WrAIte

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CREATIVE WRITING GOES AI

APRIL 2026

WHEN TECHNOLOGY BECOMES PART OF THE CREATIVE PROCESS

Exploring Writing, Learning and Self-Expression in the Age of AI

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AI DECLARATION

Use of Artificial Intelligence in the Project
In accordance with the ethical standards and transparency requirements of the Erasmus+ Programme, the project team declares the following regarding the use of artificial intelligence (AI) during the development of project documentation and outputs.

Purpose and Scope of AI Use
AI tools were used solely to support administrative and editorial tasks, including:

- Literature search support and assistance with transcription.
- Summarisation and linguistic editing of key points from the wrAIte project's objectives and description.
- All AI use took place within a closed and secure Microsoft Copilot environment, compliant with organisational data protection procedures.

Human Oversight and Responsibility
All AI assisted outputs were reviewed, validated, and edited by members of the project team. Human judgement remained central in all phases of the work, and the project team retained full responsibility for the final content of the report.

Limitations and Exclusions
To maintain methodological integrity and to comply with Erasmus+ ethical standards:

- AI was not used for data analysis, interpretation, or decision making.
- AI was not used to read, summarise, or interpret empirical data.
- No personal, sensitive, or confidential information was entered into any AI tool.

Compliance with Erasmus+ Ethical and Data Protection Requirements
The use of AI in this project complied with:

- The Erasmus+ programme requirements for ethical and responsible research practice
- Principles of transparency, human oversight, and proportionality in the application of digital tools.
- EU data protection standards, ensuring that all AI use took place within a secure environment and without processing personal data.

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INTRODUCTION

Background and Context

The wrAIte project emerges at a critical juncture in the digital transformation of education and creative practice. The rapid evolution of artificial intelligence (AI)[1]—particularly generative artificial intelligence based on large language models and implemented in the form of chatbots—has introduced both promising opportunities and complex challenges within the domain of creative writing and education. These technologies, capable of producing coherent and contextually nuanced text, have elicited a spectrum of responses from educators, writers, and researchers, ranging from enthusiasm to apprehension.

In the wrAIte project, creative writing is understood as encompassing a wide range of writing practices across both formal and informal learning contexts. It can be approached through the pedagogical traditions of *Writing to Learn* and *Writing Across the Curriculum*, where writing functions not primarily as an assessment tool, but as a means of learning. In this perspective, writing enables learners to explain concepts to themselves, ask questions, make connections, speculate, and engage in critical thinking and problem-solving (McLeod & Maimon, 2000, p. 573). Viewed in this way, the question of how generative AI may transform and reformat such writing practices becomes particularly significant.

Aligned with UNESCO's guiding principle that AI should serve the common good of humanity, the wrAIte project engages with the dual perspectives surrounding AI: while some view it as a progressive tool that enhances creativity and accessibility, others express concern that it may compromise authenticity, originality, and human expression. A Greek author and playwright, for instance, candidly shares her fear and envy regarding AI's role in creative writing, likening her reaction to those of earlier generations confronting transformative technologies such as the computer. Her resolve to understand AI— "in case I

[1] We use "AI" as a catch-all term for the technologies discussed in this report. We acknowledge that the term "AI" can be both too broad and too vague to capture any specific technological concerns, yet we opt for this terminology to ensure consistency, since this is the term used by our informants. In practice, when we write "AI" we by and large refer to chatbots based on large language models. See our glossary at the end of this report for an overview of relevant technological vocabulary.

have to (god forbid) compete with it someday"—reflects broader societal tensions between technological advancement and human agency.

Concerns about AI encroaching upon human communicative domains and replacing human labour in market-driven contexts coexist with optimism about new collaborative possibilities between humans and machines. These possibilities include novel forms of creative expression, enhanced self-reflection, and opportunities for skill development. Consequently, the advancement of AI invites critical reflection on our current socio-technical condition and the evolving meaning of humanity in a digitally mediated world. It also calls for reflection on the gap between technological innovation and educational inclusion, highlighting the need to ensure that the benefits of AI are equitably distributed - particularly among groups historically marginalized within society.

Positioned within this dynamic landscape, wrAIte investigates how AI can be meaningfully integrated into adult education - both formal and informal - to support and enrich creative writing practices. While adult learners may not yet perceive an urgent need to engage with AI, wrAIte does not prescribe such engagement. Instead, the project encourages a spirit of experimentation within a critical pedagogical framework.

A central perspective emerging from the initial investigations of the wrAIte-project reported in this document concerns the importance of using and writing with AI in a critical manner and supported by a critical-pedagogical framework that foregrounds reflection and informed use. While AI can lower the threshold for adult learners to begin writing, both the existing academic literature and the expert interviews conducted in wrAIte indicate that such tools are optimally used as instruments and environments for critical experimentation rather than as substitutes for independent creative effort.

In this regard, creative writing stands out as a particularly significant field of inquiry. The act of writing with AI brings to the surface a set of dilemmas: if creative writing is understood as a process of personal exploration and expression, technological assistance may both support and complicate that

process. A section of the report outlines the potentials and limitations of employing AI in creative writing, which leads to the pedagogical challenge of enabling learners to enhance their self-expression, digital competence, and creative capacity while avoiding overreliance on automated systems.

These reflections also extend to broader questions about the forms and types of human-AI collaboration. Considering such collaborations as part of a metacognitive framework can provide valuable orientation for designing diverse learning trajectories and aligning them with specific educational objectives.

wrAIte: Critical and Creative Engagement with Generative AI

- Generative AI reshapes creative writing, sparking both excitement and concern over authenticity and human expression.
- wrAIte promotes critical, reflective use of AI in adult education with a renewed focus on independent creative effort.
- The project urges inclusive, ethical AI integration that supports equitable access.

Roadmap of the Report

For the remainder of this chapter, key information on the theoretical background and methodology will be presented, together with a definition of the report's intended audience and a brief overview of the main themes addressed in the following chapters.

Chapter 1 – Creative Writing and Writing with Computers outlines the historical development of these two practices, situating the wrAIte project within a broader context. A key takeaway from this chapter is the importance of engaging with both creative writing and AI-use as processual and not product-oriented activities.

Chapter 2 – The Current Landscape of AI in Creative Writing examines the scope of the field that combines creative writing and AI within the context of adult education. It concludes that this intersection remains underexplored in

academic literature, even though numerous new initiatives – educational projects, courses, and other practices – are emerging almost daily.

Chapter 3 – Potentials and Limitations of AI in Creative Writing forms the main body of the report, systematically presenting insights derived from the expert interviews and the literature reviews conducted within the project. Findings indicate that creative writing in the context of AI is a field that must be approached with care, as it raises a range of persistent dilemmas and challenges – from environmental and legal concerns to questions of creativity, motivation, and the human factor.

Chapter 4 – AI and Creative Writing in Education explores experts' perspectives on pedagogical approaches to creative writing with AI and highlights key themes educators might productively engage with, including demystifying how AI systems function ("opening the black box") and emphasizing processual and experimental modes of practice.

Finally, **Chapter 5 – Perspectives on Future Uses of AI in Creative Writing** concludes the report by offering an outlook on the evolving relationship between writing and AI.

Main Perspectives and Theoretical Framework

Central to wrAIte is the concept of "critical proximity" (Latour), which advocates for close engagement with AI technologies while maintaining a reflective and evaluative stance. AI is not regarded as a neutral instrument but as a technology imbued with values, affordances, and potential biases. The project acknowledges that AI influences the types of texts generated, the genres privileged, and the narratives amplified - each with implications for how creativity, identity, and humanity are conceptualized.

Drawing on interdisciplinary perspectives - including pedagogy, digital humanities, ethics, psychology, and sociology - wrAIte builds upon the historical trajectory of computer-assisted creative writing dating back to the 1950s. It

engages with contemporary scholarships that highlight both the empowering and problematic dimensions of AI. Theoretical frameworks include the enhancement versus transformation debate in educational technology, the ethics of human-machine collaboration, and the socio-cultural dimensions of digital literacy.

Methodologies and Research Approach

The publication *Creative Writing Goes AI* is based on a combination of desk research and qualitative interviews with experts in creative writing, AI, and education. It synthesizes findings from the wrAIte consortium, comprising partners from Greece (KMOP), Spain (CESGA), Austria (die Berater and Klagenfurt University), France (SYNCNIFY), and Denmark (VIA University College).

The research includes a comprehensive analysis of academic and grey literature on AI-assisted creative writing across participating countries, with a focus on both formal and informal educational contexts. To capture current trends and developments, individual and focus-group interviews were conducted with educators, technologists, policymakers, academics, and writers. Each partner conducted a systematic literature review and 8-10 expert interviews during Spring 2025, resulting in a dataset of over 50 interviews. These interviews explored pedagogical frameworks, ethical and psychological considerations, and issues related to environmental sustainability and gender equity. Each partner developed a country report by compiling and analysing desk research and expert interviews using thematic analysis. VIA University College synthesized these reports into the final publication.

Prior to conducting interviews, informed consent was obtained from all experts. This included permission to use AI-based transcription tools to convert voice to text, and to include their names and affiliations in the publication. Participants were informed of their right to withdraw from the project at any time before publication. They were also given the option to remain anonymous by excluding their names and affiliations from the final report. Additionally, it was agreed that

each expert would have the opportunity to approve or decline the use of their quotations prior to publication. All interview data were securely stored on protected institutional platforms in each partner country.

Intended Audience

This publication is primarily intended for adult educators, trainers, and facilitators operating in formal and informal learning environments with a special focus on writing activities, for example framed by *Write to Learn*, *Writing Across the Curriculum* or other writing pedagogical approaches.

However, the insights and tools developed through wrAIte are also relevant to:

- **Community Initiatives:** Creative writing workshops hosted in libraries, cultural centers, and NGOs focused on social inclusion.
- **Vocational and Lifelong Learning:** Programs aimed at enhancing communication and digital competencies among workers and job seekers.

Whereas educators are the prime intended audience for the project, another important audience is of course the adult students taking or attracted to courses involving writing activities. These would range from students in formal education to learners partaking in informal learning activities.

Key Issues and Themes Explored

The publication addresses several pressing issues at the intersection of AI, creativity, and adult education. Among the pedagogical questions explored are: To what extent can AI be leveraged to motivate and support adult learners in creative writing? What pedagogical and didactic frameworks are necessary to guide its integration? What roles can AI agents play in supporting diverse learning tasks without diminishing learners' active participation, critical engagement, and overall learning outcome? How might shifts in teaching and

learning styles affect the roles and responsibilities of both educators and learners?

Ethical, legal, and psychological considerations include the impact of AI-assisted writing on human autonomy, agency, emotional and ethical responsiveness, and critical thinking. The publication also examines risks related to plagiarism, authorship ambiguity, and data privacy. It explores how to balance playful and productive engagement with AI against potential psychological dependencies, boredom, passivity, or apathy.

Cultural and social dimensions are also addressed, particularly the role of AI in shaping narratives around identity, gender, race, and belonging. Can AI amplify marginalized voices, or does it risk reinforcing existing biases?

Before digging deeper into the themes, it will be helpful to situate the recent developments triggered by the broad adoption of AI within a broader history of creative writing with computers, which has sometimes aligned with, yet sometimes also stood in opposition to, the dream of AI.

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CHAPTER 1

CREATIVE WRITING AND WRITING WITH COMPUTERS

Creative Writing

While all writing is, essentially, creative, a distinction can be made between formal/technical/academic writing and creative writing, as the latter allows for a literary, more personal, poetic, and figurative language, experimenting with forms and fictionality. Furthermore, a distinction can be made between creative writing as a discipline (part of curriculum in schools and courses intended to train literary and professional writers) and creative writing as a process (the use of writing as a method).

Creative writing as a discipline was originally integrated into the educational systems in the US by the end of the 19th century to develop the writing abilities of the students and school them for a new job market requiring employees capable of writing (Ringgaard, 2021), and it is still, primarily, a part of curriculum in primary, secondary and high schools, and master's programmes in an Anglo-Saxon context. Traditional creative writing, as applied as a master course e.g. in colleges and universities, is in general directed towards educating authors, poets, and professional writers. Since its inception, however, the concept of creative writing has also entailed, as part of the idea of creativity, a strong emphasis on self-expression and critical reflection (Dawson, 2005). While these aspects in a cultural historical perspective point back to the Enlightenment and to the Romantic idea of the artist, they also tap into a basic modern conception of the individual as an agent with a unique way of seeing and experiencing the world and point towards a more process-oriented approach to and application of creative writing.

Creative writing as a process is writing that employs literary and poetic techniques for writing which may not be defined by preexisting structures or genres. Creative writing, in this sense, may express and explore ideas and thoughts as well as personal experiences and feelings. It may be experimenting, inventive, imaginative, and reflective. While the writing may result in a text to be shared with others, writing is, in this understanding, also a processual means in itself as a tool for thinking, reflecting and understanding (Jespersen, 2021).

The methods and techniques of creative writing have been adapted and rethought by other fields of education, research, and practice. Examples of this are the pedagogical traditions of *Writing to Learn* and *Writing Across the Curriculum*, where writing functions not primarily as an end result to be evaluated and judged, but as a means of learning, and writing hence is free and at a low stake (Hansen & von Eggers, 2026). In these traditions, writing enables learners to gain understanding, reflect and speculate without being assessed (McLeod & Maimon, 2000).

Another example of using creative writing for reflecting and pedagogical purposes is the field of *Narrative Medicine* as conceptualized by Rita Charon and her colleagues (Charon, 2006; Charon et al., 2017). This kind of creative, reflective writing "facilitates writing to learn: a self-illuminatory and exploratory process, rather than wanting to create products" (Bolton, 2009, 752).

Using writing in this way emphasizes the self-expressive (non-technical) and critical-reflective elements of creative writing and, in a wider perspective, the personal and social formative potential of an art-based form of expression. It also inspires an even wider use of writing and different derivative ways of working with creative writing for social and health-related purposes in e.g. rehabilitation, therapy, and self-development.

The wrAIte project engages with all the mentioned forms and traditions of creative writing. Within the context of adult education, it places particular emphasis on process-oriented writing that promotes learning and strengthens self-expression.

Creative Writing with Computers

The use of computers in the act of writing is not a recent development. The earliest known instance of computer-generated text, which was a program designed to produce love letters, dates back to 1953 (Strachey, 1954). Since then, computational methods have been employed, often within specialized

communities and with varying intensity, to explore the practice of writing and to interrogate the boundaries of authorship (Bertram and Montfort, 2024; Funkhouser, 2007). Notably, these literary experiments have at times been intertwined with the historical development of artificial intelligence, in the sense that literature is often employed as a proxy for certain kinds of mental capacities (such as creativity) that we often associate with the uniquely human (Schwartz, 2018; Rettberg and Rettberg, 2025). In a seminal 1966 essay, Irving John Good proposed that the ability to compose poetry could serve as an indicator of what he called an ultraintelligent machine. This notion of ultraintelligent machines is now commonly referred to as artificial general intelligence (AGI) or even artificial superintelligence (ASI), which remains a north star for leading AI research laboratories. Even earlier, in his foundational 1950 article "Computing Machinery and Intelligence", Alan Turing identified poetic understanding and prosody as potential domains for evaluating machine intelligence through the imitation game, now widely known as the Turing Test.

