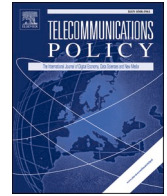




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The digital transformation of the film industry: How Artificial Intelligence is changing the seventh art

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ABSTRACT

Although artificial intelligence has played a dominant role in the digital transformation of many industries and has been the focus of multiple academic studies, only a few researchers have explored the impact of AI on the film industry, even after the advances in large language models like ChatGPT and generative AI tools such as Sora. Questions regarding how the use of AI has affected the core functions of the film industry's value chain (Creation, Production, Dissemination and Exhibition) have only been partially or inadequately explored. This paper intends to address this research gap by conducting a systematic literature review of 74 relevant articles based on the Webster & Watson methodology, to be followed by a conceptual analysis of AI-related themes in the film industry. Our findings reveal that artificial intelligence has long played a role in the film industry, and its influence has only grown with recent advancements in AI, having an impact across the film industry's value chain. We also highlight emerging ethical concerns, such as authorship, creative integrity, and labor displacement that accompany AI's expanding role. Whilst our work contributes to the body of research on AI in the film industry, we also identify potential avenues of research that allow room for future exploration.

1. Introduction

We live in a rapidly changing world where entire industries are being disrupted by digital technologies. Organizations across a plethora of industries are currently experiencing the disruptive impact of digital technologies that are constantly reshaping their external environment in regards to customer expectations and competition (Hess et al., 2016; Kane, 2019). As a consequence, organizations are adopting emerging technologies designed to gain high levels of performance and competitive advantage, such as artificial intelligence (AI) (Dwivedi et al., 2021). The media industry, and in particular the film industry, is no exception. The new technologies used in film production and in cinema theaters, as well as streaming services of technological disruptors such as Netflix, Amazon Video, etc. have ultimately altered the film industry and affected its value chain (Simon et al., 2015).

Artificial intelligence (AI) is a technology that augments human thinking in machines, can perform human-like actions, learn from data and solve problems. A subset of artificial intelligence is machine learning, which refers to the ability of machines and computers to learn automatically and adjust to new data with no human intervention, using deep learning techniques where such learning is facilitated by absorbing massive amounts of data (Big Data) such as text, pictures etc. Advances in deep learning and Big Data, have been one of the key catalysts for the continued success and the ever-growing performance of AI driven systems (LeCun et al., 2015;

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Ruiz-Real et al., 2021).

Artificial intelligence (AI) has become a core element of most digital transformation endeavors in almost every industry. Although there has been plenty of literature addressing the applications, consequences and ethical implications of AI (Anderson, 2007; Bankins & Formosa, 2023; Kaur et al., 2023; Mao & Shi-Kupfer, 2023), most have focused on the media industry in general, primarily with regard to the news and journalism sector (Chan-Olmsted, 2019; Guzman & Lewis, 2024; Moran & Shaikh, 2022; Moravec et al., 2024), but only a few on the impact of AI on the seventh art, a term introduced by Ricciotto Canudo in the early 20th to describe cinema as a synthesis of the plastic arts (architecture, sculpture, painting) and the rhythmic arts (music, poetry, dance) (J.M.W., 1975). This paper aims to fill this gap by offering a comprehensive analysis of artificial intelligence's (AI) emerging role and transformative impact within the film industry. Drawing insights from 74 scholarly articles, it provides an academic foundation for understanding AI's integration across the cinematic production pipeline. Adopting the systematic methodology outlined by Webster and Watson (2002), this research highlights its technological capabilities and practical implications.

This paper is divided into the following sections: The methodology we used to conduct the literature review is presented in Section 2. The findings of the article review are discussed in Section 3. Finally, in Section 4, we outline our findings and provide suggestions for future research.

2. Methodology

We followed the systematic literature review process as introduced by Webster and Watson (Webster & Watson, 2002). This is a three-step procedure: 1) Existing literature reviews were screened to determine databases and keywords 2) Then, an extensive backward search to review references to and a forward search to identify citations of selected articles were conducted. 3) Finally, all papers were classified by concept, based on their content, and potential search opportunities were identified.

