Exploring the Impact of generative AI on Music producers ‘Creativity and Learning Motivation in China

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ABSTRACT

With the rapid development of generative artificial intelligence (AI), music production is increasingly defined by the collaboration between humans and artificial intelligence. In general, the existing literature only focuses on the technical aspects of artificial intelligence or its functions in the field of education, and rarely emphasizes the creative practice of experienced professional music producers integrating generative artificial intelligence into the real world. This work explores the relationship between generative artificial intelligence and the creativity, experience and learning motivation of experienced music producers. The study adopted a qualitative exploratory research design and conducted semi-structured interviews with 7 professional music producers, all of whom had practical experience in using generative artificial intelligence music software (Suno, AIVA and Amper music). Then the interview data is transcribed and analyzed through thematic analysis to reveal common topics related to the creator's experience route and views on changes in creativity and learning motivation. The results show that the producer's experience of generative artificial intelligence has gone from a more rational reflection to an emotional response to the use of tools. Generative AI helps to promote rapid creative generation and creative exploration, especially in the early composition stage, but it will also reduce the participation of the in-depth creation process from the beginning. When it comes to learning motivation, we find that there is a dual model, that is, higher investment in learning artificial intelligence-related tools and lower investment in practicing certain basic skills. In general, this research is profound because it has insight into the impact of generative artificial intelligence on professional music creation and provides insights into human-artificial intelligence co-creation in contemporary music production.

TABLE OF CONTENTS

CHAPTER 1 INTRODUCTION…….1

1.1 Background of Study……. .1

1.2 Aims and purpose of the study……....1

1.3 Statement of the problem…….……1

1.4 Research Questions…….…….2

1.5 Significance of the Study…….…….2

1.6 Limitations of the proposed research…….…….2

CHAPTER 2 LITERATURE REVIEW…….…….…….3

2.1 The Development Trajectory of AI in Music Creation……...…….3

2.2 Definition …….3

2.2.1. Generative AI

2.2.2 Creativity

2.2.3. Learning Motivation

2.3 The Connection between Generative Ai Tools and Learning Motivation and Creativity…….……5

2.4 Critical Thinking and Comparison……5

2.5 Research Gaps**……...……**…6

CHAPTER 3 METHODOLOGY……...…….8

3.1 Research Design……...…….8

3.2 Sampling……....……8

3.3 Data Collection…….……..8

3.4. Procedures of Data Collection…….…….9

3.4.1 Recruitment of Participants

3.4.2 Schedule the Interview

3.4.3 Conducting and Recording the Interview

3.4.4 Transcription and Verification

3.4.5 Data Organization and Preliminary Coding

3.5 Data Analysis……..…10

3.5.1 Analytical approach

3.5.2 Coding Process

3.5.3 Theme development

3.5.4 Reliability and Validity

3.6 Ethical Considerations…….……12

CHAPTER 4 FINDINGS…….……13

4.1 Introduction……..…….13

4.2 Participants' Demographic Profile……..…..….13

4.3. Creators' Experiential Pathways When Using Generative AI (RQ1) …...…….15

4.4. Changes in Creativity and Learning Motivation After Using Generative AI (RQ2) ……...…….17

4.5 Summary of Key Findings…….....……...18

CHAPTER 5 DISCUSSION……... 20

5.1 Summary of Results…….20

5.2 Discussion…….20

5.3 Implication and Recommendations…….…….22

5.4 Limitations……23

5.5 Conclusion……...…….24

LIST OF TABLES

Table 4.2 Participants' Demographic Profile…….13

LIST OF FIGURES

Figure 4.3. Creators' Experiential Pathways When Using Generative AI (RQ1) ……..…...15

Figure 4.4. Changes in Creativity and Learning Motivation After Using Generative AI (RQ2)…….……17

LIST OF APPENDICES

Appendix ……25

Appendix A (Timeline and Milestones Chart)……25

Appendix B (Consent Form)……26

Appendix C (Interview outline)……28

Appendix D (Thematic Analysis)……30

Chapter 1: Introduction

1.1 Background of study

Generative Artificial Intelligence (AI) has evolved rapidly in recent years, with wide applications across creative fields, impacting music production in profound ways. Such generative AI music tools such as ChatGPT and Suno allow music producers to compose, mix, and more in novel, innovative ways (M&Km, 2025). These technologies, meanwhile, not only have revolutionized techniques of production but also have made music production far more convenient, including using AI to simulate the voices of deceased or retired pop singers (Galuszka, 2024). The results from (Holzner et al., 2025) indicated no significant difference in creative performance between GenAI and humans (g = -0.05). Additionally, an avalanche of research, recently put out about generative AI, has promoted substantive discussions about things like human creative subjectivity, artistic identity, and learning motivation (Suh et al., 2021). This study seeks to assess the influence of generative AI tools on the creativity, self-efficacy, and learning motivation of mature music producers.

1.2 Aims and purpose of the study

There are two main objectives of this study. First of all, it aims to explore how mature music producers perceive and describe their experience of using generative artificial intelligence tools in music creation. Secondly, it aims to explore how the use of generative artificial intelligence affects the creativity, self-efficacy and learning motivation of mature music producers. By achieving the above goals, this study aims to provide valuable insights into how generative artificial intelligence can reshape the creative practice and professional development in the field of music production.

1.3 Statement of the problem

In recent years, academic research on AI-generated art has been on the rise, especially in the field of education. (Rowe, 2000) critically reviewed some of the main methods of using artificial intelligence in music education; (Yue & Jing, 2025) investigated the current development scenarios of artificial intelligence in music education, as well as various methods used to improve teaching practices and the development methods in this field. However, most of the research subjects mainly focused on beginners, students or amateur creators, while paying insufficient attention to the experiences and feelings of mature or professional music producers when using AI tools. This research gap limits our understanding of the mechanism by which AI functions in professional creative groups. Therefore, this study aims to answer the following two questions:

1.4 Research Questions

1.How do music creators describe their experience of using generative AI ？

2. How do creators' creativity and learning motivation change after using AI?

1.5 Significance of the Study

The main motivation for conducting this research lies in the fact that as AI gradually integrates into every aspect of music production, the traditional boundaries of human-machine creation are blurring. Understanding how mature music producers confront and adapt to this transformation is of great significance for promoting the rational application of AI in music education and professional creation. The results of this study are expected to reveal how generative AI can become a tool to support rather than replace human creativity, providing valuable references for music educators and the creative industry.

