

THE USE OF AI IN GERMAN DESIGN- AND ADVERTISING AGENCIES – THE INFLUENCE ON THE ORGANIZATIONAL STRUCTURE AND THE ACTIONS OF INDIVIDUAL ACTORS

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Abstract

The advent of ChatGPT software has profound implications, permeating various industries in recent months as AI capabilities continue to evolve. The creative sector is no exception, with AI shaping human perspectives on creativity and the creative process. AI enhances innovation and automation in content creation, integrating diverse technological methods for more engaging output. Giddens' 'structuration theory' from 1997, posits that actions and structures interact, and actors influence social conditions through their actions. As AI transforms actions and knowledge about them, it prompts interest in exploring resulting structural changes. Organizations can also confirm or restrict actions, as evidenced by a qualitative content analysis of advertising industry expert interviews (n=10). This analysis unveils current AI tools' impact on human creativity requirements, examining evolving tasks and actions. The study also considers potential changes in organizational structures due to AI and its impacts. The premise is that the ability to control and effectively use AI will redefine the concept of creativity, transforming the organizational structure.

Keywords

Artificial Intelligence, Advertising Agencies, Organizational Structure, Structuration theory

INTRODUCTION

The advent of the chatbot ChatGPT has had a profound impact on numerous aspects of our daily lives. The continuous development and improvement of AI functions have led to a significant increase in the number of industries utilizing them over the past two years. The creative industry is not exempt from the impact of this change. The utilization of AI-powered tools has the potential to alter the human comprehension of creativity and the creative process /1/. The application of artificial intelligence has the potential to facilitate the

production of creative content by introducing innovative and automated processes.

Furthermore, it can integrate various technological techniques and ideas to produce more engaging content for humans. Consequently, AI is not only the very concept of creativity but also the tasks and actions of the individual players involved. According to Giddens' structuration theory, these interactions, in turn, affect organizational structures. As the British sociologist's theory posits that structures are reproduced through recurring actions and that reverse actions are

enabled or restricted by structures /2/, it can be concluded that the interactions mentioned above affect the reproduction of structures. Consequently, actors can modify social conditions as a consequence of their actions. The capacity to act is contingent upon the ability to comprehend one's actions cognitively. In light of this, actors play a significant role in structure formation. As artificial intelligence will alter the actors' actions based on their understanding of these actions, it is interesting to investigate the resulting structural changes. Furthermore, the organization can confirm or restrict the actors' actions. The scientific investigation is based on the premise that the ability to control and effectively use AI will continue to be relevant in the future, transforming the traditional concept of creativity and impacting the overall organizational structure /3/.

STATE OF RESEARCH

The following chapter establishes the foundation for the subsequent discussion based on qualitative expert interviews. The two topics artificial intelligence (AI) and creativity are considered in the context of the creative industries. These categorizations, in conjunction with the theoretical framework of the structuration theory (Chapter 3), will serve as the foundation for this article.

ARTIFICIAL INTELLIGENCE

The concept of artificial intelligence has been the subject of scientific discourse since 1956 /4/. The term AI is used to refer to the simulation of human processes that are imitated by a computer system. However, the pivotal moment for the accelerated advancement of artificial intelligence in recent months was the scientific article "Attention Is All You Need," published in 2017 by researchers from OpenAI /5/. The article introduced the concept of large language models (LLM), particularly transformer models, which achieved unparalleled results in various test setups. In light of this significant advancement in artificial intelligence, it is evident that technology has profoundly impacted various sectors and has become a driving force in the modern world. This trend has directly influenced the creative

industry and advertising agencies, as AI has made it possible to develop techniques and tools that promise the potential to increase creativity, optimize operational activities, and change everyday working life. AI systems employ various fundamental techniques, including machine learning, neural networks, natural language processing, and computer vision, to achieve these objectives.

The foundation of this approach is machine learning, which entails the development of algorithms that enable computer systems to be trained using data sets and then make predictions and decisions for new, previously unidentified cases /6/. Many of these algorithms can be understood as neural networks, which are similar in their basic structure to the human brain and attempt to imitate it. In deep learning technology, extensive neural networks are employed to analyze and evaluate data in a subsequent stage /7/. For the ready use of artificial intelligence, however, it is crucial that people can interact with these computer systems. This necessitates the utilization of natural language processing (NLP) technology /8/. It describes the interaction between humans and computers and enables AI systems to understand and interpret human input. In the context of this processing, the concept of prompting is frequently referenced, which describes highly detailed instructions to an AI system designed to enhance output quality /9/. Once the data has been processed and the query evaluated by artificial intelligence, natural language generation (NLG) technology is required for the AI system to produce output that humans can understand /10/. Combining these techniques enables using artificial intelligence in various applications, including translation, digital assistants, and chatbots /11/. In a subsequent stage, these language models can be extended to incorporate computer vision. This enables multimedia-based models, allowing the AI system to process and analyze visual input or generate new content /12/.

