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RESEARCH ARTICLE

The Artist Is Present, but the Machine Is Co-Creating: Negotiating Authorship and Agency in Generative AI-Integrated Video Art Pedagogy

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Abstract: Generative artificial intelligence (Generative AI) is reshaping art and design education. In video-creation pedagogy, it has moved from an auxiliary tool to a collaborator involved in topic selection, generation, and editing. This shift raises important questions about student authorship and creative subjectivity. Existing studies focus mainly on tool effectiveness and general ethical concerns, but provide limited insight into classroom-level creative practice. This study investigates how students' subjectivity is reconfigured within AI-supported creative workflows in the New Media Video Creation course at Xinhua University, Guangzhou, using a qualitative case study design and multi-source triangulation. The analysis focuses on two representative tasks: Lingnan Paper-Cutting Dynamic IP Design and AI-assisted Multilingual Promotional Video for the Canton Fair. It examines problem-setting, prompt strategy, output screening, aesthetic judgment, cultural correction, workflow organization, and ethical responsibility. Three main findings emerge. First, student authorship is not dissolved. Instead, it shifts from isolated technical operation to workflow authorship, reflected in students' ability to coordinate the creative process under AI intervention. Second, authorship is sustained through continuous negotiation, forming negotiated authorship. Students intervene at key points such as problem definition, output screening, cultural

correction, dissemination adaptation, and final responsibility. Third, critical AI literacy is essential for maintaining subjectivity. Students remain active authors only when they can identify bias, explain AI participation, reflect on cultural implications, and take responsibility for expression.

The study contributes a process-oriented account of how authorship is transferred and maintained in AI-supported pedagogy. It also suggests that art education in the AI era should move beyond tool efficiency and focus on judgment, process organization, cultural correction, and responsibility.

Keywords: generative artificial intelligence; Video-creation pedagogy; Authorship; Subjectivity; Critical AI literacy;

Qualitative Case Study

1 Introduction

1.1 Research Background and Problem Statement

The rapid spread of generative artificial intelligence (Generative AI) is reshaping knowledge production, curriculum organization, and assessment in higher education. Its influence extends beyond learning support and task acceleration to teaching design, evaluation, academic integrity, teacher roles, and student creativity (Batista et al., 2024). In art and design education, Generative AI has moved from an auxiliary tool to a core part of creative conception, image generation, narrative rehearsal, multimodal integration, and style exploration, thereby redefining “creation” in education (Jiang et al., 2025).

Video-creation pedagogy provides a particularly important context for examining these changes. Unlike text writing or single-image generation, video creation involves topic selection, scripting, shot design, image, sound, rhythm, editing, and communication adaptation. The integration of Generative AI does not simply replace a single skill; it reorganizes the entire creative process. Although AI can support brainstorming, expression, and idea expansion, its educational value depends on task design, reflective scaffolding, and teachers’ guidance of learners’ judgment (Urmeneta & Romero, 2025; Chen & Hung, 2026). The central issue is thus not whether students can produce content faster, but whether they can still be regarded as authors when model systems become deeply embedded in the creative process.

This issue has become increasingly important in current research on Generative AI and art education. Human–AI co-creation studies show that creators’ control, ownership, and subjectivity fluctuate across prompting, feedback, version selection, and output deviation (Rafner et al., 2025). Design research further suggests that AI shifts creators from direct producers to process organizers, output screeners, and meaning reconstructors (Wang et al., 2025). At the same time, in Chinese higher art education, rapid AI adoption in classrooms has intensified concerns about originality, copyright, cultural misreading, stylistic homogenization, and assessment imbalance, making reflective pedagogy and responsibility disclosure increasingly urgent (Cao et al., 2026).

Despite the growing literature, current scholarship still does not adequately explain how students’ authorship and creative agency are reconfigured when Generative AI becomes deeply embedded in video-creation pedagogy. Existing studies often focus on learning efficiency, tool acceptance, academic integrity, or ethical risks, but provide less detailed analysis of how classroom creative processes are reorganized and how students reposition themselves within the creative chain (Batista et al., 2024; Jiang et al., 2025). Similarly, although work on authorship and agency has moved beyond ownership debates toward control, co-creation, and processuality, it has not sufficiently clarified how workflow becomes the concrete mechanism through which authorship is enacted and sustained in pedagogical practice (Rafner et al., 2025; Wang et al., 2025). In addition, while critical AI literacy is increasingly emphasized, there remains limited qualitative evidence on how it connects with creative judgment, cultural correction, and responsibility in multimodal art courses such as video creation (Long & Magerko, 2020; Veldhuis et al., 2025).

Accordingly, this study addresses one central problem: when Generative AI becomes deeply embedded in video-creation pedagogy, how are students’ authorship and creative agency reconfigured across processes of problem-setting, prompting, output selection, cultural revision, and responsibility-taking? It also asks how critical AI literacy supports the maintenance of such subjectivity. This problem constitutes the theoretical and practical point of departure of the present qualitative case study.

1.2 Research Aim, Research Questions, and Contribution

This study aims to examine how students’ authorship and creative subjectivity are reorganized within AI-supported creative workflows in the New Media Video Creation course, and to clarify the role of critical AI literacy in sustaining such subjectivity under conditions of deep Generative AI participation.

Accordingly, the study addresses three research questions:

RQ1: In generative-AI-supported video-creation pedagogy, at which specific creative nodes is students' authorship mainly reflected?

RQ2: How do students form a negotiated authorial position through problem-setting, workflow organization, output screening, cultural correction, and responsibility-taking?

RQ3: How can critical AI literacy function as a pedagogical condition that supports students in maintaining creative subjectivity when collaborating with model systems?

This study contributes in two ways. Theoretically, it shifts the debate from whether AI “ends the author” toward a process-oriented explanation of how authorship is transferred, negotiated, and maintained in pedagogical practice. Building on prior discussions of unstable control, ownership, and co-creation in AI-assisted creativity (Rafner et al., 2025; Wang et al., 2025), this study argues that authorship in video-creation pedagogy should be understood not as total possession of production, but as sustained control over workflow organization, key moments of judgment, and final responsibility. It also advances critical AI literacy from a general discourse of technical ethics to a condition of creative subjectivity, extending the arguments of Long and Magerko (2020) and Veldhuis et al. (2025) into the specific context of multimodal video-creation pedagogy.

Practically, the study offers an alternative to efficiency-oriented and tool-proficiency-oriented approaches in AI-integrated art education. Existing research has shown that generative AI expands creative possibilities while simultaneously intensifying ethical and pedagogical risks (Jiang et al., 2025). By examining specific tasks, classroom workflows, and teaching support within a New Media Video Creation course, this study shows that AI-era pedagogy should focus not only on production efficiency, but also on students' capacities for problem-setting, process organization, critical judgment, cultural correction, and responsibility-bearing expression. In the context of Chinese art education, where AI adoption is rapid but empirical classroom studies remain limited, this research provides a more operational account of how authorship, subjectivity, and critical AI literacy can be pedagogically organized (Cao et al., 2026).

2 Literature Review

2.1 Generative AI and the Reconfiguration of Art and Design Education

The rapid spread of generative artificial intelligence (Generative AI) is driving art and design education from digital-tool assistance toward curriculum reconstruction within generative creative environments. Unlike earlier digital media tools that mainly supported execution and post-production, Generative AI increasingly participates in ideation, narrative rehearsal, image generation, style exploration, editing optimization, and multimodal integration. Systematic reviews show that its impact on higher education extends beyond efficiency gains to curriculum design, assessment, academic integrity, teacher roles, and creativity cultivation; in art education, this is especially evident in the lowering of creative thresholds, faster iteration, and intensified concerns over originality, copyright, ethics, and aesthetic judgment (Batista et al., 2024; Jiang et al., 2025).