2.1. Previous literature reviews

To the best of our knowledge, there is no current systematic literature review that focuses exclusively on the use of AI in the film industry and the impact on its value chain. However, most existing studies emphasize the use of AI in the creative and media industry (Table 1) in general.

Pradeep et al. (Pradeep et al., 2023) concludes that AI has an impact on filmmaking and brings opportunities as well as challenges. Anantrasirichai and D. Bull (Anantrasirichai & Bull, 2022) point out that machine-learning based artificial intelligence has advanced the state of the art in several creative applications, including content creation and enhancement, information mining and analysis as well as data compression. Chan-Olmsted (Chan-Olmsted, 2019) concludes that artificial intelligence applications in media have appeared in eight major domains: audience recommendations of content, audience involvement, augmented experience, message refinement, content optimization content management, content creation, audience insight and operational automation. Amato et al. (Amato et al., 2019) aims to provide a pragmatic vision of the potential scope of AI activities in the creative industries, suggesting a perspective on how this enabling technology could be contributing to the research and development work in this regard.

2.2. Article Selection Process

Articles were fetched from Scopus and Web of Science databases, as these databases provide extensive coverage of business and media research. We searched for the articles using key-phase combinations such as “digital transformation”, “artificial intelligence”, “media industry”, “film industry”, etc. in the title, keyword, and abstract fields. All the articles were originally published in peer-reviewed journals and conference proceedings. No restrictions were applied as to the year of publication.

Table 1
Existing literature reviews.

Authors	Year	Title	Methodology	Findings
Pradeep et al.	2023	The Significance of Artificial Intelligence in Contemporary Cinema	Literature Review, not based on any systematic methodology. Scientific databases used or keywords queried are not disclosed	An examination of the impact of AI on narrative, production techniques, visual effects, and audience experiences in filmmaking.
N. Anantrasirichai and D. Bull	2022	Artificial intelligence in the creative industries: a review	Literature Review, not based on any systematic methodology. Scientific databases used or keywords queried are not disclosed	Overview of existing AI technologies and their applications, in the creative industries.
Chan-Olmsted	2019	A Review of Artificial Intelligence Adoptions in the Media Industry	Literature Review, not based on any systematic methodology. Scientific databases used or keywords queried are not disclosed	Analysis of the value of AI in media in perception and cognition improvement and from the operational aspects of automation, insights, and engagement
Amato et al.	2019	AI in the media and creative industries	Literature Review, not based on any systematic methodology. Scientific databases used or keywords queried are not disclosed	Review of literature across main domains of creative applications to identify where AI opens potentially exciting new R&D avenues.

A total of 814 papers were retrieved by querying for the mentioned keywords. After applying the language, source, and category constraints, 135 articles were left. The remaining articles were examined for content, which resulted in the exclusion of 26 papers based on title, 17 papers based on abstract, and 6 papers based on content. Thirty-five duplicate articles were then removed, resulting in a total of 44. To these were then added 10 articles from the reverse search and 20 articles from the forward search. This left 74 articles for analysis (Fig. 1).

The search was concluded when recurring articles were found for several keyword combinations. Therefore, the decisive number of articles had been reached.

2.3. Classification framework

Seventy-four articles were analyzed and classified into 4 broad concepts (Creation, Production, Dissemination, Exhibition), which are the core functions of the film industry's value chain (Eliashberg et al., 2006)