However, writing with computers has not always, perhaps even rarely, been completely aligned with the dream of AGI, let alone ASI. For instance, the very first chatbot, ELIZA from 1966, was originally intended as a dispelling of the promise of AI by showing how even very simple computer programs could effectively simulate textual conversation despite no thinking whatsoever taking place (Weizenbaum, 1966). In a similar vein, much creative writing with computers orients itself towards similar dispelling or critique of Big Tech (Hayles, 2005; Emerson, 2014; Andersen and Pold, 2018). Communities engaged in writing with computers have often emphasized the peculiar, friction-filled, and joyful practice of engaging in an ensemble with a system that is markedly *not* intelligent or even very humanlike. Thus, Charles Hartman titled his cornerstone investigation of experiments in computer poetry *Virtual Muse* (1996), where the goal was not to get the computer to automate literature but to situate curious moments of human+computer literary potency. The machine, here, functions more akin to a conceptual apparatus – not an apparatus that is conceptual but one that enacts concepts via execution of abstract commands – in ways that

share notable characteristics with the wider practice of conceptual writing (Cramer, 2002; Bootz, 2006). In this way, the history of writing with computers has largely been about engaging with the operations of the computer itself as an integrated part of the reading or writing experience (Hayles, 2004).

With the introduction of chatbots based on large language models, creative writing with computers is changing. Far from being a marginal practice related most strongly to experimental and conceptual literature, creative writing with computers has become an everyday phenomenon for millions of people. It is now so common to produce and self-publish books coauthored with AI on online platforms that doing so has rapidly lost its sensationalist undertones (Hongisto, 2025). Some studies report that the quality of AI-generated literature can be at the level of some of the world's most celebrated poets (Porter & Machery, 2024), while others highlight that although individual creativity can be increased when working with AI in the domain of creative writing, the collective creativity of everyone doing so is decreased in the process (Doshi & Hauser, 2024). Meanwhile, the communities that had been engaged in writing with computers for decades now encounter dilemmas, as it is becoming increasingly difficult to exercise a critical distance to Big Tech if and when corporate AI technology is employed (Rettberg, 2023; Cayley, 2023; Grosser and Pold, 2025). Moreover, contemporary AI technology could destabilize our notions of reading as well, as we may soon have to cease any attempts at gauging the origin of any given text (Bajohr, 2023).

The wrAIte project enters into this emerging landscape of creative writing after the broad adoption of AI in order to understand ongoing changes, identify key issues and dynamics, and chart potential trajectories for practice and pedagogy.

Summary:

- The act of writing with computers has a long history, marked by explorations of the friction between human and machine.
- wrAIte is inspired by this focus on friction - where the machine is not necessarily cast as intelligent, but rather as a site for play and experimentation.
- This perspective is further reinforced by an emphasis on process over product, reflecting our broader approach to creative writing.

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CHAPTER 2

THE CURRENT LANDSCAPE OF AI IN CREATIVE WRITING

This chapter provides an overview of the current landscape of artificial intelligence (AI) in the context of creative writing within adult education across Greece, Austria, Denmark, France, and Spain. The analysis draws on systematic reviews of both academic and grey literature, as well as investigations into informal educational settings and workshops promoted online. Additionally, the chapter incorporates insights derived from expert interviews.

What AI products are commonly used?

Our investigation indicates that there exist a broad variety of AI-based products advertised as tools for AI-assisted creative writing. Among specialized products marketed for creative writing, our interviewees mentioned Sudowrite, Squibler, Jasper, and Neuroflash. These appear alongside a series of products oriented towards somewhat tangential aspects of creative writing, such as grammar and transcription, including Grammarly, TurboScribe, and Otter.ai. Some interviewees also mentioned products marketed for other modalities, such as images (e.g., Midjourney), video (e.g., Runway), or sound (e.g., Suno). However, across all countries and contexts, general (multimodal) chatbots were by far the most commonly used technology. ChatGPT was the most mentioned product by a significant margin, although other chatbots also frequently came up, including Claude, Gemini, and Copilot.

The central focus of this chapter is the issue of scope and breadth: Does our inquiry into academic and grey literature reveal that AI in creative writing has become an established field of research or practice inside or outside academia or in adult education in general? To what extent is AI integrated into creative writing practices across diverse educational contexts? Obviously, the integration of this emerging technology is constantly evolving and finding new ways of informing adult learning in formal and informal settings. Hence, this overview captures a 'moment in time' composed by plural voices from countries with distinct cultural, political, economic and educational agendas and priorities.

The literature search in **Greece** revealed very limited academic resources on AI and creative writing in formal education. Only two publications were found: 'Assessing the Use of OpenAI Chat-GPT in the University Department of Education' (Prentzas & Sidiropoulou, July 2023) and 'Expanding the 'A' in STEAM: Integrating

poetry and AI for educational evolution' (Kouvara et al., 2024), both addressing higher education audiences. While numerous articles exist on AI's impact across all education levels, the intersection of AI and creative writing in adult education remains largely underexplored. The grey literature search revealed diverse content including literature criticism, AI tool reviews, commercial applications, and philosophical discussions. Examples include literature scholar Walter Puchner's examination of AI's impact on literature and human creativity, formal and informal AI writing courses, social media workshops, academic conferences like 'Can Artificial Intelligence Replace Human Writing', and the Government Policy Document: Guidelines for Generative Artificial Intelligence in Education and Research, which provides UNESCO-based guidelines for implementing Generative AI in Greek education.

In **Austria** the analysis of academic sources addressing the intersection of artificial intelligence (AI) and writing has revealed a strong pedagogical and psychological focus across all contributions. The analysis showed that a research gap still exists in connection with AI, particularly in the fields of psychology, environmental studies, and gender. The grey literature reflected a growing landscape of practical offerings, including workshops and university courses introducing adults and educators to AI-assisted creative writing. These initiatives primarily focus on accessibility and creative experimentation, encouraging participants to explore generative AI as a playful companion that lowers the barrier to writing, though few are grounded in a critical pedagogical framework. Overall, AI use in creative writing education in Austria remains in an exploratory phase but demonstrates increasing institutional interest and pedagogical potential.

The academic landscape in **France** concerning the intersection of AI and creative writing remains nascent and fragmented, reflecting a field in the early stages of scholarly attention. Despite an abundance of research addressing AI’s pedagogical, cognitive, and ethical dimensions across educational levels, studies specifically examining its role in creative writing are scarce. The literature review, drawing from databases such as Google Scholar, HAL, and

Persée, revealed that a vast majority of search results were tangential, lacking substantive engagement with the cultural, artistic, or didactic implications of AI-mediated authorship. Complementing the academic findings, the grey literature analysis highlights a more dynamic yet heterogeneous engagement with AI and creative expression across France's educational and cultural ecosystems. Institutional and public sources, such as Éduscol, Réseau Canopé, and Édulab Côte d'Azur, alongside private and media initiatives, illustrate the growing dissemination of AI-assisted writing tools and pedagogical experiments. Still, these initiatives, while expansive in scope, tend to privilege technological innovation over theoretical depth, reflecting an experimental stage of integration rather than a mature pedagogical model. Collectively, these reflections reinforce that while France's engagement with AI in creative writing remains exploratory, it is marked by a sophisticated awareness of the ethical, social, and ecological dimensions that must accompany its pedagogical and creative applications.

The literature search into academic and grey literature in **Denmark** revealed a very small number of academic resources relating to AI and creative writing in formal education in Denmark. Only two publications were identified. Both articles addressed audiences at higher education (University level). There was no academic literature relating to informal education or further education and training. While there exist numerous articles on the impact of AI in education in the pedagogical domain – relating to both primary, secondary and tertiary education, the intersection of AI and creative writing in adult education remains largely underexplored. The research area is, however, emerging and the new center for excellence at Aarhus University entitled, TEXT – Center for Contemporary Cultures of Text, studying the impact of AI on text culture will undoubtedly produce academic resources of relevance to the field. Based on the interviews (and literature search) it can be concluded that the use of AI in creative writing for adult learners in Denmark is rather limited and is still, primarily, on an experimenting level. Some examples are projects integrating literature and digital tools at public libraries, workshops on AI and literature for

university students, and AI-add-ons in courses on writing (for people using writing in their jobs).

The literature search into academic and grey literature in the **Spanish context** revealed a substantially larger body of research compared to other contexts, with eight academic documents and 140 grey literature documents analysed. This literature spans multiple educational levels, from Primary to Vocational Training and University. There is a general consensus on the great pedagogical potential of AI to strengthen linguistic and digital skills, serving as an "inexhaustible source of inspiration" and a co-author or assistant in ideation and text revision. Empirical studies suggest that tools like ChatGPT can enhance students' narrative fluency and originality. Nevertheless, significant risks are identified, including potential over-dependence on the tool, challenges to academic integrity (plagiarism), and the urgent need for clear ethical frameworks. Overall, the literature concludes that AI is integrated into the Spanish literary and educational ecosystem as a complementary resource that enriches creative practice but should not supplant human creativity.

Summary:

Across the member countries examined – Greece, Austria, Denmark, France, and Spain – there is a notable scarcity of academic literature specifically focused on the intersection of AI and creative writing in adult education. While broader studies on AI in education exists, few delve into its creative applications. This gap highlights the nascent stage of research in this area and underscores the need for more targeted academic inquiry to support pedagogical innovation and critical engagement with AI-assisted writing practices.

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CHAPTER 3

POTENTIALS AND LIMITATIONS OF AI IN CREATIVE WRITING

The following chapter presents some of the potentials and limitations of AI in creative writing, based on expert interviews and literature reviews made by the partners in the WrAIte-project. Throughout the materials collected there is an awareness that the use and impact of AI is growing and that technological advancements will increasingly impact how we produce, teach and consume, in this case, written materials. Educators and authors stress the importance of understanding AI not only as a technological novelty but as a paradigm shift in authorship, pedagogy and literary production.

Overview of the themes explored in section 3 - Potentials and Limitations of AI in Creative Writing - of the report:

Theme/Dimension	**Description**
Uses of AI for Writing	Categorized into four roles: automatic text generator, editor, support tool, and dialogical partner.
Transparency and Computational Understanding	Perspectives on the opacity of AI systems and the need for AI literacy to ensure autonomy.
Legal Issues	Copyright, intellectual property, plagiarism, and regulation and ethical frameworks.
Environmental Impacts	Energy and resource consumption, and sustainability awareness in educational use.
Social Consequences	Labor exploitation in AI development, job displacement, social inequality, and ethical concerns about coercion.
Biases in Training Materials	Risks of cultural, racial, and gender bias in AI outputs due to skewed training data.

Human-Machine Interaction	Differences between machine and human communication, echo chambers, and anthropomorphism.
Authenticity and Lived Experience	Perspectives on AI's ability or inability to replicate personal, emotional, and experiential depth in creative writing.
Ownership and Personal Voice	Authenticity and autonomy when co-writing with AI.
Writing as an Existential Issue	Reflections on pride, effort, and identity in writing, and the psychological impact of AI use.
Motivational and Emotional Aspects	AI's motivational benefits and risks of dependency and reduced personal engagement.
Creativity and Critical Engagement	Importance of critical prompting and creative experimentation.
Confidence in Texts	Trust in textual authenticity and the line between human and machine authorship.
Bridging or Increasing the Social Divide	AI's potential to either exacerbate inequality or democratize access to creative expression.

Uses of AI for Writing

Overall, the literature reviews and interviewees describe four general ways of using AI for writing, which highlight possibilities though also hint at limitations:

Automatic text generator: AI produces the text. In general, this is regarded as the least creative and constructive way of using AI. The text may be lacking contextual understanding and may contain made-up information or hallucinations. Furthermore, the experiences among the interviewees are that

prompting the machine to write for you quickly becomes boring and uninteresting and does not spur your own creativity but may discourage you from writing or from engaging in refinement of the text. On the other hand, the produced text may increase your reflections on how you want the text to be, and may also increase your text analytical competencies, e.g. awareness of metaphors, point of view and narrative structure. Several also mention the functional use of AI to condense an already written text.

Editor: AI supported help for spelling, grammar, syntactics, structure, translation, references etc. and for instance identifying repetitions or inconsistencies in the text and suggesting ways to improve the style. This functional use is overall regarded as helpful and successful, though it works better with rational texts than with literary texts and poetry. A version of this is prompting AI to produce a shorter version of a text you have written yourself.

Support: AI generates ideas, suggestions for titles and continuations, searches for materials, and provides feedback. This supportive use of AI is also regarded as helpful, though it also works best with rational texts. Furthermore, the generation of ideas and titles is described as a help to get your own ideas and come up with titles on your own. The generation of ideas may also be helpful when suffering from writer's block, though it does not help the writer to deal with writer's block, but only to overcome it for the time being.

Dialogical partner/creative partner: Though all uses of AI are basically dialogical, due to the chat-function, this way of using the machine for writing is based on an active interplay between user and machine. The user may mimic the way the machine writes and through this mimicry learn about writing but also about potential and limitations of the machine. For example, mimicking the sycophancy of modern AI could make the students aware of the effect of the conversational design of these systems. Another way of interacting with the machine in a dialogical way is prompting the machine to ask you to write ('flipped interaction prompting') or entering a conversational dialogue with the machine about a problem to be solved ('Rubber-ducking'). As such the machine can function as a kind of coach, or co-creative partner (collaborative

creative partner). A version of this is using AI tools to facilitate a multi-media, multi-sensory, participatory way of teaching – e.g. prompting the machine to 'translate' a poem into music or making a written text into an animation.

Though a general fascination and curiosity about the potential of AI is evident, philosophical dilemmas concerning ethical, environmental, legal and social concerns, as well as issues about authenticity, creativity, psychology and pedagogy in relation to the use of AI, are also raised. Some of the implications and concerns raised are part of a general discussion about AI, while others are more specifically related to the field of AI and writing.

Lack of Transparency and Computational Understanding

A general issue concerning AI is the lack of transparency and of knowledge as to how it works. Our general lack of computational understanding and the black boxing of how AI work, leave us in the dark as to what we are submitting to when using AI, which on a fundamental level may challenge our autonomy, in the words of anthropologist Thea Sofie Engstrøm Vejlin, who researches aesthetic encounters with machine learning and deep learning–based AI in learning practices: "A lot of it is about having some kind of computational understanding. What is behind these machines? Despite the fact that […] a lot of it, we cannot get access to. It's black boxed. Both because there are some trade secrets that we have no idea about, and […] there is also some literacy that you are being held back by in terms of being able to understand how it is that an input becomes an output."