Recent classroom research has also shifted from asking whether AI can be used in teaching to examining how AI reshapes pedagogical logic. Studies combining Generative AI with design thinking indicate that AI can enhance visualization speed, narrative immersion, and expressive experimentation, yet learning quality depends less on the tool itself than on whether teaching scaffolds help students reflect on, compare, and justify their creative choices (Chen & Hung, 2026). Likewise, a PRISMA review argues that AI most often functions as a creative partner rather than an independent creator, suggesting that creativity and subjectivity depend on learners' judgment and on the way teachers structure the creative process (Urmeneta & Romero, 2025).

This transformation is especially significant in video-creation pedagogy. Video production involves interconnected stages such as topic selection, scripting, visual design, sound, rhythm, editing, and dissemination adaptation. Accordingly, AI does not merely replace one local operation; it reorganizes the creative chain as a whole. The key issue, therefore, is not whether students complete tasks faster, but how students' authorial position and subject role are redefined within a creative environment shaped by models, prompts, version comparison, revision, and platform-oriented communication.

2.2 Authorship in AI-Assisted Creation: From Product Ownership to Processual Position

Authorship is one of the most contested concepts in research on generative AI and art education. Traditional accounts of authorship assume that the author is the principal producer of a work's form and meaning, exercises relatively stable control over the creative process, and can be identified as the source of originality. Generative AI unsettles these assumptions. Creative practice is increasingly organized through prompting, generation, selection, adjustment, and recomposition, while the final form of a work often emerges from human-machine interaction. Under such conditions, authorship is no longer simply a matter of attribution, but a processual question concerning who defines the problem, sets the conditions, filters the outputs, and assumes responsibility (Chen & He, 2026; Oppenlaender et al., 2025).

Existing scholarship broadly follows two paths. The first retains a conventional originality-and-ownership perspective, focusing on whether AI blurs attribution and weakens the creator's legitimacy as the “original producer.” The second moves beyond a singular notion of the author through concepts such as co-creation, co-authorship, and distributed creativity, emphasizing that creation under AI conditions becomes increasingly distributed, collaborative, and iterative. Research in design shows that human-AI co-creation does not eliminate human creativity, but shifts the creator's role toward that of organizer, coordinator, filter, and interpreter, rather than a person who manually produces every formal element (Wang et al., 2025).

Rafner et al. (2025) further demonstrate, through think-aloud research on image generation and creative writing, that agency and ownership in co-creation are not fixed, but fluctuate throughout the creative process. They identify four dimensions of creative subjectivity—creative self-efficacy, control over creative action, autonomy in the creative process, and ownership of the creative product—and show that participants reinforce authorship through progressive refinement, selective appropriation, and counter-inspiration. When AI outputs diverge from the creator’s intention, however, control and ownership become unstable. This suggests that authorship under AI conditions can no longer be reduced to “who made the most by hand,” but should instead be understood as a subject position continuously formed and contested in the process of creation.

Accordingly, this study shifts the focus of authorship from product ownership to processual position. In Generative AI-integrated video-creation pedagogy, the author is not simply the person who produces all formal content directly. Rather, the author is the one who frames problems, organizes workflow, filters outputs, corrects cultural and semantic deviations, and assumes responsibility for the final expression. This reconceptualization underpins the later formulation of workflow authorship and negotiated authorship: the former addresses where authorship is located, and the latter how it is formed.

2.3 Agency in Human–AI Co-Creation: A Workflow Turn in Creative Subjectivity

If authorship concerns who is recognized as the author, agency concerns whether human beings can still act as creative subjects and where such subjectivity becomes visible. In traditional art education, agency is often associated with individual expression, independent completion, and style formation. With the deep integration of generative AI into creative practice, however, this understanding is insufficient. Students no longer rely only on manual skills to produce works step by step; instead, they interact continuously with technological systems through prompting, generating, comparing, selecting, revising, and reorganizing. Agency, therefore, should not be equated with independence from tools, but with the capacity to retain judgment, interpretive authority, and directional control within technologically mediated environments.

This shift is evident in recent human–AI co-creation research. Wang et al. (2025) show that creators with different design experience understand creativity and control differently when working with AI, yet a common pattern remains: when creators can incorporate AI outputs into their own problem-awareness and design logic, their sense of agency strengthens; when they merely accept the model’s high-frequency forms, it weakens. Rafner et al. (2025) similarly argue that agency in AI co-creation is dynamic rather than fixed, varying across task stages, output predictability, and modes of tool feedback. Agency, then, is not a stable trait, but a state continuously reinforced, diminished, and renegotiated in the course of creative work (Rafner et al., 2025; Wang et al., 2025).

Educational research further shows that AI support for creativity does not automatically translate into support for subjectivity. Reviews of AI as a creative partner suggest that, although AI is often used for brainstorming, creative writing, and adaptive support, insufficient attention has been paid to how learners maintain agency throughout the process. AI may help students generate more ideas, but it does not necessarily develop stronger judgment (Urmeneta & Romero, 2025). For this reason, agency in art and video-creation pedagogy is better understood from the perspective of workflow: whether students can continue to occupy key nodes in problem formulation, process organization, output selection, cultural correction, and final interpretation. In this sense, the notion of workflow authorship proposed in this study is not a substitute for agency, but a more concrete account of how agency is enacted in AI-era classrooms.

2.4 Critical AI Literacy as a Condition for Reflective and Ethical Creativity

Under conditions in which AI is deeply embedded in creative education, merely emphasizing the ability to use tools is insufficient for sustaining students’ authorial position and subject judgment. AI literacy, especially critical AI literacy, is therefore central to understanding the current transformation of art education. Long and Magerko (2020) define AI literacy not only as understanding AI’s principles and capabilities, but also as evaluating its social implications, limits, and use. AI literacy, in this sense, is never simply technical proficiency; it also involves understanding, evaluation, communication, and collaboration.

Building on this, Veldhuis et al. (2025) argue that critical AI literacy should emphasize questioning, critiquing, and transforming AI systems. Learners should not only understand how AI works, but also interrogate its social, cultural, political, and ethical implications. Their review stresses that critical AI pedagogy is not about adding more knowledge content, but about making visible the biases, power structures, and cultural consequences embedded in AI systems. This is especially important for art education, because artistic and design creation is never purely technical; it always involves aesthetic tendency, symbolic reproduction, stylistic attribution, cultural representation, and responsibility.

Recent studies in art education support this position. Jiang et al. (2025) show that generative AI has expanded spaces for experimentation while also intensifying problems of copyright, plagiarism, bias, ambiguity of originality, and evaluation imbalance. Chen and Hung (2026) further argue that without human-centered scaffolds, Generative AI can encourage superficial creation rather than reflective and culturally grounded aesthetic learning. Critical AI literacy, therefore, should not be treated as an ethical statement added after a work is completed. Rather, it should be understood as a reflective condition internal to the creative process itself: only when students can recognize model bias, explain data sources, evaluate cultural misreadings, and clarify the scope of AI participation can they maintain aesthetic, cultural, and ethical judgment rather than becoming passive recipients of default outputs.

Accordingly, this study understands critical AI literacy as a form of reflective creative literacy. It enables students not only to call upon AI, but to question it; not only to use AI, but to constrain it, correct it, and assume responsibility for its results. This understanding is consistent with the findings later presented in Section 4 and 5: critical AI literacy is not an additional ethical module, but a constitutive condition for sustaining student subjectivity.

2.5 Research Gap and Conceptual Framework

The existing literature provides an important basis for understanding the relationship between Generative AI and art education. First, scholars widely acknowledge that Generative AI is not a neutral efficiency tool, but a technological environment that structurally influences curriculum design, creative process, and learner roles (Batista et al., 2024; Jiang et al., 2025). Second, research on authorship and agency has shifted from traditional ownership debates toward questions of control, judgment, and ownership in human–AI co-creation, while showing that creative subjectivity under AI conditions is marked by fluctuation and processuality (Rafner et al., 2025; Wang et al., 2025). Third, work on critical AI literacy shows that AI education should not remain at the level of functional training, but should emphasize reflection, critique, and transformation (Long & Magerko, 2020; Veldhuis et al., 2025).