3. Results

3.1. AI in creation

In this first phase, the idea of the film is validated, the script is created, the actors and directors are appointed and, if possible, initial financing is secured. At this stage, filmmakers also determine an approximate production cost budget, based on factors such as the script, potential post-production expenses, and actor fees (European Commission et al., 2017). Artificial Intelligence (AI) emerges as a potent tool at this juncture, enhancing the probability of the film's commercial success. It offers analytical insights into script modifications and casting choices, and even predicts the overall profitability of the cinematic endeavor. Such AI-driven predictions are crucial for bolstering investment decisions, often solidifying them even before the actual commencement of production (Liao et al., 2022; Tan et al., 2014; Verma & Verma, 2019). This is accomplished by assimilating data from diverse sources and applying social network analysis and text mining methods to extract relevant attributes, including "what" a film is about, "who" is in the cast, "when" a film should be released, etc. (Lash & Zhao, 2016). Consequently, producers are equipped with precise insights into audience preferences and inclinations (Behrens et al., 2021; Schulz et al., 2021; Verma & Verma, 2019)

Creating a movie script demands a blend of rational reasoning, imagination and creativity (Lee et al., 2018). While human intuition is still a critical factor (Anantrasirichai & Bull, 2022), artificial intelligence can support by suggesting the script's content (Aidarbekov et al., 2021; Behrens et al., 2021). Even LLMs such as ChatGPT can generate ideas for scripts, outlines, and character descriptions and provide creative options (Erpelding et al., 2024; Totlani, 2023), specifically, AI tools like Scriptbook and LargoAI identify trends and patterns in successful films, enabling writers and producers to make data-driven decisions (Mutlu, 2020). These tools are trained using text from highly rated films to determine the extent to which elicited emotions influence audience preferences (Del Vecchio et al., 2021; Khan et al., 2016). Based on such insights, AI can analyze character development, plot structures, and dialogue to provide feedback on script quality and even generate complete scripts that resonate with viewers and even compose complementary musical themes (Iliina, 2023). As such, they represent a profitable addition to the filmmaking workflow, actively shaping production (Pradeep et al., 2023) "Sunspring", is an early example of a film produced in 2016, which was written by an AI machine called Benjamin (Caramiaux & Donnarumma, 2021; Datta & Goswami, 2021). Nowadays, AI supports visual conceptualization, where generative AI tools like Midjourney and Runway enable the creation of concept art, storyboards, and even entire scenes. These tools use diffusion

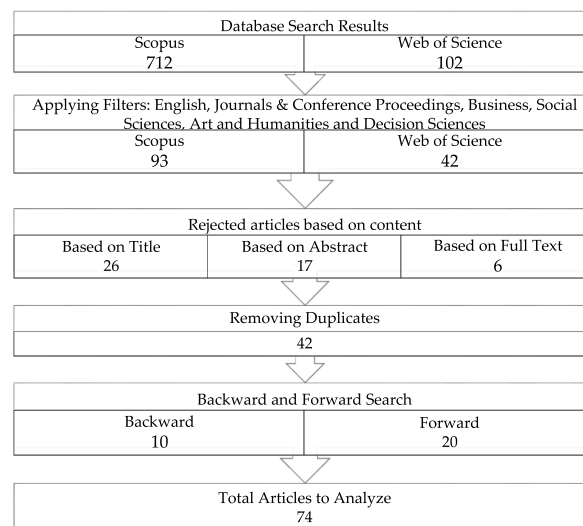


Fig. 1. Article selection process.

models to generate visuals from text prompts, allowing filmmakers to explore creative ideas quickly and efficiently (Wang et al., 2024).

While AI enhances the creative process, it also raises ethical concerns. AI-driven filmmaking content creation challenges traditional concepts of authorship, authenticity, and ownership. When algorithms generate scripts, characters, and visuals by combining elements from existing works, the line between human and machine creativity fades (Weber et al., 2024). Traditional copyright laws written for human creators may not apply to AI-generated content, placing it in a regulatory gray zone attributable to neither programmers nor creative teams. This legal uncertainty complicates fair compensation for creative professionals, while studios and tech companies compete for valuable intellectual property rights (Ching & Mothi, 2025; Thomas, 2024). Furthermore, overreliance on AI-generated content can lead to a loss of emotional authenticity and storytelling depth that only human experience can provide (Franco Lazarte et al., 2025; Yang, 2024). Consent, bias, and cultural representation pose additional ethical challenges. Deepfake technology threatens privacy and reputation when used without explicit permission (Fitch III, 2022; Lees, 2024). AI systems trained on biased data can reinforce existing prejudices by embedding harmful stereotypes about gender, race, and culture into the scripting process (Allison, 2024). Addressing these concerns requires technological solutions, such as bias reduction tools, consent verification systems, and regulations that acknowledge the collaborative relationship between humans and AI while protecting creative integrity and promoting fairness (Izani et al., 2024; Schuhrke, 2024).