A lack of AI literacy is a primary and serious limitation. Carmen Mertlitsch, who works at the writing center at the University of Klagenfurt, stresses that "increasing digitization without transparency could strengthen authoritarian structures and weaken democratic principles - 'democratic losses'." According to Professor Kostas Karpouzis, expert in AI technologies for education and research, the understanding of how AI operates is crucial to maintaining autonomy and critical engagement with professional and sociopolitical

structures going forward. Increased literacy and enhanced digital skills may raise critical awareness about AI, and may also, as Professor Ulf Brefeld, who designs AI tools, emphasizes, moderate expectations: “People need to know that this is not magic. It’s a predictive engine – not a poet.”

Legal Issues

The lack of transparency also concerns the sources used for training AI, and throughout the material a call for regulation is repeated, not just concerning copyright and intellectual property but also legal ownership of text created using AI.

The legal implications of AI in creative writing are becoming an urgent topic, especially as the boundaries between human and machine authorship continue to blur. While most current copyright laws are rooted in the idea of human creativity, the widespread use of generative AI has raised difficult questions about ownership, attribution, and responsibility. The questions about who bears the responsibility for the content of the AI-assisted text or the assignments handed over to AI remain unanswered. One interviewee observed, “We’re moving faster than the law can follow—so for now, we’re drafting our own policies to protect both the writer and the reader.” This reflects a broader trend: institutions and individuals are creating provisional ethical and legal frameworks in the absence of definitive regulation.

At the same time, legal scrutiny is intensifying around the datasets used to train AI models, many of which include copyrighted content scraped from the web without explicit permission, described by poet and researcher in language and ethical AI, Judith Bishop as: “an act of colonization, a land grab”. This raises not only copyright concerns but also questions of fair use, compensation, and licensing. Among others, Professor of Logic and Philosophy of Science, Martin Pereira Fariña, highlights the concern that companies “benefit from existing data without the people who generated that data receiving any compensation.” Furthermore, the EU’s proposed AI Act and the Digital Services Act signal a

growing regulatory appetite for more transparency and accountability in AI development and deployment, and, as Thomsen (2025) suggests, hybrid authorship may inspire new frameworks for copyright and attribution, due to the need for innovative licensing models.

Lack of regulation is also, as Bishop highlights, a problem for users interacting with AI and sharing a lot about themselves or uploading texts without having signed a User Agreement on the terms and conditions for use of this information by the company facilitating the product. There is, however, as Karin Wetschanow from the writing center at the University of Klagenfurt mentions, often a lack of access to data protection-compliant AI tools as many services come from non-EU countries and are behind pay walls. Data protection laws like the GDPR do, though, aspire to add layers of responsibility, especially when AI tools store or process users' creative input.

Multiple interviewees express a sense of urgency in the need to clarify copyright and intellectual property laws relating to AI. There is, however, a lack of attention to legal implications in research about AI and hence a disparity between rapid incorporation of AI in education and slowness or absence of research and development of specific legal frameworks for this context. Karpouzis notes, “as long as we stay in this grey zone, we essentially allow every concept of intellectual property rights to dissolve and leave companies to use the work of all these people.” Journalist, editor-in-chief, Eleni Bezirianoglou argues “it is necessary to be clear when a work is the result of human creation and when [it is created] with the contribution of AI, as well as how to ensure that no copying or copyright infringement occurs through AI.” However, Karpouzis cautions that the international agreements needed to make such policies effective render this almost impossible to achieve.

The question about intellectual property and ownership of text created using AI is raised by several interviewees, as author and artist, Thomas Macri remarks, “If a machine helps me to write a poem, is it still mine? Or is it ours?”, and in the words of advisor of informatics in education, Vassilis Economou: “Whose work is it? Is it the machine's or mine? What is the human intervention on the text that I

adopt and take and give? And if I adopt this text as the machine gave it to me, can I utilise it and call it my own?".

In an educational context, the accessibility of AI opens for increased plagiarism and cheating with exams, creating a fundamental insecurity about the credibility of authorship and text, and an urgent need for regulation. Acosta (2023) calls for an update of educational institutions' anti-plagiarism policies to cover AI-assistance, and García Vázquez et al. (2024) propose to establish clear content control policies, explicitly regulating how AI can be used in literary creation. Beyond academic plagiarism detectors, institutional norms are needed to frame the creative use of AI and reinforce transparency in authorship, especially as this, as mentioned by García Vázquez (2021), will become increasingly relevant in the future.

Overall, the legal landscape remains fragmented but is clearly trending toward stricter governance, with calls across sectors for clearer, harmonized standards to manage AI's expanding role in creative production (see, a.o., Dreisiebner & Lipp, 2022; Meyer & Weßels, 2023).

Environmental Impacts

Another issue concerning AI in general is the environmental impact of the huge amount of energy and water needed to power and cool the computers, and the use of conflict minerals in AI infrastructure (see, a.o. Schreiber & Ohly, 2024) This is in general an issue which does not get much attention, neither in academic literature nor in the interviews. The ethical aspect of using resources is questionable in a time of climate crisis, and Erika Unterpertinger (Writing Studies, Higher Education, expert in AI-assisted writing) further questions who should be responsible for drawing large amounts of energy away from more vital sectors, such as agriculture. Using AI in education thus calls for an increased awareness, as an educator emphasizes: "If we promote AI use in classrooms, we should also teach students about its carbon footprint – it's part of digital responsibility." These reflections point to a growing awareness that

sustainability must be factored into the broader conversation about AI in the arts and education.

Social Consequences

Yet another ethical issue passes largely unnoticed in the debate about AI: who trains the large language models used in the system. Professor of Media Didactics, Sonja Gabriel points out that very few people are aware of the fact that modern "clickworkers" who handle such tasks are working under inhumane conditions, and that AI development essentially hides "modern-day sweatshops". Elisa Rauter, from the writing center at the University of Klagenfurt, adds that many students from disadvantaged backgrounds work on the development of AI, often under exploitative conditions. Hence, in an educational setting this aspect of using AI must also be included, as part of digital responsibility.

Social inequalities and access to technology are also a point of concern. David Garcia Selfa, AI and data science expert, points out that AI "can generate social inequalities due to the lack of access for all of society to the same technological and economic resources", creating "great economic inequality and technological dependence on large companies and powerful states." In an educational context this inequality and the disparities in student's prior knowledge and digital literacy can, as Bruun et al. (2025) emphasize, result in unequal access to the benefits of AI, potentially reinforcing already existing educational inequalities.

Another social issue is the consequence of companies harvesting the work of e.g. writers and artists and providing AI-tools to replace these people and thereby take away their livelihood, which raises ethical concerns on a societal level as well. Interviewees mention, among others, writers, journalists, translators, editors losing their jobs and wonder, whether using these tools will be "at the expense of the human factor" (Georgios Arapoglou, journalist and author (interview); see also Thomsen, 2025). Concerns about being indirectly coerced

into using AI tools is also touched upon, as financial and time pressures will force many writers to use AI: “It’s very difficult to stand your ground and not use it, and say ‘No, I'll write only a hundred pages, not a thousand, this month.’” (N.N., translator, author, interview).

Implications of Biases in Training Materials

While the chat bot may seem like a neutral voice interacting with the user, it is programmed to respond in specific ways and trained on materials that may be biased and hence may be reproducing specific narratives and biases regarding e.g. gender, race and ways of living. Selfa explicitly states that “sexist, racist, and xenophobic biases have been discovered in the most widely used models.” Gender representation and bias in AI-generated content emerge as a concern among several interviewees. They point out that many AI models, trained on large corpora dominated by historical and contemporary gender stereotypes, tend to reproduce biased narratives – such as oversexualized female characters or male-dominated leadership roles in stories. One of the French authors notes, “I asked the AI to write a story about a scientist, and it defaulted to a man – this isn’t neutrality, it’s inherited bias.” A critical stance towards these embedded biases is prevalent throughout literature as well as interviews, and a call for more ethical and diverse datasets for training of large language models is recurring, (see a.o. Schreiber & Ohly, 2024; Watanabe, 2024). It is, however, noteworthy that gender is absent from many studies, despite the known existence of gender biases in AI models.

Most mainstream AI tools are predominantly trained on English-language and Western-centric datasets. This risks reinforcing dominant cultural narratives while marginalizing less-represented languages and storytelling traditions. It may for instance reduce the prevalence of the Nordic story, as Professor and Director of Center for Digital Narrative, Jill Walker Rettberg mentions, and may, furthermore, conform our language to a particular tone of voice and homogenize the output. Although the value system in the training material is not representative of the global population, AI tools will reproduce it and thus

threaten smaller linguistic and cultural communities and may marginalize minority perspectives or unconventional narrative styles (see a.o. Carillo Cepero et al., 2025). As Karpouzis points out, using this technology for creative work may limit what we create, perhaps without us even realising it. Sociologist Ioannis Skarpelos, who utilises AI tools for cultural analysis of images, explains the stereotypes and biases of AI systems as mental constructs based in properties that have been ideologically associated with e.g. gender and have been imposed on the way, we see and encounter that which is 'other' to us, and are imprinted in the images we will encounter in AI. What makes this more dangerous is that these biases are not explicit: "Think about how much the training of a system is culturally determined, has idiosyncratic factors… in the gathering of a body of evidence to train artificial intelligence, certainties and assumptions pass which are not fully conscious to the one who does it" and, furthermore, may not be fully conscious to the user of AI, which makes philosopher, Alice Watanabe, question whether users, e.g. children, "have the competence to question and understand that AI often produces nonsense?". As a consequence of this potential unreliability, Irina Andreitz, psychologist, states that "it can only really be used to work on things one already understands. Otherwise, it's not trustworthy."

The corporate ideology behind AI and the embedded biases in the systems may hence influence the users in subtle, non-democratic ways. The use of different AI systems could, as Karpouzis points out, furthermore increase polarisation due to training biases, and may, as Watanabe highlights, undermine the tolerance of ambiguity. Referring to a talk by Joanne Wolfe, Unterpertinger points out that biases are also shaping how AI tools respond to different users: "For instance, if a prompt suggests that the writer is a person of colour, AI may provide worse or more superficial feedback. A reflection of how the model was trained, including the biases embedded in the training data and the replication of stereotypes."

Some interviewees emphasize, however, that we may not forget, that traditional education and 'bildung' may also be normative and excluding, and that teachers in real life may also be biased. Agathangelos Stavropoulos, author,

poet and founder of AI tech company, even suggests that AI may be able to be less biased than any one person: “AI is not governed by someone and doesn't represent anyone’s interests, so if it were to make political decisions, it might even be better for democracy than what we have now through government.”

Others mention the possibility of using AI to better represent diversity. Although by default an AI may contain biases, it is also feasible to train or use it deliberately to make minority perspectives visible. For example, AI could be instructed to generate stories starring characters from different ethnic or social backgrounds, or continuations of stories from alternative perspectives, for didactic purposes of inclusion. In Thomsen’s (2025) view AI can simulate diverse perspectives, potentially enriching narrative inclusiveness. Hence, marginalized voices might be included and heard. Furthermore, by analysing AI-generated texts students may become actively engaged in critical discussions about bias, authorship, and digital ethics, cultivating ethical literacy. Addressing the problem of biases in the data could turn AI into an agent that enhances social inclusion in narratives, which would be an important benefit. The vision of ‘AI for all’ is, therefore, not just a matter of technological access, but of conscious ethical and pedagogical design to ensure that AI is a force for inclusion and diversity, not for homogenization or marginalization (see a.o. Carrillo Cepero et al., 2025; de Vicente Yagüe Jara, 2023).

Human-machine Interaction

When interacting directly with AI, one may, momentarily, forget about the lack of transparency and AI literacy, environmental impact, legal issues and biases etc., and be impressed and captured by the immediate response, and productivity. Some even recount enjoying the process of ‘talking’ to the machine, especially when AI produces surprising or humorous responses.

Chatbots are designed to communicate in a particular polite, positive and affirmative way which on the one hand is a positive correlative to the often harsh and negative communication online, but on the other hand seems overly

polite and flattering, hence creating a form of communication which in the long run may not be constructive for the user, as J. W. Rettberg mentions, and will stand in contrast to the different perspectives one may encounter from other human beings, as Bishop emphasizes.

While the non-human voice of AI may make it easier to share sensitive materials with the machine, the communication is, according to Bishop, fundamentally taking place in an echo chamber: "I suppose one of the things that AI seems to be able to do for people is to make the act of exposing their thoughts and expressing themselves less daunting, because it's not a person. […] That's not necessarily a good thing […] You know, you might open up and there might be some apparent reciprocity, but there's no kind of continuity. It's not building a relationship which is going to be ongoing […]." This points to a fundamental difference between communicating with a machine and with a human being, even though we in general anthropomorphize the machine and may even forget that we are not communicating with another human being. As Bishop, and others, points out the machine might communicate about emotions and perceptions, and hence simulate understanding, because it is drawn on texts written by humans (so far), but it has access only through text and does not have the bodily experience underlying and informing these texts. As Malthe Stavning Erslev, post doc in computer generated literature, puts it: The machine mimics the ability to mimic.

Authenticity and Lived, Human Experience

The question about authenticity and lived, human experience in AI-assisted writing is a prevalent theme in especially the interviews and points towards limitations of the final product: "How much of something I wrote with the help of AI is mine? How much of myself is in there?" (Bezirianoglou, interview). When we write stories or poems, the narrative landscapes and characters we create come, at least partly, from within us and reflect elements of our experience, our psyche. For author, journalist and creative writing educator, Vassilis Rouvalis, the use of AI interferes with this process: "No matter how much the reproduction of

cognitive thought is systematized – we could call this 'robotism', – no matter how helpful AI machines are to the writer, immersion through creative agony and inspiration, that is, the inventiveness of the writer's spirit and psychic identity, will leave a distinctive imprint on the works of discourse and intellect – something inimitable and unprocessed…"

Some of the originality of creative writing is in the small details of personal experience and emotion that it contains. Many interviewees express doubt that this can be recreated using AI and argue, that even errors, inconsistencies and individual quirks can give writing character and express a writer's personal style – something that may be lost in AI-assisted work. They state that AI's capabilities in creative writing are limited as AI has no true 'experience': "No matter how sophisticated the algorithms are, they cannot experience, feel, or narrate from personal truth. Writing is an expression of psyche, identity and creative angst – all elements that cannot be mechanically reproduced." (Dimitra Bofylatou, journalist, author and events manager, interview). Poetry, for example, uses imagery and metaphors to evoke other associations, emotions or social and political ideas, but according to Stavropoulos AI is unable to comprehend these subtleties at the level of human experience.

Furthermore, Bishop argues, there is a difference between how an AI-machine and a human being reason and write: "there is something there about the way that […] the models make those decisions… it's very different from the way that a human […] would make that decision […]. [Where] a human being writing […] will be […] bringing together their concepts and perceptions of the world and emotions and visceral feelings, and that is what the creative object comes out of, [when AI is used] there is some radical change […] in terms of what the ingredients and th[e] creative object are." It is, however, not black and white: "Maybe you can write something with an AI and share it in a social group. Maybe there are ways that AI could, by asking you questions, help you to express what it is you want to express." (Bishop, interview).

