

FAIR REPORT 2024

In the framework of +RAIN Film Festival

Challenges and opportunities in audiovisual creation in the era of generative AI

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+RAIN Film Festival organization:
Universitat Pompeu Fabra and Sonar+D

FAIR collaborating entities:
Càtedra Futurs de la Comunicació and Clúster de l'Audiovisual

FAIR

FAIR is a space for reflection, debate and exchange of ideas on the future of audiovisual creation in the context of generative artificial intelligence. A professional connection space between creators, software developers, producers and companies in the audiovisual and technological sectors.

FAIR is one of the sections of the +RAIN Film Festival that took place on June 13, 2024, at Sónar+D

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+RAIN Film Festival

+RAIN Film Festival is the first film festival generated with artificial intelligence in Europe. +RAIN Film Festival focuses on research, aesthetic and narrative experimentation, and the integration of generative AI in audiovisual and artistic creation processes.

+RAIN Film Festival is held in Barcelona at UPF's Poblenou Campus and at Sónar+D.

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WHAT IS FAIR?

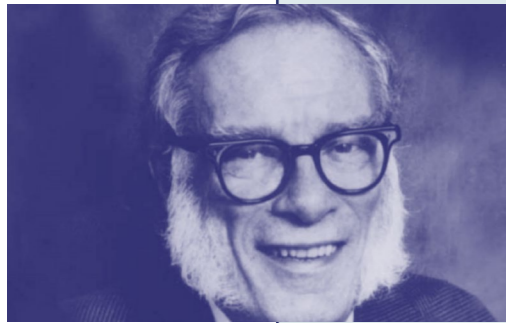
In times of technological transition—or perhaps revolution, to borrow Kuhn’s term—it is crucial to create critical, interdisciplinary spaces for reflection, where dialogue extends beyond *techné* (technical knowledge) to reimagine new paradigms and social agreements.

Today, artificial intelligence technologies appear to herald a widespread systemic shift, influencing everything from production models to social relationships, including artistic and audiovisual creation. FAIR occupies the intersection of this technological revolution as a platform where the future of audiovisual creation in the context of generative AI is debated. FAIR is part of the +RAIN Film Festival, the first European film festival shaped by artificial intelligence, launched in 2023.

With the goal of fostering a critical, cross-disciplinary dialogue, FAIR brings together over sixty participants from diverse fields each year, including software developers, creators, designers, researchers, ethics and authorship experts, producers, and representatives from regulatory bodies. These participants are divided into eight groups, where, over two hours, they discuss three questions posed by the +RAIN Film Festival team and the Chair in Futures of Communication. This year’s discussions took place at Sónar+D.

The result of this collective intelligence is this report, which compiles ideas and potential directions from these open and forward-looking conversations. It offers a framework to help envision the future of audiovisual creation in the age of generative AI.

Panel distribution



Isaac Asimov: Elisenda Bassas (Alguna Pregunta +); Sandra Caveró (Hulahoop media); Frederic Guerrero-Solé (Universitat Pompeu Fabra); Sergio Ochoa (Antiaviana Films); Tomáš Rampula (film director); Clara Rupiérrez (Telefónica); Shyam Sundar (Universitat Estatal de Pensilvània); Sergi Vicente (betevé); Piotr Winiewiczzi (film director).

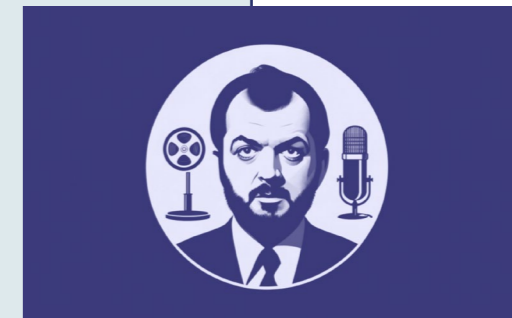


Sonia Kovalevskaja: Helena Alabart (Cluster Audiovisual de Catalunya); Carles Brugueras (Polar Star Films); Karina Gibert (Universitat Politècnica de Catalunya); Nicolas Obin (Institute de Recherche et Coordination Acoustique/Musique); Carme Puche (film director); Eva Sòria (Ajuntament de Barcelona); Todd Yelin (film director).

Maya Deren: Jimena Aguilar (film director); Carlos Castillo (Universitat Pompeu Fabra); Arturo Fuentes (Computer Vision Center); Miguel Mantrix (film director); Marc Muixí (software engineer); Carlota Planas (Sabatellini); Alan Salvadó (Universitat Pompeu Fabra); Albert Vergés (Sunomono).



Stanley Kubrick: Guillem Barceló (Creueta 119); Jorge Caballero (Artefacto); Monica Bello (CERN – European Organization for Nuclear Research); Apolinario Passos (Hugging faces); Miquel Rutllant (Lavinia), Rucha Thigale (film director); Àlex Valverde-Valencia (Universitat Pompeu Fabra); Griselda Vilar (Feeder).



