it as a "licensing nightmare." At the 2025 Paris AI Action Summit, the need to balance innovation with intellectual property protection was emphasized (Elysee, 2025).

The EU General-Purpose AI Model Code of Practice (2024) that will "detail the AI Act rules for providers of general-purpose AI models and general-purpose AI models with systemic risks" establishes detailed transparency obligations for AI providers in Europe, while national authorities must designate market surveillance bodies by August 2025. For film and media institutions, this means immediate action is required to audit current AI usage, implement disclosure protocols, and prepare comprehensive documentation systems. At the same time, human-AI collaborations warrant standard protections (Nobre, 2024). Film and media schools must respond by integrating technical AI training with comprehensive rights management education. Perhaps most critically, honesty and transparency in documenting AI use must become a foundational skill taught to all students, serving as the ethical bedrock upon which more sophisticated creative applications can be built (Guadamuz, 2025).

CHALLENGE 2

DIVERSITY OF CULTURES: LOCALIZATION, BIAS AND ETHICS

Europe's leadership in responsible, human-centred AI requires addressing diversity and ethical challenges in media and film. European film stands apart through its auteur voices, diverse regional cinemas, and languages that capture a range of cultural identities. Unlike Hollywood's more unified commercial model, Europe relies on public funding (like Creative Europe grants) and cross-border collaborations that value artistry and heritage.

"It is clear that there are many ethical dilemmas and societal challenges raised by genAI. This contribution has homed in on the three potentially most disruptive ones, namely the potential move towards a post-truth society, the effects that have on trust, and the removal of friction in life and thus the moments, however difficult, through which we learn and develop." (Bauman et al 2024:125)

Source: → Bauman, M. et al (2024:3) IRIS. AI and the audiovisual sector: navigating the current legal landscape European Audiovisual Observatory, Strasbourg.

CHALLENGE 2
DIVERSITY OF CULTURES
LOCALIZATION, BIAS AND ETHICS

Most generative AI systems are trained predominantly on English-language (North, 2024), Western-centric data, leading to outputs that reflect and reinforce dominant cultural norms. This threatens the representation of local languages, minority cultures, regionally rooted aesthetics, and non-hegemonic storytelling traditions. Without diverse datasets, AI risks flattening Europe's rich creative traditions. Film movements like the French New Wave or Nordic Noir must not be absorbed into homogenized styles. AI systems should reflect, not erase, these variations.

Recent legal actions, such as French publishers suing Meta for unauthorized AI training, expose ethical tensions around copyright and data exploitation. Meanwhile, the EU AI Act imposes obligations on foundation models, but lacks cultural specificity.

While the EU's AI Continent Action Plan invests in infrastructure, it overlooks the unique needs of cultural production, neglecting artistic expression, storytelling, and pluralistic representation.

While most of my teachers have mentioned AI in at least one session, their examples are based almost solely on ChatGPT usage for writing purposes. It seems clear to me that most teachers of my program prefer not to use LLM themselves, either because they don't know how to "get the most out of it", or because they are concerned about AI ethics but can't find a way to move beyond that concern. As a result, we haven't seen any use of AI by most teachers at class, while a general rule about its use by students on assignments may or may not be present in the course description. (...) A small number of teachers and graduates in the Kino Eyes Masters do have experience and/or are actively researching AI topics, though. In our Film Industry class, we saw a panorama of the current industry and how AI is changing it all. — Cocompi, Universidade Lusófona, Master student KinoEyes

AI IN FILM EDUCATION

→ STILL LIMITED AI INTEGRATION INTO HEIS

MOST FACULTY MENTION AL ONLY THROUGH CHATGPT WRITING EXAMPLES, SHOWING NARROW APPLICATION SCOPE

→ TEACHER HESITATION

FACULTY RELUCTANCE STEMS FROM LACK OF EXPERTISE OR UNRESOLVED ETHICAL CONCERNS ABOUT AL IMPLEMENTATION

→ UNCLEAR AL-TO-USE GUIDELINES

STUDENT AL USAGE POLICIES ARE OFTEN INCONSISTENTLY COMMUNICATED ACROSS COURSE DESCRIPTIONS AND ASSIGNMENTS

Case study of Cultural Appropriation via AI
→ When AI systems systematically appropriate cultural heritage without consent, revealing urgent gaps in digital cultural rights protection that require regulatory intervention.