The question about AI's ability to replicate genuine creativity as it operates on statistical pattern recognition, word probabilities and extracted structural

concepts from texts is recurrent throughout the materials. Watanabe questions whether something new can emerge from AI, as novelty is essential in the realm of creativity. It's about creating what has not existed before, and AI may ultimately inhibit this process, she argues. A teacher among the interviewed experts also comments on the differences between human and artificial creativity and notes that "creativity comes from uncertainty and ambiguity – things that AI still struggles to represent."

On the other hand, author Tobias V. Larsen claims that there is no essential difference between human and machine intelligence and foresees a future in which we will no longer write ourselves and where books possibly will be written on demand – making it important to keep discussing how we can find and express a voice of our own.

Ownership and Personal Voice

Human-machine interaction raises fundamental questions about autonomy and ownership. The interaction may, as described above, not be transparent and equal, and hence not be supportive of personal expression and you may, as Erslev points out, risk losing your 'personal voice': for instance, people without an English-speaking background may in the interaction experience being less capable of writing in English and, being influenced by another, conventional, tone of voice, they may lose their own voice and style in the communication. In the words of Arapoglou: "And that's the whole story with AI. Because the writing is excellent. It has all the technical elements. But I would have to rewrite it, to bring it to my own style… You cannot change your style, you carry it – it's what comes from within you." In the context of AI, Thomsen (2025) argues, the "author-function" – that is the Foucauldian idea that the author is not merely a person but a cultural construct that organizes meaning, authority, and legitimacy – becomes increasingly unstable. As machine-generated texts proliferate the boundaries between human and non-human authorship blur, raising questions about originality, intention, and accountability.

While some interviewees see a potential for AI employing and sharpening our critical sense and for being a catalyst of critical thinking, others fear a dulling of our critical sense and a "deskilling of ourselves as creative beings – that we will just give over too much to AI because it is easier, it is quicker." (Bishop, interview). Stavropoulos likens the loss of skills to the loss of hand sewing skills with the increase of machines and ready-made clothing, and as such the loss of skills can, in a broader perspective, be seen as an ongoing innovative development, as all technological innovations have an impact on our prior competencies. A consequence of the deskilling may, however, be that we not only lose fundamental writing skills, but also let go of our abilities to evaluate, as Bishop emphasizes: " I think we might come to a point where perhaps we'll actually even lose the skill of evaluating what is good, bad writing, because we will have […] become too dependent on AI to be making those judgements for us, or helping us judge the work we write and others' work." Losing our skills of creativity and evaluation, we may also lose our autonomy, and while we may be able to create clones of our own tone of writing we may, as Professor of comparative literature and Director of TEXT, Mads Rosendahl Thomsen mentions, not be interested in it.

The sense of not owning a text written using AI is, though highly individual, a recurrent theme in our interviews. Author and creative writing educator Vasilis Manousakis suggests that writers using AI may be less invested in their stories: "If we have [the character or the story] given to us, we won't show the necessary empathy for the character, because we haven't created it ourselves, it's given to us ready-made… Is this really creative? Or do we arrive after and end up helping the AI create, rather than the AI helping us?". In a similar vein of thought, Vergara-Aguirre (2023) warns that if AI takes on too prominent a role, it could drain the creative process of human intentionality, reducing literature to something mere mechanical. Stavropoulos describes the advent of AI as causing a personal and collective identity crisis for writers, as the blurring of the roles between human and machine in the creative process questions authorship and creative agency. This crisis can, Stavropoulos continues,

however, also be a productive process, an opportunity for reflection and definition of one's identity as a writer. Vergara-Aguirre (2023) argues that while AI will increasingly influence literary production, this does not equate to replacing human creativity: 'great literature' still depends on the imagination, subjectivity, and emotional capacity of the human author. AI, rather than an autonomous author, should be understood as a support instrument for writers.

For Larsen, who has used AI for one separate part of his most recent novel, the question about ownership and the blurring of the roles are, however, not a problem: "I know that there are other writers who […] kind of collaborate with AI or use it more as an integrated tool. I haven't done that. [..] it has actually been completely isolated from my book, and therefore I do not consider it as if I have been working with artificial intelligence. […] One question I've received a lot in connection with this book, both when I have been giving talks or talking to journalists, is whether I feel any ownership of those texts. That is, whether I somehow see it as my texts, which I have made with artificial intelligence. And I really don't do that. I see it as something made by someone else."

Writing as an Existential Issue

Several interviewees have noticed a hesitance and a reluctancy to admit to having used AI in writing. According to Hans Lind, PhD in comparative literature and writing consultant, this reluctance tells us about our feelings towards writing a text: "writing is a lot about having something worth putting an effort into, feeling able to make it to a point where you are satisfied and proud of what you have done. And when you start to take the effort out of it, […] then you also lose pride in it." This, as J. W. Rettberg points out, also questions the value of her own text and hence becomes an existential issue for her as a researcher and writer. Along these lines Jhave, post doc and artist, reflects on how we have become "too reliant upon just generating something and saying, oh, that's good, right?" and recounts a recent experience of ditching the generated text and going back to the roots of the idea: "So, I did some writing. I sat down and actually physically wrote from first principles without prompting. And strangely enough, there was

something rejuvenating in returning to the original practice, in reviving just the origins of turning off the computer, turning off the internet, turning off AI." (Jhave, interview).

Recurrent themes in the interviews are the risk of becoming too dependent upon AI and a call for a prioritized use of AI, including an encouragement to write on your own. If a learner systematically resorts to AI for every step (from ideating plots to correcting every sentence), they could experience a decrease in their own creative initiative and sense of accomplishment. Carrillo Cepero et al. (2025) mention the concern that autonomy and cognitive development may be affected by excessive dependence on AI. From this perspective, it is important to ensure that AI does not become a mental 'crutch' that inhibits the student's natural creative exercise. Balancing AI assistance with moments of purely human creation is advisable to keep the creative muscle trained. Stavropoulos recounts personal experiences of not using AI even to write emails: "Generally, I would prefer AI to do jobs like doing the laundry or, you know, turning off the TV, turning on the lights, turning on the oven, and leave art more to people. Because even the struggle when I have to write something and I've run out of ideas, is a part of the creative process. If you don't struggle, you can't write something good." In a similar line of thought, a teacher emphasizes the risk of AI reducing learner's intellectual engagement if overused: "Writing is not just output. It's struggle, revision, reflection." As with all sorts of technology there is a risk that we become too reliant upon it and forget to do things ourselves, or settle with less, but for Jhave this also inspires to a constructive approach: "working in resistance to that is part of, I think, where the more hybrid fluid potentialities of the situation are."

Motivational and Emotional Aspects

During the interviews our interviewees touch upon several motivational and emotional aspects of using AI for writing. While Larsen talks about feeling free and inspired, Lind describes his own experience as one of swinging between disappointment and enthusiasm. J. W. Rettberg talks about a similar oscillation:

“I’m a little scared, to be honest. I think AI is very fascinating, and I like it, and I use it. But I also notice that I become kind of protective towards my own writing process, that I want to take care of it, because I think I have become more aware of how much I think through writing.” This ambivalence is consistent in the interviews and literature: AI may motivate writing due to e.g. fast production of text, positive, empathetic, encouraging feedback, and an abundance of ideas, but it may also demotivate writing, as mentioned by among others Watanabe, because it supersedes the writer and is able to produce text very fast and maybe even more fluent and grammatically correct. It is very efficient to use which on the one hand can be productive but, on the other, can create dependency and addiction: deskilling, less confidence in your own writing and less ability to handle the ups and downs of the writing process. Furthermore, AI can restrict creative processes by steering users along a fixed path. Writing is also a thinking and reflection process, and this can be lost through AI, negatively impacting personal development. A quick output from AI cannot replace the sense of achievement from solving something independently.

A double-faced example of this oscillation is the often-mentioned writer’s block. AI can help kick-start creative processes and can serve as a “buddy” that detects inconsistencies and contradictions and introduces a “broadening of perspective”, Andreitz mentions. It may never run out of ideas, and you will always get an answer as to what to do next or maybe even a written piece of text. But you will not learn how to handle the blocking on your own, and you don’t get the resilience which can be gained from overcoming it, as Lind points out: “I don’t know if you avoid writer’s block, you just skip it […] you don’t solve the writer’s block […] you get someone else to write.”

The issue of AI-assisted writing leading to less emotional connection to one’s writing, and less pride and personal satisfaction runs through literature as well as interviews (see, a.o., García Vázquez et al., 2024). Outsourcing the creation of text deprives us, Lind argues, of the fulfilment of writing ourselves and affects our cognitive competence, for instance through making us lazy and decreasing our ability to get ideas. It does, however, he emphasizes, depend upon how we use

it, and he recommends carefully curating which parts of the writing process one outsources.

On the positive side of it, AI is a “conversation partner” at all times, Unterpertinger mentions, and may provide the user with support and a feeling of not being on one’s own (Thomsen, interview; see also Mesonero Izquierdo 2024), and hence maybe reduce anxiety, decrease loneliness and increase thriving in general, though one must, as Bishop stresses, be aware that the interaction is virtual and not human. The benefit of communicating with a non-judgmental partner is mentioned as a way to strengthen confidence and reduce shame, as there are no stupid questions (Andreitz, interview; see also Mesonero Izquierdo, 2024).

The emotional pros and cons of AI-assisted writing reveal an inherent tension between short-term psychological benefit (stress relief, motivation) and long-term psychological development (creative autonomy, intrinsic satisfaction). According to de Vicente Yagüe Jara et al. (2023) artificial intelligence offers immediate psychological relief by reducing creative block and anxiety, but this comfort carries the risk of a dependence that could, in the long term, decrease the student's own creative capacity and sense of accomplishment.

Creativity and Critical Engagement

Whether the human-machine interaction is fruitful and sustainable, when concerning creativity, is of importance when integrating AI in creative endeavours as writing: “what is called Little C in creativity research, that is the creativity of individual people, can skyrocket or get much higher, but Big C, that is the creativity of the species, is something completely different.” (Erslev, interview). Enrique Latorre Ruiz, a doctor in philosophy, conceives AI as a “support tool, not an autonomous creator”, Selfa uses it as an “assistant” in scientific writing, while Alberto Sacido Romero, language and literature professor, defines it a ‘process’ tool, not a ‘final product’ tool. As librarian Martin Campostrini recounts, experiences from activities with AI and literature for

school children at libraries show that if it becomes too easy to create a text, it gets boring, and the creativity is undermined. The risk of AI undermining creative writing skills is also prevalent in literature, see a.o. Watanabe, 2024. Professor and director of Center for Digital Narrative, Scott Rettberg, however, emphasizes that "the creativity becomes a way of understanding the system and understanding the forces that are at work within it. […] It's about pushing writers out of their comfort zone, out of their boxes that they're familiar with. So, writing interesting, innovative writing to me is always about resisting the margins of what's possible within a thing. […] we talk about slop, we talk about cliché, we talk about textpocalypse, but it's a very interesting creative writing challenge to say, how do you create something compelling and challenging out of slop, out of cliché? […] So, to me, that's the thing. It's like, what a weird and wonderful tool but also how do we use those limitations to do something other than what the tool is guiding us towards." Avoiding undermining human creativity when interacting with AI does, in other words, necessitate a critical engagement with the machine, as S. Rettberg points out: "creative writing, being an exploratory, fun, but also critical practice."

A way to practice this critical engagement is in the act of prompting, which by several interviewees is described as a new form of creative skill, a new form of creativity, and as "the real art" (Brefeld, interview), because it is in itself a creative process. Fariña and Romero emphasize the "importance of the prompt, as AI's response can change radically depending on how it is formulated." This elevates the prompt to a new form of creative skill, requiring precision and an understanding of how to interact with the machine.

Confidence in Texts

Using AI for writing does, however, as Thomsen points out, change our expectations about texts, about what we ourselves do and expect others to do, or not do, when producing texts, and in a larger perspective it changes our idea of the textual world: our confidence in text being human made, maybe edited, maybe processed, but made by humans all the way through, is no longer valid

and that changes the conditions upon which we deal with text. This may, as Lind mentions, lead to a disbelief in text and less credibility to the written word, and demands, as Thomsen stresses, a need for declaration of use of AI. Furthermore, literary writers experimenting with co-creating with AI recount how readers express an 'unheimlich' feeling at not knowing which parts of the texts are written by AI. The line between human and machine gets blurred.

Economou raises the issue of transparency of information and authenticity of content, and the difficulty in identifying false news and information due to lack of sources. He suggests forgery may present an issue, as AI can generate text in the style of a certain author, but with any given angle or agenda. Thus "the authenticity of texts now begins to be in crisis" (Economou, interview). This is supported by Karpouzis who notes that false information could infiltrate AI systems if it is uploaded online in large quantities: "It can, if you will, gradually poison 'knowledge' with content that hasn't been checked by any human."

Bridging or Increasing the Social Divide?

The changed textual world and the risk of undermining competencies and virtues relating to personal efforts with work are also of relevance when using AI in education. While interacting with AI might challenge and expand one's universe and be supportive, it may also lead to the exact opposite, as Thomsen points out. AI may strengthen or even enhance already achieved competencies or compensate for lacking abilities, but we may also risk the opposite: users/students being tempted to take the easy way out or cut corners with AI, when once tried, and hence use may risk making the weak weaker. Bruun et al. (2025) also highlight that AI poses a challenge to collaborative learning (situated learning), as its emphasis on individualized interaction may weaken the sense of community and cooperation that is central to especially the Nordic educational tradition. Furthermore, digital inequality might, as a technological barrier, risk exacerbating existing disparities, particularly between those with access to advanced tools and digital literacy, and those without: not all learners have the devices, connectivity, or confidence to use AI tools effectively. In

addition to this, the technological dependence on large companies and powerful states can, as already mentioned, increase geopolitical and cultural inequality, and an educator among our interviewees expresses the concern that "digital exclusion becomes creative exclusion".

Using AI may help people who are already doing well to perform even better, which may increase the social divide, but AI may also be a tool to level out differences and help people who need support (e.g. proof reading, making thoughts presentable, having a sense of not being alone, getting feedback to keep up the appropriate level of motivation), or come from a country with fewer educational resources, or who face different kinds of challenges, e.g. ADHD and dyslexia: "there are people for whom this [AI technology] is actually quite lifechanging" (Bishop, interview). For instance, AI tools can create modified versions of texts that are more accessible to people with barriers to learning, or AI can tailor personalised learning to the needs and learning style of the individual. Another example is interactive and multimedia experiences which can help with concentration and engagement for those with learning difficulties, as activities in which the learner becomes involved in the story in some way – perhaps as a character, or interviewing the characters – help them engage. As such AI has the potential to become a social game changer for people with fewer possibilities.