This generative approach to computer vision is a trendy use case in the creative industries, as it allows the generation of new and customized visual assets. The advent of these techniques and developments has enabled the utilization

of AI systems in many tasks and processes within the creative industries. On the one hand, the systems can support human workers in their work or perform different tasks autonomously. This will eventually facilitate the automation of tasks and processes, as well as the enhancement of individual work steps in the future. On the one hand, this automation and increase in efficiency enable individuals working in the creative industries to concentrate on higher-level issues, such as conceptual tasks. However, it is also possible to reduce the number of jobs required, which is why the ethical component of this technical development must also be considered /13/. The advent of artificial intelligence (AI) presents a duality of benefits and risks for those engaged in the creative industry. This fact gives rise to several ethical challenges and fundamental discussions regarding the use of AI. It is evident that the general concerns and considerations about the utilization of AI also extend to the creative industries. It is, therefore, necessary to discuss how the underlying training data is handled and to consider the potential for bias to be introduced. To avoid the creation of black box systems, the processes of AI systems must also be comprehensible /14/.

In particular, when handling personal data in the context of analyses or creating content based on existing works, AI systems must operate transparently and comprehensibly. The development of framework conditions for data protection and copyright is currently the subject of social and political debate and will be regulated in the future /15/. In addition to the EU AI Act, which is intended to regulate the use of AI in Europe in the long term, fundamental discussions must also be held in AI governance to enable AI to be used in an ethical framework in the future. The ability to trace the decisions made by AI (XAI) and the necessity of human input (human-in-the-loop) are already crucial considerations for all stakeholders in the creative industries when dealing with the use of AI in creative work processes. Future legislation and ethical guidelines must be established to ensure the appropriate and responsible use of AI in the long term /16/. This implies that the creative industries may also derive increasing benefits from the extensive

advances in artificial intelligence, with the potential to revise existing processes and establish new processes for their customers, should they so desire. Consequently, a dialogue between service companies and their customers is imperative to fully exploit the potential of artificial intelligence in the creative industries.

CREATIVITY

The term "creativity" is a broad one, encompassing a multitude of different forms and manifestations. The term "creativity" is deeply connected to human endeavour /17/. Creativity plays a pivotal role in the creative industry, particularly in the context of advertising agencies. The term is essentially defined as the capacity to generate ideas and solutions. Artificial intelligence may directly influence this process /18/. However, to gain a better understanding, it is necessary to analyze the fundamental development of creativity. The concept of creativity is ubiquitous in the diverse domains of everyday life and has evolved significantly throughout human history.

Often, the change reflects social and technological changes in the environment /19/. Following the initial introduction of the term, creativity was frequently perceived as a broad and challenging-to-define attribute, often associated with divine inspiration and perceived as being possessed by only a select few /20/. Subsequently, the term transformed, gradually incorporating artistic qualities and the notion of individual genius. The first scientific research conducted in the 20th century sought to establish a link between the concept of creativity and fundamental psychological processes /21/. In recent years, the concept of creativity has undergone a further evolution. The contemporary concept of creativity also encompasses other human characteristics and artistic aspects. These expansions, such as the ability to work together efficiently, are probably due to digitalization and globalization, among other factors. It can, therefore, be demonstrated that social developments can directly impact the definition of creativity /22/. This leads to the conclusion that in an age of artificial intelligence, the definition and scope of the

term creativity must be reconsidered. This development emphasizes the importance of considering human innovation and the ever-changing circumstances of the environment.

In the context of creative industries, the term creativity is reflected in the name and is deeply integrated into various internal and external processes. Many of these processes are now directly linked to artistic skills and require strategic skills such as effective problem-solving /23/. Several factors have been identified as necessary for a successful creative process, including individual characteristics of people, external influences, and organizational structures. At the individual level, creativity is often associated with cognitive abilities, such as abstract thinking or unusual thought patterns. Furthermore, these abilities can be enhanced by an individual's personality if they are in a favourable environment /24/. In addition to these individual factors, various external influences play an important role in creativity. A person can develop increased creativity in an environment that encourages a willingness to take risks, has a high acceptance of mistakes, or provides high job security.