The Problem:

RUTHLESS AI EXTRACTIVISM GHIBLIFICATION TREND 2025

Virginia Basora-Gonzalez was arrested in Philadelphia by Immigration and Customs Enforcement (ICE) for illegally reentering the U.S. Basora-Conzalez was seen crying as she was taken into custody. White House/ICE

Source: → Rahman, B. (2025, March 28). White House Shares Crying Woman's ICE Arrest As Studio Ghibli Picture. Newsweek. https://www.newsweek.com/white-house-crying-woman-ice-studio-ghibli-2051924

→ **In March 2025, OpenAI's image generator began** mimicking Studio Ghibli's **distinctive animation style,**

→ **enabled viral reproduction of this aesthetic across social media and government communications.**

→ **appropriation occurred despite director Hayao** Miyazaki's **explicit opposition to AI imitation of his artistic work.**

CHALLENGE 3

SMALLNESS AND MARKET INFLUENCE

"The Global AI in Film Market is projected to hit $14.1 billion by 2033, growing at a blistering 25.7% CAGR from 2024 to 2033. For context, this market was valued at just $1.4 billion in 2023 – we're looking at 10x growth over the decade. This isn't speculative tech hype. It's driven by measurable ROI that studios and production companies can't ignore."

Source: → Nesheim, S. (2025, March 21). AI in Film Production: Why Location Intelligence is the Next $14B Investment Frontier. Massif Network. https://massif.network/filmmaking/ai-film-production-location-intelligence-investment/

European film and media institutions face critical disadvantages in the AI landscape for instance in relation to Japan amid global pressure.

Since Japan's Article 30–4 copyright exception of its revised Copyright Act , effective since 2019, and its recent Approach to AI and Copyright (2024) remains the world's most permissive framework for AI training, distinguishing between training stage (generally permitted) and generation stage (subject to standard copyright analysis). The "non-enjoyment purpose" (Art. 30.4; Agency for Culltural Affairs of Government of Japan, 2024) – similar to the German "Freier Werkgenuss" (Dermawan, 2023) – standard permits both commercial and non-commercial use of copyrighted works for AI training without requiring consent of rights holder, making Japan a preferred destination for AI development.

→ The Danger: Without action, European media education risks "algorithmic colonization"-the importation of Silicon Valley aesthetics and values or Japanese AI tools that standardize creative imagination and might erode cultural distinctiveness, despite or because of holding onto strict EU ethical standards.
This means that strategic Response is required:

→ Europe must develop its sovereign AI infrastructure with regionally adapted models that reflect local languages, values, and communication patterns.

→ This demands critical AI literacy programs, institutional safe spaces to experiment with AI and that still preserve cultural heritage while building on technological independence and souvereignity.

Thus, European creative education in media and film faces a choice between AI dependency and AI sovereignty-there seem little possibilities for middle grounds.

Core Problems:

→ Limited negotiating power with tech giants

→ English-dominant AI models threaten linguistic diversity

→ Fragmented European markets prevent coordinated AI development

CHALLENGE 3
SMALLNESS AND MARKET INFLUENCE

→ Lack of European-owned creative training data

→ Risk of media education becoming mere technical tool training

AI IN 3D ANIMATION

Note specific to 3D: More and more AI is used in pipelines of animation production. Many tools like PIKALABS/ IMAGINE.ART create beautiful, finished visions and save a lot of time and effort for artists to achieve a finished result. Their algorithm seems to also do a better job at "mimicking" non-Ai art, and this is relevant because 3D artists seem to tell the difference between art made by Ai and humans better than other people. This, however, is currently an anecdotal observation. But from my research what I prefer and what I think most animation artists would prefer are tools that do not eliminate their jobs but rather assist it. One example of this is Meshy Ai that goes through the pipeline and allows artists to prompt at every stage from modelling, rigging, texturing all the way to the final render.

— Leila, Universidade Lusófona

→ AI PIPELINE INTEGRATION

ALL TOOLS INCREASINGLY EMBEDDED IN ANIMATION WORKFLOWS, FROM CONCEPT TO FINAL RENDER STAGES

→ ARTIST INTUITION

3D ARTISTS DEMONSTRATE SUPERIOR ABILITY TO DISTINGUISH AI-GENERATED CONTENT HUMAN CREATED WORK

→ ASSISTANCE OVER REPLACEMENT

→ STAGE-BY-STAGE CONTROL

ADVANCED TOOLS LIKE MESHY AI ENABLE ARTIST PROMPTING THROUGHOUT ENTIRE PRODUCTION PIPELINE

CHALLENGE 4

AI LITERACY FOR MEDIA AND CINEMA EDUCATION IN EUROPE

CHALLENGE 4
AI LITERACY FOR MEDIA AND CINEMA EDUCATION IN EUROPE

While the strategic commitment to foster AI literacy in the EU upholds, the EU's AI Continent Action Plan establishes technological infrastructure through 13 AI Factories (European Commission, 2025), it reveals substantial blind spots regarding the specific needs of the film, media, and creative industries.