Another inclusive aspect which is mentioned in the interviews is that AI tools have the potential to democratize writing by lowering technical barriers and enabling more people—especially those with limited formal training—to express themselves creatively. In this sense, AI could expand participation in literary and cultural production, providing opportunities for new voices to emerge. AI may, according to Führer & Gerjets (2024), address existing inequality effects in the reception of literature in educational contexts by compensating for linguistic deficiencies, bridging cultural differences in motifs or metaphors, and more. A strong foundational knowledge of literary understanding, regarding style, genres, forms and historical eras, could be individually acquired through well-trained AI tools and meaningfully linked to the learners' prior knowledge and

their linguistic, social and cultural backgrounds (Führer & Gerjets, 2024). Furthermore, AI tools could be helping people who dislike or never learned to write in school, or enable non-traditional writers, such as second-language speakers, people with learning differences, or those with limited education, to gain confidence and experiment with text. Economou argues that AI serves to "democratise… writing and especially creative writing, because with its tools it enables more people, regardless of their linguistic level, their experience, to contribute somewhere." AI tools might, as Arapoglou comments "also be an opportunity for people who cannot write so well on their own, to have their chance." As such AI tools have potential to give people with any form of limitation, cultural, physical or mental, a voice and a means of expressing their creativity in ways that may otherwise be inaccessible.

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CHAPTER 4

AI AND CREATIVE WRITING IN EDUCATION

Experts in interviews and literature emphasize that AI is here to stay and hence a pedagogical approach across all levels of education is needed: AI usage must be learned and taught, practices must be reviewed and shared, and processes must become more visible, if products can no longer be judged solely as end results. Using AI is itself a competency, and we must consider how to define, teach and assess it appropriately (Unterpertinger, interview).

From the interviews and literature four cornerstones for teaching AI and creative writing can be deducted:

- Computational understanding: How does it work?
- Writing competence
- Exploration, experimentation and play
- Reflection

These four essentials form a framework for adaptability rather than a specific set of skills, as the speed of development is so fast that skills may be outdated before learned.

Computational Understanding

In general learners' digital readiness vary widely and a generational divide in digital skills and familiarity with AI tools can be observed, hence making introducing AI requiring a careful scaffolding.

Erslev emphasizes the importance of informing about how AI works, as a prerequisite for using it: "I usually insist a lot on talking about, what is a neural network? Why does it matter? How it works? And how do you turn words into numbers that can be turned into mathematics, which means that the neural network can actually calculate a statistic, etc." He suggests different exercises that give computational insight and at the same time is an experimenting and reflecting training in writing. For instance, bot mimicry where you write as if you were a chat bot. This exercise initiates a dialogue about how a bot writes, and

what a computer does when writing. In another exercise he draws on classic literary avantgarde-techniques and conceptual writing, e.g. using a cut-up technique, where texts are cut up and put together again in new combinations. This gives an understanding of the materiality of text and what happens to language when processed through these large language models, where language and words are no longer about semantics but are pure materiality, and where the result depends on the idea – or algorithm – that is applied to the data set.

Exploration, Experimenting and Play

Campostrini likewise underscores the importance of combining the analogue and the digital and recommends adding physical, hands-on exercises to writing with AI – for instance collecting phrases in actual books in the library and then using these to create products with the help of AI. In his experience information about the use of AI should not stand alone but should be combined with an actual use and the creation of products, and with reflections on the interplay between material, machine and human being. He recommends combining tactile elements, play, AI and writing in a co-creative process leading to a product, which can then be shared, and follow up with reflection upon the process and the creative product (see also Medina, 2024).

Co-creation as a didactic approach is prevalent throughout interviews. For instance, Thomas Macri and Guillaume Talavera, coming from the publishing and creative writing sectors, refer to AI as “co-author” or “writing assistant” rather than a replacement for human creativity, and Economou describes a co-creative writing process, in which student and AI collaboratively brainstorm and develop the text. This method may help students experiment with their writing: “[Using AI] you are free to experiment because the work is a co-creation with someone else. You don't bear absolute responsibility, only for the appropriation of the result.” Carrillo Cepero et al. (2025) note that co-writing can increase student motivation and participation, generating curiosity and enthusiasm. René Foidl, adult educator and AI expert, highlights the benefits of co-creating

stories and receiving multiple output versions and then discussing preferences and improvements in a group setting. In Foidl's experience the activity helped to demystify AI while strengthening literacy and narrative confidence, and learners enjoyed the playful aspect and appreciated that their own voices were central.

S. Rettberg also experiments with using different medias as the basis for a creative exploration, which will "entail making new works, kind of comparing across modalities, and then that becoming a kind of mode of critical analysis for understanding the platforms, how they shape communication, what sort of ideologies are embedded with them, how the sort of biases and constraints of the platforms themselves shape the kinds of stories that we tell and then how artists might work with and against to sort of resist that and then in turn perhaps evolve new genres of storytelling." As one tech expert put it: "We must teach students not just to write with AI, but to write against it when needed – to preserve their creative agency."

Another experimenting approach is mentioned by educators who emphasize the potential of AI tools to facilitate a multi-media, multi-sensory, participatory educational method, and Elpida Minadaki, children's book author, creative writing educator and founder of NGO, envisages AI as a tool to enhance creativity, engagement and personal connection to educational material. AI tools can for instance be integrated into creative writing classes by putting poems to music, creating interactive digital books, developing scripts and dialogue based on students' stories, converting written stories and drawings into animations, or recording students acting out their stories and changing the voices to suit different characters. Or tools that can assist with set design to help students convert texts into theatre performances. For Minadaki, the interactive experience AI tools can offer is very valuable and she describes how, with the use of AI, texts can 'come to life': "a simple text and image can come to life with sound, AI can be used to create costumes, to create the voices of the heroes. Even avatars with the child's voice, with the child's characteristics." Furthermore, multimedia AI tools allow teachers who are not familiar with music or arts to use

multimedia teaching methods in their classrooms, converting text to image, putting poems to music, illustrating or animating stories.

In line with this playful, experimenting approach, Erslev describes "experimentation as a necessary part of increased awareness about what we are dealing with" when using AI and recommends exploring as you go along and talking openly about this being something we don't quite know how affects our way of being and writing. Continuous use is essential for experiencing the shortcomings of the machine and to be "vaccinated", as J. W. Rettberg phrases it, and hence be able to see potentials and limitations of using AI for writing.

Reflection

Throughout the material, group settings are highlighted as a pedagogical tool. Thomsen and Vejlin both emphasize the constructiveness of students sitting together experimenting with using AI, searching for knowledge, chatting with the bot, externalizing thoughts, pushing the machine further and reflecting upon pros and cons of using it. Through using it and experimenting with it, students will also, as Bishop highlights, encounter some of the ethical issues with AI, for instance the lack of data protection. In this way AI not only present ethical challenges but can also be a tool for teaching and reinforcing ethical principles in the digital realm (de Vicente Yagüe Jara et al., 2023). Lorena Casal, educational technology expert, states that AI is useful for addressing ethical and didactic elements, "confronting one's own thinking with what is generated by the machine and fostering critical thinking." As such, AI forces ethical dilemmas to be confronted and, when well-managed, can foster critical thinking and ethical awareness in students (Medina, 2024; Carrillo Cepero et al., 2025). This can, in other words, transform a potential risk into a pedagogical opportunity, as students are forced to reflect on responsibility in a technological environment.

Expert in software development, Mohamed Alarade, reports that AI tools, in their experience, were especially useful in group settings to stimulate discussion and get students "thinking outside their comfort zones" and Foidl reports on a project

in which AI was used to generate different versions of a learner's text, allowing them to compare stylistic choices and discuss authorial intent. This approach provided, according to Foidl, "a rare meta-perspective" and promoted writing as a critical, iterative act. A similar exercise using AI is analysing and comparing human-written and AI-written texts, as suggested by Manousakis, who also suggests that when teaching creative writing, one should emphasize learners' personal responsibility for texts they write using AI, and that this can cultivate critical thinking on the subject of bias and stereotypes.

Writing Competence

A recurrent theme in our interviews, regarding pedagogical and didactic implications, is the importance of learning to write yourself and not just outsourcing it to the machine.

Several interviewees emphasize the importance of learning the principles and techniques of writing, and thus obtaining fundamental competencies, before, possibly, adding the use of AI. In general AI is viewed as a tool that should support the educational process, not replace it.

Prompting AI to write for you may be a short cut but may also be unsatisfactory, boring and eventually deskilling, as several of our interviewees state. As one educator phrased it: "We can't treat AI like a calculator for language, because language carries meaning, intent, and voice—it's not just syntax." Furthermore, another educator and author argues that AI can be empowering only if learners themselves have agency and authorship: "It is one thing to generate text, but another to create meaning. Our learners often need to reclaim their stories, not automate them." Arapoglou supports this: "Our true need is not to have someone else create a perfect story for us and for us to present it as our own. Our true need is for someone to help us cultivate our own abilities, our own imagination, and our own creativity, and to create our own story in a more correct and presentable way."

Instead of prompting AI to write for you, Lind suggests a dialogical use of AI where the user prompts the machine to encourage the user to write by asking questions ('Flipped Interaction Prompting') and in this way instigates thoughts and 'draws' text out of the user. Another approach Lind suggests is integrating elements of gamification, again in order to make the user write, instead of "drawing a text in the automat".

Economou likewise suggests prompt engineering as a creative activity that sharpens students' analytical skills and critical thinking. Similarly to how a photo editor can adjust the brightness, saturation and contrast in an image, AI tools can be used to experiment with texts. Comparing prompts to generated text outputs can illustrate how structural, tonal and stylistic variations shape how a passage reads, and force learners to be more specific and intentional in their writing.

A fundamental element of writing is learning how to separate the different phases of the writing process, in which AI may, as Lind and Thomsen, among others, point out, be helpful and illuminating. AI may also, as Lind suggests, be used as a kind of "inner critic", making it very visible how your inner dialogue may not always be constructive, for instance when writing. Training AI on your own text, as Larsen has done, or feeding in text to analyse, as Bishop suggests, may, furthermore, enlighten you as to how you use language, themes, phrasings, storylines etc. and hence, Bishop proposes, be a resource for developing your writing skills. It is, however, especially in literature on pedagogical aspects of using AI, emphasized that there is a significant need for action in the field of writing didactics and that writing as a cultural technique must be rethought and critically reflected upon.

Educating the Educators

With AI entering the classroom the teacher role must be redefined, and educating the educators is mentioned in the literature reviews and by several interviewees as an important aspect of pedagogical and didactic implications

of using AI for creative writing in educational settings. Acosta (2023) highlights the importance of training teachers in the didactic use of AI tools and recommends a formalized curricular integration of AI to ensure that AI is used with pedagogical intent and not improvisation. Integrating AI is not just introducing another tool, but rethinking learning objectives. Some authors in the literature reviews suggest that writing instruction will need to evolve: less emphasis on memorizing spelling rules (as AI checkers handle them well) and more on higher-order skills such as critical thinking, creativity, and editing (see, a.o., Carrillo Cepero et al., 2025; Medina, 2024).

Casal points out that "digital competence in AI – for both teachers and students – [is the] main limitation" and that many teachers "are not trained" in its possibilities and ethical and didactic aspects. Economou notes that many educators don't feel confident in their knowledge of AI or recognise the significance of these developments, and Stavropoulos emphasizes that a shift in mentality is needed, and the teachers themselves must have gone through a process of reflection to understand the experiments they will ask their students to do. He advises that they consider their own identity crisis in the face of this technology, both as a creative/creator and as an educator – who may ultimately be superseded by AI as the 'master' or expert in the classroom.

Throughout interviews and literature there is an emphasis on the importance of the human connection in education and on using AI tools for augmenting and not for replacing human teachers and instructors. Bruun et al. (2025) emphasize that AI cannot replace the educator's role in fostering intellectual challenge and dialogue (as a 'knowledge companion'). Instructors' questions, particularly those related to reading strategies, are, Bruun et al. argue, often perceived as more academically demanding than AI-generated prompts, highlighting the irreplaceable value of human facilitation and humanistic erudition. A call for a balanced approach that embraces AI's affordances without losing sight of the human-centered essence of education is prevalent. Several studies explore how to integrate AI in high school and higher education, especially in literature classes (Führer & Gerjets, 2024; Führer & Nix, 2023; Meyer & Weßels, 2023). While

these studies suggest potential in terms of motivation, support (explaining word meaning, provide context, and interpretative approaches), inspiration and overcoming and enjoying the processes of writing, they also critically note a lack of consistency, depth and factual accuracy when using AI (see also García Vázquez et al., 2024). The integration of AI into creative writing demands a profound reconfiguration of writing pedagogies. The teacher transitions from being a mere transmitter of knowledge to a facilitator of the critical use of AI, and the writing process transforms into an iterative cycle of human-machine interaction. This implies that the teacher's role becomes more complex and strategic, as they must teach not only how to write, but how to 'co-write' with AI, critically evaluate its results, and discern when and how to use it. Writing is no longer a purely individual act, but a hybrid process that requires new metacognitive and curative skills. The focus shifts from 'production' to 'management' and 'evaluation' of assisted creativity.

AI's potential is in general regarded as best realized in blended learning environments, where teachers or facilitators guide the process and an educator among the interviewed experts advocates for co-design approaches where learners and educators critically engage with how AI produces meaning (to counter bias). In an educational setting AI could, furthermore, be applied for Learning Analytics, which focuses on collecting and analysing data from digital learning platforms to improve educational outcomes (Dreisiebner & Lipp, 2022). While this is not related directly to creative writing it might support the educators in integrating AI in their teaching. The authors, however, emphasize that the educational processes – especially in adult learning – require empathy, context sensitivity, and pedagogical skill, which machines cannot yet replicate (Dreisiebner & Lipp, 2022).

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CHAPTER 5

PERSPECTIVES ON FUTURE USES OF AI IN CREATIVE WRITING

Future perspectives on AI and creative writing range, broadly speaking, from optimism to scepticism – from worsening of already diagnosed problematic issues to new possibilities.

Rapid Development of Technology

One of the main challenges concerning AI and creative writing is the very fast development of technologies, user interfaces etc. It is, Campostrini says, hard to keep up, and courses, exercises etc. quickly become outdated, and as the use of AI is becoming more widespread it becomes harder to engage children and young people in activities. He also highlights the dominance of the large language models, which draw in many functionalities and hence take over other tools. As a kind of response to becoming too dependent on the major AI engines Bishop suggests developing and using smaller, more ethically curated, language models. She predicts that "AI models will continue to become more and more powerful […] in both their perception and generation of output. So, perception, meaning what […] they can glean from image data, from video data, from sound data, from speech data as well as text data. That is all increasing exponentially, and that whole world of perceptual data will be opened up to language models to also interact with. And I think that will […] make them much more powerful in […] what they can express, and the flexibility of their expression, and just the range of what they can talk about." (Bishop, interview).