Furthermore, organizational structures can also positively affect people's creativity /25/. This point is of particular importance in the context of the adaptation of innovative methods. In an industry such as the creative industry, where creativity is expected daily and is therefore crucial for a company's success, it is of the utmost importance to select the right people to meet in a suitable environment to maximize creativity. Finally, the creation of an environment that is conducive to creativity can be encouraged. For instance, repetitive tasks can be delegated to artificial intelligence, allowing employees greater latitude for creativity.

Furthermore, AI's capacity to analyze vast quantities of data can facilitate the generation of a more optimal foundation for the creative process. This factor would only be possible at a significant financial cost or not at all without AI. Furthermore, generative AI facilitates creative processes /26/. For instance, potential ideas can be readily actualized with minimal effort, thus facilitating subsequent processes. This capacity can also have a beneficial impact

on creative performance. Therefore, the relationship between human creativity and artificial intelligence can be initially perceived as a highly beneficial collaboration. AI can be seen as serving as a tool to relieve the burden in everyday working life or as an extension of the creative process /27/. Utilizing this technology allows individuals to allocate more time to the creative process, enhancing their overall creative performance.

Nevertheless, AI can also provide considerable added value in the subsequent operational implementation of ideas. For instance, utilizing AI can facilitate the realization of novel concepts. For instance, the straightforward generation of new content can facilitate greater creativity. For example, this can be achieved by deliberately hallucinating language models /28/. Nevertheless, the utilization of AI in the creative process must also be subjected to rigorous examination within this discourse.

On the one hand, automating various processes could remove the human element, potentially resulting in consumer rejection of the content in question. Although AI tools can mimic human creativity, a lack of emotional depth or cultural context could result in the rejection of the content.

The current state of creativity research reflects a dynamic change that is increasingly influenced by the emergence and use of AI. Nevertheless, human creativity is still predominantly supported by artificial intelligence rather than being replaced by it. Therefore, this collaboration between humans and AI offers possibilities that were not previously considered possible. Furthermore, eliminating repetitive tasks could enhance creativity if the ethical implications of using artificial intelligence in creative processes are resolved. Issues, like the duty of disclosure when using artificial intelligence, should be clarified and legally anchored. In that case, AI can facilitate a further transformation of the concept of creativity and how we work in the creative industries in the long term.

THEORETICAL FRAMEWORK

The emergence of novel tools enabled by artificial intelligence has the potential to usher in a new era in the creative industry. It can be reasonably postulated that the advent of artificial intelligence will have a profound and long-term impact on the creative industry. As previously demonstrated in Chapter 2, there are numerous intersections between creative processes and potential artificial intelligence applications. Consequently, the optimal integration of this technology into the workflows of the creative industries represents a pivotal topic of discussion. Anthony Giddens' structuration theory can be employed as a theoretical framework for this discussion, as this scientific theory has proven to be a highly robust tool in the social sciences for elucidating the relationship between human behaviour and structural influences /29/. This chapter will elucidate the fundamental tenets of this theory to facilitate a more nuanced comprehension of the prospective role of artificial intelligence in the creative industries. Furthermore, Giddens' theory provides the foundation for the subsequent discussion of the results of the qualitative expert interviews.

Anthony Giddens published a series of extracts from his research into the relationship between the individual and society over several years. In 1984, the book *The Constitution of Society* was finally published, in which he collated his research findings and presented the entirety of his theory of structuration. The work presents a dualistic perspective on the dynamics between the specific actions of individuals and social structures /30/. In doing so, Giddens challenges the prevailing view of the dichotomy between the individual's capacity to act independently and the structure. This recurring pattern can directly influence the available choices. This novel theory's core is the duality of structure /31/. This asserts that structure should be conceptualized as both the medium and the outcome of social action /32/. The structures that individuals utilize during their actions are themselves defined by rules. These rules simultaneously generate and perpetuate these structures. This process concludes that the duality of structure is the fundamental condition for the emergence of social systems.

In addition to the duality, as mentioned above, of structure, Giddens also places significant emphasis on the concept of action and power as the foundation of his theory /33/. The author underscores human action's significance and pivotal position within a system. Power is an aspect of the capacity to act, characterized by the ability to activate necessary resources and thus make decisions within the system. This system, or structure, thus comprises the rules and resources that the individual can utilize.