3.2. AI in production

This phase includes from the film making point of view, the shooting, as well as the editing of scenes and sound. Traditional production participants including camera manufacturers, production designers, and performers have been challenged by disruptive innovations, that have found their way into the production of films and specifically into the equipment such as high-end cameras, smartphones with high resolution or even complete digital filmsets (Fang & Xiong, 2020; Schulz et al., 2021). However, AI has added even more possibilities with computer-generated imagery (CGI) emerging as an indispensable component of contemporary film production. CGI encompasses digital two- or three-dimensional visual effects employed in both cinematic and video game content creation, enabling the modeling and editing of environments, characters, and special effects (Izani et al., 2024). Coupled with the proliferation of over-the-counter software packages, these advancements have democratized professional-grade CGI creation, rendering it accessible beyond large production houses (Chan-Olmsted, 2019; Holden et al., 2015). This makes it easy for actors to even appear as alternative creatures other characters. (Datta & Goswami, 2021). Latest generative AI tools, such as Sora and Runway, are even capable of creating scenes and camera movements and angles based on simple text prompts.

Additionally, the evolution of gaming technologies including 3D visualization, where the integration of machine learning into film production has also pioneered more realistic character animations by enabling nuanced understanding and simulation of complex multi-character movements. Moreover, augmented reality (AR) and virtual reality (VR) have enriched the cinematic experience, disrupting conventional delineations between production and consumption, with audiences inhabiting quasi-performer roles and co-producing value through VR films (Lavanya et al., 2021; Moolthaisong & Songpan, 2020). This has also been found used in educational productions, where this interactivity has improved the learning experience and outcome (Leddo et al., 2018). Post-production editing has also become easier using AI tools that can automate repetitive tasks such as transcription, subtitling, and color grading. For example, AI-powered transcription tools can generate accurate subtitles and translate them into multiple languages, saving time and resources (Erpelding et al., 2024; Plaza, 2017).

However, the growing use of AI in the production phase presents serious ethical problems, particularly with job displacement. AI technologies are now performing various tasks previously handled by industry professionals, such as editors, visual effects specialists, and sound designers. Automating those tasks can put established roles at risk while possibly lowering the creative contributions of skilled practitioners (Allison, 2024; Pradeep et al., 2023). The 2023 Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) strike focused on the growing concerns around AI and the deteriorating working conditions in Hollywood. Actors demanded consent and compensation for the use of AI-generated replicas, along with fairer wages and better job security. This strike set a significant precedent for the regulation of AI and the safeguarding of workers' rights within the entertainment sector (Schuhrke, 2024). However, the ethical implications go beyond employment considerations and raise fundamental questions about the value of human creativity. AI's ability to generate material based on large datasets raises essential questions about originality, emotional complexity, and artistic vision (Garcia, 2024; Zhu & Zhang, 2022). Excessive dependence on AI systems may result in the standardization of cinematic output, decreasing the unique views and emotional depth of human experience (Yadav et al., 2024; Yang, 2024). As industry evolves, there is an increasing need for a balanced strategy that ensures technical improvements assist rather than dominate human ingenuity. Maintaining this balance is critical for the creative community's artistic integrity and professional viability (Schuhrke, 2024; Yamazaki, 2024).

