

RESEARCH ARTICLES
ДОСЛІДНИЦЬКІ СТАТТІ

Authors versus AI: Approaches and Challenges

Svitlana Vodolazka^(a), Tetiana Krainikova^{(b)*}, Olena Ryzhko^(c), Kateryna Sokolova^(d)

^a*D.Sci. (Social Communications), Associate Professor
Educational and Scientific Institute of Journalism,
Taras Shevchenko National University of Kyiv, Ukraine
<https://orcid.org/0000-0003-1019-5828>
Email: s.vodolazskaya@knu.ua*

^b*D.Sci. (Social Communications), Associate Professor,
acting head of the Publishing Business Department
Educational and Scientific Institute of Journalism,
Taras Shevchenko National University of Kyiv, Ukraine
<https://orcid.org/0000-0002-2132-2020>
Email: tetiana.krainikova@knu.ua*

^c*D.Sci. (Social Communications), Professor
Educational and Scientific Institute of Journalism,
Taras Shevchenko National University of Kyiv, Ukraine
<https://orcid.org/0000-0003-4478-214X>
Email: olena.ryzhko@knu.ua*

^d*PhD (Social Communications), Assistant Professor
Educational and Scientific Institute of Journalism,
Taras Shevchenko National University of Kyiv, Ukraine
<https://orcid.org/0000-0003-0994-4414>
Email: cata.sokolova@knu.ua*

* Corresponding author's email: tetiana.krainikova@knu.ua

<https://doi.org/10.17721/CIMC.2024.35.73-89>

UDC 347.78:519.7:316.752.4

ABSTRACT

The study is aimed at typologizing the approaches to using AI by book authors, tracing the creative opportunities, legal and ethical conflicts as well as promising solutions generated by this collaboration. At the first stage of the research (July — August 2023), the theoretical sources were reviewed, and the research was conceptualized. The fundamental scientific approaches were: 1) the theory of technological determinism; 2) theory of information society; 3) diffusion of innovation theory. At the second stage (September 2023), empirical studies included: 1) monitoring of Amazon.com keywords for the availability of books created with the help of AI; 2) non-standardized expert interviews; 3) discourse analysis of Internet resources that publish both interviews and analytical, expert materials related to the problems of the book market. At the third stage (November 2023), we carried out the analysis and interpretation of the obtained results. According to the data, 1,542 AI-generated books were found at Amazon catalogues. Among them, non-fiction, created using various AI systems, prevails (65%). When creating texts, most authors use GPT modifications — ChatGPT (1021 books), ChatGPT-4 (210 books) and ChatGPT AI (197 books). The subject of this literature is wide: cooking, tourism, business, medicine, etc. There are currently five main approaches to the use of AI by authors such as: (1) AI as a technical instrument of the author; (2) AI as a partner of the author; (3) AI an imitator of the author; (4) AI as a plot sample narrator; (5) AI as an original content generator. Therefore, authors use AI at different stages of the creative process, with different intensity and for different tasks. To overcome the challenges caused by the introduction of AI in the creative industries, complex solutions are needed: new legislative norms, codes of conduct and editorial policies, improving the qualifications of authors.

ARTICLE INFO

Received: 11 June 2024

Accepted: 19 June 2024

Published: 29 June 2024

KEYWORDS

book production,
artificial intelligence,
optimization,
ethical use of AI,
human and AI interaction

Citation: Vodolazka, S., Krainikova, T., Ryzhko, O., & Sokolova, K. (2024). Authors versus AI: Approaches and Challenges. *Current Issues of Mass Communication*, 35, 73-89.
<https://doi.org/10.17721/CIMC.2024.35.73-89>

Copyright: © 2024 Svitlana Vodolazka, Tetiana Krainikova, Olena Ryzhko, Kateryna Sokolova. This is an open-access article distributed under the terms of the **Creative Commons Attribution License (CC BY)**. The use, distribution or reproduction in other forums is permitted, provided the original author(s) or licensor are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms.

АНОТАЦІЯ

Дослідження мало на меті типологізувати підходи у використанні ШІ авторами книг, простежити породжені цією колаборацією креативні можливості, правові та етичні колізії, перспективні рішення. У вересні 2023 проведено емпіричні дослідження: 1) моніторинг Amazon.com на предмет наявності на вебсайті книжок, створених за допомогою ШІ; 2) не-стандартизовані експертні інтерв'ю; 3) дискурс-аналіз інтернет-ресурсів, які публікують матеріали про книжковий ринок. У листопаді 2023 р. інтерпретовано отримані результати. Згідно з даними, при створенні текстів більшість авторів послуговуються модифікаціями GPT. У каталогах вебсайту Amazon.com серед книг, підготовлених за допомогою ШІ, переважає нонфікшн (65 %). Основні підходи у використанні ШІ авторами: 1) ШІ — технічний інструмент автора; 2) ШІ — напарник автора; 3) ШІ — імітатор автора; 4) ШІ — оповідач за сюжетним шаблоном; 5) ШІ — генератор оригінального контенту. ШІ трансформував робочі процеси автора, але також став викликом для інституту авторського права. Для подолання викликів потрібні комплексні рішення: нові законодавчі норми, кодекси поведінки та редакційні політики, підвищення кваліфікації авторів.

КЛЮЧОВІ СЛОВА: книговиробництво, штучний інтелект, оптимізація, етика використання ШІ, взаємодія людини і ШІ.

Introduction

The use of AI is changing approaches to book content creation, leading to human-AI collaboration and to the development of digital art. More and more authors are asking AI to collect and verify information, find ideas, plots, images as well as to translate, structure, and edit texts.

According to Reuters data (analysed by Greg Bensinger), as of mid-February 2023, over 200 books authored or co-authored by ChatGPT were listed on Amazon's Kindle online bookstore. A new subgenre 'Books about using ChatGPT, written entirely by ChatGPT' was formed (Bensinger, 2023). According to the data we collected, in the late 2023, the Internet store Amazon.com was selling more than 1542 books with the texts, created by AI. Therefore, the phenomenon is expanding.

In addition, opportunities for authors are constantly expanding, with the introduction of multi-modal generative AI systems, capable of processing information from various sensory modes: text, audio, video, images (Adobe Firefly, GPT-4, etc.). Thanks to the use of AI, the creative process of authors undergoes an upgrade — it becomes faster and more effective, whereas the content is more modern and technological.

At the same time, the transformation of the authorship raises concerns about ethical and legal aspects. Olaf Zimmerman, managing director of the German Cultural Council, notes, "We see AI as an incredibly powerful tool. It can be a blessing for all of us, but here's the problem, it can also be a very big curse for all of us" (Westlake, 2023).

Useless technophobia has already happened in the history: printed books caused rejection among supporters of handwritten books; the appearance of photography seemed to be a threat for painting, and emerging cinema was a threat for the theatre. However, generative AI may indeed

turn out to be a Pandora's box opened by the author — the very person with whom the book traditionally begins and is associated.