Consequently, all elements are embedded in a social system and constitute the fundamental framework for human interaction. This perspective posits that structures can both facilitate and impede human behaviour. Consequently, the process of structuring is characterized by the constant interplay between human action and structure /34/. Social aspects represent the medium through which structures are produced and reproduced over time. Giddens also introduces the concept of time-space distancing as a critical element within structuration theory. This describes the expansion of the social system across time and space, which is visible in the progress of digitalization and globalization. This is also a crucial aspect in linking this theory with the implementation of artificial intelligence, which has the potential to exert a direct and long-lasting influence on the social system due to its extensive capabilities. As a foundational theory in social science, structuration theory provides a robust foundation for many research endeavours.

Despite the theory's extensive applicability, it is often criticized due to its inherent complexity and abstract nature /35/. This can present challenges when operationalizing within empirical studies. Furthermore, some researchers have observed that by focusing on the duality of the structure, the restrictive aspects of a superordinate system could be mitigated, thereby enabling a clearer understanding of the effects of these structures on human action /36/. Nevertheless, despite ongoing critique, the theory has been employed extensively in numerous research domains. For instance, studies based on structuration theory have demonstrated that implementing ERP

systems can alter an organization's power dynamics and trust relationships /37/.

Furthermore, studies in social entrepreneurship have demonstrated how actions and structures dynamically influence each other, with the individuals involved in the process playing a pivotal role /38/. Giddens' theory has also been applied in the context of health policy, where it has been used to analyze the implementation and effectiveness of disease prevention and control measures /39/. These comprehensive applications serve to illustrate the scope of structuration theory.

Furthermore, scientists have employed the theory to investigate the interplay between technological advancement and social structures /40/. This application of the theory is particularly relevant for understanding digital technologies such as artificial intelligence, in which technology can directly influence both the interaction between human actors and technological structures, as well as the social organization of society and the specific behaviour of individuals /41/. Applying structuration theory to the field of artificial intelligence in conjunction with the creative industries is a logical step to gaining a fundamental understanding of the impact of AI systems on the industry. As previously stated, artificial intelligence is predicated upon algorithms that utilize machine learning techniques. Consequently, these systems act as both structures and actors within the system, as the algorithms are employed to represent a series of rules that can control the creative process of the AI /42/. Concurrently, the systems furnish the requisite resources for the inception of novel creative processes, as exemplified by using artificial intelligence in analytical operations. In the initial phase, individuals establish the parameters within which AI systems can operate. Subsequently, they utilize these systems to enhance and improve their creative output /43/. The interaction between humans and artificial intelligence also illustrates the duality of the structure, as AI both strengthens human capabilities and can also limit them at the same time. This is because clear rules were set for the system during development /44/. The conscious and unconscious limitations on the freedom of

AI models thus set clear boundaries, although the systems should simultaneously provide new insights into the creative process. Furthermore, the concept of time-space distancing can be observed using AI systems /45/. Modern systems can access a globally collected training data catalogue anytime.

Structuration theory thus provides a comprehensive theoretical framework for elucidating the intricate relationship between human behaviour and the structural challenges associated with integrating this technology in the creative industries. This fundamental examination of the topic at hand can provide insights into the implementation process and the comprehensive potential of artificial intelligence. The following qualitative expert interviews examine this potential and the challenges of integrating artificial intelligence. The following guiding research questions can be derived from this analysis:

RQ1: What tasks does artificial intelligence perform within communication agencies, and which tools are mainly used?

RQ2: What restrictions exist on communications agencies' part regarding using artificial intelligence?

RQ3: Does using artificial intelligence and employees' actions already impact agencies' tasks and organizational structures?

RQ4: Is using artificial intelligence already reshaping the term 'creativity', giving it a new meaning?

RQ5: What developments regarding artificial intelligence in the creative industry are expected by agencies, and what effects will this have?

These research questions were empirically analyzed based on ten qualitative interviews with experts from German communication agencies.

METHOD

So far no studies have been conducted in German-speaking countries on the use of AI in communications agencies and its influence on the organizational structure. For this reason, a qualitative research approach with key-question interviews was selected. The interviewees are experts within the agency industry. The expert interviews aim to generate

sector-specific and object-related statements /46/. Although the survey is based on a guideline drawn up in advance, this leaves enough room for further thematic explanations. This approach proved helpful in gaining detailed insights into the subject area and the respondents' thinking. The questionnaire was divided into four blocks with a total of twelve questions. Due to the open-ended nature of the questions, interesting findings were obtained. The focus was mainly on using AI, which could change the task and organizational structure of the agencies. A new definition of the term 'creativity' was also discussed, as well as possible future developments in the communications industry due to AI. The interviews were analyzed using qualitative content analysis, according to /47/, partly based on previously defined categories and aspects (deductive-inductive approach).