At the same time, three gaps remain. First, many studies still focus on whether AI improves teaching efficiency, whether students accept AI tools, or whether AI introduces ethical risks, while detailed classroom-level analyses of how students negotiate authorial position within creative processes remain limited. Second, although authorship and agency have become prominent concepts, most studies remain at the level of macro propositions and do not sufficiently explain how workflow becomes the concrete mechanism through which authorship and subjectivity are carried. Third, although critical AI literacy has been established as an important direction in AI education, robust qualitative explanation is still lacking as to how it interacts with creative judgment, cultural correction, and responsibility within the multimodal and highly processual context of video creation.

To address these gaps, this study takes the Generative AI-integrated practice of the New Media Video Creation course as its research field and proposes the following conceptual framework. At the literature level, the framework is structured around four theoretical supports: generative AI and art/design education, authorship, subjectivity, and critical AI literacy. In the pedagogical context of video creation, these theoretical supports are translated into a continuous process of problem framing, workflow organization, output selection and recomposition, cultural correction, and ethical responsibility. From this process emerge three core explanatory constructs: workflow authorship, negotiated authorship, and sustained creative agency. In other words, the central claim of this study is that under conditions of generative AI participation, students’ authorship does not disappear; instead, it is reconfigured through workflow organization, judgment, cultural correction, and responsibility. This conceptual framework not only grounds the methodology in Section 3, but also provides a unified interpretive path for the empirical analyses in Section 4 and 5.

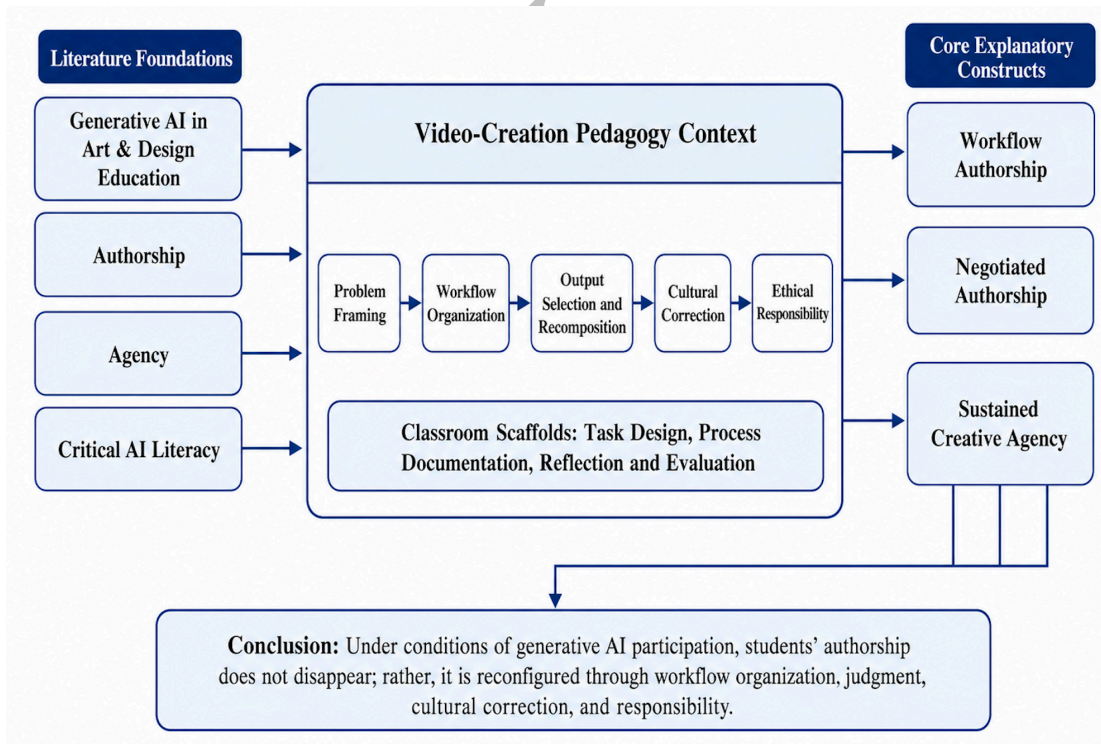


Figure 2.1 Conceptual Framework

As shown in Figure 2.1, generative AI is not regarded as an isolated technical variable in this paper, but is understood in the teaching workflow of video creation. The four theoretical pillars identified in the literature—Generative AI, authorship, agency, and critical AI literacy—are translated into classroom practice through problem-setting, process organization, output screening, cultural correction, and ethical responsibility. They are then integrated into three core interpretive constructs: workflow authorship, negotiated authorship, and sustained subjectivity. The framework shows that the authorship of students has not disappeared due to AI participation, but has been reorganized and continuously negotiated in the teaching framework and creative process.

3. Methodology

3.1 Research Design, Background and Case Selection

This study uses a qualitative embedded single case design to investigate how students' authorship and creative agency are reconfigured when generative AI is integrated into the video creation course (Mtisi, 2022). The purpose of this study is not to measure whether Generative AI improves learning efficiency or technical performance, but to explain how students maintain, negotiate or reassign authorship in question framing, prompt design, output selection, cultural correction, video editing, reflection and ethical responsibility. Qualitative case study is appropriate, because this phenomenon is procedural, situational, and embedded in the real classroom environment. In Generative AI-assisted video creation, authorship cannot be reduced to a measurable variable. Instead, it is distributed across a series of decisions: who defines the creative problem, who sets the conditions for AI generation, who evaluates outputs, who reorganizes generated materials, and who assumes responsibility for the final work. These problems require careful examination of classroom documents, process records, student reflection and creative output (medel Vera et al., 2025).

The research background is the Generative AI comprehensive teaching practice of the new media video creation course in the school of art, design and media, Xinhua University, Guangzhou. The course is redesigned around the creative workflow supported by artificial intelligence, which links planning, visual generation, video editing, intelligent optimization and audience oriented communication. Its modules include AI aided planning and copywriting, AI visual design and dynamic generation, AI video editing and intelligent optimization, as well as AI data analysis and user insight. Ethical reflection, copyright awareness, algorithm bias discussion, AI use disclosure and cultural responsibility are also embedded in the curriculum design. This study takes the course as the overall case, and selects two representative course tasks as the embedded analysis unit. The first task is to transform Lingnan paper-cut patterns into dynamic IP images, which involves visual generation, style exploration, cultural symbol translation and dynamic image production. The second task is to produce the artificial intelligence multilingual publicity video of the Canton Fair, which involves artificial intelligence auxiliary script, multilingual dubbing, video editing, rhythm control and communication adaptation.

These two cases were selected through purposeful sampling (Ahmad et al., 2025). The selection criteria are: a large number of Generative AI participation, visible multi-stage creative process, student decision-making related to AI output, and correlation with cultural expression, communication adaptation or ethical reflection. These standards ensure that the selected cases can provide rich evidence for answering the research questions. Participants were undergraduate students from art, design, and media-related programmes. Most had prior experience in video production at course level, but limited experience in integrating generative AI across full creative workflows. Although additional class exercises were conducted during the course, they were excluded because they did not provide equally complete chains of prompt records, version variation, reflective explanation, and teacher feedback for mechanism-oriented analysis.