Hedy Lamarr: Eduard Gil (Cluster Audiovisual de Catalunya); Joan Rosés (Collateral bits); Sergi Sagás (Hyperreal); Adrián Sánchez (Universitat Pompeu Fabra); Maria Than (film director); Masha Zolotova (Graphic design and art director).



Ramon Llull: Carles Aguilar (producer); Mads Dambso (producer and film director); Anna Giralta (Artefacto); Micaela Mantegna (Researched and activist in ethics and artificial intelligence); Ignasi Marcet (Lavinia); Rafael Redondo (Eurecat); Karla Trejo (I2Cat).

Ada Lovelace: Bernat Aragonés (Antaviana Films); Coloma Ballester (Universitat Pompeu Fabra); Jordi Costa (Centre de Cultura Contemporània de Barcelona); Antonio Muñoz (Garrigues); Jordi Pons (Stability AI); Diego Porres (Computer Vision Center); Jonas Sanson (film director); Patrícia M. Val (Futura Space).



Alan Turing: Stéphanie Berland (Steering Legal Paris); Anna Halbleib (film director); Ferran Marqués (Universitat Politècnica de Catalunya); Daniel Pérez-Pàmies (Universitat de Girona); Nadia Piet (designer and researcher); Míriam Sánchez (Universitat Pompeu Fabra).



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What will happen to the audience?

Last edition: At the +RAIN Film Festival 2023, the personalization of content, technological democratization, and augmented creativity emerged as the key advantages of artificial intelligence in the audiovisual sector. It was predicted that the rise of generative AI would revolutionize content creation and consumption, increasing the volume of available works and enhancing the role of curators.

Question

In 2024, AI has permeated many audiovisual processes, leading to an exponential growth in the number of works created with generative AI. However, these products have yet to reach a broad audience. In this context, how can an audience for AI-made films be built? What future consumption circuits might emerge?

Possible scenarios

1

Generative AI content could follow a trajectory similar to that of experimental cinema, establishing a niche audience while gradually influencing the broader audiovisual landscape. It creates its own aesthetic identity and exists within specialized consumption circuits, curated by film festivals, platforms, or museum experiences.

a. In this scenario, while AI continues to be used in production processes, this “mechanical” usage is differentiated from the creative use of generative AI.

2

Generative AI becomes seamlessly integrated into all aspects of audiovisual creation and production, making its aesthetic impact invisible, with consumption following traditional audiovisual circuits (cinemas, streaming platforms, television).

Discussion panels: Maya Deren and Hedy Lamarr

Reflections from the Panels

Once the media hype around AI subsides, audiences will no longer care how an audiovisual product is made. AI’s role in production will become invisible, and consumption patterns will follow traditional norms, with the most entertaining content being favored.

Experimental and curated circuits are valuable during the early stages of a new technology, as is currently the case with AI. However, over time, AI-driven aesthetics will be absorbed into the broader audiovisual landscape, influencing and being influenced by conventional creations. Medium-term integration is expected, where AI cinema will modify general aesthetic standards but ultimately blend into mainstream media.

Alternatively, AI-generated content may follow a path similar to experimental cinema, developing its own specialized consumption circuits. Still, the entire audiovisual ecosystem is likely to be influenced by AI.

Generative AI could foster an aesthetic of hyperrealism, creating works without actors, sets, or traditional stages. This cost-efficient method of production may displace traditional cinema, dominating its circuits and becoming the new norm

AI could also create its own unique star system, cultivating a new form of audience engagement

However, for AI-generated films to become mainstream and attract larger audiences, AI technologies will need to advance in terms of scalability and aesthetic refinement.

Looking ahead, the disappearance of screens could be the most significant catalyst for change in consumption circuits, fundamentally transforming how audiences interact with media.

How will the selection of AI models influence the aesthetics of audiovisual products?

Last edition: AI technologies offer a certain degree of creative versatility, yet the open-source models and those used on various platforms for video editing and creation tend to exhibit distinct aesthetic signatures. Creations utilizing the same AI model maintain a consistent aesthetic, heavily influenced by the model's structure and the data it was trained on.

Question

In 2024, new technological solutions have emerged, offering a wider range of aesthetic possibilities for AI-driven creation. How will the choice of one AI model over another shape the final aesthetic of an audiovisual product?

Possible scenarios

1

A growing number of AI solutions for audiovisual creation is expected, with each offering its own aesthetic, shaped by the model's architecture and training data. The selection of a particular model will influence the final product's visual identity, enabling consumers to recognize the model used.

2

While each model may carry its own aesthetic signature, advancements in fine-tuning and user-level retraining will offer greater freedom to create unique aesthetics that are not bound to the model's default output.

a. As interaction with algorithms becomes more sophisticated, creators will gain the ability to alter the model's default aesthetic, maximizing their creative potential.