→ The plan's focus on technical computing capabilities neglects support for cultural content creation, artistic expression, and storytelling.

→ In media applications, foundation models often fall into low or limited risk categories.

→ Content generation tools are typically categorized as minimal risk, while recommendation systems carry transparency obligations.

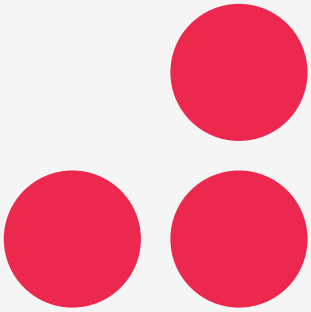
→ These classifications, however, do not fully capture the transformative impact of AI on creative workflows and cultural education.

Meet the Challenge

→ Forge a new synthesis **between technical AI mastery and critical cultural understanding (CULTURE+STEM) in HEIs**

→ STEM alone cannot match Europe's distinctive advantage in intersecting creative with computational innovation **STEM → STEAM (uncl. arts and CCI)**

→ We need a boost in literacy not only in **AI**, but also in **Critical Digital Cultures Literacy (e.g. What does Human-in-the-loop mean in doing cinema, animation, games etc.?)**



To address this disconnect, EU higher education institutions must forge a new synthesis between technical AI mastery and critical cultural understanding (CULTURE+STEM). Europe's distinctive advantage lies precisely where its creative traditions intersect with computational innovation, an integration that purely technical approaches (STEM) cannot match. Such integration reflects the broader shift including the Arts from STEM to STEAM—still under debate—but now newly energized by AI's cross-modal creative potential. The introduction of and access to recent AI tools may open up new interesting trajectories for this development.

Good Educational Practice

Problem-based Learning (PBL) with the FilmEU pedagogical approach could expand meaningful learning alongside AI development. Research initiatives of people centred AI like the UKRI Centre for Doctoral Training in AI for Digital Media Inclusion or the Fürth Manifesto of AI in Education directly tackle real-world inclusion barriers.

CHALLENGE 5

FUTURE OF JOBS, SKILL GAPS AND AI TRAINING NECESSITIES

Generative AI serves dual roles in the media landscape (Chamakiotis & Panteli, 2024): for seasoned professionals with domain expertise, it is an enhancer that accelerates ideation, streamlines editing, and augments production when humans retain creative control over aesthetic decisions. Conversely, for newcomers lacking technical training, generative AI acts as an enabler by democratizing content creation, allowing individuals to produce professional calibre work they previously could not materialize, however at times with the detrimental effect of a short-cut instead of learning processes. Meanwhile, production-centric roles remain vulnerable to significant disruption as these technologies evolve.

AI fundamentally changes how students approach cognitive work, creating three key shifts:

- From gathering information → to merely verifying AI output
- From solving problems → to managing AI responses
- From executing tasks → to supervising AI work

These cognitive shifts may feel more efficient but weaken essential thinking skills.
Recent research reveals a dangerous pattern where the more students trust AI, the less they think critically. Lee et al. (2025) found that high AI confidence leads to reduced critical thinking effort, even though students feel tasks are "easier." This creates a serious problem: when AI handles routine tasks, students become unprepared for exceptional situations that require independent judgment.

To address this, media education must go beyond technical proficiency and deliberately design learning environments that encourage "cognitive friction", an intentional complexity and ambiguity that resist passive acceptance of AI outputs. Educational AI systems should challenge users, not just assist them. Students must learn to evaluate when and how to use AI tools, rather than assuming their outputs are inherently valid. The easier AI feels to use, the more we need built-in challenges to maintain cognitive development, which is essential for creative work.

CHALLENGE 5
FUTURE OF JOBS & SKILL GAPS
AI TRAINING NECESSITIES

The Numbers Are Alarming:
• Only 39.5% (EU 2025b) of adults in the EU engage in training annually
• EU target: 60% by 2030
• This shortfall means creative professionals are unprepared for technological advancement

The EU Commission in its 2025 The Union of Skills report (EU, 2025b) warns of critical skills deficits in highly skilled occupations by 2035, requiring structural changes in higher education. The solution involves the pooling of resources in higher education to increase access to innovation, cutting-edge knowledge, and high-level skills (cf. EU, 2025b) through alliance-based collaborative structures.