1.6 Limitations of the proposed research

Considering the limitations of research time and scope, this study adopts the method of qualitative research and conducts in-depth interviews with 6 to 8 mature music producers through semi-structured interviews. Determining the appropriate sample size in qualitative research is a complex and delicate process (Subedi, 2023). The main limitations of this study include the limited sample size and the subjectivity of qualitative data, so the research results cannot be generalized. Nevertheless, this study aims to express insights through in-depth background analysis. The key criteria for qualitative research include credibility - from long-term participation, continuous observation and triangulation; transferability - from comprehensive and detailed explanation; reliability - from the creation of strict documentation and audit tracking; confirmability - from peer reports, member inspection and reflection logs (Ahmed, 2024).

In general, the current research strives to critically study the impact of generative artificial intelligence on the creativity, self-efficacy and learning motivation of mature music producers - this topic is of considerable academic and practical significance in today's dynamic creative industry.

Chapter 2: Literature Review

2.1 The Development Trajectory of AI in Music Creation

The application of artificial intelligence (AI) in the field of music composition has undergone continuous evolution from early algorithmic composition to generation models. With the rapid development of machine learning and deep learning technologies, especially the emergence of generative models, the ability of AI in music generation has significantly improved, enabling it to simulate specific styles, emotions, and arrangement structures (Holzner et al., 2025). At present, a variety of artificial intelligence composition platforms have achieved the function of automated music creation. For instance, Suno V3, launched by Suno in March 2024, is called "ChatGPT of the music world". Unlike previous systems that could only generate melodies or accompaniments, it can generate complete songs including lyrics, vocals and background music based on the prompts input by users (Wei et al., 2025).

In recent years, the research focus of generative artificial intelligence has gradually changed from "instead of human creation" to the paradigm of "human-computer collaboration". More and more researchers believe that artificial intelligence is not only a creative tool, but also a creative partner to provide inspiration or structured reference for creators in the process of music creation (Byrne et al., 2024). At the same time, the field of education has also begun to explore the application potential of artificial intelligence in music learning and teaching, especially in promoting students' creativity and learning motivation (Cheng, 2025).

However, most of the existing literature focuses on the functional development of AI or its application in educational scenarios, while the attention paid to the group of professional music producers is still relatively limited. Therefore, this study aims to explore the impact of generative AI on the creativity and learning motivation of professional music producers, in order to fill this research gap.

2.2 Definition

2.2.1. Generative AI

Generative AI refers to systems that can automatically generate new content based on existing data, such as text, images or music (Holzner et al., 2025). In music creation, common generative models include Transformer and diffusion models. These models are trained through large-scale music corpora and can generate music fragments with complex structures and styles (Zhao et al., 2025). In recent years, generative AI tools have developed rapidly. Some advanced ai tools on the market can generate complete songs such as lyrics, vocals and instrumentation based on the text prompts input by

users without relying on song clips.

2.2.2 Creativity

Creativity is one of the core concepts in music composition and educational research. It is generally believed that creativity encompasses the fundamental characteristics of originality and effectiveness (Runco & Jaeger, 2012). In

the field of music, creativity not only refers to the ability to generate new melodies, rhythms or harmonic structures, but also includes the innovative application of sound and style in the process of musical expression, arrangement and production (Hargreaves, Miell, & MacDonald, 2012). This kind of creativity is often manifested as a dynamic process, covering the entire process from inspiration generation, idea development to the final realization of the work (Runco & Jaeger, 2012). In the context of generative AI, this model can be re-examined: As a new "domain tool", AI not only changes the way of creation but also redefines how music producers experience, express and evaluate their creativity.

Therefore, in this study, "creativity" is defined as the comprehensive manifestation of the innovative thinking, artistic expression and technical integration capabilities demonstrated by music producers in the process of using generative ai tools. This kind of creativity is not only reflected in the outcome of the work, but also in the changes in thinking patterns, inspiration generation and self-efficacy during the creative process.

2.2.3. Learning Motivation

Learning Motivation refers to the internal psychological force that drives, maintains and guides an individual's learning behavior during the learning process (Deci & Ryan, 2000). It determines why learners learn, how they learn and whether they can remain committed when facing difficulties (Pintrich, 2003). Learning motivation is generally divided into two main types: intrinsic motivation and extrinsic motivation. Intrinsic motivation stems from the learner's interest and satisfaction with knowledge, ability or the creative activity itself. Extrinsic motivation, on the other hand, is driven by external factors such as performance, rewards or social recognition (Deci & Ryan, 2000).

In the field of music production, learning motivation directly affects creators' acceptance and depth of learning of new tools and technologies (such as generative AI) (O 'Neill, 2012). Therefore, based on Deci and Ryan's (2000) self-determination theory and Pintrich's (2003, 2004) motivation model, this study defines learning motivation as the process in which music producers use generative AI The willingness

and level of continuous learning demonstrated to enhance creativity and professional competence (O 'Neill, 2012).

2.3 The Connection between Generative Ai Tools and Learning Motivation and Creativity

Multiple studies support that AI has a positive impact on creativity. Holzner et al. (2025) pointed out that human-machine collaboration can effectively enhance the quality of creative output. However, in the specific applications of the music field, AI-generated music still has a gap in terms of emotional depth and originality (Lee, 2023). Meanwhile, some creators have expressed anxiety about being replaced by AI, reflecting the tension between creative subjectivity and technological dependence (Huang & Rust, 2021).

In terms of learning motivation, research shows that an individual's learning motivation is usually influenced by their perceived value and efficacy beliefs regarding learning tools (O 'Neill, 2012; Davis, 2023). I In terms of education, the introduction of artificial intelligence provides new opportunities for music learning. (Brown, 2025) pointed out that AI can promote students' creative expression through real-time feedback and automatic

accompaniment. In addition, the instant feedback, visual operation interface and diversified creative output provided by generative artificial intelligence help promote creators to enter the "stream" experience, so as to maintain their inherent learning motivation (Csikszentmihalyi, 2014).However, (Benjamin, 2019) also warned that over-reliance on AI might weaken students' independent exploration and deep understanding. The research by Liu and Chen (2024) further found that AI tools can enhance students' engagement and learning motivation, but the effect depends on students' self-efficacy and their level of trust in AI.