Selection of interview partners

Managers from German communications agencies were selected for the guided interviews. When selecting the agencies, a certain degree of diversity was initially emphasized. The focus was on different numbers of employees in order to represent both small and large agencies. In addition, they should have their headquarters in different regions of Germany to ensure geographical diversity. Interviewees were selected based on the individual persons' respective positions and functions. In order to be qualified as an expert in the field of 'AI in the creative industry', a certain level of responsibility and privileged access to information had to be ensured /48/. This was the case for all interviewees. The interview period was between 30 March and 12 April 2024. The interviews lasted between 20 and 30 minutes. Exemplary interview quotes are provided in the results section to help clarify the statements.

RESULTS

The results of the expert interviews are presented in the following chapter. The findings have been categorized under various headings and research questions to ensure a clear presentation. In addition, the abbreviations of the respective interview partners (I1-I10) are added to the quotes to

ensure transparency of the results and statements.

RQ1: Use of artificial intelligence

Artificial intelligence is already integral to all interviewees' everyday working lives. All agencies named ChatGPT, the premium version ChatGPT 4.0 is also used. 'The colleagues from image creation also work with Midjourney' (I2), stated one interviewee. All other respondents echoed this statement in different wording, making Midjourney and Chat GPT the most popular tools. As 'translation' also plays a major role for communications agencies with international clients, 'deepl is, of course, also important' (I3). However, not all surveyed agencies named this software a relevant AI tool. In addition, some agencies have established individual and lesser-known platforms and tools. For example, a tool (Engage AI) 'which is integrated into LinkedIn. It can be used to optimize LinkedIn posts and adjust comments' (I2). However, satisfaction with its use is not yet pronounced, reducing the use frequency. The remarkable results are that the 'big players' in software-as-a-service for companies, Microsoft and Adobe, do not dominate with their AI Copilot and Adobe Firefly. Only a few respondents stated that they use these tools 'and are not yet completely satisfied with Copilot from Microsoft' (I3). Only one respondent stated that the agency already had an internal AI engine for semantic text analysis. In addition, the AI tools 'Plannable', 'Leonardo' and 'Jasper' are also used in isolated cases. These results show that the number of tools used within communication agencies is still manageable. The focus is particularly on well-known tools with high market penetration and a wide range of applications. A stressful working day and little time available to investigate further tools also explain this result and the significant orientation towards AI tools that have already been tried and tested. Agencies also place high qualitative demands on the work of artificial intelligence, which is not yet sufficiently met by many tools. As only interviewees in managerial positions from communications and PR agencies were selected for the expert interviews, the results regarding utilization only provide insights into these areas of work.

Other departments within the agency and their use of AI were only mentioned in passing, such as Midjourney for image generation. However, it was already clear from the statements that the respondents do not use these tools. Regarding what artificial intelligence is mainly used for, one tool also took centre stage for some: 'Chat GPT is a miracle weapon. You can also do great campaign planning with it' (I3). However, AI currently only has a supporting function for all interviewees, particularly in text creation. One interviewee stated: 'I use AI less to write texts because I like writing, and my style plays a role' (I3). This statement also reflects the attitude of the other interviewees. The lack of quality of AI-generated texts in the eyes of the interviewees is also emphasized in the interviews. 'The emojis are usually always in the same place, and the text has a certain syntax' (I2), which means that these texts can be quickly identified by the human eye and differ from individual text drafts. The agencies surveyed also continue to attach great importance to the personal touch of their texts and want to avoid generic writing styles using AI. However, AI tools have become indispensable for all respondents when reviewing or collecting ideas, conducting research and creating summaries. These tools are also used to correct spelling or grammatical errors and to suggest wording. AI also 'sometimes acts as a moderating authority' (I2), and 'AI texts are then more of a kind of inspiration' (I2). These findings make it clear that the use of AI in the creative industry is individual and diverse, even among a group of interviewees with similar areas of responsibility. However, significant differences can also be observed between the agencies in this regard and apart from transcriptions and visualizations of concepts, "the rest is still more in the test area" (I4). This also makes it clear that the agencies are dealing with AI at different speeds and that not every agency is already utilizing the full potential or has decided on a tool permanently. It can also be emphasized that AI must significantly accelerate the workflow, 'i.e. performance-oriented, fast work', to be used by the respondents. The statement 'But by the time I have entered it, I have also written the text myself' (I1) illustrates

this finding. One interviewee uses Chat GPT for LinkedIn to write texts that are 'crisper, funnier and nicer' (I7). This statement is relevant insofar as it is an exception within the interviews, and none of the other interviewees explicitly and primarily used AI for LinkedIn posts. Finally, the varying frequency of use of AI is also revealing in this chapter. Some interviewees said they use AI tools daily, but others limited their use to 'every two days' (I5) or 'several times a week' (A4). Many respondents could not provide exact details, but this shows that some do not yet use AI for daily tasks or that there is a need to do so.