Finally, the future of creative labour must be reconsidered through an ethical lens. As Pasquinelli (2023) highlights, AI's rapid expansion often rests upon hidden processes of data extraction and labour asymmetries, resulting in systemic inequalities deeply embedded in these technologies. Gray and Suri (2019) identify this phenomenon as "ghost work"—the invisible human labour behind supposedly automated systems, raising significant ethical concerns regarding equity and recognition. Countering narratives of AI as purely an automation tool, artist Holly Herndon proposes a more empowering perspective: "We are AI," reframing artificial intelligence not as a replacement, but as a collaborator. Media education must equip students for this collaborative necessities by reinforcing both their creative autonomy and their critical skills to responsibly engage and shape AI systems/in social learning settings.

“

I used to have a negative attitude and a certain fear of AI. It felt overwhelming, so I avoided using it altogether. Only when we had the opportunity to work with it in a practical setting my perspective started to change. In a short introductory learning module working with transmedia universes, we were tasked with developing stories within the same universe, using a GPT to support idea development and visualizing elements of the universe with image-generating tools. For three days, we were encouraged to actively integrate AI into our creative process. It pushed me out of my comfort zone – in a good way. Even better, we were placed in groups where we could share our experiences with AI and speak openly about both the pros and cons and inspired each other methodologically.” – Michelle B. Larsen VIA

→ **OVERCOMING FEAR OF AI BY HANDS ON EXPERIMENTATION**

→ **CREATIVE INTEGRATION**

→ **OUT-OF-COMFORT-ZONE GROWTH**

→ **PEER LEARNING AND COMMON AI REFLECTION**

“

At VIA Film & Transmedia, efforts to integrate AI are already underway. Through the curriculum, and particularly during the AI-focused semester, students gain hands-on experience with tools early on, supported by clear and accessible materials. Dedicated AI guides are available to students, and they are broadly encouraged to experiment with AI with transparency and critical awareness. Rather than relying on strict rules, VIA promotes a flexible and experimental approach to AI as part of learning. This approach is rooted in the belief that AI does not replace teachers or creative thinking. Instead, it can open new paths for reflection, insight, and professional judgment. The aim is to support students in becoming reflective practitioners – individuals who do not only focus on efficiency but also understand why and how technologies are used. This is especially relevant in creative disciplines, where AI is not yet capable of replicating the intuitive, emotional, and narrative aspects of storytelling.” – Frederik Fleischer, VIA

→ **STRUCTURED INTEGRATION**
Dedicated AI-focused semester with hands-on experience and comprehensive support materials

→ **GUIDED EXPERIMENTATION**
Transparent, flexible approach encouraging AI exploration with critical awareness and dedicated guides

→ **REFLECTIVE PRACTICE**
Focus on developing practitioners who understand both the how and why of technology usage

→ **CREATIVE BOUNDARIES**
Recognition that AI cannot replicate human intuitive, emotional, and narrative storytelling aspects

Best Practices

VIBE CODING

An emergent idea and concept is **vibe coding**, coined by former OpenAI researcher **Andrej Karpathy.**
→ **Vibe coding permits non-specialists to generate functional software through conversational interfaces rather than technical expertise, including recognizing programmers' mood or emotions** (Coto, 2022; Girardi et al., 2020).
→ **Natural language to AI systems starts in resulting code without necessarily comprehending its underlying mechanisms**
→ Vibe Coding is not only the automatization of coding, but can as well be a refined form of **agentic code development**
→ Vibe coding means a transformative shift in computational authorship analogous to developments in visual media production using natural language prompts in iterative refinements

Sources: Coto, Mayela, et al. "Emotions and programming learning: systematic mapping." Computer Science Education 32.1 (2022): 30-65. Girardi, D., Novielli, N., Eucci, D., & Lanubile, F. (2020, June). Recognizing developers emotions while programming. In Proceedings of the ACM/IEEE 42nd international conference on software engineering (pp. 666-677). Catasta, Michele & Palmer, Matt (2025). Vibe Coding 101 with Replit. Deeplearning.ai. https://www.deeplearning.ai/short-courses/vibe-coding-101-with-replit/

EDUCATIONAL IMPLICATIONS:

→ As with AI-assisted filmmaking, vibe coding oscillates between an **inclusive potential, expanding access to previously gatekept domains and concerns regarding the limitation of craft knowledge, potentially creating new dependencies on AI systems that yet few fully understand, but many increasingly rely upon.**

ARTIST PRACTICE

Holly Herndon
Contemporary Video Artist & Electronic Music Producer

By studying contemporary video artists and electronic music producers such as Holly Herndon, who integrate training AI models such as Spawn, into their practice and introduce innovation into the whole pipeline of creation and media production creating her own sharing platform (cf. Holly+), students can explore how these digital technologies enable new approaches to narrative, form, production pipeline and distribution economies.