3.3. AI in dissemination

This phase includes the distribution of the films to TV and cinema theaters, their promotion and marketing, as well as their distribution and exhibition on streaming channels. The advent of streaming services has significantly disrupted traditional film dissemination paradigms. Platforms like Amazon Prime, Disney Plus, and Netflix have revolutionized content premiering patterns, offering on-demand movies and challenging the conventional periodicity associated with film releases (Schulz et al., 2021; Zhao et al., 2019). Moreover, the digital transformation ushered in by these platforms, combined with innovations like digital film technology and data compression, has democratized film production and distribution (Ma et al., 2020).

In this stage the prediction of the demand or success of a film is also highly important enabling producers and distributors to

estimate retail or licensing costs by making informed decisions regarding marketing and distribution strategies. Existing research suggests several methods to predict the likelihood of the success of a movie using AI. Those include movie reviews or social media data analysis such as tweets data mining (Athar et al., 2021; Liao et al., 2022; Moolthaisong & Songpan, 2020) and forecasting models employing machine learning algorithms, emphasizing the importance of audience sentiments in reviews beyond mere ratings (Hur et al., 2016)

Marketing is also an important function in this phase, where AI supports the personalization and segmentation of personas, to target the optimal audience using available user data and characteristics (Amato et al., 2019; Anantrasirichai & Bull, 2022; Eliashberg et al., 2006). Even promotional movie trailers or posters can be AI-created in their entirety to resonate most with specific demographics, enabling targeted advertising (Nairn et al., 2022). An early example is the horror film “Morgan” in 2016, where the AI- powered supercomputer Watson by IBM, created a 6 min promotional trailer (An et al., 2021).

Another example of using and processing available audience data is recommendation engines that serve the purpose of recovery and viewer satisfaction (Ali et al., 2024). There are applications of AI (deep learning algorithm) powered recommendation engines promising satisfying results even better than that the existing content, genre, user preference or rating-based systems (Akter et al., 2021; Iliopoulou et al., 2020; Lavanya et al., 2021). In any case the ultimate goal is to provide discovery but also serendipitous recommendations, which enable users to encounter both relevant and pleasantly surprising suggestions, that they would not have spotted on their own (Matt et al., 2015; Oh et al., 2021).

The ethical implications of AI in film dissemination are significant, particularly concerning privacy and transparency. While streaming platforms collect large amounts of user data to improve recommendation algorithms and personalize marketing campaigns, they often fail to provide transparent consent mechanisms (Fomichev et al., 2023; Pradeep et al., 2023). This can compromise viewer privacy by allowing platforms to derive sensitive personal information from viewing patterns and emotional responses. Such practices raise concerns about individuals’ rights to control their personal information and the security of their data (Mobo et al., 2024). Additionally, AI-generated promotional materials, such as trailers, posters, or personalized ads, pose ethical questions about creative authenticity and proper disclosure to audiences (Kushnarevych & Kollárová, 2023). These issues highlight the need for comprehensive ethical guidelines and regulatory frameworks that ensure responsible AI implementation in film marketing and distribution, to balance technological innovation and the protection of creators’ and audiences’ rights (Izani et al., 2024).

3.4. AI in exhibition

The last stage deals with the screening of films in cinema theaters as well as on paid or free television. In addition to the issues related to promotion, which are common to the streaming providers mentioned above, it is important to predict the impact of a film with separate studies that usually refer to the revenue forecast on the first day or week of premiering (Anjaria & Guddeti, 2014; Liao et al., 2022; Schmit & Wubben, 2015; Zhao et al., 2019) in the cinema theaters. Additionally, AI tools can analyze box office data and audience demand to optimize ticket pricing and screening schedules (Nairn et al., 2022).