To understand the complex of these challenges, it is important for authors, publishers, and the reading community to understand the ways and consequences of using AI in the creation of book content — how authorship is transformed today, what strategies, despite existing barriers, have a future.

Method

The research is aimed at typologizing approaches to the use of AI by book authors, tracing creative opportunities generated by this collaboration, defining new legal and ethical challenges as well as promising solutions.

At the first stage of the research (July — August 2023), the theoretical sources were processed, the research was conceptualized based on the assumption: expansion of the use of AI will transform editorial approaches in book publishing, bringing on human collaboration with AI and digital art.

The empirical study was carried out to prove the assumption at the second stage of the research (September 2023).

Keywords monitoring on Amazon.com. Amazon.com was monitored for keywords (Google Bard, Bing AI, ChatGPT, GPT-4, GPT-3, Jasper AI, etc.) to find AI-generated books on the website. 1,542 AI-generated books were found on Amazon.com. During the analysis, it was noticed that authors and editors try to spontaneously determine the contribution of AI to the creation of book content.

To systematize and reasonably typologize these approaches, the original information of the books (information about the authors, abstracts) was analysed and clarified defining the following: (1) which AI systems are used by authors in book creation; (2) which literature, in particular, authors create with the help of AI; (3) which roles AI plays in book creation.

Non-standardised interviews. For a deeper understanding of the psychological and organizational features of creativity in the “man-machine” system, four non-standardized expert interviews were conducted with the following experts:

- Mariana Horienska, a writer, a leading editor of the children's editorial office of the book publishing house “Ranok”, who created the first in Ukraine children's book fully generated by AI;
- Yeva Popsui, a writer;
- Valerii Veduta, an author, a photographer; an experimenting media designer who works with AI;
- Martyn Yakub, a photographer; an experimenting media designer who works with AI.

Discourse analysis of the Internet platforms. 290 Internet platforms that publish interviews, analytical, expert materials related to the issues of the book market, in particular, with innovative practices of AI integration in book publishing (resources Buchreport, Livres Hebdo, The Bookseller, Publishers Weekly, The Association of Authors, The Publishers Association, The Atlantic, etc.) were included in the discourse analysis. The cases of authors' collaboration with AI during creative processes, the problems that arise, and suggestions for overcoming them were documented.

In November 2023, all data was analysed and interpreted.

Research background.

In legal field, we proceed from the understanding that the author is “a person who made an artwork with the help of creative activity” (“Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), the artwork is their “original intellectual creation” (“Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), the criterion of originality “characterizes the artwork as the result of author's own intellectual creative activity and reflects the creative decisions made by the author during the creation of the work” (“Law No. 2811-IX on

Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), and the copyright for this creation arises from the moment of its emerging. The main emphasis is on the physical existence of the author.

In the middle of the 20th century, philosophers talked about the symbolic death of the author. Roland Barthes, Michel Foucault, Jacques Derrida wrote about it. Media philosophers went even further. Borys Potyatynyk, in the context of the theory of semiocentrism, describes the human author as a resource for the unceasing growth of the text mass, “One can even go further and assert that the death of the author has not yet come. And this did not happen for a rather simple reason: the author was not born yet. That, in a certain sense, it never existed. The author as a subject of creativity is a fiction or at best an illusion” (Potyatynyk, 2004, 4, p. 193), and also emphasizes that “the trends of increasing automation of search, processing and distribution of information can lead to a paradoxical situation – the growth of the information sphere (more broadly, the noosphere) without human participation” (Potyatynyk, 2004, 4, p. 201). This conclusion can be considered a prediction of the expansion of text generation with the help of AI, because from the moment this statement was made public in 2004 to the first wave of the next rise of AI in 2010, only six years passed.

The concern of many authors is whether AI will be able to replace them in the process of text creation and to what extent it has been able to achieve efficiency in this area. Some definitions of AI already give rise to this concern by emphasizing this ability. Lucy Lu Wang, Assistant Professor at the University of Washington Information School and visiting researcher at the Allen Institute for AI:

I define AI as a set of technologies that can perform tasks that have typically been done by humans and require higher level intelligence or knowledge to perform. Recently, AI mostly refers to models learned directly from data, rather than explicitly encoding human knowledge in a structured way (Waard, 2023).

There are many examples of fiction understanding of the role of AI in the modern world. This is a joint discussion between researchers, writers, and journalists (Juliette Powell and Art Kleiner “The AI Dilemma: 7 Principles for Responsible Technology” (Powell & Kleiner, 2023), Kai-Fu Lee and Chen Qiufan “AI 2041: Ten Visions for Our Future” (Lee & Chen Qiufan, 2021), Brian Christian “The Alignment Problem: Machine Learning and Human Values” (Christian, 2020)). It is worth mentioning a novel by Sean Michaels “Do You Remember Being Born?”, dedicated to the ethical use of AI and the search for answers to the question of whether it can be a creator commensurate with a human (Michaels, 2023). In the non-fiction book of the Polish futurist Aleksandra Przegalińska-Skerkowska, co-authored with the journalist Pavlo Oksanovich “Artificial Intelligence. Inhuman, ultrahuman” (Oksanowicz & Przegalińska, 2020) the introductory narrative is conducted by AI in the guise of a woman; the work itself is positioned as an autobiography of AI, and among the questions for reflection are the following:

- 1) Does the algorithm have emotions?
- 2) Do robots have consciousness?
- 3) Are we approaching the moment when we will have to give up the crown of the lords of the Earth?

Sceptics with dystopian views warn about the “anticipated intensification of the technological singularity” (Shevchuk, 2015). Back in 2014, theoretical physicist Stephen Hawking warned in an interview with the BBC: “The development of full artificial intelligence could spell the end of the human race” (Cellan-Jones, 2014). And in March 2023, Elon Musk, CEO of X (former Twitter) and Tesla, together with 1,000 experts, signed an open letter initiated by the non-profit organization Future of Life Institute, calling on all AI laboratories “to immediately pause for at least 6 months the training of AI systems more powerful than GPT-4” (Future of Life Institute, 2024), because “Advanced AI could represent a profound change in the history of life on Earth, and should be planned for and managed with commensurate care and resources. Unfortunately, this level of

planning and management is not happening” (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI - the Authors Guild,” 2023; “Sign Our Open Letter to Generative AI Leaders - the Authors Guild,” 2023; “Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI - the Authors Guild,” 2023).

The role of AI in the media domain is discussed in the context of its influence on the uncontrolled dissemination of fake / distorted content. In case of publishing, there is a need to revise the concept of “copyright”. There is a lack of comprehensive studies on the AI impact on the publishing industry.