Holly+
https://holly.mirror.xyz/

MEDIT (TALLINN UNIVERSITY TLU) CENTRE OF EXCELLENCE IN MEDIA INNOVATION AND DIGITAL CULTURE AT TALLINN UNIVERSITY

is another best praxis example how to integrate AI, that started in Spring 2025 offering every second week Gen AI Open Seminars, where TLU staff share best practices and have discussions, some examples of the topics: AI for Sustainable Societies Masters Programme; AI in teaching at Bachelor's and Master's level; Estonian language and alignment in LLMs.

AI SEMESTER CURRENT IMPLEMENTATION AT VIA UNIVERSITY COLLEGE

→ **Since 2024, VIA has been offering "Film and Transmedia Storytelling with AI" - a groundbreaking elective BA-level course that systematically combines technical AI competencies with critical ethical reflections and discipline-specific contexts from storytelling, world-building, and film production.**

→ https://en.via.dk/programmes/exchange/film-and-transmedia

3. CONCRETE GUIDELINES FOR FILMEU INSTITUTIONS

Governance aiming to maintain leadership position in our fields

AI Guidelines

Not all FilmEU HEIs have AI regulations in place (yet). TLU has a general AI use recommendation. KU Leuven, Universidade Lusófona have special recommendations on how to use Generative AI, Via University College has a specific approach to film and transmedia storytelling with AI but without bounding guidelines.

→ In the FilmEU cosmos for example, Luca School of Arts (inside KU Leuven, Belgium) operates under a comprehensive AI governance framework, which encompasses four basic principles.

a. transparency regarding GenAI use,

b. verification of generated output accuracy with proper referencing,

c. respect for copyrighted material and confidential information,

d. individual responsibility for appropriate usage and published outputs.

→ The institution provides practical infrastructure support- including Microsoft Copilot licensing for students and staff- with defined security levels, an active AI Expert Committee that provides guidance and ongoing training workshops for AI literacy development

→ The operational implementation model with comprehensive practical tools rather than merely policy statements.

→ BUT: should we apply specific rules of experimental AI use for cultural and creative industry HEIs?

AI Governance Framework

Should FilmEU could implement each semester an AI ethics surveys for accessing the courses to stay informed about novelties in rules and impact of AI and annual institution-wide surveys to track AI tool usage, helping inform policy development. In this way, the alliance would benefit from establishing AI governance frameworks beyond local/national implementations, transnational border sharing training resources, and standardized assessment tools across institutions and enabling students' mobility in the realm of AI.

Member institutions could document impact through case studies while dedicated liaisons facilitate yearly knowledge exchange meetings. Adopting regular reviews, benchmarking, and external evaluation would resiliently ensure continuous adaptation to technological developments. A collaborative approach would position FilmEU as a leading voice in AI governance for the creative arts education sector in the EU and beyond the continent.

Faculty Development

→ Higher education institutions should establish tiered AI literacy certifications for creative faculty, encompassing foundational, intermediate applications, and advanced innovation levels.

→ This includes fellowship weeks and AI sabbatical programs, supported by competency mapping using Digital Education frameworks and micro-credentialing aligned with best European Qualification standards.

→ New job categories are emerging: AI ethicists, prompt engineers, and synthetic media (forensics) detection specialists-including AI Literacy Educators in diverse fields of expertise and application. These professionals assist individuals and consult organizations in understanding how AI functions, its benefits, and its potential risks, which helps create a more informed workforce. However, these roles including Chief AI officers (Kelly, 2024) often require significant skill transitions specifically for the creative and cultural industries.

Debate question:
Should we create emerging creative AI leadership positions?

CREATIVE AI OFFICER (CREA.IO)

Creative AI Officers operate as liminal agents, balancing AI suggestions with artistic intuition. This works in an in-between space of technical possibilities of AI as dramaturgical, narrative, audio-visual "agent"/operational system paired with artistic imagination, manwhile opening up emergent creative-technical co-practices through systematic experimentation frameworks.
How would a Creative AI officer differ from simple an Chief AI officer?