AI can facilitate audience engagement using AI-powered chatbots and interactive systems can engage audiences before, during, and after screenings. For example, AI tools can facilitate Q&A sessions, provide behind-the-scenes information, and even enable real-time interaction with filmmakers. This also supports the engagement with the potential theater visitors, which is not very different from the methods mentioned for streaming providers; thus requiring user level data evaluation as well as the use of loyalty programs, suggested

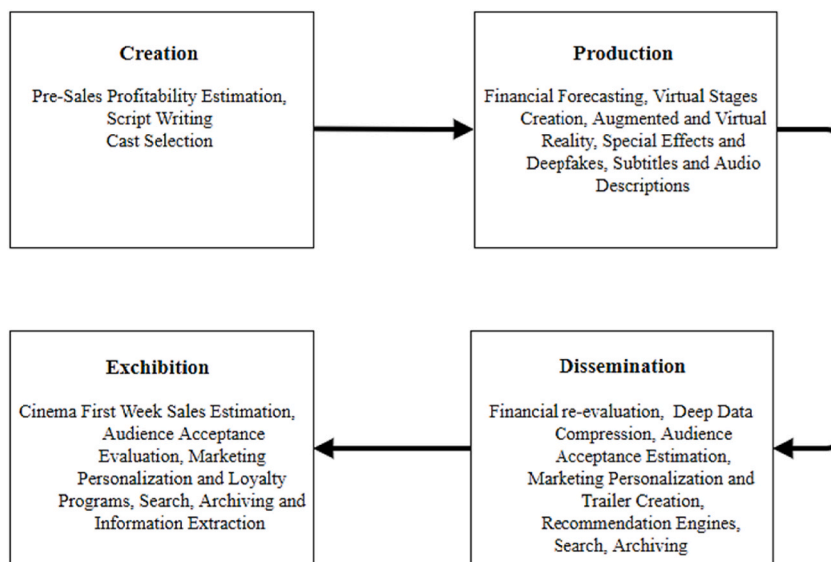


Fig. 2. Use of AI on each stage of the Film Industry’s Value Chain (Core Functions).

by the data analysis, in order to provide personalized offerings (Wehrmann et al., 2017). Artificial intelligence also plays an important role in the archiving and the automatic classification of media, e.g. for TV or media libraries, as well as advanced search capabilities and information extraction using neural networks and deep learning (Condorelli et al., 2020; Kim et al., 2018; Wehrmann et al., 2017; Zad, 2007).

The exhibition phase of film creation, which is increasingly driven by AI technologies, raises important ethical considerations, particularly about cost, fairness, privacy, and representation (Anderson, 2007; Dwivedi et al., 2021). AI-enabled dynamic and personalized pricing strategies can increase revenue but risk creating discriminatory practices that unfairly limit access to cultural content (Seele et al., 2021). In contrast, the widespread use of AI-powered audience engagement tools raises privacy concerns by collecting and processing vast amounts of personal data (Lee et al., 2024). Exhibition ethics also includes considerations of representation, with decisions about which films to screen carrying significant ethical weight, necessitating the avoidance of voyeuristic depictions and the promotion of diverse narratives, particularly as digital transformation expands film accessibility across borders and requires updated ethical frameworks that respect transnational contexts (Dominick, 2023).

Based on our literature review and the concept analysis of the selected articles, we have solid ground for a theoretical model, which is visualized below (Fig. 2).

4. Conclusions

The purpose of this article was to evaluate the impact of artificial intelligence on the film industry by analyzing its role across the creation, production, dissemination and exhibition phases of its value chain. We conducted a systematic literature review of 74 related research articles, following a systematic literature review approach used in similar research fields, such as in information systems (Tsiavos & Kitsios, 2022), but has not been used before when evaluating the impact of AI on the film industry.

We found that AI is reshaping every aspect of the film industry, fundamentally transforming it across the entire value chain. It serves not only as a useful tool but also as a creative and analytical success factor. AI enhances commercial viability and profits by utilizing predictive analytics for script optimization, casting decisions, and success forecasting. It also facilitates cost-effective, realistic content generation and automates post-production tasks such as editing, transcription, and character animation through machine learning algorithms. Additionally, AI boosts audience engagement with precise demographic targeting, while intelligent recommendation engines support relevant content discovery. This comprehensive integration highlights AI's role in democratizing film-making capabilities, enabling independent creators to compete with established studios.