Discussion panels: Alan Turing and Ramon Llull

Reflections from the Panels

Currently, the aesthetic of AI-generated films often resembles a collage or pastiche, reflecting previous artistic styles. The training data or styles used are highly evident, though this is expected to evolve.

- There is ongoing debate about the originality of AI-generated creations at this stage.
- It is crucial to understand which are the underlying data that subtly shape the visible aesthetic criteria.

In the future, AI technologies may no longer rely on data packages tied to the real world. Instead, they could train autonomously, using synthetic data or learning independently through interactions with their environment.

- This scenario could lead to an unpredictable explosion of new aesthetics, untraceable to any previous influences.
- This opens the door to new experimentation, as AI "hallucinations"—outputs generated beyond the prompt—will soon influence and retrain the models themselves.

Just as color, camera type, or VFX have influenced aesthetics in the past, the technical characteristics of AI models will shape their visual output. However, creators will also have the opportunity to establish distinct aesthetic identities through model training.

Historically, art has been shaped by the tools and mediums available. AI models, which emerge from the semantic interplay between creator and image, impose their own aesthetic tendencies.

The dominant aesthetic feature of AI today may not be the model itself, but rather the imperfections or glitches that arise. Yet, as AI models become more refined and resilient, these imperfections are becoming less frequent.

How will the production of AI-generated films evolve?

Last edition: In both 2023 and 2024, most of the films showcased at the +RAIN Film Festival were non produced by the industry or professionally. Although there were some exceptions, large-scale productions in the international film industry have yet to widely incorporate AI.

Question

Given that the audiovisual industry has not yet adopted AI technology on a large scale, what are the reasons for this?

Possible scenarios

1

AI technology is still not mature enough for industrial-scale use. However, the sector will gradually integrate AI as its commercial potential becomes evident. Many AI tools do not directly impact creativity and are instead designed to enhance pre- and post-production processes. Over time, we will begin to see major productions using AI to generate environments, scenarios, storylines, visuals, or specific aesthetic effects

2

AI tools are evolving in ways that cater more to individual users rather than industrial-scale applications. While AI improves processes within production pipelines, it does not lead to a significant aesthetic or productive leap. This is especially evident at the amateur level, where non-professional creators are increasingly using AI tools, operating in parallel to the traditional industry.

Discussion panels: Maya Deren and Hedy Lamarr

Reflections from the panels

Similar to the digital transformation, AI technologies will eventually become additional tools in the audiovisual creation process, with the industry adapting to incorporate them for its benefit.

Currently, however, AI aesthetics are too experimental. For AI to become mainstream, there will either need to be a shift in aesthetic preferences or AI must achieve greater realism. If these changes happen, audiences will grow accustomed to AI-driven aesthetics, and the industry will adopt them more widely.

AI could lead to the emergence of a new genre of works, hybrids between films, video games, and other media, potentially transforming the industry or creating a new one.

As audiences become more aware of AI's potential, they will increasingly expect the industry to push the boundaries of these technologies.

AI's impact on the industry will vary. For example, there is an expectation of more animated films using AI in increasingly significant ways, while in other types of films, the impact will take longer to materialize.