RQ2: Usage Guidelines

Although all respondents already use AI daily, some agencies also have specific guidelines. These also relate to the creation of texts with Chat GPT. The quality of the texts created must be guaranteed at all times, and project managers must act 'very strictly if a text is only from Chat GPT and is not good' (I1). Especially regarding data protection, the correct use of AI is highly relevant for some interviewees and is associated with caution. However, these measures are taken within the agency and are not determined by government restrictions. According to one interviewee, this also includes 'making the extent to which we work with AI transparent in our general terms and conditions' (I2). Customer names and data are also treated confidentially.

For this reason, one interviewee also needs to know 'whether our data is used for training purposes' (I3), as AI tools are excluded from the outset for legal reasons. However, it is also clear that there is still no clear stance on this issue. Other interviewees do not yet have any restrictions on the use of AI or are even actively encouraged to experiment. The EU's new AI regulations are also making this topic more critical, and every agency will have to deal with it. This will presumably also relieve some of the respondents' concerns about data protection and create a standardized basis for use. In this context, one of the main concepts of Giddens' structuration theory can also be taken up. This means that, in most cases, the actions of individuals are also guided by rules when it comes to artificial intelligence. The aim is to

maintain values and norms within the agencies to avoid violating data protection guidelines.

RQ3: Task and organizational structure

Based on the results, AI has not yet influenced the tasks and organizational structure within the agencies as much as could initially be assumed. Although some interviewees already have a 'weekly coordination meeting' (I6) or 'weekly Monday meeting' (I1) on the topic, at the same time, too much time spent on the topic of AI is also perceived as disruptive. The following statement shows this: 'This coach from outside was simply too much, because she also brought in many new topics that are nice and good to know, but all on top of the normal day-to-day business' (I1). Within the agencies surveyed, a few employees are usually experts in this subject area. They inform their colleagues or 'also do a bit of internal training' (I2). Other experts do not consider an AI department useful, 'but people have to apply it in their job' (I3), which assumes independent knowledge acquisition. This gives employees more freedom to make decisions and take action within this area. As a result, new routines or systems can develop, which are also assumed for every organization in Giddens' structuration theory. However, this also creates new tasks for managers: 'Showing AI's potential (...), breaking down barriers and fears' (I3). For another interviewee, it is also essential that employees understand how well they can work with AI in order to increase motivation. Therefore, the use of artificial intelligence still depends heavily on personal interest, and there is 'no official responsibility' (I2) for employees. According to various statements, 'AI does not work without my involvement' (I2), which is why the original task structure at many agencies has not changed significantly through AI tools, but original tasks can sometimes be processed faster with the support of AI. However, the organizational structure could change so fewer freelancers must be booked, as more tasks can be completed internally. This would allow agencies to expand their portfolio and reduce expenditures. So far, only one of the agencies surveyed employs programmers responsible for integrating AI into dashboards. Even in HR management, the topic is currently only being addressed out of interest.

Although 'a conscious approach (...) is desired' (I1), the regular use of AI or a pronounced knowledge of it is not a prerequisite in application processes. However, it is assumed that these aspects will become more relevant. This also makes it clear that many agencies are already looking into the use of AI but do not yet know how to improve their organizational structure accordingly. This is followed by another critical aspect addressed by the experts surveyed: 'How does someone move from the junior area to the senior area of an agency if AI can take over many of the tasks of junior positions?' (I8). It could also be deduced from this that a restructuring of tasks and areas has not yet actively begun and that the topic of AI will present many managers with challenges in the future. This means that change within the agencies is taking place rather slowly. There is still much potential to integrate AI more firmly into the organizational structure to develop a more efficient agency in the long term. Ultimately, however, the possible change in the task and organizational structure will also mean that agencies will be holistically redesigned and shaped. This will occur through what Giddens calls the 'duality of structure'. Actors create new structures, and these, in turn, affect the actors.