In summary, this study defines the relationship between "generative AI tools and learning motivation and creativity" as: the dynamic process in which music producers, during their interaction and co-creation with generative AI, experience changes in learning drive and reconfiguration of creative thinking due to the intelligent feedback, creative support, and innovative potential provided by AI. The exploration of this relationship helps to deepen the understanding of the psychological mechanisms and creative behaviours of mature music producers empowered by technology, and provides a theoretical basis for future research on the integration of music education and AI technology.

2.4 Critical Thinking and Comparison

Existing research on artificial intelligence (AI) in music composition (based on students and music educators) mostly does so, whilst professional music content creators are rarely studied and insufficient research on professional creators is available. For example, Cheng (2025) explored how using AI-assisted composition tools to enhance creativity and motivation in music students could boost students' creativity and motivation in music and therefore potential for use of AI as an instructional technology, indicating the capacity for AI to have a practical use. Similarly, Byrne et al. (2024) emphasized the role of artificial intelligence in collaborative learning environments and its potential for supporting creativity in educational settings.

Overall, such studies focus on learning and creativity in the case of beginners or instructors, and do not reflect the realities of professional music producers with more creative independence and technical sophistication. Conversely, experts do not consume the output of AI as learners, but as co-producers and work within an established workflow (Holzner et al., 2025) in working with AI to widen the horizon of art, a collaborative experience in AI. However, little research has systematically studied how these experienced creators perceive the influence of artificial intelligence on their creative process or learning motivation. Thus, this study focuses on the experience of mature music producers whose professional experience provides a deeper insight into the dynamic changes that AI and human-AI collaboration bring to the development and innovation of artistic practices.

2.5 Research Gaps

In recent years, the application of artificial intelligence (AI) in the fields of music composition and education has been continuously expanding. Researchers mainly focus on its functional roles in automatic composition, teaching assistance, and optimization of the learning environment (Pons et al., 2025). However, most of these studies take students, teachers or amateur creators as the main research subjects, and the research on the creative development

and changes in learning motivation of experienced or professional music producers in the generative AI environment is still very limited. Most of the existing literature focuses on the technical potential and educational value of AI, but there is insufficient exploration of its psychological and behavioural impacts in professional music production. Especially in the context of human-machine collaborative creation, the subjective experiences and learning behaviour mechanisms of mature producers still lack systematic analysis.

It is worth noting that music producers are not only technical executors in the process of realizing musical works, but also important shapers of creative concepts and artistic styles (Newman et al., 2023). They possess both artistic judgment and technological innovation capabilities in the music industry. These two sets of factors contribute significantly to the evolution of the creative ecosystem and industry innovation direction with regards to innovation based on their conceptualisation and utilization of AI (Herington et al., 2025). The emerging trend is similar, however, as the music producers in the fields of industry report on more and more music producers attempt to utilize generative AI for creative support from generative technologies in creative assistance but also maintain complex perspectives on the role of generative AI in creative activities, the creative landscape, creative boundaries, and professional identity (Seyhan Canyakan, 2024). Consequently, mature music producers, as a core group that brings technological innovation and artistic practice together, do not merely use AI to create music, but also represent important witnesses to the reconstruction of the ethics and artistic value of AI creation.

Overall, there are significant gaps in the existing research at both the theoretical and practical levels: on the one hand, there is a lack of systematic empirical studies on mature music producers; on the other hand, the exploration of how generative AI affects their creative thinking, learning motivation, and professional identity remains at a preliminary stage. Based on this, this study intends to take generative AI as the core research object and adopt qualitative research methods to deeply analyse the changes in learning motivation and creative expression mechanisms of mature music producers during the AI-assisted creation process, with the aim of providing new theoretical perspectives and practical inspirations for human-machine collaborative music creation.

2.5 Conclusion

In conclusion, the emergence of generative AI has transformed the paradigm of music creation and learning, providing a new perspective for creativity research and educational practice. Historically, AI has evolved from algorithmic simulation to systems with learning and generation capabilities. From a social perspective, it has promoted innovation in the music industry and education. However, existing research still overly focuses on students and technical implementation, lacking a systematic analysis of the psychological and motivational changes of mature music creators. Future research should establish a more balanced understanding at the technical, educational and ethical levels to promote the development of music creation in the era of human-machine collaboration.

Although related research is constantly increasing, there is still a lack of in-depth understanding of the subjective experiences of mature music producers. Therefore, this study will explore how generative AI affects the creativity, self-efficacy and learning motivation of music producers through semi-structured interviews, thereby filling the gap in existing research.

Chapter 3: Methodology

3.1 Research Design

This study adopts a qualitative research design and uses semi-structured interviews as the main research method. The reason for choosing qualitative research is that this study aims to deeply understand the impact of generative AI on the creativity and learning motivation of professional music producers, rather than remaining at the quantitative level. Qualitative methods can better capture the subjective experiences, emotional changes and the complexity of interaction with ai of respondents during the creative process, thereby obtaining more in-depth and explanatory research results.

3.2 Sampling

This study selected the research subjects by means of purposive sampling. Purposeful sample-based research aims to gain a deeper understanding of the research question (Stratton, 2024). Participants will include 5 to 8 professional music producers with rich experience in music production, and they need to meet the following conditions:

1） Have at least three years of experience in composition or production in the music industry

2) Have used or attempted to use generative ai tools (such as suno, udio, aiva, etc.) during the creative process

3) Voluntarily participate in the research and agree to the audio recording.

The reason for choosing this group is that professional music producers have a high degree of creative autonomy and the ability to judge ai tools. Their experience can provide a more representative and in-depth perspective on the relationship between ai and human creation.