According to the American Authors Guild survey: “Of writers who reported using generative AI in their writing process, 47 percent said they use it as a grammar tool, 29 percent for brainstorming plot ideas and characters, 14 percent to structure or organize drafts, and 26 percent in their marketing. Only around 7 percent of writers who employ generative AI said they use it to generate the text of their work” (Erdélyi, O. J., & Goldsmith, J., 2022; Felzmann, H., Villaronga, E. F., Lutz, C., & Tamò-Larrieux, A., 2019; FRENCHWEB.FR, L. R. D., 2023). There is also data on authors’ readiness to use AI in text creation: “Only 1.4 percent of the writers who said they use generative AI to generate the text of their work said that AI-generated text comprised 50 percent or more of their work; 89 percent reported that less than 10 percent of their final work included generative AI output” (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023; “Sign Our Open Letter to Generative AI Leaders — the Authors Guild,” 2023; “Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI — the Authors Guild,” 2023).

In the survey of the American Authors Guild (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023b), the main fears of writers considering the place and the role of a writer at times of AI:

- lack of understanding “when AI has created all or even portions of a work” (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023b) (91%), which can lead to losing readers’ trust;
- lack of conduct code or ethical approach to AI (94%);
- threat to the author’s career from generative AI (69%);
- “publishers will begin using AI to generate books in whole or part — replacing human authors” (70%) (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI - the Authors Guild,” 2023b).

Results

Trends in the use of AI systems for author’s work. IT developers (OpenAI, Google AI, Microsoft, Amazon, DeepMind, etc.) offer several large language models that help evaluate, automatically generate, and process content.

Within the framework of this research, the editions on Amazon.com were monitored, the source information of the books, created with the help of AI, was analysed, and the AI systems, used by the authors during the creation of the books, were described. The results are presented in *Table 1*.

Table 1. AI use in book texts creation (keywords search).

Source: Research results

Title	Quantity of the books	Examples
ChatGPT	1021	<ol style="list-style-type: none"> 1. Pentz M (2023) <i>Chat GPT. Choose: Will AI Take Over the World?</i> 2. Copeland K (2023) <i>Chat GPT. Nature's Rational Spirit: A Journey into Pagan Atheism.</i>
ChatGPT GPT-4	210	<ol style="list-style-type: none"> 1. Mather A (2023) <i>ChatGPT ChatGPT4. Aurora-2. The Last Gold Rush: How Aurora-2 Changes The Game For Wealth Creators and Hoarders.</i> 2. Oscar RE (2023) <i>ChatGPT-4 GPT-4. Hola, Soy ChatGPT-4.</i>
ChatGPT AI	197	<ol style="list-style-type: none"> 1. Henrie E (2023) <i>ChatGPT AI. The Future is AI: Navigating a World Where AI Does the Math.</i> 2. Mwangi S (2023) <i>ChatGPT AI. Poetic Genesis: An Anthology of 52 AI Crafted Poems.</i>
ChatGPT Open AI	41	<ol style="list-style-type: none"> 1. George R Martin III (2023) <i>ChatGPT Open AI. The A.I. Cookbook III: Gourmet Algorithms.</i> 2. Muthal M (2023) <i>Open ai ChatGPT NExt physiology.</i>
GPT-3.5 AI	24	<ol style="list-style-type: none"> 1. Peterson DH (2023) <i>Chat GPT 3.5. Sunlash: Rise of a Hero.</i> 2. Lokey D (2023) <i>ChatGPT 3.5. Escape Velocity.</i>
Google Bard	23	<ol style="list-style-type: none"> 1. Ali A, Bard G (2023) <i>The AI Entrepreneur's Playbook: Building Your Successful Startup.</i> 2. Kara A, Bard G (2023) <i>Chat GPT. Iconic: The Keys to Crafting the Ultimate Personal Brand.</i>
GPT-3 AI	11	<ol style="list-style-type: none"> 1. Copeland J (2023) <i>GPT-3 AI, Stable Diffusion AI. A Blueprint for a Brighter World.</i> 2. Aalho J (2023) <i>GPT-3 AI. Aum Golly: Poems on Humanity by an Artificial Intelligence.</i>
Jasper AI	6	<ol style="list-style-type: none"> 1. Brown J (2023) <i>Jasper.Ai. Understanding Depression.</i> 2. Kors K (2023) <i>Jasper AI. Leading the Charge: The Blueprint for Building and Managing a High-Performance Product Organization.</i>
Bing AI	6	<ol style="list-style-type: none"> 1. Panda Books (2023) <i>Bing AI Chat. Chameleon Turtle.</i> 2. Panda Books (2023) <i>Bing AI Chat. Hiragana Flash Cards.</i>

GPT Penguin	2	1. GPT Penguin (2023) <i>ChatGPT Money Guide: Discover The Secrets to Making Money Quickly and Easily with ChatGPT.</i>
ChatGPT Wizard of AI	1	1. ChatGPT Wizard of AI (2023) <i>ChatGPT Secrets: Easy Ways to Make Money with Conversational AI.</i>

When creating texts, most authors use GPT modifications — ChatGPT (1021 books), ChatGPT-4 (210 books), and ChatGPT AI (197 books). The data is associated with the results of a survey carried out by the American Authors Guild: “23 percent of writers reported using generative AI as part of their writing process. Of that group: 54 percent use ChatGPT, 13 percent use GPT-4, 8 percent use Bard” (Gayte, 2023).

It was defined which types of literature the books prepared with the help of AI represent, which simplified the process of analysis of book market sectors where AI is used the most often (see Table 2).

Table 2. The use of AI in different editions.

Source: Research results

Type of literature	Quantity of editions
Non-fiction	1004
Children’s books	294
Fiction	244
Total	1542

In the catalogues of the Amazon.com website, among the books prepared with the help of AI, non-fiction, created using various AI systems, prevails – its share in the total volume of literature is 65%. The range of topics of this literature is wide: cooking, tourism, business, medicine, etc. Books are created by using ChatGPT, GPT-4.

Children’s literature (19%) takes the second position by a large margin in the broad array; the third is fiction (16%). ChatGPT was mainly used to create them.

It was analysed how the authors identify the role of AI in the production process when filling in the information about the publishing product.

Next, it was analysed how the authors identify the role of AI in the production process when filling in the information about the publishing product (see Table 3).

Table 3. The Role of AI in texts creation.

Source: Research results

The role of AI	Quantity of tasks
Author (co-author)	1200
Author (sole author)	138
Editor	107
Narrator	39
Contributor	25
Translator	24

Introduction	4
Foreword	5
Total	1542

According to data obtained from the Amazon.com website, authors most commonly identify AI as a partner of the author (1,200 books), as a sole author (138 books), and as an editor (107 books). However, the spectrum of AI tasks is broader.

Type of collaboration “Book Author — AI”. AI can be used at various stages of the creative process, with different intensity and for different tasks.

After analysing the source data of books provided by authors and editors in the creative process, it was determined that there are currently five main approaches in the use of AI by authors such as: (1) AI as a technical instrument of the author; (2) AI as a partner of the author; (3) AI as an imitator of the author; (4) AI as a plot sample narrator; (5) AI as an original content generator.