RQ4: Change in creativity

Through the use of AI in the creative industry, the original term 'creativity' also changes from the interviewees' perspective. 'The creative person must be able to plan what the result should be and in which direction it should go' (I2) is one of the current points of view. This does not replace creativity with AI but merely redefines it in some respects. This results in creative interaction between humans and artificial intelligence, whereby 'the human factor should not be missing' (I2). Although the AI tool can act as the executing force of an idea, this idea created by humans still represents the creative part. The statements also reflect previous findings. AI is a supporting tool, not a creating tool in this sense. AI could enhance human creativity by automating everyday tasks and freeing time for creative and exciting tasks. For some interviewees, 'it depends on how you define creativity' (I3), which means that the change in the term is up to each person

and remains highly subjective. Entering the prompts shapes the final results of the AI and, therefore, also represents a creative process. However, people should also embrace the possibilities offered by AI and refrain from thinking that only they can generate original ideas. AI tools can, therefore, also be seen as an 'instrument in the overall toolbox that is available for creative processes' (I4). In addition, engaging with AI is an ongoing process in the agency world. At first, the capabilities of AI tools seem daunting, and their scope cannot be grasped. However, by actively using and engaging with the topic, the fear of 'losing' one's creativity can also be reduced.

RQ5: The future of AI

In connection with the rapid development of AI, there is often concern that jobs could be lost and jobs could be eliminated. For this reason, it is essential to find out whether this concern also exists within communications agencies. During the interviews, it became clear that none believed their own area of work would disappear completely. Particularly at the time of the survey, the quality of AI is not yet so good in the eyes of the interviewees that entire work processes could be taken over. 'At the moment, you can still tell the difference when you deal with it' (I1), which means that employees' skills are still in demand. 'I don't see it as a threat yet' (I6), states another interviewee. As most experts are sure that AI tools can take over at least text creation in the future, agencies also focus on strategic alignment 'because it is more complex and AI cannot do everything' (I2). Agencies also believe that their skills will continue to be relevant in organization and planning, regardless of the progress made by artificial intelligence. One interviewee also explains that 'we have it in our own hands to shape this' (I2). 'It is also essential that 'we all keep moving and changing, are inquisitive and accept new situations' (I3).

On the other hand, the increasing flood of information due to AI in the market and the world of communication is viewed critically. In particular, if little time is invested in an AI-generated text and insufficient checks are carried out to determine whether the prompt and the result are good. This could sometimes

lead to clients devaluing the agencies' work or viewing it as less valuable. 'Experience has shown that clients are not yet ready, but I think things will look different in two years' (I6). It is interesting to note that although it is assumed that clients perceive the work of communications agencies differently, this does not influence the self-confidence of the interviewees. One interviewee explained that 'AI enhances my work results and whether I still write the texts myself or just edit, improve and polish texts prescribed by the AI, so to speak, does not matter to me' (I7). However, the changed perception of customers regarding the value of labour can also lead to falling offer prices, which is why the need for restructuring and an intensive examination of future scenarios is increasing. A declining willingness to pay on the part of customers would not surprise individual experts either.

It should be noted that all of the experts surveyed work in a senior management position and are not purely responsible for creating texts and concepts. In other positions, the interviewees perceive a fear that the job of editors, for example, will be replaced by AI in the long term. Here again, it is essential to allay employees' fears and develop other skills. The interviewees now see no reason to worry that AI tools could somehow replace or devalue their work. However, there is also a certain amount of uncertainty, as developments in artificial intelligence are taking place rapidly, and many things can change within a few months.

DISCUSSION

A comparison of other studies on the topic reveals similar findings. In a quantitative survey of German agencies, Kolo and Ranner found that AI is becoming increasingly relevant and will lead to far-reaching changes in everyday agency life /49/. However, these changes are only slowly becoming visible. A certain reluctance and scepticism regarding the use of artificial intelligence is also evident in the interview results. In addition, the results of this study also agree with those of Kolo and Ranner about the primary use of AI to speed up processes /50/. However, the results of the studies also show differences. While data

protection plays a significant role for the respondents in using AI, it does not represent an obstacle. Instead, employees and managing directors are well informed about current guidelines and endeavour to protect their customers' data in the best possible way, supported by internal rules. However, changes and new technologies are only implemented slowly within agencies, and a certain amount of time is required before a comprehensive implementation is carried out. In this case, the results are also consistent with those of a study by Hassan and Mouakket, which cites trust in an organization as a relevant factor for the acceptance and use of new technologies /51/. Managers in German communications agencies also see it as their task to reduce employees' fears and concerns and increase their motivation to use AI. This finding from 2010 can also be applied to the year 2024. People are usually critical of new developments and technologies, and any concerns must first be addressed and moderated.