3.3 Data Collection

The main tool of this study is an online semi-structured interview outline. The interview content will revolve around the following themes:

1) The actual experience of the respondents when using ai for music creation;

2) Changes in creative self-efficacy and creativity before and after the use of ai

3) The impact of Ai on their learning motivation and music learning methods

During the interview, the researcher will conduct moderate follow-up questions based on the respondents' responses to deeply explore their viewpoints and experiences. The specific interview outline will be presented in the appendix.

3.4. Procedures of Data Collection

Data collection will be completed through the following stages:

The data collection process of this study will be carried out in five stages to ensure the systematisms of the research and the credibility of the data. The entire process lasted approximately two weeks, and every step from participant recruitment to data organization strictly adhered to research ethics. The following are the specific steps:

3.4.1 Recruitment of Participants

Researchers will issue research invitations through music production-related communities, professional forums, alumni networks of music academies, and personal industry contacts. The invitation will briefly introduce the research purpose, participation criteria, expected interview time and confidentiality principles. For interested candidates, researchers will conduct an initial screening to ensure that they meet the research criteria (i.e., having more than three years of professional music production experience and having used AI creation tools). Subsequently, the researchers will confirm the participants' intentions via email or message, and send the research Information Sheet and the informed Consent Form.

3.4.2 Schedule the Interview

After the participants sign the informed consent form, the researchers will confirm the time, place and form of the interview with them. This research mainly involves online interviews, which will be conducted via Zoom, and the stability of the equipment and network will be tested in advance. Each interview is expected to last 45 to 60 minutes.

3.4.3 Conducting and Recording the Interview

Prior to the start of the formal interview, the researcher will again explain the reason behind recording to the participants and the steps taken to guarantee confidentiality so that they are fully aware and voluntarily contribute to the interview. When starting interview procedures, researchers will ask progressively more questions based on a semi-structured interview outline, asking about experiences and changes in emotion of the interviewees flexibly and gaining more in-depth information. Researchers will record the event in full with the built-in recording feature of Zoom, while also taking notes to describe non-verbal responses (tone, pauses, emotional shifts, etc.) to assist in later analysis.

3.4.4 Transcription and Verification

The researcher will, within 24 hours after the interview, then transcribe the recording verbatim and perform an initial cleaning (removing repeated words, interjections, etc.). The researchers will then email the transcribed text to the participants for content verification to ensure that their statements have not been misunderstood or misinterpreted. Participants may submit suggestions for modification or supplementation within three days. This is to improve the authenticity and reliability of the data.

3.4.5 Data Organization and Preliminary Coding

After confirming the correctness of all interview texts, the researchers will use qualitative analysis software to preliminarily sort out and code the data. First, import the text into the software and name it according to the

number of the interviewee; next, open coding is carried out to mark the keywords and concepts related to the research problem (such as "creativity stimulated by AI", "change of learning motivation", "feeling of human-computer collaboration", etc.); finally, the preliminary results are sorted out into The theme sketch lays the foundation for the subsequent theme analysis stage.

3.5 Data Analysis

3.5.1 Overview of the Data Analysis Process

This study uses qualitative data analysis methods to explore how mature music producers experience generative artificial intelligence, and how their creativity and learning motivation change after the adoption of artificial intelligence. Guided by research questions, the analysis aims to identify the patterns and common meanings that appear repeatedly in the participant's account. Thematic analysis is used because of its flexibility and applicability to study subjective experiences and complex social phenomena.

The data analysis process is iterative, not linear. It involves repeated contact with interview data from initial familiarity to system coding and thematic development. Throughout the process, researchers have been paying attention to the convergence and differences of the data to ensure that the analysis captures the common experiences and subtle differences among the participants.

3.5.2 Coding Process

After the data collection is completed, the researchers first comprehensively read all the interview records word by word to familiarize themselves with the content of the interview and gain a preliminary impression. During the reading process, the researchers made preliminary reflection notes on the emerging views and important statements. The goal of this stage is to develop sensitivity to the entire data set and lay the foundation for subsequent coding (Nowell et al., 2017).

Each interview record is analysed sentence by sentence, highlighting specific words, expressions or concepts related to the research problem. Then, they constantly compare the similarities and differences in the interviews to determine recurring patterns and meaningful relationships (Strauss & Corbin, 1998).

After determining the core theme, the researchers further refined and defined the core meaning and boundaries of each topic. This process aims to ensure that each topic is clearly expressed and conceptually coherent, so that the research results are understandable and transparent to readers (Braun & Clarke, 2019).

3.5.3 Theme development

After the coding process, the theme is developed through iterative and reflective analysis programs. After open coding generated a large number of initial codes closely related to the original expression of the participants, these codes were reviewed and compared in all interview records. The researchers examined the similarities and differences between the descriptions of the participants to determine the pattern of repetition beyond personal experiences.

At this stage, the relevant code is clustered into a wider category according to the meaning and concept of sharing. For example, the code that reflects emotional reactions such as shock, anxiety and discomfort during the early use of artificial intelligence is classified into one category, while the code related to efficiency, inspiration and workflow integration forms another category. This process allows researchers to shift from descriptive coding to more abstract and analytical interpretation.

Then, the topic is refined by assessing the relevance of the topic to the research question and its explanatory power in the data set. Only topics supported by multiple participants, which explicitly involve the experience of the creator (RQ1) or changes in creativity and learning motivation (RQ2), can be retained. Each topic is further reviewed to ensure internal consistency and clear boundaries with other topics. Where it overlaps, the theme is redefined or merged to maintain the clarity of the concept.

In the whole process of topic selection and formulation, continuous comparison is carried out to ensure that the topic selection is always based on data. Choose representative text excerpts to illustrate each topic and keep the original intention of the participants. This systematic approach produces a series of clearly defined themes that capture common patterns and subtle changes when music creators use generative AI.

3.5.4 Reliability and Validity

To enhance the credibility of the analysis, this study will adopt two strategies:

1). Member Checking, that is, showing the complete data to the participants. The objective of member inspection is to provide credibility for the data (Elo et al., 2014). Member checks are usually obtained by presenting data records to some or all participants for feedback (Varpio et al., 2017).

2). Reflexive Journal, researchers recorded their own thoughts and biases throughout the analysis process to reduce subjective influence (Lincoln & Guba, 1994).