However, the growing role of AI in filmmaking presents ethical challenges for actors, creators, technicians, and audiences alike. Copyright laws struggle to address AI-generated content, leading to legal uncertainty regarding compensation and intellectual property rights. Furthermore, workforce displacement threatens film professionals as AI takes over human tasks, leading to broader societal consequences. Additionally, privacy issues arise from data collection practices, and undisclosed AI content might undermine audience trust, while algorithmic bias threatens fair representation and cultural diversity. The literature agrees that the film industry needs governance frameworks to protect creative authenticity, ensure privacy, and maintain the human essence of filmmaking while embracing technological advancement.

Our research offers implications for scholars, as we suggest several key areas that require further exploration. It would be worth investigating if advancing AI-driven screenwriting and storytelling could enhance narrative depth and coherence, allowing AI to complement human creativity. Furthermore, do ethical and legal concerns surrounding AI-generated actors and deepfake technology also need clearer regulations to address issues like intellectual property and employment impact? Additionally, research should examine whether AI-powered marketing and audience prediction reinforce biases, potentially limiting diversity in film content. The role of AI in theater management presents another challenge, particularly in helping cinemas compete with streaming platforms, that could be investigated. Finally, research in understanding audience perception of AI-generated visual effects and virtual actors could determine whether AI-crafted performances can match human emotional engagement. For professionals, we highlight how easy it is nowadays, with widely available tools, to use AI in each phase of the filmmaking process, while at the same time, we point out potential impediments regarding legal concerns regarding intellectual property or bias of AI-generated content.

We acknowledge that our research has limitations. While we have searched for multiple combinations of the key phrases "artificial intelligence", "film industry", "media industry", "creative industry" and related keywords, there might still be publications that refer to artificial intelligence in the film industry, but do not have the aforementioned terms, or variations thereof, in their title or abstract. In addition, we narrowed our search to business-related publications, which ruled out more technical articles. Furthermore, we only examined papers that were written in English, which excluded articles in other languages that might have contributed to the current research.

CRedit authorship contribution statement

Vasilis Tsiavos: Methodology, Writing – review & editing, Formal analysis, Writing – original draft, Conceptualization. **Fotis Kitsios:** Supervision.