CONCLUSION

The results show that AI tools are already being used regularly within the communications agencies of all respondents. However, their use is still limited to familiar tools such as Chat GPT or Midjourney. Only one agency uses its own AI tool to speed up processes. The time aspect also often plays a significant role in selecting tools: agencies tend to use platforms they already know or recommend. AI is also mainly used to support the processing of original tasks. This includes, for example, structuring and summarising texts or research in advance. It is essential to respondents that AI makes their everyday work easier. A long familiarisation phase or generation time for results is perceived as problematic.

Concerning Giddens' structuration theory from 1997, various findings can be derived from the results. On the one hand, the agency partially restricts employees' actions in the field of AI. Although AI tools are not prohibited but expressly encouraged, in most cases, employees are not allowed to give free rein to their creativity. The focus here is mainly on data protection, which is to be successfully adhered to through restrictions. However, a

certain 'duality of structure' mentioned by Giddens can also be recognized. In particular, the individual approach and the intensity of employees' use of AI illustrate this aspect. This allows employees to create new organizational structures and initiate processes. This cannot be achieved by the managers alone. If employees can use AI to speed up specific tasks, there is also more time for new areas of responsibility. This also allows structures to form and employees to influence the organization actively. These dualities will presumably become even more vital if AI tools influence more significantly. As there is currently no danger of AI taking over entire areas of responsibility and jobs in the communications industry, far-reaching structural changes are still to come.

The change in the concept of 'creativity' is also not currently having a negative impact on the organizational structure of agencies. Although tasks can be completed faster and more efficiently with the support of AI, the human component remains essential, and creative actions are still necessary for high-quality results. Developments over the coming months and years will show AI's importance in the creative industry.

LIMITATIONS AND IMPLICATION FOR FUTURE RESEARCH

This study has some limitations. While qualitative interviews offer an opportunity to interpret situations and motives for action and to analyze interviewees' views more in detail, the lack of representativeness of the results is often criticized. Due to the small number of experts interviewed, the results cannot be transferred to the population as a whole, unlike large-scale surveys. An additional quantitative survey with a large number of people could lead to more reliable results. In addition, the interviews were only conducted with managers from German communications agencies, which means that the results cannot automatically be transferred to international agencies. However, an international study on this topic would help identify differences and similarities in AI in the creative industry.

Furthermore, the creative industry not only consists of communication agencies but also

covers a much broader range of topics and tasks. The study could, therefore, be extended to other sectors within the creative industry. Due to the rapid developments in artificial intelligence, the results may vary significantly in follow-up research over the coming months and years.

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KORIŠTENJE UMJETNE INTELIGENCIJE U NJEMAČKIM DIZAJNERSKIM I REKLAMNIM AGENCIJAMA – UTJECAJ NA ORGANIZACIJSKU STRUKTURU I DJELOVANJE POJEDINAČNIH AKTERA

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Sažetak

Pojava softvera poput ChatGPT-a ima duboke implikacije, prodirući u različite industrije posljednjih mjeseci dok se sposobnosti umjetne inteligencije (UI) nastavljaju razvijati. Kreativni sektor nije iznimka, s UI-jem koji oblikuje ljudske perspektive o kreativnosti i kreativnim procesima. UI poboljšava inovacije i automatizaciju u stvaranju sadržaja, integrirajući različite tehnološke metode za zanimljivije rezultate. Giddensova "teorija strukturalizacije" iz 1997. godine tvrdi da radnje i strukture međusobno djeluju, a akteri utječu na društvene uvjete svojim djelovanjem. Kako UI transformira radnje i znanja o njima, potiče interes za istraživanje nastalih strukturnih promjena. Organizacije mogu potvrditi ili ograničiti djelovanja, što je prikazano kvalitativnom analizom sadržaja intervjua s deset stručnjaka iz reklamne industrije (n=10). Analiza otkriva utjecaj trenutnih UI alata na

zahtjeve za ljudskom kreativnošću, istražujući kako se zadaci i aktivnosti mijenjaju. Studija također razmatra potencijalne promjene u organizacijskim strukturama uzrokovane UI-jem i njegove posljedice. Pretpostavlja se da će sposobnost kontrole i učinkovite uporabe UI-ja redefinirati pojam kreativnosti, transformirajući organizacijsku strukturu.

Ključne riječi

Umjetna inteligencija, reklamne agencije, organizacijska struktura, teorija strukturacije