Table 3.1 Research Design, Cases, and Alignment with Research Questions

Research component	Description	Link to research questions
Overall design	Qualitative embedded single-case study of a Generative AI-integrated video-creation course	Explains how authorship and agency are reconstructed in classroom workflow
Overall case	New Media Video Creation course at Guangzhou Xinhua University	Provides the pedagogical context for examining Generative AI-assisted creative practice
Embedded case 1	Lingnan paper-cut patterns transformed into dynamic IP images	Supports RQ1 and RQ2 through prompt design, visual selection, cultural correction, and aesthetic judgment
Embedded case 2	Canton Fair AI multilingual promotional video	Supports RQ1 and RQ2 through workflow organization, editing, language adaptation, and communication strategy
Critical AI literacy dimension	AI-use disclosure, copyright awareness, bias recognition, cultural responsibility, and ethical reflection	Supports RQ3 by explaining how critical AI literacy sustains creative agency

3.2 Data Sources, Screening Criteria and Corpus Construction

The corpus of this study is based on the teaching practice of Generative AI integration in a complete teaching cycle of new media video creation course. A total of 75 students formed 15 project teams to complete the tasks of "transforming Lingnan paper-cut patterns into dynamic IP images" and "AI multilingual publicity video of Canton Fair". The purpose of the study is not to measure learning performance, but to explain how students maintain, negotiate or reconstruct the author's position in question setting, prompt design, output screening, cultural correction, video editing, reflective explanation and ethical responsibility. Therefore, data adequacy is not based on statistical representativeness, but on information richness, process integrity, relevance of research questions and cross-source verifiability (Wutich et al., 2024; Medel Vera et al., 2025).

This study takes the course as the overall case and two tasks as embedded analysis units. Purposive sampling was used for case selection based on the high participation of Generative AI, clear process stages, traceable version differences, and cultural expression, communication adaptation and responsibility description (Ahmad et al., 2025). The data finally included in the analysis included 12 texts of courses and tasks, 90 prompt/process records, 30 materials of work versions, 32 instructions for reflection and AI use, and 24 teacher feedback and classroom records. Curriculum and task texts are used to reconstruct teaching context; Process records and version materials are used to track the creation chain; Reflection and feedback materials are used to supplement interpretation and verification (Bowen, 2009).

It should be noted that the above materials are not randomly extracted from all classroom files, but are screened again according to the unified standard. The 90 process records are not complete process logs, but high information density samples selected from all the team files. The standard is that they can present key decision-making nodes, such as problem setting, prompt word revision, output comparison, cultural correction or communication adaptation; Be able to correspond to the version of the work or reflective text; At least two consecutive steps can be displayed. Scattered screenshots, single instructions or materials that cannot correspond to the task phase are not included. The 30 version materials are the key version control collection, not the total number of all versions; The inclusion criteria are: there is a clear revision relationship between versions, which can support output screening, aesthetic judgment, cultural revision or communication adaptation analysis, and can correspond to process records. The 32 reflective statements and AI-use disclosures are not randomly selected from 75 students, but are highly explanatory texts selected from all introspection files. The criteria are: at least two items involving AI participation, creative decision-making, output judgment, copyright awareness, cultural revision or responsibility instructions; It can correspond to specific tasks, specific groups or specific version chains; And have sufficient interpretation density. Texts that are too brief to correspond to a specific process, or that are highly repetitive and have limited new information are not included. The 24 teacher feedback materials also retain only those records that can clearly trigger subsequent revision actions. Therefore, the corpus of this study belongs to "analytical screening based on research questions", rather than random sampling, which reduces the risk of selective interpretation (Guest et al., 2006; Hennink&Kaiser, 2022; Cena et al., 2024).

Table 3.2 data sources, screening criteria and analysis purposes

Data Type	Final Number Included	Main Screening Criteria	Main Analytical Use
Course and task texts	12 documents	Directly related to course structure, assessment, and ethical requirements	Reconstructing the teaching context
Process records	90 entries	Able to present key decision-making points and correspond to versions/reflections	Analyzing problem formulation, prompt authorship, and workflow organization
Work versions	30 versions	Clear revision relationships exist and can support version comparison	Analyzing output selection, cultural revision, and aesthetic judgment
Reflections and AI-use statements	32 documents	Possess explanatory density and correspond to tasks/versions	Analyzing negotiated authorship and critical AI literacy
Teacher feedback and classroom records	24 entries	Able to show the correspondence between feedback and revision	Analyzing the role of classroom scaffolding

3.3 Data Analysis and Research Credibility

This study adopted a framework-based thematic analysis. The concepts of Generative AI, authorship, agency, and critical AI literacy developed in Section 2 were used as sensitizing concepts to orient attention to phenomena relevant to the research questions, without forcing the dataset into a predetermined theoretical model (Bowen, 2006; Klingberg et al., 2024). At the same time, the analysis followed a stepwise thematic logic that moved from raw data excerpts to initial codes, from codes to categories, and from categories to final themes, thereby strengthening transparency, traceability, and analytical auditability (Naeem et al., 2023; Byrne, 2022).

The analysis proceeded in four stages. First, the researcher organized and anonymized the dataset and conducted first-cycle open coding using meaning units as the basic unit of analysis. The coding covered 90 prompt/process records, 30 work versions, 32 reflective statements and AI-use disclosures, and 24 teacher feedback records. At this stage, attention was directed to observable actions and judgments rather than abstract evaluation, including how students framed problems, revised prompts, selected or

rejected outputs, modified versions after feedback, explained cultural correction, and articulated the boundary of AI participation and final responsibility.

Second, related initial codes were clustered into code categories. For example, expressions such as “defining local cultural boundaries before generation” and “clarifying communication goals before drafting” were grouped into problem-setting, while actions such as “removing decorative redundancy after comparing versions” and “replacing an output pathway after teacher feedback” were grouped into output selection and reorganization. This stage enabled the analysis to move from highly local decisions in individual records to analytically comparable categories across materials and cases.

Third, the categories were integrated into seven analytical dimensions: problem-setting, prompt authorship, output selection and reorganization, aesthetic judgment, cultural revision, workflow orchestration, and ethical responsibility. These dimensions functioned as an intermediate analytical structure rather than as final findings. They supported within-case and cross-case comparison across the two embedded tasks.

Fourth, final themes were generated through cross-dimensional interpretation. Problem-setting, prompt authorship, and workflow orchestration converged into workflow authorship; output selection and reorganization, aesthetic judgment, and cultural revision converged into negotiated authorship; and ethical responsibility, together with students’ critical and culturally situated reflections on AI use, converged into critical AI literacy as a condition of sustained creative agency (Klingberg et al., 2024; Naeem et al., 2023). In this sense, the final themes were not imposed by prior theory, but developed through a staged interpretive process in which different types of classroom evidence repeatedly pointed in the same analytical direction.

To make this pathway explicit, Table 3.3 presents actual coding examples drawn from raw reflective statements, AI-use disclosures, and teacher feedback used in the analysis. Rather than summarizing case differences, the table shows how specific excerpts were coded and analytically developed into higher-order thematic interpretation. Tables 3.4 and 3.5 further demonstrate how the analytical dimensions and inter-coder verification procedure supported the transition from coded materials to final themes. A pattern was only treated as a finding when prompt revisions, version differences, reflective statements, AI-use explanations, and teacher feedback converged in the same interpretive direction. This reduced theory-driven overinterpretation and strengthened the auditability of the analytical process (Byrne, 2022; Cena et al., 2024).