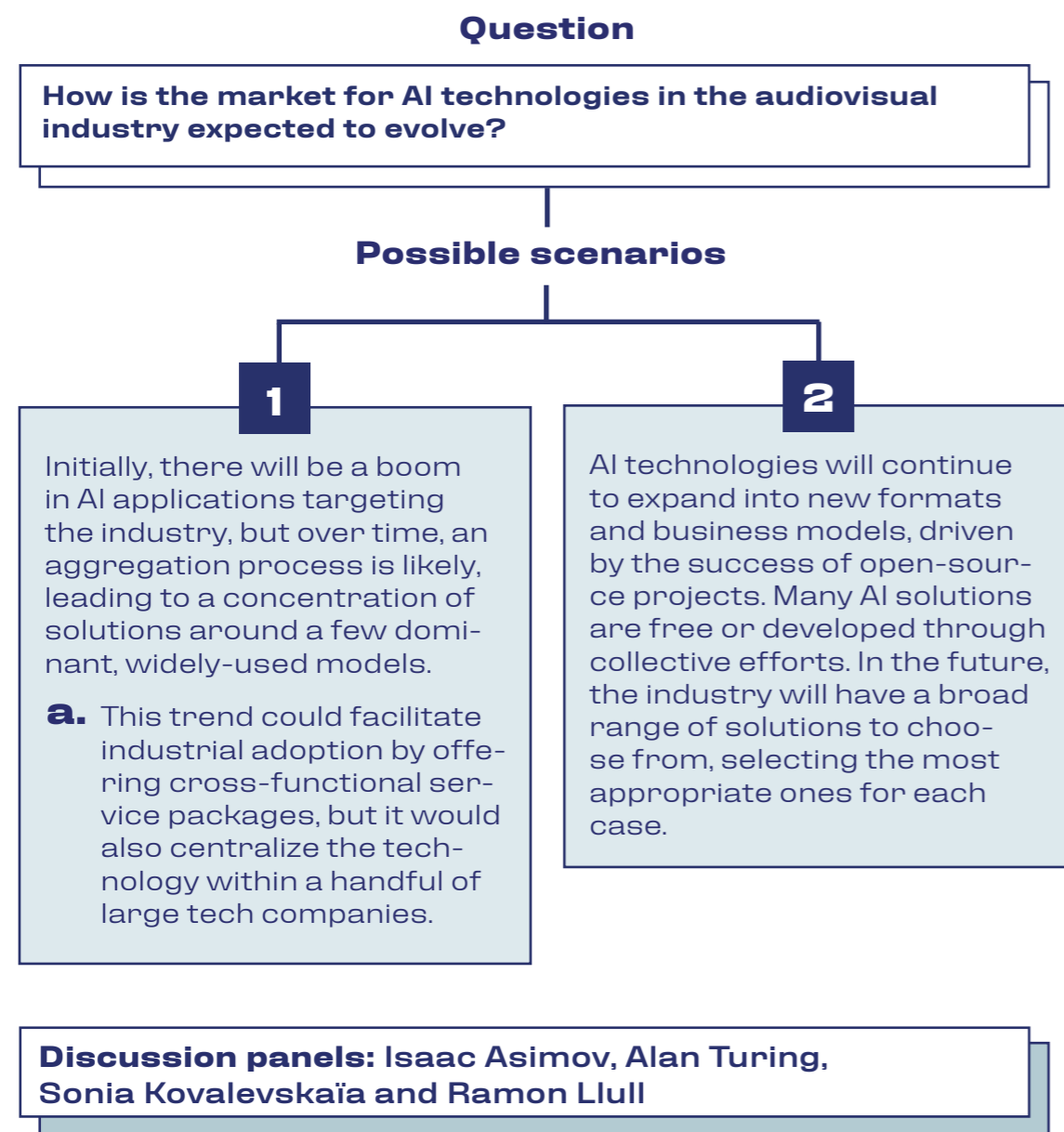
AI could transform post-production into pre-production, for example, by reviving deceased actors or actresses. However, a breakthrough is still needed to drive this change.

Even so, the rise of AI tools could democratize audiovisual creation, enabling amateur creators to produce works with quality and reliability comparable to industry standards. These technologies could foster the growth of independent circuits, both for creation and possibly for distribution.

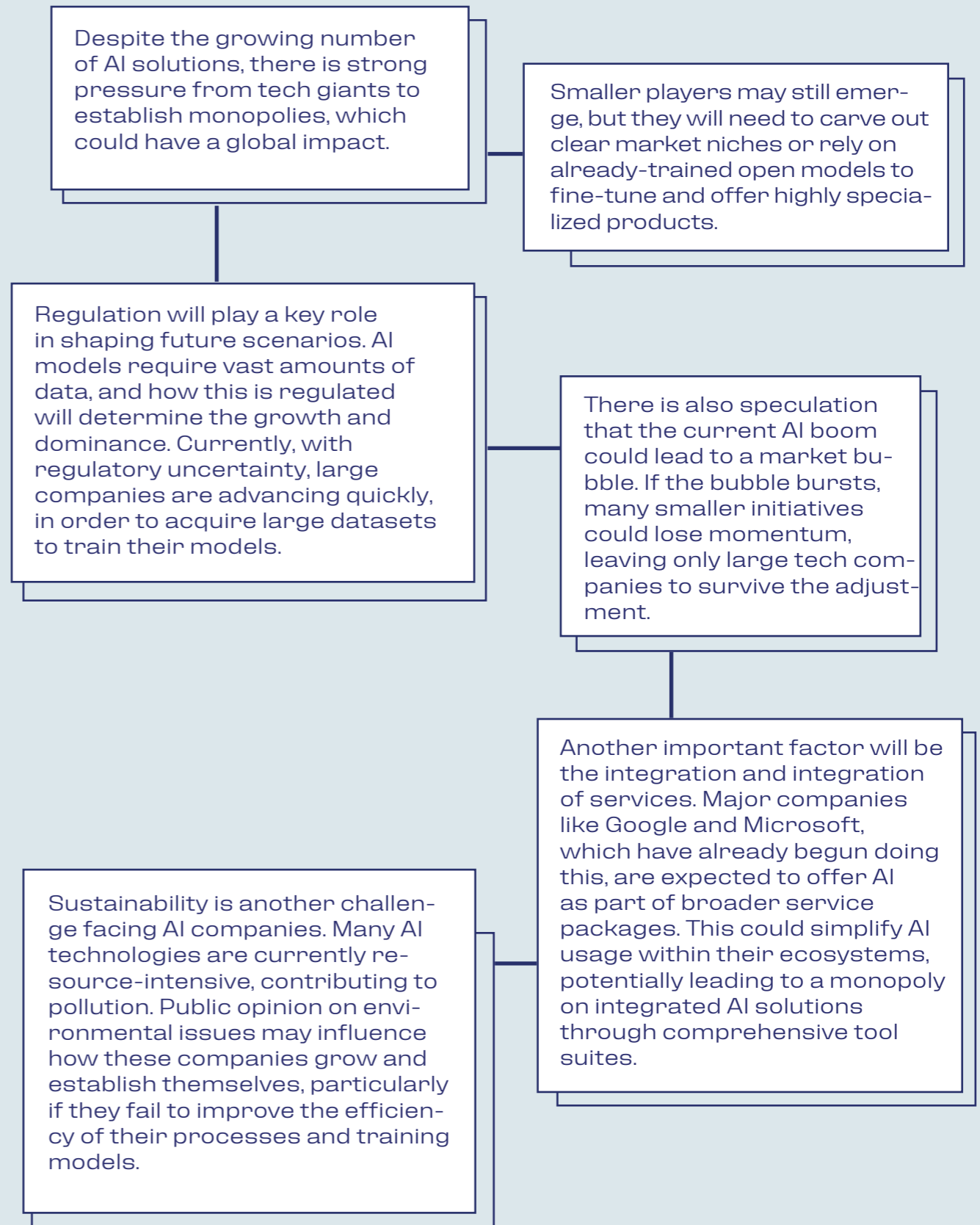
While a creative explosion is likely, amateur creations will struggle to compete with major studios in terms of quality. However, they could compete for audience attention, potentially reducing the market share for mainstream audiovisual consumption and impacting the industry economically.