The rapid advancement in generative models and AI's capabilities and accessibility is envisioned by several interviewees as leading to more personalized, multilingual, and voice-adaptive models that could integrate smoothly into diverse classrooms and will be increasingly able to mimic literary styles and produce coherent content. It is, however, stressed that pedagogy and AI literacy among educators must evolve in tandem, and that the current limitations, lack of genuine originality, issues with narrative coherence, cultural bias, call for ongoing dialogue between technologists and creatives: "Just as we teach people to write, we must teach them to collaborate with AI responsibly."

(Foidl, interview), (see also García Vázquez, 2024). In line with this, Angelo Catalano, Igor Razbornik and Olari Tonison, experts primarily from the tech and AI domains, call for ongoing dialogue between technologists and creatives to ensure AI tools evolve in a way that respects literary traditions and ethical standards.

As AI becomes even better at mimicking and gets closer to how we as human beings use language and ground it in our perception of the physical world, it becomes, Bishop emphasizes, even more important to investigate what the AI engines do and "how that might affect us differently from human written text." While some of our interviewees think the widespread use of AI will entail a revaluation of authenticity and the analogue, others express a concern that, "it will only be a matter of time before we become redundant" (Larsen, interview) and will no longer value writing ourselves. Bishop does, however, emphasize that using AI may also potentially develop and improve our writing, and compares the LLMs to other technological inventions that have had a major impact on our world: "because [they have] access to this massive world of data […] AI models can also perceive some things that […] we can't perceive so easily… [they] can also navigate and synthesize massively more data than a human being can. That does seem possible… that like the telescope and the microscope, you know, gained access to different worlds, different worlds of perception, different levels of perception than were possible before, AI could also do this, and that could, you know, in theory, inform the ways that we write, what we can write about, the range of what we can […] perceive through AI and talk about."

Information Circularity

Some experts raise concerns about the proliferation and 'recycling' of AI-generated content as tools begin to be re-trained with it, noting that future generations won't have a point of comparison and wondering about the future impact on the development of languages. If AI-generated content is used to feed AI itself, there is, in the words of Romero, a risk of creating an "international garbage dump of trash and non-knowledge", generating "worthless

products”. Concerns about the risk of increased formulaic thinking and homogenization of expression are also mentioned, associating AI with the “standardization of voice” and warning that AI-generated texts could easily “flatten cultural nuance” (N.N., author and educator, interview).

A teacher among the experts worries that overreliance on AI might lead to a gradual erosion of effort and originality: “If you no longer write your own stories, you also stop telling them in your own voice”, while other interviewees mention the potential for AI to reshape genres – such as interactive fiction or hybrid formats – signalling new creative possibilities beyond traditional narratives, and, as Rodrigo Mesonero Izquierdo, a doctor in communication, emphasizes, the need to “educate humans to coexist and work with AI”.

Rethinking Education

AI used for writing will have a huge impact on traditional education and evaluation and a consistent theme throughout interviews and literature is the need for rethinking education. We need to make sure that students still learn, still think, still achieve competence and professionalism (Thomsen, Vejlin, interviews), a movement which may imply focusing less on the result and more on the process of writing (Lind, interview), and in general on promoting process-oriented learning, that fosters critical thinking (see also Carrillo Cepero et al., 2025). Some interviewees further express an increasing need for critical frameworks, human facilitation, and ethical guidelines to ensure that AI supports rather than undermines learning goals. They call for more interdisciplinary dialogue and for learners themselves to become active critics and co-creators of AI-generated content. The technological improvement of AI, with increasingly coherent, emotional, and common-sense models, will demand a constant re-evaluation of pedagogical objectives, teaching methods, and evaluation criteria. This will drive a perpetual ‘learning curve’ for the educational system. As AI becomes more capable, the line between assistance and substitution blurs. This not only generates challenges, but forces education to be more dynamic and adaptive. Each advance in AI will require educators and

educational systems to redefine what it means to ‘learn to write creatively’, adjust curricula, and develop new strategies to foster human originality. AI can, in this way, become a driver of constant innovation and adaptation for pedagogy.

The subject of technological intervention in writing raises a key dilemma: does it represent progress, or the erasure of authenticity and human creativity? As with other groundbreaking technological innovations it presents possibilities and raises fears and concerns. We might wonder whether engaging in the use of AI in creative writing encourages and promotes AI, and whether we want to do that? But also, whether we dare not to know about it and engage in the implementation of it.

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GLOSSARY
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Glossary

Agent. A generative artificial intelligence system optimized to carry out tasks beyond the conversational domain. This includes tasks like web surfing but has recently broadened to the point where the system can simulate interactions with regular computer interfaces such as the kinds of software often used in white-collar jobs. The term *agent* is currently also often used to describe customized versions of chatbots (with custom instructions or with access to specific databases).

Artificial intelligence (AI). The broad umbrella term for technologies that do things that we usually expect to be done by humans, and that we usually view as intellectual to some degree. Most commonly, AI is measured and discussed via comparisons to human beings – to what humans tend to do that seems to be of intellectual character and how we tend to understand the human mind. Importantly, the notion of AI is not directly connected to any particular set of technologies (although it is hard to separate the idea of AI from the digital computer). In this sense, the idea of AI has been associated with many different (computational) technologies since at the middle of the twentieth century. Today, and especially in colloquial vernaculars, it is commonly assumed that AI refers to generative AI and often to chatbots based on large language models (see descriptions of these terms below).

Chatbot. A large language model (see below) that has been optimized for chat-like interactions. Without such optimization, a large language model is not suitable for chatting, since the model will finish or continue sentences instead of responding to them. After the initial training of the model, a second phase begins where the model is post-trained on chat interactions in order to emulate the back-and-forth format. Post-training often also entails efforts at so-called *alignment*, aimed at making the model's output as aligned with the desires of its developers as possible, including optimizing for human preferences and getting the model to not output things that would give the developers too much bad press.

Generative artificial intelligence (GenAI). An umbrella term for types of neural networks that are optimized to generate new data. A (large) language model generates text, an image model generates images, etc. This stands in contrast to other kinds of neural networks that are optimized to sort or categorize data and not generate anything in the process. In the process of generating text arriving at a word that is deemed appropriate in any given context requires mapping relations between words that sometimes seems to infer a deeper contextual understanding. If the task is to generate sentences related to creative writing and AI, for example, an appropriate output would need to at least seem to be the product of a deeper consideration of creativity. The Transformer architecture (see below) is highly efficient at mapping relations across large bodies of text in ways that result in cohesive and seemingly intelligent output. Today, GenAI is the kind of technology most often associated with the broader notion of AI in the public, in part because of the relative ease of use of the technology.

Language model. In its most basic sense, a language model is a statistical mapping of text, meaning any mechanism that stores some statistical info about how language is commonly used. This means that things like measuring how often individual words appear in a given text (known as *frequency mapping*) is also a kind of language model, albeit a very different kind than the ones we know from various chatbots. If you took a newspaper article and cut it up into individual words – as avant-garde artist Tristan Tzara famously suggested in 1917 – you would end up with a very rudimentary, and analogue, language model of the particular newspaper article you chose. It would not be very useful, except for creating strange poems. Today, virtually all language models are based on neural networks (specifically Transformers), tend to be quite large, and are generative.

Large language model (LLM). Refers to a language model that is, well, large. It does not have to be a chatbot; in fact, when the term began to become popular, LLMs were generally *not* optimized to function as chatbots. The term dates back to around 2018-19, when major labs began building increasingly

larger language models. One tendency that has dominated the development of AI models has been the notion that *scaling* alone plays an important part in improving LLMs. In short, it has generally been the case that the bigger the model, the better it performs on various benchmarks. Recently, however, scaling of model sizes alone is no longer the primary mode of development for state-of-the-art models due to limitations in terms of data availability, computational infrastructure, and the cost of serving these increasingly large models to millions of users. Instead, labs are pursuing other forms of scaling, such as spending more computational resources on generating better outputs rather than making models bigger (an approach known as *reasoning*, see explanation below).

Machine learning. The broader approach to artificial intelligence development that is the foundation for contemporary generative artificial intelligence, including large language models. In short, machine learning refers to processes where a computer program becomes measurably better at solving a given set of tasks given more examples (data), as measured according to a quantitative evaluative procedure. Artificial neural networks use a range of statistical methods to model tendencies in large datasets in order to be able to perform well on tasks related to those data. As such, the output from a machine learning system is always probabilistic, that is, subject to statistics. In the context of language modelling (see above), the neural network is trained on massive amounts of text with the next word (or token) missing, that is, masked so the neural network does not have access to it. The neural network is then tasked with predicting what the next word (or token) might be. It is evaluated by how close its prediction is to what was actually there in the training data. To the extent that the neural network improves its performance given more data, we are dealing with machine learning. Today, there are a number of more or less standardized ways to optimize and train neural networks, so they improve their performance at the task as fast and efficiently as possible; such improvements are a major field of research in itself.

Prompting. The act of writing *prompts* for large language models, incl. chatbots. A prompt is a piece of text, often in the form of an instruction or a question, that is parsed to the model, and which is the onset from which the model generates an output. Originally, language models were not optimized to chat or carry out instructions, so the prompt was at first a snippet of text that the model would continue. Although prompts can be very simple, like a straightforward question, the practice *prompt engineering* takes a structured approach to create sometimes very elaborate prompts to elicit specific kinds of outputs from the model. In some ways, the entire notion of *reasoning models* (see below) is a continuation of a prompt engineering approach known as *chain-of-thought prompting*. Within creative writing, composing prompts to generate interesting or otherwise desirable output can be a craft onto itself.

Reasoning. Term used to describe the procedure of getting a large language model (see above) to generate a longer, tentative output prior to delivering the final output to the user. The longer output is usually optimized to segment the original request into smaller steps, performing the steps in sequence, and going over the output produced so far in attempts to locate and solve errors before passing a final output to the user. The reasoning approach is largely a continuation of techniques discovered pertaining to prompting and prompt engineering, where it has been found that getting the model to identify steps and carry them out in sequence generally improves performance. When it comes to reasoning, the model has been optimized and finetuned to do this in ways that statistically result in a better answer. However, due to the necessity of measuring the performance of a machine learning system quantitatively, reasoning models are generally optimized for domain where there exist verifiably correct answers that can be measured automatically, such as math or programming. As such, creative writing has not seen similar improvements as a result of reasoning as more technical domains.

Temperature (hyperparameter). A hyperparameter is a tunable aspect of a neural network, which can be modified by the people operating the network to configure or calibrate it. In large language models, the *temperature*

hyperparameter configures how the model samples from the available predictions. The model can either sample only very-likely words to continue sentences or it can include less-likely words in its sampling, which makes the output seem more open-ended and creative. A high temperature leads to broader sampling and thus seemingly more creative output, whereas low temperatures make the model only sample from the most likely predictions. Although temperature is not directly comparable with human creativity, this hyperparameter has gained some attention for its capacity to steer the model towards outputs that tend to be recognized as more seemingly creative. Other hyperparameters such as *Top_P* also configure the model's sampling (albeit in different ways) and can similarly tune the model towards more seemingly creative outputs.

Transformer. The type of neural network used in contemporary large language models (as well as multimodal models, which combine text data with other data formats such as sound, image, or video). The Transformer was introduced in 2017 and has been the dominating architecture for language modelling since then. One central aspect of the Transformer is the *attention mechanism*, which ensures cohesion across the model's output, making its outputs appear intelligent. The attention mechanism is not unique to the Transformer, but the Transformer did harness the attention mechanism to hitherto unseen effectiveness by removing other mechanisms such as recurrence in favour of applying the attention mechanism repeatedly as a central operational principle.

List of Experts

Adrien Gallego, Tech Consultant, AI Expert (France)

Agathangelos Stavropoulos, MA in Law and Arts Management, MA in International Relations, PhD in Digital Politics, Founder of AI tech startup, Author, Poet (Greece)

Alberto Sacido Romero, Professor of Language and Literature (Spain)

Alice Watanabe, Doctor of Philosophy (Germany)

Angelo Catalano, Tech Consultant, AI Expert (France)

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Grey literature

Courses and Workshops:

VHS Baden – Kreatives Schreiben mit KI
https://www.vhs-baden.at/produkt/kreatives-schreiben-mit-ki-2/
Introductory creative writing course with AI for adult learners offered by VHS Baden.
Target Group: Adult learners

Textmanufaktur – Prompt Kreativ Schreiben mit KI
https://text-manufaktur.de/kurse/prompt-kreativ-schreiben-mit-ki
Online seminar teaching how to write creatively using prompt engineering and AI tools like Sudowrite.

Target Group: Writers and educators
Purpose: Prompt-based writing practice

RHET AI – Kreatives Schreiben mit Generativer KI
https://rhet.ai/2023/10/20/kursangebot-kreatives-schreiben-mit-generativer-ki/
Workshop on generative AI and its application in creative writing, offered by Rhet.ai.
Target Group: General public and educators
Purpose: Introduction to AI writing tools

University of Koblenz – Lernpfad Kreatives Schreiben mit KI
https://www.uni-koblenz.de/de/izl/fort-und-weiterbildung/lernpfad-ki/kreatives-schreiben
University Koblenz's module that explores creative writing using AI as part of a broader learning pathway.
Target Group: Teachers and adult learners
Purpose: Integration of AI into curriculum

University of Hildesheim – Schreiben mit KI
https://www.uni-hildesheim.de/literaturinstitut/schreiben-mit-ki/
Creative writing seminars at the University of Hildesheim exploring human-AI collaboration.
Target Group: Students and literature educators
Purpose: Exploring human-AI collaboration in writing

VHS Unteres Pegnitztal – Entfessle deine Fantasie mit KI
https://www.vhs-unteres-pegnitztal.de/programm/kreatives/kurs/Kreatives-Schreiben-mit-KI-Entfessele-deine-Fantasie/T50103
Beginner-friendly VHS course combining imagination with AI-generated text prompts.
Target Group: Adult learners
Purpose: AI-assisted creativity for beginners

City of Stralsund – Kunst, KI und Kreatives Schreiben
https://www.stralsund.de/shared/Nachrichtenportal/Archiv/2024/10/Kunst-KI-und-kreatives-Schreiben-
Event showcasing how AI intersects with art and creative writing for the public in Stralsund.
Target Group: General public
Purpose: Public engagement with AI and art

Guides:

Schwedin Blog – Kreatives Schreiben mit ChatGPT & Co.
https://schwedin.ch/blog/kuenstliche-intelligenz-fuer-kreatives-schreiben-wie-chatgpt-co-fuer-das-schreiben-von-texten-genutzt-werden-koennen
Practical blog guide on how ChatGPT and other tools can support creative writing processes, including examples and ethical considerations.
Target Group: Writers and educators
Purpose: Instructional support for creative writing

Stark mit Worten – Kreatives Schreiben mit KI
https://starkmitworten.de/kreatives-schreiben-mit-ki/
Educational article introducing AI-assisted creative writing and its implications for writing style and originality.
Target Group: Educators
Purpose: Inspiration and pedagogical support

Friedrich Verlag – Digitale Texte mit KI gestalten
https://www.friedrich-verlag.de/friedrich-plus/sekundarstufe/deutsch/digital-unterrichten/digitaltipp-kreative-texte-mit-ki-gestalten-18576
Teaching guide on how to use AI to support German-language creative writing instruction in secondary schools.
Target Group: Teachers
Purpose: Digital writing in classroom