Researcher reflexivity was embedded throughout the coding process rather than treated as a retrospective declaration. Because the researcher was positioned within a curriculum-reform and teaching context, reflexive memos were written during first-cycle coding, category clustering, and theme consolidation to document potential interpretive bias and to regulate coding decisions. Three recurring reflexive concerns were especially important. First, memos were used to guard against conflating pedagogical intention with student-authored evidence. When teacher-designed cultural correction or ethical requirements appeared strongly in course documents, the researcher recorded whether corresponding student-generated evidence—such as version changes, reflective explanation, or AI-use disclosure—was also present before coding the pattern as negotiated authorship or critical AI literacy. Second, memos were used to avoid equating polished AI output with student authorship. Where a generated result appeared visually or linguistically strong, the researcher noted whether the workflow records showed student intervention through prompt revision, output rejection, restructuring, or justification before treating the material as evidence of workflow authorship. Third, memos were used to monitor the tendency to over-code any revision involving local culture as “cultural correction.” In such cases, the researcher returned to linked versions, reflections, and feedback to determine whether the revision reflected merely stylistic adjustment or a more substantive act of negotiated meaning-making. In practical terms, these reflexive memos functioned as a decision-control mechanism: they prompted the researcher to revisit the data, refine code boundaries, and withhold thematic claims unless the evidence was supported across multiple material types. In this way, reflexivity informed not only interpretation, but also the operational threshold for coding and theme confirmation (Olmos-Vega et al., 2023; Cena et al., 2024).

Trustworthiness was strengthened through five strategies. First, triangulation cross-checked course documents, process materials, work versions, reflections, and teacher feedback around the same analytical questions. Second, thick description of the course structure, task logic, tool intervention, and the two embedded cases supported transferability. Third, an audit trail documented data selection, coding decisions, category integration, memo writing, and theme development, enhancing dependability (Carcary, 2020). Fourth, reflexive differentiation ensured that only patterns supported by multiple data types in the same interpretive direction entered the findings, thereby strengthening confirmability (Olmos-Vega et al., 2023; Cena et al., 2024). Fifth, inter-coder verification was introduced through second-author review. While the first author completed the full first-cycle coding and thematic development, the second author independently reviewed approximately 25% of the dataset across the two embedded cases, including prompt/process records, work-version chains, reflective statements, AI-use disclosures, and teacher feedback records. The second author’s review focused on the consistency of code application, the clarity of category boundaries, and the adequacy of evidence supporting the three final themes. Where differences in interpretation emerged, both authors returned to the raw data, compared reflexive memos, and refined code definitions or category assignments until a reasoned agreement was reached. In this study, inter-coder verification was used as an analytic credibility procedure rather than as a quantitative reliability exercise. Its function was to challenge, refine, and confirm thematic interpretation through cross-review of the same materials.

Table 3.3 Actual Coding Examples: From Raw Data to Theme

Raw data excerpt / source	Initial code	Code category	Final theme
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<p>“Before using AI, our group first decided that the image should not become a general Chinese festival style. We listed paper-cut texture, hollow pattern, red-black contrast, and Lingnan decorative lines as fixed conditions. AI was only used after we had clarified these boundaries” (SR-LN-03).</p>	Defining cultural boundaries before generation	Problem-setting	Workflow authorship
<p>“Some AI results looked more delicate, but they were not suitable because they made Lingnan paper-cutting look like a generic ancient Chinese poster. We rejected those versions even though they were visually attractive” (SR-LN-09).</p>	Rejecting visually attractive but culturally inappropriate outputs	Output selection and reorganization / cultural revision	Negotiated authorship
<p>“The AI voice-over sounded fluent, but it did not sound like a promotional video for international visitors. We changed some sentences because the original version was too literal and lacked rhythm” (SR-CF-06).</p>	Revising AI output for audience fit and communication rhythm	Aesthetic judgment / communication calibration	Negotiated authorship
<p>“The first image draft was generated by AI, but the final pattern structure, color selection, and removal of unrelated decorative objects were revised manually by the group. We did not directly submit the AI output” (AIU-LN-05).</p>	Responsibility disclosure of AI participation and manual revision	Ethical responsibility	Critical AI literacy as a condition of sustained creative agency
<p>“The visual effect is complete, but the cultural source is still unclear. Please explain which elements come from Lingnan paper-cutting rather than from a general Chinese-style image” (TF-LN-04).</p>	Feedback-triggered demand for cultural clarification	Cultural revision	Negotiated authorship / Critical AI literacy
<p>“Check whether the English narration matches the intended audience. Do not rely only on AI translation; the final version should be understandable, concise, and promotional” (TF-CF-07).</p>	Prompting revision beyond literal AI fluency	Ethical responsibility / communication-oriented revision	Critical AI literacy as a condition of sustained creative agency

Table 3.4 From Analytical Dimensions to Final Themes

Analytical dimension	Main analytical concern	Main cross-data support	Final theme
Problem-setting	How students defined task goals, audiences, and cultural boundaries before generation	Task documents, process records, reflections	Workflow authorship
Prompt authorship	How students shaped generation conditions through prompts and constraints	Prompt records, process logs, version comparison	Workflow authorship
Workflow orchestration	How students organized multiple tools and stages into a coherent process	Process logs, work versions, teacher feedback	Workflow authorship
Output selection and reorganization	How students accepted, rejected, retained, or recomposed AI outputs	Version comparison, reflections, teacher feedback	Negotiated authorship
Aesthetic judgment	How students evaluated style, rhythm, coherence, and expressive direction	Work versions, reflections, teacher feedback	Negotiated authorship
Cultural revision	How students corrected culturally flattened or inappropriate outputs	Prompt revisions, version changes, reflections	Negotiated authorship
Ethical responsibility	How students disclosed AI use, addressed bias, and justified responsibility	AI-use statements, reflections, feedback records	Critical AI literacy as a condition of sustained creative agency

Table 3.5 Inter-Coder Verification Procedure

Verification component	Procedure	Function in the study
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Reviewer	The second author independently reviewed approximately 25% of the dataset across the two embedded cases	Added cross-review beyond the first author's full coding
Materials reviewed	Selected prompt/process records, work-version chains, reflective statements, AI-use disclosures, and teacher feedback records	Ensured coverage of the main data types used in theme development
Focus of review	Code application, category boundaries, interpretation of excerpts, and alignment between raw data and final themes	Examined whether themes were sufficiently grounded in the data
Resolution of differences	Both authors returned to the raw materials, compared analytic memos, discussed alternative interpretations, and refined code/category definitions	Reduced the risk of retaining under-supported or overextended interpretations
Outcome	Clarified code boundaries, strengthened category consistency, and confirmed the evidential basis of the three final themes	Enhanced dependability and confirmability of the qualitative analysis

3.4 Ethical, Reflective and Methodological Limitations

This study uses classroom generated materials such as students' course assignments, process records, reflective texts, AI instructions and teacher feedback. Therefore, all materials have been anonymized before analysis, and names, student numbers, contact information, identifiable images and other traceable information have been deleted. The prompt fragments, reflective statements, version difference descriptions and feedback content used in the text are presented either anonymously or in paraphrased form to reduce the identification risk (Shero et al., 2025).

Classroom participation and research participation are strictly distinguished. All students have signed the informed consent and are clearly aware that their anonymous course materials may be used for academic research; At the same time, students have the right to withdraw, and whether they agree or withdraw will not affect their final grades. The study also distinguishes three types of AI related situations: Students' AI use in writing, researchers' technical assistance in data collation, and language or graphic assistance in manuscript preparation. The former is the research object, and the latter two, if used, are limited to technical support and do not participate in interpretation, coding and conclusion generation (Lees et al., 2024).

At the reflective level, the researchers acknowledge their embedded position within curriculum reform and teaching practice, so they always distinguish between "curriculum design intention" and "student generated evidence" in the analysis. The course documents can only explain how the teaching is designed, and can not constitute findings alone; Only when the version changes, prompt revisions, student reflection, AI instructions and teacher feedback form consistent support, the relevant content will enter the research conclusion. The limitations of this paper mainly include: first, based on a single course and two embedded cases, the value lies in analytical generalization rather than statistical promotion; Second, the materials are mainly from classroom files and reflective texts, which may be affected by the curriculum evaluation environment; Third, although the two tasks can better present the Generative AI assisted video teaching mechanism, they still can not cover all types of art and design courses. Future research can be extended to different colleges, majors and vertical curriculum cycles to further test the applicable boundaries of workflow authorship, negotiated authorship and critical AI literacy (medel Vera et al., 2025).