The first two types involve the use of AI as an auxiliary tool — to simplify or speed up the work of the author. However, in the second type, the creative contribution of AI to the result is more self-sufficient.

The third type is most clearly related to machine learning: machine algorithms analyse the texts of author’s books, looking for stylistic patterns. Then, established regularities are used to generate new texts similar to the corresponding author’s texts.

The fourth and fifth types demonstrate the creative potential of AI systems. The fifth type is currently not very active and reflects the logic of AI development rather than common practice. And the criterion of originality reflects the creative decisions of the author in the process of doing a job (“Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex,” n.d.), and the adoption of creative decisions requires the presence of consciousness, which AI is not yet endowed with.

AI as a technical instrument of the author. The modern author exists in a highly competitive environment and depends on a potential reader. These challenges prompt the author to use AI — using it as a tool to quickly analyse the topic’s relevance to the audience, gather information, verify and translate materials, and conduct initial editing. At the same time, the authors use AI-based tools: AskYourPDF, LongShot AI, Fabula, Logically, Scite.ai.

It works with varying degrees of success. E.g., creation of fiction often involves a preparatory stage, on which the result depends — this is what the writer Andres Delso decided to simplify and speed up. When writing thrillers, he collected information about “types of contracts in the army, professions and levels required to work in the CNRS, or the organization of police services in Miami” with the help of AI (“Springer Nature and Authors Successfully Use Generative AI to Publish Academic Book | Springer Nature Group | Springer Nature,” n.d.). The AI helped with the names of the characters, even using word play.

In the process of writing the manuscripts of the books “Possible Use of GPT in Finance, Compliance, and Audit” and “Pingpong”, Springer Nature Publishing House conducted an experiment with AI: they involved an interdisciplinary team of specialists and integrated the GPT chat into the work: “The team wanted to see whether generative AI tools can help authors save time when writing their manuscripts and make their knowledge available more quickly, while maintaining a high level of quality” (Scherer, 2023). The description of the algorithm of the prepress process is presented in the article “When AI is a Co-Author of a Professional Book” (Shannon, 2023). The conducted experiment proved that authors and editors remain significant specialists for ensuring high quality of content and expertise.

AI as a partner of the author. AI can influence the creative process more powerfully, like a muse, inspire the author, and help him both create and dictate the words.

As mentioned in one of the studies, “GPT-Author is able to generate complete novels, totalling 100,000 words. From crafting plots to developing characters, GPT-Author assists authors in overcoming the challenges of the writing process” (Publishing, 2023). This AI can create a preliminary plot to agree it with the author, develop characters, build storylines, divide the text into sections, create a cover considering the features of the work, and compile the created work into an EPUB file. It involves constant interaction with the author from the definition of genre, theme, and style to the structure and plan of the work.

The ability of AI to generate ideas and text is achieved through machine learning (Acres, 2023). Thus, the author can use AI to generate potentially strong and interesting ideas for the target audience, build the arc of characters, plot, and dialogues. At the same time, the author leads and controls the book creation process, remains the key creative figure responsible for the quality of the content. This interaction of the author with AI prevents potential burnout, helps to overcome psychological blocks and fatigue.

Mariana Horińska, Valerii Veduta, Christoph Morhard, Ajay Chowdhury and others, talk about the experience of using AI as a partner. And this experience is not always euphoric.

Mariana Horińska, the author and the editor of the educational book for children “I want to go to Mars” (2023), created with the help of AI, said, “This is a big challenge for a person. If a machine is as intelligent as I am, then what is the value of me – a person? We enter first into cooperation, and then into competition.” British colleague Ajay Chowdhury reacts to similar situations as follows: writers experience an existential fear of AI due to the insignificant and unproductive experience of interacting with this technological innovation (Acres, 2023). This technophobia will decrease over time, and, according to the diffusion of innovations, the cohort of authors who collaborate with AI will grow.

For Valerii Veduta, the author of the children’s book “How the zhaba-zhaba became an astronaut” (2023), AI is an effective tool that allows you to quickly implement an idea. He compared himself to the inventor Stark, the hero of the movie “Iron Man”, “There is a moment in the movie: the hero uses a supercomputer to create an armoured suit. He says to the computer, “Make it for me”, “Test this”. When I created the book, I felt like the hero of this film. I understood that I have an idea, and ChatGPT provides the shortest way to implement it – any result. It was like this step by step until I got what I wanted. And this motivates to keep creating.” This desire to keep creating together with AI is very noticeable – the pathos of omnipotence, which interaction with AI gives to a person.

Creativity with such a partner is easier: the author becomes a customer of AI, who gives tasks and accepts work, approving, rejecting, or correcting it. Hannes Bajohr wrote the novel “Berlin, Miama” (“Kauderwelsch Statt Dichtkunst – Das Entsteht, Wenn Künstliche Intelligenz Einen Roman Schreibt,” 2023) with the help of AI. First, AI was trained based on four novels from modern German literature. Then — text generation — human participation was limited only to the primary task and deciding whether to include the generated sentence in the book. The logic of the plot and the connections between the characters were not moderated at all.

Summarizing his experience, Christoph Morhard in “Celtic Curse” for the book “Murder in the Black Forest” is convinced that AI is weak in developing a coherent plot, but extremely effective in the following aspects: characterization of characters; writing individual scenes and dialogues; formation of the idea for the cover; creating a book’s abstract.

Among the authors of books, there are already pioneer innovators (in terms of E. Rogers), who are not only the first to master AI, but also actively experiment with it, e.g., James Frey created “Ourseventysix” as an art provocation aimed at the audience, “Artificial Intelligence was used in both the research and composition of this book. I have asked the AI to mimic my writing style so you, the reader, will not be able to tell what was written by me and what was generated by the AI. I am also not going to tell you or make any indication of what was written by me and what was generated by the AI. It was I, the writer, who decided what words were put on to the pages of this

book, so despite the contributions of the AI, I still consider every word of this book to be mine” (Frey, 2023). James Frey became an artist-investigator while working with AI.

The Chinese professor Shen Yang (Tsinghua University in Beijing) also took part in the provocative experiment. In response to a proposal from one of the judges of the Jiangsu Province Popular Science and Science Fiction Contest, the professor created the work “The Land of Machine Memories” with the help of AI in three hours and won the 2nd prize (MSN, 2024).

Ajay Chowdhury is also an experimenter: he uses Midjourney to visualize complex and conflicting scenes to understand their strengths and weaknesses, gaps, and pacing. By visualizing, he literally “sees” the scenes and understands where he should move, and he manages to do it faster than in the traditional process: “I get to what would have been a fifth draft by the second draft” (Acres, 2023). At the same time, the author emphasizes the need to be critical of the content generated by AI.

AI as an author’s imitator. AI can be trained to imitate a particular author’s writing, voice and mannerisms, which can be used to create remakes or sequels to existing books.