Schulki – Kreatives Schreiben im Schreibtandem mit KI
https://schulki.de/blog/kreatives-schreiben-im-schreibtandem-mit-einer-ki
Blog post on how learners and AI collaborate in "writing tandems," with prompts and examples for classroom or workshop use.
Target Group: Educators and students
Purpose: Collaborative writing experience

Schreibkurs Online – Buch schreiben mit KI
https://www.schreibkurs-online.de/schritt-fuer-schritt-anleitung-buch-schreiben-mit-ki/
Step-by-step guide to writing a book with AI, aimed at aspiring authors and hobbyists.
Target Group: Aspiring authors
Purpose: Book writing with AI support

epubli – KI Buch schreiben
https://www.epubli.com/wissen/ki-buch-schreiben
Tutorial on using AI tools for book publishing, outlining benefits for story structure and productivity.
Target Group: Aspiring authors and publishers
Purpose: Streamlining writing and publishing

AI Tools and Technology Platforms:

Contentman – KI-Tools für Autor:innen
https://www.contentman.de/tools/ki-tools-fuer-autorinnen/
A curated list of AI tools for authors, including Sudowrite and Novelcrafter, highlighting use cases like brainstorming, style editing, and plot generation.
Target Group: Writers and content creators
Purpose: Tool discovery and evaluation

AllAboutAI – Beste KI-Tools für kreatives Schreiben
https://www.allaboutai.com/de-de/beste-ki-tools/schreiben/kreatives-schreiben/

Directory of top AI tools tailored to creative writing tasks in German, including story, poetry, and dialogue generation features.
Target Group: Writers and content creators
Purpose: Tool discovery for creative writing

OMR – Kostenlose KI-Textgeneratoren
https://omr.com/de/reviews/contenthub/ki-text-generatoren-kostenlos
Overview of free AI-powered text generators, comparing their functionality and accessibility for creative writing beginners.
Target Group: Hobbyists and bloggers
Purpose: Free tool comparison

Undetectable AI – Bester KI-Geschichtengenerator
https://undetectable.ai/blog/de/bester-ki-geschichtengenerator/
Review of leading AI storytelling tools, including their strengths and limitations in generating compelling fictional narratives.
Target Group: Writers and storytellers
Purpose: Evaluation of storytelling generators

Public Discourse:

Ingenieur.de – Texten mit KI: Kreativitätsboost oder Einheitsbrei?
https://www.ingenieur.de/technik/fachbereiche/kuenstliche-intelligenz/texten-mit-ki-kreativitaetsboost-oder-einheitsbrei/
Article discussing whether AI tools enhance or hinder creativity, referencing a University of Exeter study showing that AI boosts performance particularly for less experienced writers.
Target Group: Writers and researchers
Purpose: Critical discussion on AI and creativity

Wissenschaft & Kunst – Zukunftsutopie oder Dystopie?
https://wissenschaft-kunst.de/zukunftsutopie-oder-dystopie-kreatives-schreiben-mit-ki-i/
Reflective essay examining the utopian and dystopian potentials of AI in

creative writing, with a focus on pedagogy, ethics, and cultural change.
Target Group: Educators and researchers
Purpose: Ethical and educational reflection

De Gruyter Brill – Können Chatbots Romane schreiben?
https://www.degruyterbrill.com/document/doi/10.1515/9783111351490-007/html?lang=de
Academic contribution analyzing the capabilities of generative AI models in producing literature, and how this impacts traditional notions of authorship and creativity.
Target Group: Academics and researchers
Purpose: Academic analysis of AI and authorship

Use Cases or Testimonials from Educational Practice:

AAU Blog – KI in der Literatur: Spielwiese, Schreibhilfe oder das Ende des Originals?
https://www.aau.at/blog/13-06-ki-in-der-literatur-spielwiese-schreibhilfe-oder-das-ende-des-originals/
A reflective university blog post examining the integration of AI in literary creation—both as a playful tool and as a potential challenge to originality.
Target Group: Educators and students
Purpose: Reflection on AI's role in literary practice

NZZ – Wie halten es Schweizer Schriftsteller mit KI und ChatGPT?
https://www.nzz.ch/feuilleton/wie-halten-es-schweizer-schriftsteller-mit-ki-und-chat-gpt-ld.1778465
A Swiss newspaper article presenting testimonials from professional authors discussing how they engage (or refuse to engage) with AI writing tools.
Target Group: Professional authors
Purpose: Attitudes of professional writers

Der Pragmaticus – KI-Autoren
https://www.derpragmaticus.com/r/ki-autoren

An exploratory piece describing the growing trend of authors using AI as a co-writer, with real-world examples from the German-speaking literary scene.
Target Group: Professional and semi-professional authors
Purpose: Exploration of AI-assisted authorship

Kurier – Literatur-Experiment mit Daniel Wisser und KI
https://kurier.at/kultur/literatur-experiment-kuenstliche-intelligenz-daniel-wisser-kurzgeschichten-aufloesung-abstimmung/402962071
News article reporting on a public AI-literature experiment where the Austrian writer Daniel Wisser collaborated with ChatGPT to produce short stories anonymously judged by readers.
Target Group: General public and readers
Purpose: Evaluation of AI-generated story reception

Denmark

Academic literature

Bruun, M. H., Krause-Jensen, J., & Hasse, C. (2025). Skrivning, læsning, tekst og refleksiv tænkning med generativ AI på humanistiske videregående uddannelser. Læring og Medier, 17(31). https://doi.org/10.7146/lom.v17i31.153309 (Title in English: Writing, reading, text and reflective thinking with generative AI in humanities higher education).

Mads Rosendahl Thomsen (2025). Bliver drømmen om den anonyme skrift til et mareridt? *Aktualite*t - *Litteratur, Kultur og Medier*. 19. 1. p. 10-23

Grey literature

Academic events and conferences found through library search engine

Organization: Danish University Pedagogical Network's Conference

Content type: Conference abstracts

Author(s): Nordentoft, H. M., & Jensen, T. W. (2025). Dialogiske perspektiver på akademisk skrivning: Generativ AIs betydning for studerendes konstruktion af en faglig stemme. Dansk Universitetspædagogisk Netværks Konference 2025. (English translation: Dialogical perspectives on academic writing: The importance of generative AI for students' construction of an academic voice. Danish University Pedagogical Network's Conference 2025).

Author(s): Søndergaard, S. B., & Kristiansen, B. (2024). Alt det du ved om akademisk skrivning—Uden at vide det. DUN:
Dansk Universitetspædagogisk Netværk Konference 2024. (English translation: Everything you know about academic writing – without knowing it. DUN: Danish University Pedagogical Network Conference 2024).

Organization: Conference on Human Factors in Computing Sytems, Hybrid, Honolulu, us.

Content type: Proceedings

Author(s): Hoque, M. N., Mashiat, T., Ghai, B., Shelton, C., Chevalier, F., Kraus, K., & Elmqvist, N. (2024). The HaLLMark Effect: Supporting Provenance and Transparent Use of Large Language Models in Writing with Interactive Visualization. CHI 2024 - Proceedings of the 2024 CHI Conference on Human Factors in Computing Systems. CHI 2024. doi.org/10.1145/3613904.3641895.

Institutional reports, websites, podcasts, newsletters found through google searches

Examples:

Organization: Aarhus University

Content type: Faculty magazine: Humanioranu (Translation: Humaniora now) (Link: Humanoranu.au.dk)

Author: Jeppe Kiel Revsbech, Maskinlæring for begyndere, MARTS 2023 | TEMA: KUNSTIG INTELLIGENS. (Translation: Machine learning for beginners, March 2023, Theme: Artificial Intelligence).

Organization: Aarhus University (DPU) – (Danish Pedagogical University)

Content: Homepage: Podcast (Link: dpu.au/viden/pedagogiskindblik)

Author: Maja Hojer Bruun, Store sprogmodeller og AI-chatbots på videregående uddannelser. (Translation: Big language models and AI-chatbots in Higher Education).

Organization: Dansk magisterforening – Forskerforum (Translation: The Danish Association of Masters and PhDs – research forum)

Content type: News magazine (Link: https://dm.dk/forskerforum/magasinet/2025/forskerforum-nr-1-2025/antropolog-ai-rokker-ved-vores-maade-at-taenke-akademiske-uddannelser-paa/)

Author: Lasse Højsgaard (2025). Antropolog: AI rokker ved vores måde at tænke akademiske uddannelser på. (English translation: Anthropologist: AI is changing our way of thinking about academic education).

Organization: Nationalt videnscenter for læsning (Translation: National Reading Research Center)

Content type: Newsletter – debate post (Link: Videnomlaesning.dk)

Author: Lützen, P. H. (2024). Hvem bliver dygtigere, hvem bliver snydt? – Status på AI og skrivning [Video recording]. (English translation: Who will be more skilled, who will be cheated? – Status on AI and writing).

Organization: Center for Undervisningsmidler (CFU) – EMU. (Translation: Centre for Teaching Materials) (Link: EMU.dk)

Content type: Article on website

Author: Mischa Sloth Carlsen,
Det teknologiske troldspejl. Danskfaglige dybder med AI-briller, Center for Undervisningsmidler (CFU). (English Translation: The technological magic mirror. Danish subject depths with AI glasses.)

Organization: Videnskab.dk (Translation: Science.dk)

Content type: Popular scientific dissemination on website

Author: Klitgård, I. (2024). Jeg spurgte mine studerende om deres holdning til AI: Her er deres svar, Videnskab.dk (English translation: I asked my students about their stance on AI: Here are their answers).

France

Academic literature

AI and Creative Writing Pedagogy

- Pascual, L. (2023). *Exploration des impacts de l'utilisation de l'intelligence artificielle dans l'enseignement de l'écriture créative en anglais pour un public d'ap prenants LANSAD français* [Projet de thèse, Université de Toulouse].
- Lacroix, G., & Landon, A. (2023, November). *Enseigner l'urbanisme tout contre les intelligences artificielles: Un retour réflexif sur une expérimentation d'écriture créative.* Journée de la pédagogie 2023 de l'Université Gustave Eiffel, Champs-sur-Marne, France.

- Petitjean, A. M. (2025). *Apprendre à composer une fiction avec et contre ChatGPT.* Le Français Aujourd'hui, 228(1), 99-108.

AI, Literature, and Writing Practices

- Brillant Rannou, N. (2024). *L'encre numérique est-elle sympathique ? Ou que nous apprennent les « lectures artificielles » de ChatGPT en atelier d'écriture? Le Français Aujourd'hui*, Nº 226(3), 101-114. https://doi.org/10.3917/lfa.226.0101
- Erika Fülöp. (2024). *Écrire-avec l'intelligence artificielle, ou l'esthéthique de la sympoïèse. Les Nouveaux Cahiers de MARGE*, 8, 10.35562/marge.956
- Petitjean, A. M. (2024). *Que devient la créativité littéraire à l'heure de ChatGPT? L'évolution d'un atelier d'écritures numériques en master de création littéraire.* Le Français Aujourd'hui, 3(227), 85-95.

AI in the Publishing and Literary World

- Audet, R., & Lebrun, T. (2020). *L'intelligence artificielle et le monde du livre: Livre blanc.* Chaire UNESCO sur la diversité des expressions culturelles, Université Laval. https://doi.org/10.5281/zenodo.4036246
- Najah, S. (2024). *L'impact de l'intelligence artificielle dans le monde littéraire.* Revue de recherche en sciences humaines et cognitives, 1(7), 24-33.
- Rondelet, L. (2024). *Le guide de l'écriture assistée par l'intelligence artificielle: Chatgpt, Claude, Gemini, rédaction web, copywriting.* Editions Eyrolles.

AI and Screenwriting

- Chamam, S. (2024). *Intelligence artificielle et écritures scénaristiques: stratégies des scénaristes face aux outils d'IA* (Doctoral dissertation). Université Côte d'Azur.

AI, Critical Thinking, and Ethical Perspectives

- Meissonier, R. (2023). *La Pensée Complexe contre l'Intelligence Artificielle Dégénérative*. *Management et Datascience*, 7 (3). https://doi.org/10.36863/mds.a.24107

Grey literature

AI and Creative Writing

Types of content/material:

- Research-based articles and institutional reports (e.g., Académie de Strasbourg)
- AI-powered creative writing tools (e.g., L'écrivain AI, Typetone.ai)

Providers:

- Private companies (e.g., Pixartprinting, Typetone.ai, L'écrivain AI)
- Public institutions and media (e.g., Académie de Strasbourg, France Culture)

Target Group/Audiences:

- Writers (aspiring and professional)
- Teachers and educators interested in AI-enhanced learning
- Students (creative writing and digital literacy)
- General public interested in AI-assisted storytelling

Purposes:

- Enhancing creative writing skills
- Exploring new storytelling techniques
- Democratizing creative expression

- Académie de Strasbourg. (2025). *Écrire une nouvelle sur l'intelligence artificielle*. Retrieved from https://pedagogie.ac-strasbourg.fr/lettres/enseigner-les-lettres-avec-le-numerique/ecrire-une-nouvelle-sur-lintelligence-artificielle-1/
- Édunum Recherche. (2024). *Les outils numériques et l'intelligence artificielle en éducation: Innovations et limites.* Hypothèses. Retrieved from https://edunumrech.hypotheses.org/10764#more-10764
- France Culture. (2024). *L'intelligence artificielle dans la littérature: Une muse technologique* [Radio broadcast]. Radio France. Retrieved from https://www.radiofrance.fr/franceculture/podcasts/le-reportage-de-la-redaction/l-intelligence-artificielle-dans-la-litterature-une-muse-technologique-8911187
- Keates, P. (2024). *L'art de raconter: Comment l'intelligence artificielle redéfinit la créativité narrative. Medium.*Retrieved from https://medium.com/@peter.keates/lart-de-raconter-comment-l-intelligence-artificielle-red%C3%A9finit-la-cr%C3%A9ativit%C3%A9-narrative-9acc0353d7f7
- L'écrivain AI. (2025). *L'écrivain AI : Outil d'aide à la creation littéraire par intelligence artificielle.* Retrieved from https://www.lecrivain.ai
- Les Adultes de Demain. (2022). *IA et ChatGPT dans l'éducation: Enjeux et perspectives.* Retrieved from https://www.lesadultesdedemain.com/interviews/ia-et-chatgpt-dans-education
- Le Figaro (2024). L'intelligence artificielle facilite l'écriture mais les histoires se ressemblent. Retrieved from https://www.lefigaro.fr/secteur/high-tech/l-intelligence-artificielle-facilite-l-ecriture-mais-les-histoires-se-ressemblent-20240713

- Pixartprinting. (2025). *Les outils d'intelligence artificielle pour écrivains.* Retrieved from https://www.pixartprinting.fr/blog/outils-intelligence-artificielle-ecrivains/
- Typetone.ai. (2023). *L'écriture créative : Comment s'améliorer dans ce domaine.* Retrieved from https://www.typetone.ai/fr/blog/creative-writing-the-power-of-words-and-ai-tools