3.6 Ethical Considerations

This research will strictly adhere to academic research ethics and norms to ensure that the rights and privacy of participants are protected. Specific measures include:

1) Informed Consent: Before the interview, explain the research purpose, process and rights to the participants and obtain their written consent. The informed consent form will be displayed in the appendix.

2) Anonymity processing (Anonymity): Use pseudonyms or numbers instead of real names in research reports. The research of (Kang & Hwang, 2023) mentioned that the principles of confidentiality and anonymity serve as a means to protect all personal privacy, establish trust and harmonious relationships between researchers and research participants, act as a standard way to strictly maintain research ethics, and keep the integrity of the research process.

3) Confidentiality and Data Security: All audio and text materials will be used solely for research purposes and

stored in encrypted folders. For the use of this research only and will not be made public.

4) Voluntary participation: Participants can freely withdraw from the research at any

stage without bearing any consequences.

Chapter 4: Findings

4.1 Introduction

This chapter introduces the research results related to two research questions:

RQ1: How do music creators describe their experience of using generative artificial intelligence?

RQ2: How has the creativity and learning motivation of creators changed after using artificial intelligence?

Based on the qualitative interview data of 7 music creators, this chapter studies the experience of participants using generative artificial intelligence, focusing on how they perceive, interpret and integrate artificial intelligence tools into their creative practice. In addition, it also explores how these experiences are related to changes in perception of creativity and learning motivation.

In order to establish a clear background, this chapter first outlines the population profile of the participants (Section 4.2). Then sort out the results according to these two research questions. Part 4.3 solves the RQ1 problem by analyzing the experience path of creators when using generative artificial intelligence, highlighting the common patterns and differences among participants. Section 4.4 focuses on RQ2 and studies how the use of generative artificial intelligence affects the creative process and learning motivation of creators. Finally, Section 4.5 briefly summarizes the main findings and provides a comprehensive result as a basis for discussion in subsequent chapters.

4.2 Participants' Demographic Profile

Table 4.2

Participants	Experience level	Years of music creation experience	Primary creative focus	Experience with generative ai
Participant 1	Maturity	6 years	Copyright music production, film and television music OST/ soundtrack	It has been used for a year for Demo production
Participant 2	Maturity	3 years	Arrangement and mixing, Chinese-style songs, copyright music production	It has been used for a year for

				Demo production
Participant 3	Maturity	10 years	Ancient-style songs, Chinese-style songs	started using suno in 2023 and have been using it for two years
Participant4	Maturity	12 years	Musicians, film and television post-production, advertising music	started using suno in 2023
Participant 5	Maturity	6 years	P5 majored in pop singing and after graduation, worked as an arranger	Start using it from suno's v5 model
Participant 6	Maturity	5-6 years	A band musician, lyricist, composer and arranger, mainly focusing on R&B, funk and soul styles	Start using it from suno's v5 model
Participant 7	Maturity	10 years	Original independent music and arrangement	Start using it from suno's v5 model

Table 4.2 shows the demographic statistics of the seven music creators involved in this study, including their professional roles, music creation experience, main creative priorities and the degree of use of generative artificial intelligence. As shown in Table 1, all participants have at least three years of experience in music creation, which indicates that the sample is composed of creators who continue to engage in creative

practice, not beginners. Among them, a small number of participants reported more than 10 years of professional experience, indicating that they were at different career stages in this group.

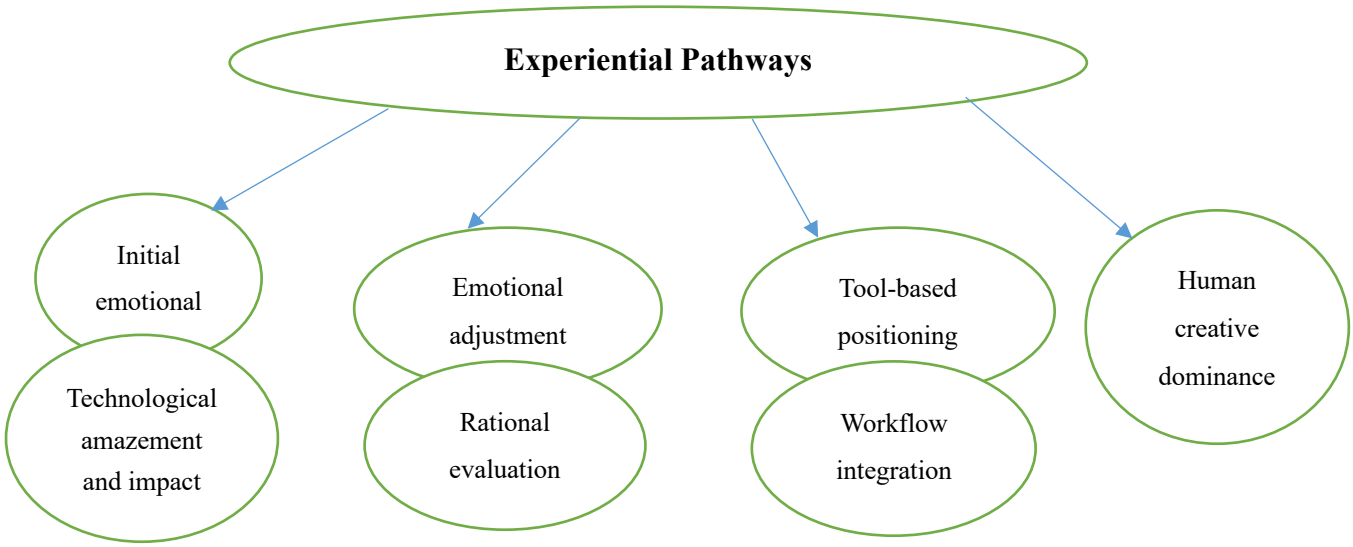
In terms of creative roles, the participants include band musicians and professional music producers. Their main creative focuses include songwriting, arrangement, sound design and full-track production, reflecting the diversity of creative responsibilities and workflows. This diversity provides a broad background for the study of how to experience generating AI in different music production fields.