4. Findings

4.1 Overview of Research Findings: From Classroom Process Evidence to Analysis topic

Based on the framework-based thematic analysis described in Section 3, this section presents the main findings of the reconstruction of students' authorship and subjectivity after the integration of Generative AI into the new media video creation course. Different from the way of writing the research findings based on a single reflective text or curriculum design goal, the findings of this paper come from the cross validation between multiple sources. The data included in the analysis included 12 course and task texts, 90 prompts and process records, 30 works version materials, 32 reflective and AI use instructions, and 24 teacher feedback and classroom records. Curriculum and task texts are mainly used to explain the teaching context and task structure, and are not used as research findings alone; Only when the record of prompts, version differences, students' reflection and teachers' feedback form consistent support in the same direction of interpretation, can the relevant models be included in the analysis conclusion of this section.

Around the three research questions, the analysis has gradually formed three interrelated themes. First, authorship was not reduced to simple tool operation due to AI participation, but has shifted from a single point of technical operation to the overall planning of the complete creation process, which is manifested in workflow authorship. Second, authorship has not been automatically cancelled by AI, but has been continuously negotiated in output screening, cultural revision, communication adaptation and responsibility description, which is manifested as negotiated authorship. Third, critical AI literacy is not an additional ethical requirement after the completion of creation, but a condition for students to maintain their creative subjectivity, which is manifested as critical AI literacy as a condition of sustained creative agency. These three themes are not parallel findings. Together, they form a continuous mechanism of authorship reconstruction.: when students can organize workflow, continuously screen and correct output, and maintain interpretable judgment on AI bias, copyright, cultural responsibility and use boundary, authorship will not be eliminated in the automatic creation environment.

The findings are organized around the classroom creative process evidenced in the original materials. Section 4.2 examines the shift from fragmented tool use to workflow organization; Section 4.3 analyzes how authorship is negotiated through output screening, cultural revision, and communication adaptation; and Section 4.4 explains how critical AI literacy supports the maintenance of student subjectivity. Specifically, 4.2 focuses on how authorship has shifted from the use of fragmented tools to workflow organization; 4.3 explain how authorship forms a negotiated position in output screening, cultural revision and communication adaptation; 4.4 further explain how critical AI literacy can be used as a condition to support students' subjectivity. Such a structure not only responds to the conceptual framework of Section 2, but also is consistent with the setting of cases, data sources and analysis dimensions in Section 3.

Table 4.1 correspondence table of research questions, main evidence sources and core findings

Research Question	Main Analytical Focus	Main Evidence Sources	Core Finding
RQ1: At which specific points is student authorship manifested in Generative AI-assisted video creation?	Problem formulation, prompt design, workflow organization, output selection, editing and revision, final responsibility statement	Prompt records, process logs, work versions, task documents, teacher feedback	Authorship shifts from direct manual production to workflow authorship
RQ2: How do students negotiate their authorial position under AI participation?	Acceptance, rejection, modification, reorganization, cultural revision, dissemination adaptation	Version differences, reflection texts, AI-use statements, teacher feedback	Authorship does not disappear; rather, it forms negotiated authorship
RQ3: How does critical AI literacy support the maintenance of subjectivity?	Bias recognition, copyright awareness, AI-use disclosure, cultural responsibility, ethical reflection	AI-use statements, copyright statements, bias reflections, classroom feedback	Critical AI literacy constitutes a condition for maintaining subjectivity

4.2 From the Use of Fragmented Tools to The Authorship of Workflow

The first finding of this study is that after the integration of Generative AI into the New Media Video Creation course, students' authorship did not shift from "creator" to "tool user"; rather, it moved from isolated technical execution toward the organization and coordination of the overall creative process. In other words, whether students could still be regarded as authors depended less on whether they manually completed a particular image, subtitle, or clip, and more on whether they could organize problem-setting, prompt design, image generation, version comparison, video editing, dissemination adaptation, and responsibility disclosure into a coherent workflow. This finding supports the claim that authorship under AI participation is increasingly enacted as workflow authorship rather than direct manual control over all formal elements.

This shift was first visible in the fact that problem-setting preceded generation. Across the prompt/process records, students rarely began by asking AI to "produce something" without constraints. Instead, they first defined task boundaries, communication goals, and cultural requirements, and only then translated these judgments into prompts. In the Lingnan Paper-Cutting Dynamic IP task, one student reflection stated: "Before using AI, our group first decided that the image should not become a general Chinese festival style. We listed paper-cut texture, hollow pattern, red-black contrast, and Lingnan decorative lines as fixed conditions. AI was only used after we had clarified these boundaries" (SR-LN-03). This evidence shows that authorship emerged before the act of generation itself, at the stage where the task was framed and the conditions of production were established.

The same logic appeared in the Canton Fair AI Multilingual Promotional Video task. Students first clarified the communication goal, target audience, and language emphasis of the video, and then decided how AI should participate in script drafting, translation, dubbing, or editing. Workflow authorship therefore did not begin when a prompt was entered into the model, but when students defined the sequence, purpose, and boundaries of the task. What AI changed was not the existence of authorship, but the location from which authorship became visible.

This process can be seen more concretely in the prompt revision chain. Students did not use a single prompt and accept the first generated output. Rather, they progressively transformed broad stylistic commands into culturally bounded and workflow-specific instructions. Table 4.2 illustrates this pattern. In the Lingnan case, prompting moved from a generic "Chinese paper-cut cartoon mascot" toward a culturally constrained description emphasizing Lingnan features and explicitly excluding stereotypical elements such as lanterns or calligraphy clichés. In the Canton Fair case, prompting similarly shifted from a broad request for a multilingual promotional script toward condensed, subtitle-friendly, audience-oriented lines structured for video rhythm and communication efficiency. These revisions show that prompts functioned not as isolated tool commands, but as authorial acts that organized later stages of the creative process.

Table 4.2 Example of Prompt Revision Across Stages

Task	Stage 1 prompt	Stage 2 prompt	Stage 3 prompt	Analytical implication
Lingnan Paper-Cutting Dynamic IP	“Chinese paper-cut cartoon mascot”	“Lingnan paper-cut inspired dynamic IP character”	“Lingnan paper-cut inspired dynamic IP character, hollow-cut texture, local folk pattern, simplified lines, no lantern/calligraphy cliché.”	Shows movement from generic stylistic prompting to culturally bounded prompt authorship
Canton Fair Multilingual Promotional Video	“Write a multilingual promotional script for the Canton Fair”	“Write a short promotional script for international business visitors”	“Condense into subtitle-friendly lines; prioritize trade highlights; align tone with formal promotional video pacing.”	Shows movement from broad content generation to audience- and workflow-oriented control

Version comparison further supports this shift from fragmented tool use to workflow organization. In the Canton Fair task, one version chain (VD-CF-01) showed that Version 1 was a loose AI-generated script, Version 2 reorganized it into the sequence “opening city image—exhibition scene—international buyer—closing slogan,” and Version 3 further shortened the narration and aligned subtitles with shot rhythm. The significance of this sequence lies not in the technical fact that AI produced an initial script, but in the fact that students restructured, condensed, and synchronized the material according to communicative priorities. Workflow authorship was thus evident in the management of transitions across scripting, subtitle timing, shot order, and dissemination logic.

Finally, workflow authorship was also reflected in students’ capacity to explain their creative pathways. The reflective statements did not merely report which tools had been used; they frequently explained why one stage preceded another, why prompts were revised, and why certain outputs were considered unfit for final use. In this sense, authorship in AI-integrated pedagogy was no longer located primarily in the completion of formal content itself, but in the interpretability and accountability of the process. Accordingly, RQ1 can be answered more concretely: in Generative AI-assisted video creation, authorship was primarily manifested in problem-setting, workflow organization, prompt revision, output selection, and final responsibility disclosure, rather than only in manual production.