AI in Education and Digital Learning

Types of content/material:

- University degree programs (e.g., Université Lumière Lyon 2, Université de Strasbourg)
- Government and institutional reports (e.g., Canopé, Éduscol)
- Online learning platforms and MOOCs (e.g., Coursera, ÉPALE)

Providers:

- Universities and higher education institutions (e.g., Université Sorbonne)
- Public education authorities (e.g., Canopé, Éduscol)
- Private learning platforms (e.g., Coursera, Samsa)
- Research institutions and digital education initiatives (e.g., Édulab Côte d'Azur)

Target Group/Audiences:

- Teachers and educators seeking AI integration in pedagogy
- Adult learners looking for reskilling opportunities
- Students in creative writing and digital education programs
- Job seekers and professionals interested in AI literacy

Purposes:

- Supporting innovative teaching methodologies
- Bridging the gap between traditional and digital education
- Promoting lifelong learning and professional development

- Canopé. (2023). *Les intelligences artificielles (IA) dans l'éducation. Réseau Canopé.* Retrieved from https://www.reseau-canope.fr/actualites/actualite/les-intelligences-artificielles-ia-dans-leducation.html
- Coursera. (2025). *Creative writing courses. Coursera.* Retrieved from https://www.coursera.org/fr-FR/courses?query=creative%20writing
- École Branchée. (2024). IA générative: Une révolution éducative pour adultes? Perspectives des 35 prochaines années selon iAgen. Retrieved from https://ecolebranchee.com/ia-generative-revolution-educative-pour-adultes-perspectives-35-prochaines-annees-selon-iagen/
- Édulab Côte d'Azur. (2025). *Introduction à l'IA pour la formation des adultes et l'ingénierie de la formation*. Université Côte d'Azur. Retrieved from https://univ-cotedazur.fr/efelia-cote-dazur/introduction-a-lia-pour-la-formation-des-adultes-et-lingenierie-de-la-formation
- Éduscol. (2025). *Enseigner avec le numérique. Ministère de l'Éducation nationale et de la Jeunesse.* Retrieved from https://eduscol.education.fr/103/enseigner-avec-le-numerique
- ÉPALE. (2024). *Intelligence artificielle et orientation professionnelle : Aperçu de son utilisation dans la formation*. EPALE. Retrieved from

https://epale.ec.europa.eu/fr/blog/intelligence-artificielle-et-orientation-professionnelle-apercu-de-son-utilisation-dans-la

- Université Lumière Lyon 2. (2024). *Nouveau Master Maestria: Apprenez à écrire avec l'IA*. Retrieved from https://lesla.univ-lyon2.fr/formation/maestria-master-en-alternance-ecrire-avec-lia
- Université de Strasbourg. (2024). *Écritures professionelles, créatives et littéraires [Licence program]*. Retrieved from https://formations.unistra.fr/fr/formations/licence-LIG/licence-lettres-ME20/ecritures-professionnelles-creatives-et-litteraires-LIX8H7IV.html
- Université Sorbonne. (2024). *L'écriture créative : Libérer son style. Formation continue.* Retrieved from https://fc.sorbonne-universite.fr/actualite/lecriture-creative-liberer-son-style/
- Samsa. (n.d.). *Formation: Intelligence artificielle, écriture et créativité.* Retrieved from https://www.samsa.fr/formation-intelligence-artificielle-ecriture-redaction-creativite/

AI, Ethics, and Intellectual Property

Types of content/material:

- Policy papers and reports (e.g., Nicolosi, Francopresse)
- Research-based articles on AI ethics (e.g., Fabula)
- Legal and regulatory fact sheets (e.g., RESDAC)

Providers:

- Government agencies and policy institutions (e.g., RESDAC)
- Research organizations and academic institutions (e.g., Fabula, Francopresse)

- Intellectual property authorities and legal experts (e.g., Nicolosi)

Target Group/Audiences:

- Policymakers and legal experts in AI governance
- Writers and content creators concerned with copyright issues
- Educators and students studying digital ethics
- AI developers working on ethical AI tools

Purposes:

- Addressing copyright and intellectual property concerns
- Ensuring ethical AI use in education and writing
- Regulating AI's impact on cultural and creative industries

- Francopresse. (2024). *L'IA est-elle une menace pour la création littéraire francophone?*
  Retrieved from https://francopresse.ca/societe/2024/09/21/lia-est-elle-une-menace-pour-la-creation-litteraire-francophone/
- Fabula. (2022). *La pédagogie à l'ère du numérique : Les entraves et défis.* Retrieved from https://www.fabula.org/actualites/106448/la-pedagogie-a-lere-du-numerique--les-entraves-et.html
- Nicolosi, F. (2024). *Intelligence artificielle et propriété intellectuelle: Fact sheet IGE-IPI.* Retrieved from https://cltr2024.ch/wp-content/uploads/2024/10/IGE_IPI_Factsheet_Nicolosi_fr_web.pdf
- RESDAC. (2025). *Diplômes ou compétences ? Quand l'IA redéfinit l'acquisition et la reconnaissance des savoirs*. Retrieved March 20, 2025, from

https://resdac.net/diplomes-ou-competences-quand-lia-redefinit-lacquisition-et-la-reconnaissance-des-savoirs/

Greece

Academic literature

Prentzas, J., & Sidiropoulou, M. (2023, July). Assessing the use of open AI chat-GPT in a University Department of Education. In *2023 14th international conference on information, intelligence, systems & applications (iisa)* (pp. 1-4). IEEE.

Kouvara, T., Orphanoudakis, T., Karachristos, C., & Fotopoulos, V. (2024). Expanding the 'A' in STEAM: Integrating poetry and AI for educational evolution. In *2024 IEEE Global Engineering Education Conference (EDUCON)* (pp. 1-8). IEEE. https://doi.org/10.1109/EDUCON60312.2024.10578751

Spain

Academic literature

Acosta, D. D. R. (2023). *MÁS ALLÁ DE LAS PALABRAS: INTELIGENCIA ARTIFICIAL EN LA ESCRITURA ACADÉMICA*.

Carrillo Cepero, A., Ruiz Arriaza, J., León Garrido, A. (ed. lit.), Gutiérrez Castillo, J. J. (ed. lit.), Barragán Sánchez, R. (ed. lit.), & Martínez Pérez, S. (ed. lit.). (2025). El uso didáctico de la Inteligencia Artificial generativa para el desarrollo de la escritura creativa. En *Docencia e investigación en la era de la inteligencia artificial: Reflexiones y aplicaciones innovadoras* (pp. 187-196). https://dialnet.unirioja.es/servlet/extart?codigo=10109436

de Vicente Yagüe Jara, M. I., López Martínez, O., Navarro Navarro, V., & Cuéllar, F. (2023). Escritura, creatividad e inteligencia artificial. ChatGPT en el contexto

universitario. Comunicar: Revista Científica de Comunicación y Educación, 77, 47-57.

García Vázquez, J. M. (2021). Análisis del papel creciente de la Inteligencia Artificial en la narrativa. *Transformación digital : desafíos y expectativas para el periodismo: Libro de resúmenes. XXVII Congreso Internacional de la Sociedad Española de Periodística, 2021, ISBN 978-84-472-3132-4, págs. 238-240*, 238-240. https://dialnet.unirioja.es/servlet/articulo?codigo=7980972

García Vázquez, J. M., Orozco Vera, M. J. (dir. tes.), & Peinado Elliot, C. (dir. tes.). (2024). *Inteligencia artificial aplicada a la escritura creativa: Generación automática de poesía*. https://dialnet.unirioja.es/servlet/exttes?codigo=331761

Medina, F. (2024). Escritura de microrrelatos con apoyo de inteligencia artificial. *Cuaderno de Pedagogía Universitaria*, *21*(42), 7-24.

Mesonero Izquierdo, R. (2024). Evaluación de ChatGPT como asistente en el proceso de creación de un guion de cortometraje de ficción. *RAE-IC: Revista de la Asociación Española de Investigación de la Communicación, 11.* https://dialnet.unirioja.es/servlet/extart?codigo=10080816

Vergara Aguirre, A. (2023). La inteligencia artificial, ¿una nueva era para la literatura? *Estudios de Literatura Colombiana*, *53*, 11-20.

Grey literature

Content Type	Examples / Description
Blog and outreach articles	Educational or specialized posts on AI and writing (e.g., teacher blogs, themed digital media). Ex: Enjoy Español, PageOn.ai, Club de Autores.
Institutional reports and websites	Pages from organizations (UNESCO, universities, foundations) addressing AI in education or literature. Ex: UNESCO on AI in education, MIT Technology Review.
Academic events and conferences	Calls and proceedings from seminars on AI and literature/theater. Ex: UNED Seminar "Literature, Theater and AI"; Workshops for Spanish teachers.
Courses and certifications	Training programs on AI applied to creative writing. Ex: Online Certification in Digital Literature and AI – U. Salamanca; Creative Writing Workshop – Fundación Princesa de Girona.
Presentations and audiovisual media	Talks, videos, or podcasts on creative AI. Ex: Discussion at Festival de las Ideas on "human creativity vs. artificial writing."

Table 2. Types of content in grey literature on AI and creative writing.

The sources are also classified by the organizations responsible for their publication. Notable profiles include:

- Educational and research institutions: Universities and schools (e.g., UNED, U. Salamanca) producing content on AI in education and literature.
- Culturaland academic bodies: National libraries, author institutes, or literary associations applying AI to preservation and study (e.g., BNE/UNED, Instituto de Derecho de Autor).

- Teaching communities: Teacher groups or educational portals specializin g in language and writing instruction experimenting with AI (e.g., Enjoy Español, IAEducativa).
- Tech companies and marketing: Large companies and private initiatives promoting AI
  for creativity in education, entertainment, or commerce (e.g., Google, Pag eOn.ai).
- Media and specialized blogs: Websites and media outlets informing or co mmenting on AI and literary creativity (e.g., Club de Autores, PageOn.ai).

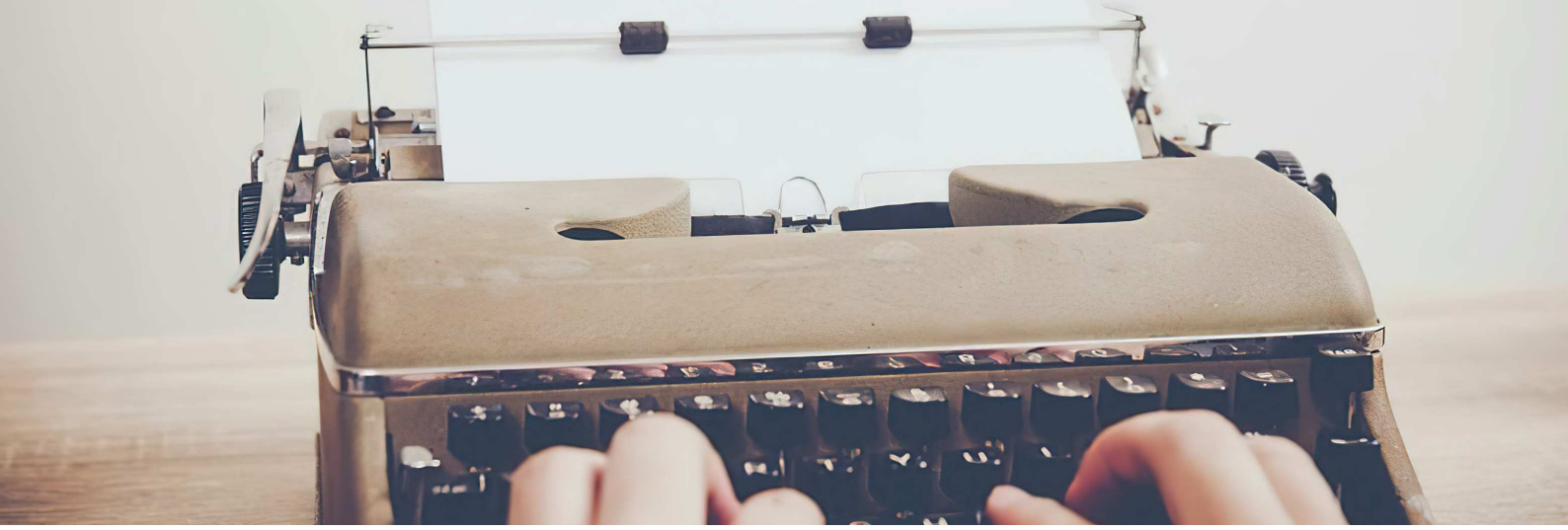
Identified target audiences include:

- Teachers and educators: integrating AI into writing instruction (e.g., Enjoy Español, IAEducativa, Genially).
- Students and language/literature learners: using AI-
  enhanced materials to foster creativity (e.g., Spanish learners using text g enerators in class).
- Independent or emerging writers: seeking idea generation tools, creative a ssistance, or AI editors (Club de Autores).
- Marketing and content professionals: leveraging AI for large-
  scale text generation (Puromarketing.com).
- Researchers and cultural specialists: applying AI to literary analysis or cult ural heritage (Instituto Autor).
- General cultural/tech-savvy audiences: attending events, reading blogs, and exploring the impact of AI on creativity (Festival de las Ideas, UNED).

Sources serve various primary purposes, summarized in four main categories:

Main Purpose	Description / Examples
Education and training	Materials and courses on AI in writing. Includes guides and online programs (Formatalent, IAEducativa, Founderz, Udemy, Instituto Cervantes).
Creative support for authors	Tools for idea generation, narrative structures, or dialogue inspiration (e.g., Unite.ai, Sudowrite).
Text editing and improvement	Grammar, style, and coherence correction systems, aiding text refinement (PageOn.ai, Hipopink).
Production and marketing	Rapid and personalized content creation for advertising, blogs, social posts (Hubspot).
Literary research	AI applied to text analysis, authorship, or cultural heritage (e.g., stylometry, Instituto Autor, Neurowriter).
Ethical and cultural debate	News, forums, conferences, and articles discussing AI's creative limits and cultural impact (WMagazín, El País, SafeCreative).

Table 3. Main purposes of the resources found on AI and creative writing.



About wrAIte

SCAN HERE

Artificial Intelligence is transforming the way people write, learn, and express themselves. In creative writing, AI offers new opportunities for adult learners and educators to explore storytelling, experiment with language, and enhance digital literacy. However, the integration of AI into creative processes raises critical questions: How does AI influence creativity? How can it be ethically and effectively used in adult education?

wrAIte, co-funded by the European Union (2024-1-AT01-KA220-ADU-000255667), seeks to answer these questions by investigating the potential and challenges of AI-assisted creative writing in both formal and non-formal education settings. The project aims to empower adult educators with the necessary knowledge and tools to integrate AI into their teaching methods, ensuring that technology enhances rather than replaces human creativity.

The Partnership

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