Governing Assisted Creation: Reconfigurations of the Creative Labor Process in the Era of Generative Artificial Intelligence

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The rapid emergence of Generative Artificial Intelligence (GenAI) constitutes a major technological rupture for the Cultural and Creative Industries (CCIs), where creativity is the central source of value. This research investigates how GenAI reconfigures the creative labor process, specifically interrogating its effects on the management and meaning of work, situated between productivity imperatives and the quest for professional autonomy[1].

Our theoretical framework sits at the intersection of the sociology of creative work, characterized by structural uncertainty and a low degree of routinization[2], and Work Design theories[3]. We adopt a sociomaterial perspective[4] to analyze creativity as a distributed phenomenon. Furthermore, we mobilize a processual approach to creation, decomposing the workflow into four distinct stages: inspiration, framing, shaping, and validation[5]. Given the emergent and unstable nature of GenAI, we conducted a narrative literature review[6] of 27 empirical studies to build a sociological intelligibility of these ongoing mutations.

The results reveal a profound mutation across the creative workflow. During the inspiration phase, GenAI acts as a cognitive amplifier, catalyzing divergent thinking and offering a novel capacity for visual expansion. It reduces the fear of social judgment, thereby encouraging conceptual risk-taking. However, experts often suffer from "expertise fixation," experiencing significant efficiency losses when algorithmic propositions conflict with their rigid professional routines. In the framing stage, GenAI acts as a visual facilitator that accelerates collective convergence by reducing the delay between verbal intention and visual representation. Paradoxically, during the shaping phase, massive technical delegation generates an emergence of tedious work. Time saved on brute generation is frequently reallocated to invisible, ungrateful tasks of verification and data cleaning. The artist transitions into a "creator-curator", a role demanding prompt engineering skills and heightened visual literacy to interpret, select, and correct algorithmic propositions. Finally, in the validation phase, this speed of execution can drastically diminish the emotional attachment to the final product, fostering a sense of alienation where creators feel like mere spectators of a "soulless" production. Consequently, the criteria for artistic recognition are shifting: authenticity no longer relies solely on the manual gesture but

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demands a new moral economy based on an ethics of transparency regarding the human-machine collaboration process.