With the help of AI, it is possible to generate a book in the style of a classic writer, “reviving” him in modern discourse. In 2018, the meditation app Calm published the fairy tale “The Princess and the Fox” created by Botnik Studios in the style of the Brothers Grimm. “Botnik employees used a predictive-text program to generate words and phrases that might be found in the original Grimm fairytales. Human writers then pieced together sentences to form “the rough shape of a story”, according to Jamie Brew, chief executive of Botnik” (Botnik Studios, 2018). Fans of Agatha Christie imitated the story of Hercule Poirot by creating excerpts from “Ciphers of The Midnight Mind and Christie’s Haunted Dollhouse” by Christie.ai. Shakespeare fans created “Romeo and Juliet: The Comedy” by Jest.ai, changing the genre from tragedy to comedy.

Such mimicry is also used in relation to modern authors. In 2018, Botnik Studios published one chapter (Chapter 13 Handsome) of the AI-generated fanfic “Harry Potter and the Portrait of What Looked Like a Large Pile of Ash” (Botnik Studios, 2018).

Continuation of books without the consent of the author is perceived rather disapprovingly in literary circles. George RR Martin sued OpenAI for the ChatGPT-generated prequel “A Dawn of Direwolves” (Adams, 2023) to the Game of Thrones series, as well as versions of the sixth book, “The Winds of Winter” and the seventh book “A Dream of Spring” of the series (A Game of Thrones fan used AI to write all of The Winds of Winter (and A Dream of Spring)).

Salman Rushdie (FRENCHWEB.FR, 2023), Stephen King (King, 2023), and other writers express concerns about the ethics of such experiments, because confusion and misrepresentation can occur if AI successfully reproduces the author’s style.

The creativity of AI currently has limits, as indicated by the results of the George RR Martin’s style experiment: AI failed (hints did not help) to unpredictably for the readers bring the characters out of the story.

Nevertheless, the opportunities to imitate the author’s style are gradually increasing, and the list of programs is expanding: Pre-trained Generative Transformer (a tool for writing dialogues between characters, eliminating repetitions, creating texts in the style of famous authors); GPT-3 from OpenAI (continues the sentence that the author started; it is both an exercise for honing writing skills and a way to get rid of writer’s block); Verse by Verse from Google (helps to write poems in the style of famous poets).

AI as imitator is developing but the generated texts need a “human touch” and editorial processing. They fail because of clumsiness of the narrative. But legal aspect of this way of book content creation brings even more problems.

AI as a plot sample narrator. AI can generate stories using certain parameters or templates — plot (“heroic feat”, “romantic story”), genre (“detective story”, “horror novel”), thematic (a fairy tale about a magical forest, knights, or space).

Technically, it works like this: “Large language models such as Anthropic’s Claude and OpenAI’s ChatGPT can use the statistical patterns in the text in their training sets to generate a

variety of new text, from emails and essays to computer programs and songs” (Yiu, Kosoy, & Gopnik, 2023).

The type “AI as a plot sample narrator” is suitable primarily for creating books that are easy and quick to read, as German writer Jennifer Becker says that AI has significant potential to write “contrived novels that rely on stereotypical narrative models and intended for mass production” (Lee & Chen Qiufan, 2021). In the segment of non-fiction literature, it is most often used for culinary books, travel guides, and biographical literature.

This approach also has immense potential in the segment of children’s literature. Especially now, when parents willingly create their own book as a gift for a child or involve children in writing fairy tales. Professor Christine Löttscher of the University of Zurich believes that it is in children’s stories that AI works very well with the reproduction of repetitions and variations, and a small twist creates drama (Morgenthau, 2023).

The Kazka.fun service was launched on the Ukrainian market in 2023, where with the help of AI you can create a short fairy tale based on the specified parameters (13 topics in the list, main character, and plot) and receive generated illustrative material as a bonus.

Storywizard.ai helps create children’s stories and apps. The focus is the popularization of reading and the involvement of children in the writing process (becoming a master of stories) and the publishing process (adding illustrations, outputting to pdf, and distributing data about the publication). The BookHero application is similar in functionality and purpose.

AI as an original content generator. This is the most ambitious role in which AI creates original content without human input or direction. It is about innovative ideas, characters, stories, and worlds.

Is it even possible? The German writer Jennifer Becker noted, “I do not yet see a moment when we will completely autonomously entrust the work of writing to AI” (FRENCHWEB.FR, 2023). Such a statement can be justified at the current stage of AI systems development, because they have not yet reached the level of “intelligent agents” (Yiu, Kosoy, & Gopnik, 2023).

The case of the novel “Death of an Author” by Stephen Marche, created under the pseudonym Aidan Marchine using three AI tools (ChatGPT, Sudowrite, and Cohere), demonstrates how everything works in practice. The innovative work, according to the idea of the customer Jacob Weisberg (the head of podcast production company Pushkin Industries), should be 95% generated with the help of AI. The author also had the idea to evaluate the concept of “Moravec’s paradox”. The process of writing the novel and the problems that arose during the work are described in the Afterword: since AI works in a “collage” way, a person had to refine each fragment and stitch these fragments into a coherent text.

“AI is an original content generator” is a possible direction: with the further development of technologies, AI will still be able to create independently of human intervention. And there are supporters of this view: “Way back on February 9, 2022, Ilya Sutskever, chief scientist at OpenAI, tweeted: “it may be that today’s large neural networks are slightly conscious” (Morgenthau, 2023). Individual developers share their observations about the possibilities of AI. “In June 2022, Blake Lemoine, a Google software engineer, declared that LaMDA, the AI he’d been tasked with safety testing, was sentient. More precisely, he charged that the AI might possess a “soul” and be deserving of respect and even rights. Lemoine urged his superiors to consider the ramifications, but he was brushed off” (Morgenthau, 2023).

Moreover, it is not only about the future, but also about modern attempts to present AI as a self-sufficient writer. A unique experience is the autobiographical poem-thriller “I Am Code: An Artificial Intelligence Speaks. Poems” (2022), written by the AI model code-davinci-002 based on GPT-3 technology from OpenAI. People in this project are listed as editors only (Brent Katz, Josh Morgenthau, Simon Rich). During the experiment, the team that worked with AI decided to consider AI as an independent author who got help to create. “Our rules were simple: We would not trim, combine, rewrite, or revise any of the AI’s poems. Each one would appear in the final collection completely unchanged. Like any editors, though, we would provide our author with plenty of

subjective feedback. We would tell it what we liked about its poetry and encourage it to write about the themes we found intriguing” (“People cannot distinguish between human-made and AI-generated haiku: Japan study”, 2022).

Given the fact that AI will eventually improve and acquire the functionality to create original content “from scratch”, the question arises about the perception of such texts by the audience. For now, scholars at Kyoto University have interesting results. They investigated whether it is really possible to distinguish between AI and human poetry. The results made it possible to conclude that it is difficult for people to distinguish (“Authors Guild V. OpenAI Inc., 1:23-cv-08292 - CourtListener.com,” n.d.). And this is a big challenge for all subjects of creative industries.