4.3 Negotiated Authorship in Output Screening, Cultural Revision and Communication Adaptation

The second finding is that AI participation did not automatically erase student authorship. Rather, authorship was sustained through continuous negotiation with AI-generated outputs. Across version comparisons, reflective statements, and teacher feedback, students’ authorship became visible not by excluding AI, but through selecting, rejecting, modifying, reorganizing, and interpreting AI outputs. This pattern supports the concept of negotiated authorship.

In the Lingnan Paper-Cutting Dynamic IP task, negotiated authorship was mainly reflected in students’ treatment of AI-generated visuals and local cultural symbols. Although AI produced visually attractive images, it often generalized local culture into a broad “Chinese-style” template or weakened the specificity of Lingnan paper-cutting through excessive ornamentation. Students therefore revised prompts, removed inappropriate elements, strengthened region-specific motifs, and compared versions before final selection. Teacher feedback also became part of this negotiation: “The visual effect is complete, but the cultural source is still unclear. Please explain which elements come from Lingnan paper-cutting rather than from a general Chinese-style image” (TF-LN-04). This feedback triggered prompt revision and visual reselection rather than merely evaluating the final product.

Students’ reflections further confirm this process. One student stated: “Some AI results looked more delicate, but they were not suitable because they made Lingnan paper-cutting look like a generic ancient Chinese poster. We rejected those versions even though they were visually attractive” (SR-LN-09). This shows that authorship was located not in generating the first image, but in deciding which outputs could legitimately represent the task. Cultural revision therefore became a key site where students negotiated meaning, authorship, and responsibility.

In the Canton Fair AI Multilingual Promotional Video task, negotiated authorship appeared more strongly in dissemination adaptation and communication strategy. AI improved translation, dubbing, subtitle production, and rough editing, but students still decided what information to foreground, how to condense or rewrite phrasing across languages, and what rhythm suited international audiences. As one student noted, “The AI voice-over sounded fluent, but it did not sound like a promotional video for international visitors. We changed some sentences because the original version was too literal and lacked rhythm” (SR-CF-06). Version evidence also showed a shift from a loosely generated script to a more structured and subtitle-synchronized version, indicating that students reorganized content for communicative effectiveness rather than linguistic correctness alone.

Cross-case comparison indicates that negotiated authorship had three characteristics. It was procedural, emerging through cycles of generation, comparison, rejection, and revision; relational, formed among student intention, AI output, task requirements, and teacher scaffolding; and responsible, because authorship depended on students’ ability to justify visual style, cultural symbols, translation strategies, and editing rhythm. As summarized in Table 4.3, RQ2 can therefore be answered as follows: students

established authorship not by excluding AI, but by selecting, revising, reorganizing, culturally calibrating, and responsibly explaining AI-generated outputs.

Table 4.3 formation mechanism of cross case evidence and negotiated authorship

Analytical dimension	Lingnan Paper-Cutting Dynamic IP Task	Canton Fair Promotional Video Task	Multilingual Supported finding
Problem formulation	Students first defined local motifs, symbolic boundaries, and directions for dynamic transformation	Students first defined communication goals, target audience, and multilingual emphasis	Authorship emerges before AI generation
Prompt authorship	Students revised prompts to strengthen local cultural specificity and remove clichés	Students revised scripts and prompts to align tone, content, and dissemination purpose	Prompt design constitutes an authorial act
Output selection	Students retained versions that better reflected Lingnan cultural features and rejected decorative excess	Students reorganized scripts, voice-over, and shot order according to communication logic	Authorship is embodied in selection and rejection
Cultural communication revision	Students corrected generalized “Chinese-style” imagery and clarified cultural source	Students revised tone, subtitle rhythm, and information sequencing for audience fit	Authorship is formed through revision
Responsibility taking	Students explained why certain symbols and visual styles were retained or discarded	Students justified editing, translation, and expression strategies in relation to audience and platform	Authorship is ultimately manifested as explanation and responsibility

4.4 Critical AI literacy as a Condition for Maintaining Creative Subjectivity

The third finding is that critical AI literacy was not an ethical add-on after creation, but a necessary condition for maintaining students’ creative subjectivity. Students could remain authors under deep AI participation not simply because they knew how to use tools, but because they treated AI outputs as materials requiring judgment, questioning, constraint, and correction. This conclusion is grounded in the cross-analysis of reflective statements, AI-use disclosures, version changes, and teacher feedback.

When critical reflection was weak, AI use could easily be reduced to a consumption cycle: entering prompts, receiving outputs, selecting the most visually or linguistically complete result, and submitting it. In such cases, students did not function as strong creative subjects; they became passive selectors around model defaults. By contrast, when the course required them to explain the scope of AI participation, identify possible bias, reflect on data sources, consider copyright boundaries, and account for cultural consequences, AI shifted from an efficient production device to a medium that had to be interpreted, constrained, and corrected. One AI-use statement captured this directly: “The first image draft was generated by AI, but the final pattern structure, color selection, and removal of unrelated decorative objects were revised manually by the group. We did not directly submit the AI output” (AIU-LN-05). This shows that AI use was disclosed not as a neutral technical step, but as part of a responsibility-oriented account of authorship.

In the Lingnan Paper-Cutting Dynamic IP task, critical AI literacy was especially visible in students’ recognition of cultural flattening and visual stereotyping. Rather than simply reporting tool use, students discussed whether outputs were overly templated, whether they weakened the specificity of Lingnan paper-cutting, and whether they turned local cultural forms into generalized decorative surfaces. As noted above, one student explicitly rejected outputs that were “visually attractive” but culturally inappropriate (SR-LN-09). This suggests that students increasingly recognized AI as a medium shaped by aesthetic and training-data bias rather than as a neutral generator. Their subjectivity was strengthened when they judged outputs in terms of cultural responsibility rather than model fluency or visual polish alone.

In the Canton Fair AI Multilingual Promotional Video task, critical AI literacy appeared mainly in relation to communication accuracy, audience fit, and responsibility disclosure. Students did not treat AI-generated translation, dubbing, or subtitles as automatically reliable. One teacher feedback fragment made this expectation explicit: “Check whether the English narration matches the intended audience. Do not rely only on AI translation; the final version should be understandable, concise, and promotional” (TF-CF-07). In response, students revised wording, adjusted rhythm, and clarified the role AI had played in the production process. This indicates that critical AI literacy operated within the creative process rather than after its completion.

Overall, critical AI literacy supported subjectivity in three ways. First, it made students aware that AI output was neither neutral nor final, but intermediate material requiring evaluation. Second, it required them to explain the relation between AI-generated material and their own creative decisions, thereby preserving process interpretability. Third, it reconnected technical choices to cultural, copyright, and expressive responsibility. Accordingly, RQ3 can be answered more concretely: students' creative subjectivity could be sustained in an increasingly automated environment only when they could identify model bias, question generated results, disclose AI participation, address copyright and cultural risks, and assume responsibility for final expression.

4.5 Synthesis of Findings: The Mechanism of Authorship Reconstruction in AI-Assisted Video-Creation Pedagogy

The findings presented in Sections 4.1–4.4 are not independent classroom phenomena. Instead, they constitute an interconnected mechanism of authorship reconstruction. That is to say, after the integration of Generative AI into the teaching of video creation, the authorship of students has not been simply weakened, nor has it been naturally maintained in the technical convenience, but has been reconfigured through a continuous chain composed of workflow organization, output negotiation and critical judgment. This mechanism is not an abstract inference, but is based on the cross validation of curriculum and task documents, 90 prompt words and process records, 30 works version materials, 32 reflection and AI instructions, and 24 teacher feedback records.