→ If we imagine a film school introducing a new AI tool for editing, scriptwriting, and visual effects. A Chief AI Officer would rather focus on successful implementation processes of the most advanced systems, tools, hardware and software services measured by highest industry standards and economic-technical decisions as ahead-of-the-curve measures of skill development and talent retention as well as usage rates, ensuring technical integration in the HEIs disciplines with data, digitalization, technology and innovation efforts (cf. Rudra 2024).

→ A Creative AI Officer, by contrast, would approach these same technologies with essentially complementary considerations:

a. How does AI-assisted editing affect a student's development of their unique artistic voice and how to measure this?

b. When do automatized visualization technologies not limited to storyboarding3 and or AI scriptwriting4 platforms turn from a helpful writer´s and creators deblocking tool to undermining original creative expression to cause detrimental effects of metacognitive skills such as diminished critical thinking and decapacitating creative decision-making?

c. What guardrails ensure students understand the creative foundations and the why to use this tool and how before AI augmentation?

The organizational nature of a Creative AI Officer would have to be debated: either
a) centralized (single officer reporting to senior leadership)
b) Inside-HEI-distributed (multiple officers across departments)
c) hybrid (central coordination with specialized sub-roles)
d) Cross-HEI-distributed & shared leadership position.

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❸ e.g. https://storyboarder.ai/;
https://boords.com/ai-storyboard-generator;
https://Storyboarder.ai; https://elai.io; https://Krock.io ;
https://voxxio.io
❹ https://www.squibler.io/ai-script-writer/; https://chatgpt.com;

Applying the EU AI Act in Creative Fields

The EU AI Act's risk-based categorization system fundamentally reshapes how educational institutions and creative industries must approach AI deployment, with four distinct risk tiers requiring progressively stringent compliance measures that range from complete prohibition to transparency-only obligations.

→ Educational AI applications face particularly complex requirements, as most student-facing systems fall into high-risk categories requiring comprehensive risk management, human oversight, and fundamental rights impact assessments.

→ While creating significant compliance challenges for the creative and educational sectors, we must navigate overlapping obligations across copyright, data protection, and fundamental rights protection in tension to creative needs to experiment with AI tools and platforms.

EU AI Act Risk Categories	→ Minimal risk: Content generation tools for creative assistance Examples: Screenplay development assistants, background scene generators, music composition tools for film scores → Transparency obligations: Recommendation systems and non-obvious AI content Examples: Streaming platform recommendation algorithms, AI-assisted film editing tools, synthetic actors in background scenes → High-risk designations: Applications impacting fundamental rights Examples: Automated content moderation systems determining film distribution, AI-powered hiring systems in media production companies, facial recognition technologies in security footage used in documentaries
Pedagogical Benefits of Localized AI	→ Contextual relevance to institution's curriculum and assessment Example: AI trained on specific film school equipment catalogues can guide students on camera selection for their particular shooting conditions → 24/7 feedback and support - e.g. course AI assistants - modelled on faculty expertise Example: AI systems providing immediate screenplay feedback based on established narrative principles taught in the program → Inclusive support through multilingual interfaces and accessibility features Example: AI tools generating real-time captioning in Lithuanian or Estonian for international film students → Creative Voice preservation in student outputs Example: Localized AI trained on European film movements (French New Wave, Nordic noir) rather than Hollywood conventions

We forsee Implementation Challenges
For example: Curricular AI Assistant frameworks face significant risks.
This includes
a. the displacement of algorithmic authority instead of human expertise,
b. disrupted mentorship relationships,
c. threats to students' social learning.

Additional concerns include adhering too quickly to technological solutionism (e.g. what concerns grading or other automatised decision-making), inadequate training datasets, and unreliable automated feedback that could mislead students in the long run.
These challenges require careful balance mechanisms to prevent over-reliance on AI tools for creative learning processes, assessment and progress evaluation.