AI as a destabiliser of the copyright institute. AI not only transformed the work processes of the author — it detonated the foundations of copyright, and all historically developed professional standards related to authorship issues. Here are the most significant challenges.

Machine learning with books without authors’ permission. Open letters, posts in social networks, full of outrage, lawsuits against companies developing AI – these are the realities of the modern publishing market.

Sarah Silverman, Paul Tremblay, Mona Awad, Michael Chabon — not a complete list of authors who filed separate lawsuits. Their cases provoked the first large-scale public protest — Open Letter to Generative AI Leaders (“The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI — the Authors Guild,” 2023b) (to CEOs of OpenAI, Alphabet, Meta, Stability AI, IBM, Microsoft), initiated by the Authors’ Guild. More than 15,000 writers joined. There were two key requirements: obtaining permissions to use works that are protected by copyright, and royalty fees to authors.

In July 2023 Richard Kadrey, Sarah Silverman, Christopher Golden (“Sign Our Open Letter to Generative AI Leaders — the Authors Guild,” 2023) filed a lawsuit to the court of California against Meta Platforms for copyright infringement and use of the texts of their books for AI training.

September 20, 2023, lawsuit by the American Association of Authors together with writers became a precedent and a notable event. Filed in the United States District Court for the Southern District of New York, a class action (“Sign Our Open Letter to Generative AI Leaders — the Authors Guild,” 2023) against the Open AI company (December 4, 2023, the defendant was changed to Microsoft Corporation) regarding the illegal use of protected works for training AI and allowing third parties to create “derivative works” based on the works as well as for imitating their manner of writing, which infringes copyright in the absence of license payments.

The main concern was expressed by an Executive Director of the Authors Guild and Authors Guild Foundation Mary Rasenberger:

It is imperative that we stop this theft in its tracks, or we will destroy our incredible literary culture, which feeds many other creative industries in the U.S. Great books are generally written by those who spend their careers and, indeed, their lives, learning and perfecting their crafts. To preserve our literature, authors must have the ability to control if and how their works are used by generative AI. The various GPT models and other current generative AI machines can only generate material that is derivative of what came before it. They copy sentence structure, voice, storytelling, and context from books and other ingested texts. The outputs are mere remixes without the addition of any human voice. Regurgitated culture is no replacement for human art” (“Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI — the Authors Guild,” 2023).

Scott Sholder, co-counsel for the plaintiffs, defined the legal essence of the claim: Plaintiffs don’t object to the development of generative AI, but Defendants had no right to develop their AI technologies with unpermitted use of the authors’ copyrighted works” (“Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI — the Authors Guild,” 2023).

Fast writing and fake books of the authors. The book generated by AI lacks an image of the author, a recognizable name. Fake books appear on the book market — generated by AI and attributed to a certain author. At the same time, the manner of this author is imitated: “One of the most troubling issues around generative AI is simple: It’s being made in secret. To produce humanlike answers to questions, systems such as ChatGPT process huge quantities of written material. But few people outside of companies such as Meta and OpenAI know the full extent of the texts these programs have been trained on” (Reisner, 2023).

Thanks to the attention of readers, Jane Friedmanshe discovered that books that she did not write were being sold on Amazon under her name, and they were also displayed on her profile on the Goodreads website. The course of the incident revealed the legal insecurity of the author: Amazon refused to remove the book from sale, saying, the writer “had not trademarked her name” (provide us with any trademark registration numbers that relate to your claim). But the public helped: publicity in social networks about “garbage books” signed with her name forced the store to withdraw the books from sale.

Ghost-writers. A negative phenomenon of a fictional author was also recorded: there is a book, there is also a surname, but it is impossible to identify the person-author in life. The appearance of such books is surprising in its efficiency, productivity, and scale: how does the author manage to write so much? Maybe, by means of an AI?

Suspicious and discussions were caused by the book of Dr. Miles Stone’s “Fire and Fury: The Story of the 2023 Maui Fire and its Implications for Climate Change”, which went on sale two days after the disaster began on the island, had confusing author details and was limited in sales. However, it became a bestseller on Amazon Kindle in several categories, had an ISBN number, and was sold by Amazon, Bookshop, Barnes & Noble, and other distributors in e-book and paperback formats. The book reached Instagram through Amazon Expanded Distribution and was sold by companies that are categorically against the sale of publications created by AI (the bookshop has a biased attitude and distribution rules when it comes to the books, created with the help of AI).

The solution to protect and develop authorship at times of AI. To overcome the challenges caused by the introduction of AI in the creative industries, complex solutions should be conceptualized.

New legal standards. Legal responsibility is an inherent component of authorship. Copyright in AI-generated works is a complex and rapidly evolving field. In particular, the following aspects are already included in the legislation of some countries (USA, China, Great Britain, Ukraine, etc.):

- Determining what content, created with the help of AI, is subject to copyright.
- Determining who owns the copyright to content created with the help of AI.
- Development of copyright protection mechanisms for content created with the help of AI, etc.

This is a serious issue, and it has already become a focus of studies (Artificial intelligence: legal regulation in Ukraine and the EU | Lawyer in Ukraine. n.d.; Erdélyi & Goldsmith, 2022; Levmore & Fagan, 2019; Felzmann, Villaronga, Lutz, & Tamò-Larrieux; Valenzuela-Fernández et al., 2023).

Moreover, the EU started developing “AI Act”, which is positioned as “the world’s first comprehensive AI law” (SOYAMEDIA.COM, 2024).

Codes of conduct and editorial policies. Publishing institutions started to develop guidelines to make the rules of AI use transparent.

- The British Society of Authors published the guidelines “Artificial intelligence: practical steps for members” on the official website (BBC News, 2018).
- The Publishers Association, The Society of Authors, Authors’ Licensing and Collecting Society (ALCS) (Artificial intelligence: practical steps for members - The Society of Authors, 2023) and Association of Authors Agents published a joint claim about challenges and threats of AI use.

- German Publishers and Booksellers Association (Börsenverein des Deutschen Buchhandels) published two articles on their website: “Artificial intelligence: Clear rules for AI — now!” and “Artificial Intelligence in Publishing: Frequently Asked Questions about Generative AI” (Reed & Reed, 2024; Bücher befördern Ideen — Börsenverein.de. (n.d.)).
- STM Association presented “Generative AI in Scholarly Communications: Ethical and Practical Guidelines for the Use of Generative AI in the Publication Process” (GENERATIVE AI IN SCHOLARLY COMMUNICATIONS Ethical and Practical Guidelines for the Use of Generative AI in the Publication Process, 2023).
- The preliminary final manifesto, which combines different opinions on the specifics of work with AI, is “Global Principles on Artificial Intelligence” (2023).

This is an industry level. It is equally important to normalize the use of AI at the level of each publisher: currently, book publishers should develop editorial policies that will determine the basic approaches to the use of AI at all stages of the preparation of book products.