How will the market for AI solutions in the audiovisual industry develop?

Last edition: In 2023, there was a surge in AI technologies, though only a few had a significant impact on the audiovisual industry. It is anticipated that with the release of foundational models, the number of AI solutions will grow. By 2024, there has been an increase in offerings, with more platforms providing AI solutions tailored to the industry, each offering its own packages and services



Reflections from the panels



How will the surge in AI-generated audio impact audiovisual media?

Last edition: AI technologies have proven their capabilities in image and video production and editing, but audio lagged behind as of 2023. However, 2024 is expected to bring a revolution in audio synthesis and editing.

Question

The launch of new AI audio models enables longer creations, greater control, and a new array of possibilities for multimodal sound design (e.g., text-to-audio or audio-to-audio). How are these innovations expected to impact audiovisual creation?

Possible scenarios

1

The implementation of new AI audio models, coupled with continuous improvements, will transform the paradigm of sound design in audiovisual productions. This shift will require professionals to adapt, while enhancing the aesthetic and emotional impact of AI-generated films.

a. For this scenario to fully develop, two key advancements are needed: first, improved human-model interaction, allowing more direct control over the generated output, and second, the ability to break down soundtracks into separate layers for more precise editing.

2

Industry does not widely adopt these technologies, although they are being used occasionally to streamline specific processes, particularly in post-production. Meanwhile, individual users are exploring these tools to create soundtracks, music, and sound designs for audiovisual projects more easily and affordably.

Discussion panels: Ada Lovelace, Stanley Kubrick, Sonia Kovalevskaia and Isaac Asimov

Reflections from the panels

The advancement of AI audio models suggests a revolution in sound design for films, with voiceovers already showing impressive realism and emotional nuance.

Sound, in all its forms, is crucial to evoking emotion, so any exploration of AI's potential in this area could dramatically enhance the aesthetic and emotional depth of AI-generated films.

If the industry widely adopts AI-generated audio, its use may become so seamless that audiences will no longer distinguish between human and AI-generated sound. However, if AI audio usage requires mandatory disclosure, the public might initially react with hesitation.

AI models can also be used to restore sound and audio from old, damaged, or low-quality videos, reviving creative projects that might otherwise have been lost. The documentary genre, in particular, stands to benefit from this in the near future.

While these tools may enhance creativity, they are not seen—at least initially—as a direct replacement for humans in film music and sound design. However, there is concern about potential job losses, even though new roles may emerge in response.

For AI audio models to scale from user-level tools to professional and industrial applications, they will need both favorable commercial conditions and supportive regulatory frameworks to drive the necessary investments.

AI audio models may soon be trained using synthetic data, which could alleviate some of the regulatory challenges surrounding data use. Nonetheless, transparency in the training process must be maintained to ensure trust and accountability.

Multimodality could unlock new creative possibilities, changing the way soundtracks are crafted and potentially leading to unexpected outcomes.

Additionally, these models are intuitive enough that individuals without formal training can use them to produce highly complex soundtracks or musical compositions.

Can AI assist in recovering memories?

Last edition: In 2023, AI emerged as a powerful tool for personalization, with its potential extending to recommendations, targeted advertising, and even creative applications. It was predicted that AI technologies could revolutionize audiovisual products, leading to hybrid forms between films and video games, where AI would enable fully individualized, branching storylines.