First, Generative AI changed the position of authorship. Sections 4.2 and 4.3 show that in traditional video-creation pedagogy, authorship is usually easier to be understood as the direct production ability of scripts, pictures, subtitles or clips; However, after the deep participation of Generative AI, this judgment standard is no longer sufficient. A large number of evidence of the creative process show that students do not maintain their authorship by "completing all forms and contents by themselves", but by setting the pre organization of the creative process, the arrangement of tool cohesion, the construction of prompts, the output screening and the modification path. Accordingly, authorship shifted from direct formal production to process organization. This shift is conceptualized in this study as workflow authorship. This theme clarifies where authorship becomes visible in Generative AI-assisted video creation.

Secondly, Generative AI has also changed the formation of authorship. Even if students maintain the organizational right at the workflow level, authorship will not be established automatically, because the content generated by the model system is always uncertain, biased and replaceable. For this reason, authorship must be further negotiated through output screening, cultural revision, communication adaptation and responsibility statement. It can be seen from two embedded cases that students do not directly equate AI output with the final work, but keep, delete, replace, reorganize and explain in multiple rounds of comparison. Therefore, authorship is no longer a fixed attribution before creation, but a position gradually stabilized in continuous interaction. This layer of mechanism is negotiated authorship. It answers: when AI has participated in the creation, how can authorship still be formed instead of being automatically eliminated.

Thirdly, the above two-tier mechanism can be established not only because students have mastered more tools, but also because the course embeds critical AI literacy into the creative process. In other words, if students can only call models, splice outputs, and pursue efficiency, workflow organization can easily degenerate into technology concatenation, and output negotiation can also degenerate into surface screening; What really maintains authorship is that while using AI, students can still identify bias, explain the source, question cultural misreading, judge the adaptability of communication and bear the ultimate responsibility. Therefore, critical AI literacy is not an additional ethical requirement in this study, but a condition for the establishment of the first two mechanisms. This finding explains the pedagogical conditions under which students can sustain subjectivity in automated creative environments.

5 Discussion and Conclusion

5.1 Discussion

5.1.1 From Product Ownership to Process Governance: Rethinking Authorship and Agency in AI-Supported Creation

The findings suggest that generative AI has not eliminated authorship in video art pedagogy, but has displaced it from direct control over formal production to the governance of process, decision, and responsibility (Bomba & De Angeli, 2025). This moves beyond the binary view of AI as either empowering creativity or weakening originality. The key issue is how human judgment is redistributed when scripting, image generation, translation, dubbing, and editing are partly delegated to model systems (Choi et al., 2023).

Authorship in AI-supported creation therefore can no longer be defined mainly through manual execution. It depends on who frames the problem, sets generative conditions, evaluates outputs, reorganizes materials, and assumes final responsibility. Workflow authorship explains where authorship becomes visible: not only in formal making, but in the orchestration of the creative chain. Negotiated authorship explains how it is stabilized through selection, rejection, revision, cultural calibration, dissemination adaptation, and explanation. These concepts offer a more pedagogically specific account of authorship inside classroom workflows.

Agency is also redefined. It does not require complete independence from tools, but depends on whether students remain present at key interpretive nodes. Students maintain agency when they define goals, regulate prompts, evaluate outputs, and justify revisions. Thus, human agency is not erased by AI, but relocated into process governance and judgment.

5.1.2 From Tool Use to Pedagogies of Judgment: Implications for AI-integrated Art Education

A second implication is pedagogical. Once AI becomes embedded in video creation, subject formation can no longer rely mainly on isolated technical skills. Traditional training often links authorship to manual control, yet under AI conditions, polished outputs may be generated with limited technical execution. What becomes decisive is whether students can explain why a process was organized in a certain way, why one version was rejected, why a symbol was revised, and why a final form is culturally and communicatively appropriate.

This indicates a shift from technical completion to judgment-centered pedagogy. Students must learn not only how to use AI tools, but also how to sequence, constrain, and critically interpret them. Existing studies similarly note that AI in the applied arts transforms workflows, professional roles, and required competencies (Andreou et al., 2025), while AI-supported higher education requires process organization, risk awareness, and reflective decision-making rather than efficiency alone (Panggabean & Silalahi, 2025). This study extends these discussions by showing how such changes appear in classroom workflow design, output comparison, and meaning-based revision.

Within this shift, critical AI literacy becomes central. It is not an ethical supplement added after creation, but a condition for maintaining subjectivity throughout the process. Students who can identify model bias, question generated results, clarify AI participation, and connect technical choices to cultural and expressive responsibility are more likely to remain active subjects rather than passive recipients of model defaults. Therefore, AI-integrated arts pedagogy should prioritize judgment, reflection, and accountable intervention, not speed alone.

5.1.3 Implications for Assessment, Curriculum Redesign, and Educational Technology Debates

The study also has implications for assessment. If AI can generate polished images, fluent translations, or coherent drafts, final products alone are no longer sufficient indicators of student contribution. Product quality may conceal weak judgment, minimal revision, or overreliance on default outputs. Evaluation must therefore shift from visible completion to process interpretability, asking where and how students exercised judgment.

This requires curriculum and assessment redesign. Process materials should serve not merely as proof of effort, but as evidence of authorial decision-making. Evaluation should examine whether students can justify prompt choices, explain output retention or rejection, describe symbolic or narrative revisions, and account for the ethical and cultural implications of AI-assisted creation. Assessment should therefore move from “Is the product good?” to “Where did the learner intervene, and how was that intervention justified?” This aligns with workflow authorship and negotiated authorship, which locate authorial contribution in process rather than final form.

More broadly, the findings contribute to educational technology debates. AI in education is often framed through adoption, efficiency, or automation, but these framings are insufficient in creative disciplines. What matters is not only the presence of AI tools, but the kind of subject they produce. If curricula focus only on tool proficiency, students may become effective generators but weak interpreters. If curricula are organized around process explanation, cultural correction, and responsibility-bearing judgment, AI can reconfigure rather than diminish creative agency. This supports a move from AI tool adoption to pedagogies of judgment and resonates with relational understandings of creativity under generative conditions (Celis Bueno et al., 2025).

5.2 Conclusion

Using the generative AI-integrated New Media Video Creation course as a case, this study examined how authorship and subjectivity are reorganized when AI becomes embedded in video art education. Rather than treating AI mainly as a matter of efficiency or tool adoption, it asked whether students can still be regarded as authors when model systems participate extensively in creation, and under what conditions such authorship can be sustained.

The study shows, first, that AI does not eliminate authorship, but displaces it from direct production to process governance. Students' authorial position becomes visible in creative pathway organization, tool coordination, output logic, revision, and responsibility-bearing decisions. Second, authorship under AI conditions is negotiated through prompt revision, output selection, cultural correction, dissemination adaptation, and final explanation. Third, critical AI literacy is not an external ethical addition, but a necessary condition for sustaining creative subjectivity because it enables students to question model limitations, interpret generated results, and remain accountable for expression.

Theoretically, this study shifts the debate from whether AI “ends the author” to how authorship is transferred, negotiated, and maintained in pedagogical practice. Workflow authorship and negotiated authorship show where authorship becomes visible under AI-supported creative conditions. Practically, the study suggests that art education in the AI era should move beyond tool efficiency and product output, and instead prioritize problem-setting, workflow organization, judgment, cultural correction, and responsibility.

This study is limited by its single-course context and reliance on classroom documents, process records, work versions, reflections, and teacher feedback. Its value lies in analytical rather than statistical generalization. Future research may extend this work through cross-course, cross-institutional, and longitudinal comparison to examine how authorship, agency, and critical AI literacy evolve across AI-integrated art education settings.

Overall, generative AI does not terminate the author, but changes the conditions under which authorship can be enacted and recognized. In video art pedagogy, the creators most worth cultivating are not simply those who complete all production

independently, but those who can organize processes, make judgments, revise outputs, and assume responsibility under technological collaboration.

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