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Appendix

Table 1
Concept Matrix

No	Author	Year	Creation	Production	Dissemination	Exhibition
1	Ching and Mothi (Ching & Mothi, 2025)	2025	X			
2	Franco Lazarte et al. (Franco Lazarte et al., 2025)	2025	X			
3	Ali et al. (Ali et al., 2024)	2024			X	
4	Allison (Allison, 2024)	2024	X	X		
5	Erpelding et al. (Erpelding et al., 2024)	2024	X	X		
6	García (García, 2024)	2024		X		
7	Izani et al. (Izani et al., 2024)	2024		X		
8	Lee et al. (Lee et al., 2024)	2024				X
9	Lees (Lees, 2024)	2024	X			
10	Mobo (Mobo et al., 2024)	2024			X	
11	Schuhrike (Schuhrke, 2024)	2024	X	X		
12	Thomas (Thomas, 2024)	2024	X			
13	Wang et al. (Wang et al., 2024)	2024	X			
14	Weber et al. (Weber et al., 2024)	2024	X			
15	Yadav et al. (Yadav et al., 2024)	2024		X		
16	Yamazaki (Yamazaki, 2024)	2024		X		
17	Yang (Yang, 2024)	2024	X	X		
18	Dominick (Dominick, 2023)	2023				X
19	Fomichev (Fomichev et al., 2023)	2023			X	
20	Iлина (Iлина, 2023)	2023	X			
21	Kushnarevych and Kollárová (Kushnarevych & Kollárová, 2023)	2023			X	
22	Pradeep et al. (Pradeep et al., 2023)	2023	X	X		
23	Totlani (Totlani, 2023)	2023	X	X		
24	Anantrasrichai et al. (Anantrasrichai & Bull, 2022)	2022	X	X	X	
25	Fitch III (Fitch III, 2022)	2022	X			
26	Liao et al. (Liao et al., 2022)	2022	X		X	X
27	Nairn et al. (Nairn et al., 2022)	2022			X	X
28	Zhu and Zhang (Zhu & Zhang, 2022)	2022		X		
29	Aidarbekov et al. (Aidarbekov et al., 2021)	2021	X			
30	Akter et al. (Akter et al., 2021)	2021			X	
31	An et al. (An et al., 2021)	2021				X
32	Athar et al. (Athar et al., 2021)	2021			X	
33	Behrens et al. (Behrens et al., 2021)	2021			X	X
34	Caramiaux et al. (Caramiaux & Donnarumma, 2021)	2021	X			
35	Datta et al. (Datta & Goswami, 2021)	2021	X	X		
36	Del Vecchio et al. (Del Vecchio et al., 2021)	2021	X			
37	Dwivedi et al. (Dwivedi et al., 2021)	2021			X	X
38	Lavanya et al. (Lavanya et al., 2021)	2021			X	
39	Lavanya et al. (Lavanya and Bharathi, 2021)	2021		X	X	
40	Malodia et al. (Malodia et al., 2021)	2021			X	X
41	Oh et al. (Oh et al., 2021)	2021			X	
42	Schulz et al. (Schulz et al., 2021)	2021	X	X	X	X
43	Seele et al. (Seele et al., 2021)	2021				X
44	Weinberg et al. (Weinberg et al., 2021)	2021				X
45	Condorelli et al. (Condorelli et al., 2020)	2020				X
46	Fang et al. (Fang & Xiong, 2020)	2020		X		
47	Iliopoulou et al. (Iliopoulou et al., 2020)	2020			X	
48	Ma et al. (Ma et al., 2020)	2020			X	
49	Amato et al. (Amato et al., 2019)	2019	X	X	X	X
50	Azizan et al. (Azizan et al., 2019)	2019			X	X
51	Chan-Olmsted (Chan-Olmsted, 2019)	2019			X	X
52	Chavare et al. (Chavare et al., 2019)	2019			X	
53	Sun et al. (Sun et al., 2019)	2019			X	X
54	Verma et al. (Verma & Verma, 2019)	2019	X			
55	Zhao et al. (Zhao et al., 2019)	2019			X	X
56	Zheng et al. (Zheng and Zheng, 2019)	2019			X	X
57	Kim et al. (Kim et al., 2018)	2018	X			
58	Leddo et al. (Leddo et al., 2018)	2018		X		
59	Lee et al. (Lee et al., 2018)	2018	X			
60	Guerrini et al. (Guerrini et al., 2017)	2017	X			
61	Plaza (Plaza, 2017)	2017		X		
62	Shim et al. (Shim and Pourhomayoun, 2017)	2017			X	X
63	Wehrmann et al. (Wehrmann et al., 2017)	2017			X	X

(continued on next page)

Table 1 (continued)

No	Author	Year	Creation	Production	Dissemination	Exhibition
64	Hur et al. (Hur et al., 2016)	2016			X	X
65	Khan et al. (Khan et al., 2016)	2016	X			
66	Lash et al. (Lash & Zhao, 2016)	2016	X			
67	Zhao et al. (Zhao et al., 2019)	2016			X	X
68	Ahmed et al. (Ahmed et al., 2015)	2015			X	X
69	Schmit et al. (Schmit & Wubben, 2015)	2015			X	X
70	Simon et al. (Simon et al., 2015)	2015		X		
71	Anjaria et al. (Anjaria & Guddeti, 2014)	2014		X		
72	Anderson (Anderson, 2007)	2007			X	X
73	Zad (Zad, 2007)	2007			X	X
74	Eliashberg et al. (Eliashberg et al., 2006)	2006	X	X	X	X

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