Regarding the use of generative artificial intelligence, most participants reported more than a year of experience using artificial intelligence music tools, which shows that they have a certain degree of familiarity beyond the initial experiment. A small number of participants have begun to use the latest generative AI models, such as Suno

V5, which indicates that there are differences in the depth of adoption and technical exposure within the sample. Overall, demographic data show that participants differ in creative practice and use of artificial intelligence, which provides a suitable basis for exploring different experiences, creative results and learning motivations in subsequent analysis.

4.3. Creators' Experiential Pathways When Using Generative AI (RQ1)

Figure 4.3



As shown in Figure 4.3, the creator's experience of using generative artificial intelligence is constructed into a progressive experience path, which is presented through thematic analysis of the interview data. This approach is obtained by grouping recurring open code into a broader axial category, and then combining it into

a high-order theme corresponding to the stage shown in the figure.

In the initial stage, participants generally show strong emotional reactions to generative artificial intelligence, which is reflected in the public code, such as "surprised by its ability", "surprised by the speed at which it generates ideas" and "shocked by the results". These reactions are gathered in the axial categories of technical surprise and perceived influence, and together with the expression of excitement and curiosity, form the subject of the initial emotional response. This stage is the participants' first exposure to generative artificial intelligence. At this stage, emotional reactions dominate critical evaluation.

As participants become more and more familiar with generative artificial intelligence, the data shows that they turn to mood regulation and rational evaluation. Open codes such as "Excitement Disappeared", "I began to see its limitations", "It depends on how I use it" and so on show the process of emotional normalization and reflection and evaluation. These guidelines are divided into axial categories related to critical reflection, cost-effectiveness assessment, and perceptual limitations, which together constitute the second stage of the experiential path. This stage reflects the shift of participants from novelty-driven participation to more thoughtful and analytical use of generated artificial intelligence.

The third stage comes from public code, emphasizing selectivity and purposeful use, including statements such as "artificial intelligence is just a tool", "I decide when to use it" and "it fits my workflow". These codes are combined into axial categories according to tool positioning and workflow integration, indicating that participants actively negotiate to generate artificial intelligence roles during their creation process. At this stage, AI is no longer regarded as an experimental novelty, but a functional component embedded in the existing creative workflow.

Finally, the theme of human creative domination is constructed through open code, emphasizing human dynamism and creative authority, such as "artificial intelligence cannot replace human creativity", "the final decision is in me", "emotion and taste are all human". These codes are divided into axial categories, emphasizing human judgment, aesthetic control and creative ownership. This last stage represents a stable positioning. Creators recognize the usefulness of generative artificial intelligence and reaffirm the core role of human intentions and decision-making.

Overall, Figure 4.3 illustrates the empirical path from emotional response to reflection, evaluation, practical integration, and finally reaffirmation of human creative dominance. This path shows how creators can gradually build a human-centered relationship with generative artificial intelligence through continuous interaction and reflection.

4.4. Changes in Creativity and Learning Motivation After Using Generative AI (RQ2)

Figure 4.4

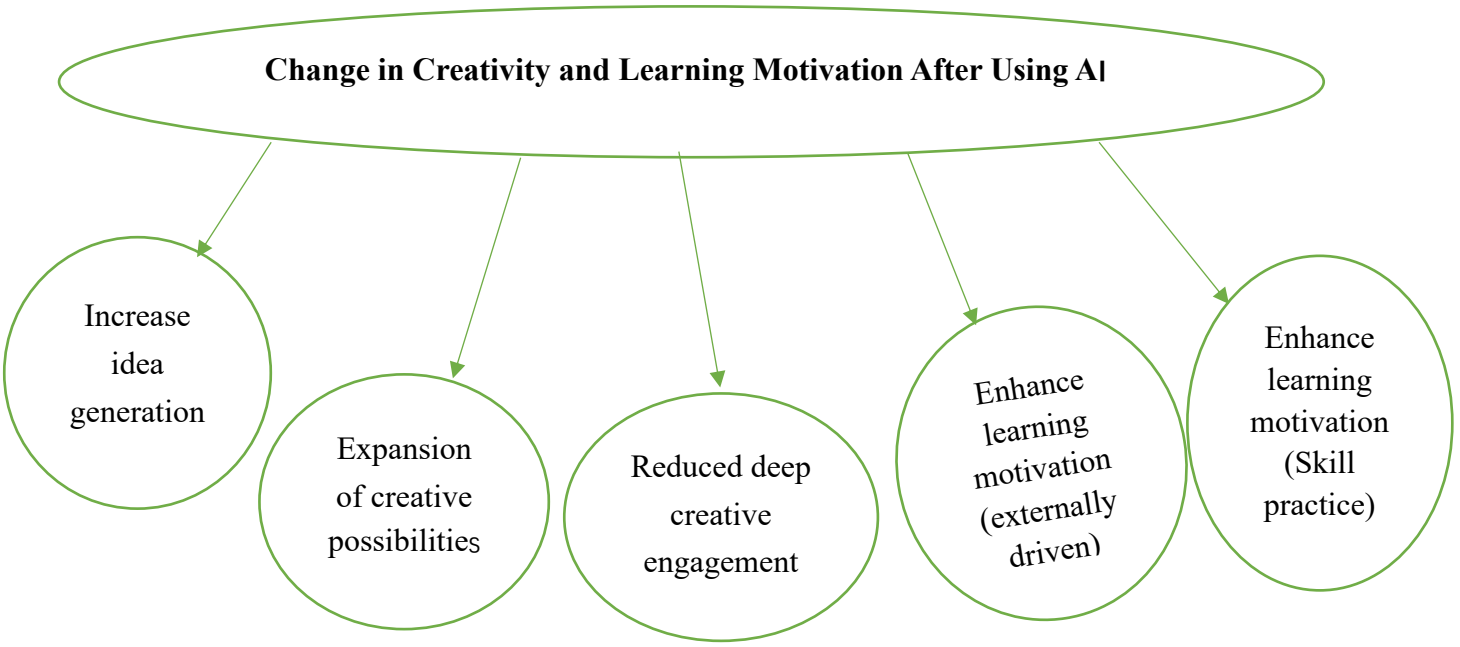


Figure 4.4 shows thematic structure of changes in creativity and learning motivation reported by participants after incorporating generative artificial intelligence into their creative practice. These themes are developed by

convergating open code into axial categories, which reveals the enhancement and constraint effect of generative artificial intelligence.