Question

Building on this concept, could generative AI be used for memory retrieval, story reconstruction, or filling in gaps?

Discussion panels: Sonia Kovalevskaia and Isaac Asimov

Reflections from the panel

AI technologies could assist in reconstructing, visualizing, or even creating memories, potentially making the concept of truth more fluid and diminishing its traditional value.

- In some cases, this fluidity could lead to harmful consequences.
- Memory may shift into the realm of post-memory, transcending the classical idea of personal remembrance and history. This opens up new possibilities for reimagining identity, especially at the intersection of virtual and physical realities.

AI could not only recover memories but also help organize and give them meaning. Whereas memory used to focus on preserving elements (like photographs), in today's age of image abundance, it may become more about reorganization and curation.

The vast availability of data could allow for the creation of memories in various formats on virtually any topic, from historical recreations to personal biographical narratives.

However, the full personalization of such content could be prohibitively expensive and technologically complex. As a result, efforts may soon shift toward creating the illusion of personalization rather than achieving a fully immersive, individualized experience.

In the future, AI models might even be capable of recreating individuals based on data, simulating their biographies and worldviews.

How will multimodality shape AI-driven creation?

Last edition: In 2023, human interactions with AI technologies primarily occurred through text prompts that generated responses in the form of text, images, or videos. Some platforms had already begun integrating image-based prompts, and there was a growing trend towards developing comprehensive systems capable of handling various input and output formats—referred to as multimodal (combinations of text, image, video, audio, etc.).

Question

How will the integration of all AI services into a unified suite impact audiovisual creation?

Possible scenarios

1

Solutions offering top-quality multimodal suites—able to process and generate various types of inputs and outputs—dominate the AI technology market. Platforms providing a broad range of interactive possibilities gain popularity, spurring greater creativity. This would enable creators to generate, modify, or develop products using sound, images, video, text, or any combination of these.

2

As multimodal systems become more established, the industry might lean towards specialized platforms focusing on particular aspects, rather than an all-encompassing integrative suite.

a. Multimodal suites are primarily utilized by general users, such as in assistants or chatbots capable of receiving and returning inputs across various media types.

Discussion panels: Ada Lovelace, Stanley Kubrick, Alan Turing and Ramon Llull

Reflections from the panel

Multimodality will transform the filmmaking process, changing workflows and time commitments. This suggests the emergence of a new methodology for creative production.

The catalyst for creativity, or the inspiration for a film, no longer needs to stem from text or images; it could come from sound or a combination of various stimuli processed by AI.

Multimodality may pave the way for new forms of aesthetic expression, potentially breaking down barriers and democratizing audiovisual creation.

Storytelling will become less reliant on individual skill sets, offering everyone the opportunity to share a story.

As multimodality continues to evolve, it may necessitate the development of new communication interfaces.

Multimodality will enhance the current ways artists and creators interact with AI, such as brainstorming, receiving feedback, and exploring new perspectives. The ability to do so through diverse languages and codes will expand AI's usefulness, providing creators with richer and more relevant inputs.

Ultimately, multimodality reinforces the notion of collaboration between humans and algorithms, fostering a symbiotic relationship that enables communication across multiple forms of expression.

What legal measures could benefit the industry?

Context: Various agreements are being made regarding the audiovisual industry. For instance, in Tennessee (United States), a law has been enacted to protect against the misuse of voices, aimed at preventing potential cloning through AI. In Spain, the Third Collective Agreement of the audiovisual sector emphasizes the need for transparent and responsible use of AI, while also introducing the first set of regulations governing its application. Additionally, several ministerial orders in Spain stipulate that public funding and awards must prioritize human-created works or those that are predominantly human.

Discussion panels: Maya Deren and Hedy Lamarr

Reflections from the panel

In applying AI to professional environments, clear regulations are needed to ensure the originality of products. Even when using AI, it is crucial to guarantee that the model cannot reproduce a similar product under different circumstances or by other individuals, as this would create complex copyright issues.

Copyright will become a major concern with AI-generated content. It is vital to debate how to protect such creations and consider the broader legal and ethical implications.

One proposed solution is to invest more heavily in human artists and creators.

Transparency in the use of AI must be mandated, even if it's just a mention in the credits.

For example, if AI is used to generate locations, characters, or scripts, this should be disclosed at the end of the production, allowing viewers to make informed decisions about the content they consume.

While some job substitutions are expected, massive layoffs may not be inevitable. AI-related technologies will create new professional roles while rendering some others obsolete, making continuous professional training essential.

- In one scenario, celebrities could sell the rights to their image for digital use, eliminating the need for live recordings or photoshoots. This would require significant reflection on the industry's future and the evolving roles within it.
- This dynamic may further increase the precariousness of the most vulnerable workers, while the star system could continue to thrive with relative security.
- In such contexts, protective measures for vulnerable sectors will become increasingly important.