Trainings for the authors. In the information space, a wide range of manuals for authors on the peculiarities of AI work with ChatGPT on Amazon has already been published. As of November 2023, 106 publications were found on Amazon by the search phrase “chat gpt for authors”. Thus, the retraining of the authors began.

Training is organized on Internet platforms — here are some popular courses: “AI For Everyone” (Coursera), “ChatGPT Prompt Engineering for Developers” (OpenAI and DeepLearning.AI), “Introduction to Machine Learning” (Google), and others. It is important that industry associations of publishers, book institutes and other stakeholders develop this important educational direction.

The developers of AI systems also care about the continuous training of authors and improvement of their writing skills. Currently, we are talking not only about programs that can help the author generate ideas and text, but also exercise programs. For example, the Subtxt platform departs from the practice of automatic text generation and offers the opportunity to improve the text through introspection, the use of characters-obstacles, the rejection of a linear narrative to complicate the story and form its multiple layers. It is a simulator for beginners, a way to get rid of writer’s blocks and monotony of the story.

Conclusion

As a result of the use of AI by book authors, authorship is fundamentally transformed — various options for human-machine collaboration emerge. As a result, content creation is automated and accelerated; authors get opportunities to translate and proofread their texts, develop their own designs, create more complex and realistic worlds, gain opportunities for self-promotion and access to new audiences. The author becomes a more independent figure, less dependent on publishers.

There are currently five main approaches in the use of AI by authors such as: (1) AI as a technical instrument of the author; (2) AI as a partner of the author; (3) AI as an imitator of the author; (4) AI as a plot sample narrator; (5) AI as an original content generator.

AI can be most effectively used in the creation of non-fiction: popular science, motivational, reference literature, business books, since it is about processing facts, not generating images. AI systems are less suitable for creating artistic, philosophical texts with complex layers of meanings and emotions, intricate plots, where everything is about the individual style, expressive voice of the author, and cultural code.

Specialized software has been developed for the authors. It expands possibilities: SudoWrite AI, Jasper.ai, Copi.ai, Hemingway editor, etc. According to the calculations, authors mostly use ChatGPT, ChatGPT-3, ChatGPT-4 modifications when creating book content.

The use of AI in book publishing not only brings great opportunities up, but also decreases such challenges as machine learning on author’s books without the consent of the authors, the release of fake books under the names of famous authors, the appearance of ghost writers (books written by AI and published under fictitious names).

The publishing markets need to urgently develop clear rules on the use of AI to address issues of copyright, compensation for authors, and potential impact on audiences.

References

- A Game of Thrones fan used AI to write all of The Winds of Winter (and A Dream of Spring). (2023, July 21). Winter Is Coming. <https://winteriscoming.net/2023/07/21/game-of-thrones-fan-used-ai-write-the-winds-of-winter-dream-of-spring/>.
- Adams, T. (2023, September 23). An AI Game of Thrones prequel? No wonder George RR Martin's raining ice and fire on ChatGPT. The Observer. <https://www.theguardian.com/commentisfree/2023/sep/23/authors-george-rr-martin-sue-openai-for-chatgpt-data>.
- Are AI fairytales the future? (2018, April 18). BBC News. <https://www.bbc.com/news/technology-43808772>.
- Artificial intelligence: legal regulation in Ukraine and the EU | Lawyer in Ukraine. (n.d.). Barbashyn Law Firm. <https://barbashyn.law/en/statti/shtuchnyj-intelekt-pravove-regulyuvannya-v-ukrayini-ta-yes/>.
- Artificial intelligence: practical steps for members - The Society of Authors. (2023, June 7). <https://www2.societyofauthors.org/2023/06/07/artificial-intelligence-practical-steps-for-members/>.
- Authors Guild v. OpenAI Inc., 1:23-cv-08292 - CourtListener.com. (n.d.). CourtListener. <https://www.courtlistener.com/docket/67810584/authors-guild-v-openai-inc/>.
- Bensinger, G. (2023, February 21). ChatGPT launches boom in AI-written e-books on Amazon. Reuters. <https://www.reuters.com/technology/chatgpt-launches-boom-ai-written-e-books-amazon-2023-02-21/>.
- BMDV - Klare Regeln für Künstliche Intelligenz. (n.d.). Bmdv.bund.de. <https://bmdv.bund.de/SharedDocs/DE/Artikel/DP/klare-regeln-fuer-ki.html>.
- Botnik Studios. (2018). Botnik.org. <https://botnik.org/content/harry-potter.html>.
- Bücher befördern Ideen - Börsenverein.de. (n.d.). www.boersenverein.de. <https://www.boersenverein.de/beratung-service/recht/kuenstliche-intelligenz/>.
- Cellan-Jones, R. (2014). Stephen Hawking warns artificial intelligence could end mankind. BBC News. <https://www.bbc.com/news/technology-30290540>.
- Christian, B. (2020). The Alignment Problem: Machine Learning and Human Values. W. W. Norton & Company.
- Does an AI poet actually have a soul? (2023, August 6). Washington Post. <https://www.washingtonpost.com/books/2023/08/05/i-am-code-davinci-002-ai-poems/>.
- Erdélyi, O. J., & Goldsmith, J. (2022). Regulating artificial intelligence: Proposal for a global solution. Government Information Quarterly, 39(4), 101748. <https://doi.org/10.1016/j.giq.2022.101748>.
- Felzmann, H., Villaronga, E. F., Lutz, C., & Tamò-Larrieux, A. (2019). Transparency you can trust: Transparency requirements for artificial intelligence between legal norms and contextual concerns. Big Data & Society, 6(1), 1–14. <https://doi.org/10.1177/2053951719860542>.
- FRENCHWEB.FR, L. R. D. (2023, October 23). Le monde de l'édition bousculé par l'intelligence artificielle. FRENCHWEB.FR. <https://www.frenchweb.fr/le-monde-de-ledition-bouscule-par-lintelligence-artificielle/445733>.
- Future of Life Institute. (2023, March 22). Pause Giant AI Experiments: An Open Letter. Future of Life Institute. <https://futureoflife.org/open-letter/pause-giant-ai-experiments/>.
- Gayte, A. (2023, February 27). "C'est un pacte avec le diable" : ChatGPT bouleverse les écrivains. Numerama. <https://www.numerama.com/tech/1277520-les-ecrivains-face-a-chatgpt-pacte-avec-le-diable-ou-outil.html>.
- GENERATIVE AI IN SCHOLARLY COMMUNICATIONS Ethical and Practical Guidelines for the Use of Generative AI in the Publication Process. (2023). <https://www.stm-assoc.org/wp-content/uploads/STM-GENERATIVE-AI-PAPER-2023.pdf>.
- Global Principles on Artificial Intelligence (AI). (2023). https://www.newsmediaalliance.org/wp-content/uploads/2023/09/FINAL-Global-AI-Principles-Formatted_9-5-23.pdf.