When it comes to creativity, a prominent theme is to increase the generation of creativity, such as "a lot of ideas at once", "quick inspiration" and "help me when I'm in trouble". These codes are divided into axial categories related to accelerating conception and reducing creative barriers, indicating that generative AI plays an important role in supporting the early stages of the creative process. Closely related to this, the theme of expanding creative possibilities comes from open code that emphasizes style novelty and exploration, including "new style", "unexpected harmony" and "what I usually don't write myself". In a word, these topics show that generative artificial intelligence promotes divergent thinking and broadens the style of creators.

In contrast, topics with reduced in-depth creative participation appear in open codes such as "rarely starting from scratch", "only modifying AI output" and "less time to polish details". These reactions are gathered in axial categories, reflecting the shortened improvement process and reduced creative immersion, indicating a change in the distribution of creative efforts. Although generative artificial intelligence improves efficiency, it also seems to reduce long-term, detail-oriented creative participation for some participants.

In terms of learning motivation, the analysis shows a double pattern. The theme of enhanced learning motivation (external drive) is constructed from open code related to external pressure and industry changes such as "fear of falling behind", "industry competition" and "learning AI is inevitable". These codes form an axial classification related to career-oriented learning and tool motivation, indicating that generative artificial intelligence mainly stimulates learning through external adjustment rather than internal interest.

On the contrary, the change of motivation for basic skills practice shows a sense of tension rather than a consistent positive effect. Open codes, such as "less basic exercises", "AI does faster" and "less motivation to train skills" are classified as axial categories, reflecting reduced intrinsic motivation and skill practice substitution. Although some participants acknowledge continuous skill development, the overall model shows that when repetitive or basic exercises can be partially replaced by generative artificial intelligence, the motivation for these tasks decreases.

In summary, Figure 4.4 shows that generative artificial intelligence has produced multifaceted and sometimes contradictory changes in creativity and learning motivation. Although it enhances creativity, exploration and tool-oriented learning, it may reduce the intrinsic motivation for in-depth creative participation and basic skill development at the same time.

4.5 Summary of Key Findings

In this chapter, based on semi-structured interviews with seven music creators, their experience of using generative artificial intelligence is summarized, as well as their views on changes in creativity and learning motivation based on research questions.

Regarding RQ1, the results show that the way music creators use generative AI is not static, but evolves over time. Participants often provide descriptions of the primary stages defined by strong emotions, such as the shock and discomfort of the first exposure to music generated by artificial intelligence. As people become more familiar with

artificial intelligence tools, these emotional reactions gradually disappear, replaced by a more rational assessment of the advantages and limitations of artificial intelligence. Over time, most creators embed generated artificial intelligence into their creative workflows, positioning it as a complementary tool rather than an autonomous creator, while always allowing humans to control the ultimate creative choice.

Regarding RQ2, the research results show that generative artificial intelligence is related to the mixture and multi-faceted changes of creativity and learning motivation. On the one hand, the participants described the enhanced creative potential, the rapid exploration of materials, and the exposure to new music structures, especially in the early stages of the creative process. However, some creators have recorded a decline in the degree of deep creative immersion, such as writing from scratch and long-term refining. In terms of learning motivation, we notice a dual pattern: in creators, the motivation to learn new tools and technologies increases, while at the other end, the motivation to practice basic skills decreases due to the convenience of artificial intelligence. Overall, the research results show that generative artificial intelligence has changed the creative habits and learning practices of music creators in various ways. Artificial intelligence does not help creativity or motivation spread anywhere in the same disk, but changes the way creative efforts and learning rewards are divided. These results lay the foundation for the empirical evidence on the correlation between the research results and literature and theory in the next chapter.

Chapter 5: Discussion

5.1 Summary of Results

In this study, we explored music creators' experiences of generative AI and how their creativity and learning motivation have changed after adopting AI. Two major findings linked to the two research questions arose from an analysis of qualitative findings of interviews conducted with seven music creators. Referring to RQ1, the findings suggest that music creators' experiences with generative AI are dynamic and staged. Respondents frequently indicated intense emotional responses at the beginning such as shock, discomfort, or feelings of being challenged by AI-generated outputs. With exposure to AI tools becoming more familiar these emotions wore off and were superseded by more rational evaluations of AI's strengths and limitations. Through the years, most creators incorporated generative AI into creative production procedures and positioned it as a tool of good support, and continued to stress the fact that final creative decisions remained up to humans. In the context of RQ2, the results indicate that generative AI is related to ambivalent influences on both creativity and learning motivation. At the same time, AI allowed more ideas to be generated and ideas to be explored in a faster way and to be exposed to new musical structures, especially at the early stages of their creativity. While some of the participants found their deep creative engagement diminished, including composing from scratch and prolonged refinement of their projects. The learning motivation also showed a dual effect, where some creators were more motivated to learn tools because of pressure from industry, while others perceived little motivation to practice basic skills simply due to the convenience and reliance on AI.

5.2 Discussion

Regarding RQ1, these findings support previous studies that generative artificial intelligence is increasingly seen as a collaborative or auxiliary tool rather than a substitute for human creativity (Byrne et al., 2024; Holzner et al., 2025). The participants of this study finally integrated artificial intelligence into their workflows and emphasized human control over the ultimate creative decision-making, consistent with the paradigm of "human-machine co-creation" discussed in the recent literature. This reinforces the view that artificial intelligence is most effective as a creative support system when human proxy and judgment are still the core.

However, although early studies emphasized the main early response to excitement, curiosity and novelty to artificial intelligence tools, especially among students and amateur users (Cheng, 2025; Brown, 2025), the current research results show the contrast pattern of professional music creators. Participants often reported initial

emotional confusion, including shock, discomfort, and threats to creativity. Such a distinction indicates that professional identity and accumulated professional knowledge contribute greatly in the early development of artificial intelligence experience, aligning with Huang and Rust's (2021) claim that artificial intelligence threatens creative subjectivity and professional autonomy.