Parasocial interactions could become more realistic, even in virtual environments, making it crucial to establish clear regulations to prevent identity theft.

There is an ongoing shift in database ownership, from big tech companies to large AI developers. This calls for a new regulatory framework for trained AI models.

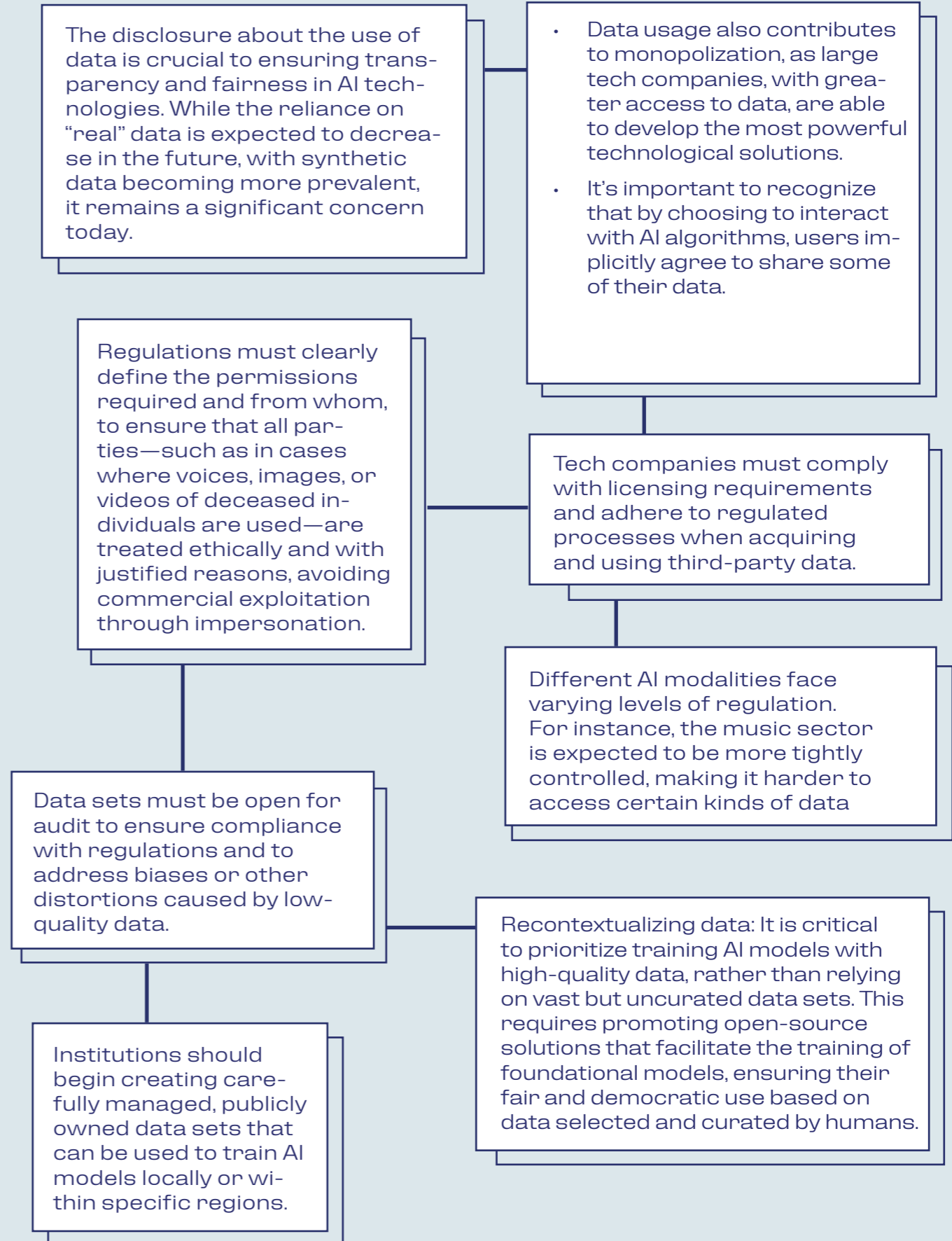
A decentralized trend is also emerging, with "AI communities" forming that interact, learn, and train locally. This could complicate the regulatory process even further.

What steps can ensure transparency and fair data use?

Context: European regulations emphasize the obligation of transparency, including the disclosure of data used to train algorithms, while still respecting industrial secrecy. In the United States, the “AI Foundation Model Transparency Act” has been introduced, which similarly requires the identification of the data (and its sources) used to train foundational AI models.

Discussion panels: Ada Lovelace and Stanley Kubrick

Reflections from the panels



Conclusions

The availability of AI technologies for the audiovisual industry has rapidly expanded and diversified, signaling a booming sector filled with optimism, but also raising concerns. Positioned at the intersection of technology, creativity, optimism, and critical reflection, the +RAIN Film Festival serves as a barometer of the current creative landscape. This year, more than 230 films were submitted, and the festival's social impact has grown, as highlighted by the FAIR held at Sónar +D.