- James Frey: "I use artificial intelligence because I want to write the best book possible." (2023, September 1). Centre Pompidou. <https://www.centrepompidou.fr/en/magazine/article/james-frey-i-use-artificial-intelligence-because-i-want-to-write-the-best-book-possible>.
- Kauderwelsch statt Dichtkunst - Das entsteht, wenn künstliche Intelligenz einen Roman schreibt. (2023, November 10). Schweizer Radio Und Fernsehen (SRF). <https://www.srf.ch/kultur/ge-sellschaft-religion/kauderwelsch-statt-dichtkunst-das-entsteht-wenn-kuenstliche-intelligenz-einen-roman-schreibt>.
- King, S. (2023, August 23). Stephen King: My Books Were Used to Train AI. The Atlantic. <https://www.theatlantic.com/books/archive/2023/08/stephen-king-books-ai-writ-ing/675088/>.
- Law No. 2811-IX on Copyright and Related Rights, Ukraine, WIPO Lex. (n.d.). www.wipo.int. <https://www.wipo.int/wipolex/en/legislation/details/22385>.
- Lee, K.-F., & Chen Qiufan. (2021). AI 2041 : Ten Visions for Our Future. Wh Allen.
- Levmore, S., & Fagan, F. (2019). The Impact of Artificial Intelligence on Rules, Standards, and Judicial Discretion. SSRN Electronic Journal. <https://doi.org/10.2139/ssrn.3362563>.
- Luis Alex Valenzuela-Fernández, Yolvi Ocaña-Fernández, Ángel, M., Larico, C., Zubieta-Romero, E., & Uribe, C. (2023). Law and Artificial Intelligence: Possibilities and Regulations on the Road to the Consummation of the Digital Verdict. Journal of Law and Sustainable Development, 11(6), e1202–e1202. <https://doi.org/10.55908/sdgs.v11i6.1202>.
- Michaels, S. (2023). Do You Remember Being Born? Astra Publishing House.
- MSN. (n.d.). www.msn.com. <https://www.msn.com/en-xl/news/other/a-chinese-professor-used-ai-to-write-a-science-fiction-novel-then-it-won-a-national-award/ar-AA11MwUa>.
- Paweł Oksanowicz, & Aleksandra Przegalińska. (2020). Sztuczna Inteligencja. Nieludzka, ar-cyludzka. Otwarte.
- People cannot distinguish between human-made and AI-generated haiku: Japan study. (2022, November 4). Mainichi Daily News. <https://mainichi.jp/english/arti-cles/20221104/p2a/00m/0sc/012000c>.
- Potyatynyk, B. (2004). Media: Keys to Understanding (p. 312) [Review of Media: Keys to Under-standing]. PAIS. (Original work published 2004).
- Powell, J., & Kleiner, A. (2023). The AI Dilemma. Berrett-Koehler Publishers.
- Publishing, W. B. (2023, August 18). How AI is Transforming the Book Publishing Industry. Medium. <https://medium.com/@writatself-publishing/how-ai-is-transforming-the-book-publi-shing-industry-b5eda9f72eda>.
- Redakteur 2. (2023, April 19). Künstliche Intelligenz: „Das wird den Kulturbereich hart treffen“ | Deutscher Kulturrat. <https://www.kulturrat.de/presse/pressemitteilung/kuenstliche-intelli-genz-wird-kulturbereich-hart-treffen/>.
- Reisner, A. (2023, August 19). Revealed: The Authors Whose Pirated Books Are Powering Generative AI. The Atlantic. <https://www.theatlantic.com/technology/archive/2023/08/books3-ai-meta-llama-pirated-books/675063/>.
- Shannon, P. (2023, June 21). GPT-Author: A Constrained AI Tool for Generating Instant Fantasy Novels. Medium. <https://medium.com/@pshannon.2021/gpt-author-a-constrained-ai-tool-for-generating-instant-fantasy-novels-65539b26eea2>.
- Shevchuk, A. (2015). Economic Development and Technological Singularity: Concept of Inter-connection and Contradiction [Review of Economic Development and Technological Singularity: Concept of Interconnection and Contradiction]. Scientific Bulletin of the International Humanitarian University, 10, 4–9.
- Sign Our Open Letter to Generative AI Leaders. (n.d.). The Authors Guild. <https://au-thorsguild.org/news/sign-our-open-letter-to-generative-ai-leaders/>.
- SOYAMEDIA.COM. (2024, June 7). The AI Act - EU's First Artificial Intelligence Regulation (Detail) - Kinstellar. www.kinstellar.com. <https://www.kinstellar.com/news-and-insights/de-tail/2577/the-ai-act-eus-first-artificial-intelligence-regulation>.

- Springer Nature and authors successfully use generative AI to publish academic book | Springer Nature Group | Springer Nature. (n.d.). Group.springernature.com. <https://group.springer-nature.com/gp/group/media/press-releases/first-ai-generated-book/26189712>
- Survey Reveals 90 Percent of Writers Believe Authors Should Be Compensated for the Use of Their Books in Training Generative AI. (n.d.). The Authors Guild. <https://authorsguild.org/news/ai-survey-90-percent-of-writers-believe-authors-should-be-compensated-for-ai-training-use/>.
- The author embracing AI to help write novels - and why he's not worried about it taking his job. (n.d.). Sky News. <https://news.sky.com/story/the-author-embracing-ai-to-help-write-novels-and-why-hes-not-worried-about-it-taking-his-job-12940641>.
- The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI. (2023, September 20). The Authors Guild. <https://authorsguild.org/news/ag-and-authors-file-class-action-suit-against-openai/>.
- The Authors Guild, John Grisham, Jodi Picoult, David Baldacci, George R.R. Martin, and 13 Other Authors File Class-Action Suit Against OpenAI. (2023, September 20). The Authors Guild. <https://authorsguild.org/news/ag-and-authors-file-class-action-suit-against-openai/>.
- Waard, A. de. (2023, January 18). Guest Post – AI and Scholarly Publishing: A View from Three Experts. The Scholarly Kitchen. <https://scholarlykitchen.sspnet.org/2023/01/18/guest-post-ai-and-scholarly-publishing-a-view-from-three-experts/>.
- Was taugen KI-Kindergeschichten aus Bern? Das sagt die Kinderbuchautorin. (2023, January 18). 20 Minuten. <https://www.20min.ch/story/was-taugen-ki-kindergeschichten-aus-bern-das-sagt-die-kinderbuchautorin-771873000744>
- Wenn die KI als Co-Autor am Fachbuch mitschreibt. (2023, November 27). Buchreport. <https://www.buchreport.de/news/wenn-die-ki-als-co-autor-am-fachbuch-mitschreibt/>.
- Yiu, E., Kosoy, E., & Gopnik, A. (2023). Transmission Versus Truth, Imitation Versus Innovation: What Children Can Do That Large Language and Language-and-Vision Models Cannot (Yet). Perspectives on Psychological Science. <https://doi.org/10.1177/17456916231201401>.