4. AGORA EXECUTIVE SUMMARY

Shaping the Future of AI in Film & Media – Recommendations for EU Action

I. POLICY RECOMMENDATIONS FOR INSTITUTIONAL STAKEHOLDERS

Immediate Legislative Actions:

• Expand EU AI Act risk categories to include cultural and epistemological risks in creative AI applications
• Establish sector-specific AI regulations for Cultural and Creative Industries (CCIs), including legal framework partnerships
• Create a European-wide "AI-Eduroam" initiative for educational AI access across member states
• Mandate transparency requirements for AI training datasets used in media production

Strategic Framework Development:

• Support STEAM-oriented AI education models combining technical and cultural competencies.
• Fund development of Curricular AI Assistants and Domain-Specific Knowledge Mediation Architecture through Horizon Europe frameworks
• Fund development of European-owned AI training datasets for creative applications
• Establish an AI Media Ethics Board at the EU level with a mandate for cultural diversity.
• Develop structured licensing frameworks for the use of educational AI in film and media schools.
• Support preservation, restoration, and AI-enhanced access to Europe's film heritage
• Ensure democratic access

II. INDUSTRY AND STAKEHOLDER RECOMMENDATIONS

For Higher Education Institutions:

• Preparing students for an AI-augmented industry where human creativity remains indispensable for high-complexity creative work
• Implement tiered AI literacy certification programs (foundational, intermediate, and advanced) with UNESCO AI readiness assessments.
• Establish AI sabbatical programs and Chief Creative AI Officer positions with dedicated budgets focusing on artistic voice development and creative dependency prevention.
• Create "Safe-AI zones" for experimental and creative learning with institutional legal protection.
• Develop interdisciplinary CULTURE+STEAM curriculum integration, including AI semesters and creative coding approaches.
• Establish AI-endowed Film and Media Research Labs as centres of excellence for the intersection of technology and creativity.
• Integrate AI literacy skills into CV frameworks with standardized competency recognition.
• Implement the Agora Think Tank Method for hands-on, social first, experience-sharing AI education environments.

For the Film and Media Industry:

• Adopt transparent AI attribution protocols and disclosure requirements
• Establish partnerships between HEIs and collecting societies for educational licensing
• Create mentorship programs pairing students with AI-experienced professionals
• Implement bias audits and anti-bias training for AI tools
• Focus on workforce development that emphasizes high-complexity creative skills while leveraging AI for technical efficiency.

III. REGULATORY SUBMISSIONS

EU AI Act Amendments Needed:

• Include the "cultural appropriation risk" category for AI systems replicating artistic styles
• Mandate bias impact assessments for AI systems used in creative production
• Require transparency in AI training data composition for media applications
• Establish the right to cultural authenticity in AI-generated content.

Creative Europe Program Integration:

• Allocate specific funding streams for AI literacy in media education, including historical and Critical Cultural Inquiry (CCI) media archaeology approaches.
• Support the development of language-specific LLMs for smaller European language areas
• Fund research into European film archives in AI training data
• Create mobility programs for AI-enhanced creative media arts collaboration.
• Establish EU-funded access programs to bridge the technological divide across member states.

IV. SECTORAL VISION AND COMMUNITY PRIORITIES

European Creative AI Sovereignty:

• Position Europe as a global leader in ethical, culturally aware AI for creative industries
• Develop an alternative to Silicon Valley's "scrape first, use later" approach through Social First methodologies.
• Preserve European cinematic diversity against algorithmic standardization.
• Foster human-AI collaboration models that amplify rather than replace creativity
• Implement detailed transparency framework: EU AI Act's risk-based categorization from minimal-risk creative tools (screenplay assistants, music composition) through transparency-obligated systems (recommendation algorithms, synthetic actors) to high-risk designations (content moderation, hiring systems)
• Deploy localized AI systems providing contextual curriculum relevance, 24/7 faculty-modelled feedback, and multilingual accessibility through European film traditions.

Critical Success Metrics:

• Realistically, 60% of European film/media students AI-literate by 2030 (aligned with EU skills targets), ideally 100%
• Establishment of 20+ AI-enhanced media education centers across the expanded FilmEU network
• Development of 5+ European-owned AI models trained on licensed creative content
• Implementation of transparent AI use protocols in 100% of EU-funded media productions.