However, this year's FAIR is not merely a celebration of technology but a profound exploration of its processes and impacts. All techné, even the most advanced, should not be seen as autonomous entities but as human-made creations operating within human structures and dialogues. AI is no exception—shaped by commercial interests, monopolistic risks, and profit-driven motives, it ultimately pursues human goals and aspirations. Its creations are not independent but deeply tied to human interaction. In fact, its essence is currently iterative and interactive, dependent on human input, which reinforces rather than replaces the creative role. Collaboration and coexistence, through open, transparent, and fair scientific practices, are the paths forward—opening the “black box” of foundational models.

While the festival's first edition was marked by experimentation—featuring glitches, errors, and imperfections—this year has seen a more mature form of creativity, increasingly aware of AI's potential, playful yet narrative-driven. This year's FAIR has focused on how to build an audience for this new content.

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For now, AI distribution channels remain niche, tied to experimental cinema—festivals, museums, and selected platforms.

However, it's not unrealistic to imagine a future where AI reshapes other forms of distribution. Last year, personalization seemed like a promising avenue, but this year the conversation has shifted to include the

need to understand future audiences and distribution strategies. Will AI prompt an aesthetic shift in the industry, or will it integrate so deeply that, within a decade, it will be impossible to imagine aesthetics without it? In other words, will AI become central to every creative process, or will its aesthetics remain experimental?

Duck, by Rachel Maclean (UK, 2024)



From this dual scenario arises another question: why haven't there been major AI-driven productions? In an industry eager for technological solutions, it's surprising that most AI-related projects remain amateur or small-scale. Industrial uses of AI, so far, have been highly specialized —dubbing, digitally resurrected figures, voice cloning, script-editing, or post-production support. One possible explanation is that many AI technologies are designed for users, as if companies are aiming to democratize access before developing industry-specific solutions. Industrial-scale AI applications are likely to emerge over time, though it's possible that AI will remain a user-level technology, with each company developing its own tools from foundational models.

It is fundamental to also democratize AI training, which is currently dominated by large tech conglomerates

For AI to be fully integrated into the audiovisual industry and attract a larger audience, ethical concerns must be addressed. Transparency in the data used to train AI models and the need to open up the "black box" of AI remain key issues. Initiatives like the "AI Foundation Act" have

highlighted this need. Additionally, there's growing demand for AI models that rely on high-quality data, rather than sheer volume. The development of solutions that allow training with fewer, yet more refined, data —incorporating human curation— will be crucial. This shift could democratize AI training, which is currently dominated by large tech conglomerates. Institutions could play a role by fostering the creation of high-quality data repositories, especially as synthetic data becomes more prevalent, allowing models to be trained independently of "real" data.



Morbo, by Jonas Sanson (Brasil, 2024), Special Mention

Facilitating AI training with fewer but higher-quality data is essential to avoid the risk of aesthetic uniformity, where AI models shape creative aesthetics in a way that artists may find difficult to break free from. Being able to train models with curated data would help refine them, enabling the development of a unique aesthetic, independent of foundational models.

Despite significant advancements, many AI tools are still not optimized for large-scale industrial use in the audiovisual sector, remaining primarily in the hands of individual creators. Over time, AI may become seamlessly integrated into production processes, functioning invisibly in the background. This stands in contrast to the goals of +RAIN, which seeks to make creative processes visible and accessible, demystifying the supposed "magic" of creation and understanding it as a human dialogue enhanced by technology.



**Fried Egg, by Rucha Thigale (UK, 2024).
Jury Award**

This year has seen major breakthroughs in two areas: the revolution in audio creation and the multimodal integration of AI models into a single suite. Sound design and music, which add an emotional dimension to audiovisual projects, have made significant progress—it's now possible to generate complex sounds and music from text prompts, sounds, or even by interpreting images and videos. Though there is still work to be done in areas like separating tracks, distinguishing instruments, and modifying elements, the advances are notable. Meanwhile, multimodal AI models promi-

Intrusion of synthetic data can cause models to be trained without "real" data

Multimodal AI models promise to revolutionize the creative process by integrating multiple forms of media—images, sound, and video—into a cohesive creative experience.

se to revolutionize the creative process by integrating multiple forms of media—images, sound, and video—into a cohesive creative experience. This could automate certain processes and alter the way productions are structured.

FAIR concludes with a thoughtful and critical discussion on the future of audiovisual creation in the era of generative AI. While it does not offer definitive answers, it outlines potential future scenarios, advocating for a critical approach that ensures technology serves as a tool for human and creative liberation, rather than becoming another mechanism for concentrating economic and technological power in the hands of a few.

512X512, by Arthur Chopin (France, 2023). Best film



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