5. IMPLEMENTATION ROADMAP

PHASE 1 (2025–2026): FOUNDATION BUILDING

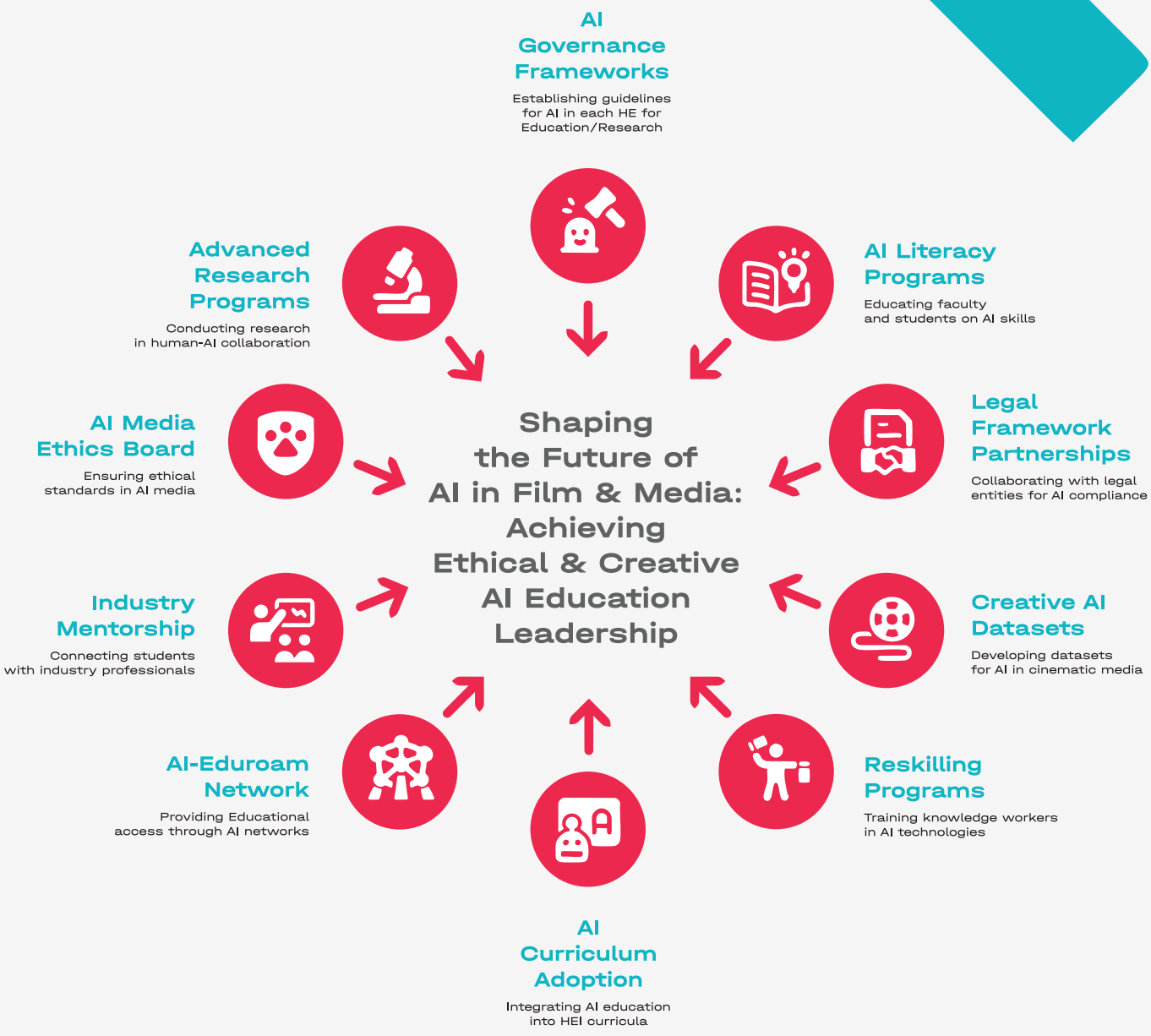
Establish AI governance framworks across FilmEU institutions
→ Launch pilot AI literacy programs and faculty development initiatives with tiered recognition system
→ Create legal framework partnerships with collecting societies
→ Initiate the development of European creative datasets, focusing on cinematic media
→ Implement EU-funded reskilling programs for Higher Education institutions (HEI) knowledge workers to address rapid technological transformation, including AI Media/Film and Micro credential systems

PHASE 2 (2026–2028): SCALING AND INTEGRATION

Roll out comprehensive AI curriculum adopted to each HEIs necessities
→ Launch European AI-Eduroam network of local AI services for educational access
→ Implement Industry mentorship and partnership programs
→ Establish AI media Ethics Board and monitoring mechanisms

PHASE 3 (2028–2030): STRENGTHENED LEADERSHIP AND INNOVATION

→ Position Europe as global reference for ethical, creative AI education
→ Launch advanced research programs in human-AI creative collaborations
→ Export FilmEU model to international partners and associates
→ Achieve full integration of AI literacy in European Film and Media Education.



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