As far as the acceptance of technology is regarded, the researchers find that they are partially consistent with the technology acceptance model (Davis, 1989), since perceived usefulness and efficiency are crucial elements of the continuous use of artificial intelligence. The acceptance of AI becomes a common factor, leading to rational

assessment of its practical utility as creators get familiar with the tools and the rational evaluation also becomes more widespread. Nevertheless, the implications of the study also question the notion that technical acceptance is primarily influenced by rational and cognitive assessment. In the early adopters of artificial intelligence technology, emotions and identity-related concerns are significantly increased, indicating the emotional dimension is very important in the adoption of creative technology. This result adds to the acceptance model, stressing the relevance of emotional and experiential elements in the domain of professional creativity.

Regarding RQ2, findings aligned with previous research on the effect of artificial intelligence on creativity show that creativity and exploring are positively correlated (Holzner et al., 2023; Byrne et al., 2024). In the conception stage where artificial intelligence is especially effective, the participants argue and give support to the statement that artificial intelligence can enhance the efficiency of imaginative skills by enabling flexibility in style. This study also points in more detail; it reveals the diminution of such deep creative involvement as composing from scratch and changing for a long time. In both of these previous studies there is little if any attempt at cultivating attention from a deep creative involvement perspective.

In terms of learning motivation, the dual model found in this study both supports and expands the existing literature. Previous studies have shown that artificial intelligence tools can improve participation and motivation by reducing learning disabilities and providing instant feedback (Liu & Chen, 2024; Brown, 2025). Although this is reflected in the increased motivation of some participants to learn new tools, current research results also show a decrease in motivation to practice basic skills. This tension coincides with Benjamin's (2019) concern that over-reliance on automation may weaken the development of independent skills. From the perspective of self-determination theory (Deci & Ryan, 2000), it shows the shift from internal, mastery-oriented motivation to extrinsic, tool-oriented learning.

Overall, despite previous works mainly arguing the benefits of artificial intelligence to creativity and knowledge, this study demonstrated that generative artificial intelligence also restructures the distribution of creative efforts and motivation along the creative path. By highlighting experiences of mature music creators, the research outcomes contribute toward a nuanced, critical, and balanced appreciation of generative artificial intelligence in professional music creation. Instead of uniformly enhancing creativity or motivation, generative artificial intelligence introduces trade-offs in theory and practice.

5.3 Implication and Recommendations

The findings of this study have several practical and theoretical implications for the design, implementation, and conceptual understanding of generative AI in professional music creation.

5.3.1 Practical Implications

In addition, the research results also recommend the design and introduction of generative artificial intelligence tools in a way that directly considers the emotional response and professional identity of creators. For example, when initially faced with the output generated by artificial intelligence, many participants felt uncomfortable or

even hesitated about this work. Therefore, tool developers should urge developers to design an interface and workflow that emphasizes human control - which includes allowing users to set parameters, make extensive changes to the information generated by artificial intelligence, and distinguishing which are human contributions and which are artificial intelligence contributions. By improving the transparency of artificial intelligence production of music content, uncertainty and trust among creators may be reduced. In addition, the research results are of great significance for music education and vocational training. Although generative artificial intelligence has the potential to promote efficiency, experimentation and creativity, our research has found that the participation in in-depth and creative work from the beginning is low, indicating the need for balanced teaching methods. By combining artificial intelligence tools with traditional forms of reading and writing ability, educators and trainers should do this in a way that helps to promote basic skills rather than replace them. For example, by pairing artificial intelligence-assisted composition tasks with reflection-based learning tasks, requiring learners to manually Analyze, modify or recreate materials produced by artificial intelligence. This approach may help avoid dependence on automated means (over-dependence) and promote sustainable creative development. In addition, practitioners and organizations in industries with professional training needs may provide clear education and training plans for the responsible use of artificial intelligence, not only the use of technical artificial intelligence, but also creative design thinking and ethical thinking. This may enable creators to better adapt to rapidly changing technological fields without sacrificing artistic independence.

5.3.2 Theoretical Implications and Recommendations for Future Research

This study indicates that theoretically presented technology acceptance models that focus on perceived usefulness and perceived ease of use are insufficient to explain how the field of creative technology adopted artificial intelligence. Research also concluded that emotional reactions and identity-related concerns contribute to this phenomenon, especially at the early stages of artificial intelligence involvement. Hence, it may help future theoretical models by integrating the structures of creative identity, author identity and emotional adaptation. Furthermore, the research results also highlight the importance of synthesising creativity theory and motivation theory to enable its interpretation of the complex impact of generative artificial intelligence on creative practice. Another possibility in future research is to employ vertical design as a way to analyze the evolution of creators' creativity, motivation and professional identity over time in the presence of the continuous employment of artificial intelligence. Similar results (in cross-disciplinary studies of creative practices) might also be useful to see if the model developed is strictly specific to music production or represents the pattern of human-machine collaboration in creative work generally.

5.4 Limitations

While this study has made some contributions, several limitations must be expressed. First, the sample size was relatively small: seven mature music creators. Although this is adequate for in-depth qualitative research, it restricts the extent to which the findings can be generalized to the wider population of music producers. In addition, the participants were mostly drawn from prior experiences with generative AI tools, which could imply that creators who are unfamiliar with AI or against AI were included minimally. Second, the study was primarily based on self-reported interview data, which may be affected by subjective views, memory retrieval, or social

desirability of the participants. For instance, respondents might have emphasized the positives or negatives of adopting AI usage depending upon their opinion or occupation. While direct quotations provided some contextual reference to the analyses in the participants' own words, the results remain interpretation rather than being objectively assessed. Third, this research was limited to briefer- or medium-term experience with generative AI. Given that many participants were still at an early stage of exploring the use of AI tools, the study was not able to detect long-term shifts in creativity, learning motivation, and professional identification. Longitudinal studies would be required to explore how these dimensions develop as creators progress in their experiences with AI over time. Fourth, they may operate in a context where generative AI technologies are rapidly developing and updated on a routine basis. The tools we've reviewed, like Suno, AIVA, and Amper Music are all moving in a dynamic state with every moment they make their way through the system to become more functional, more accessible, and more creatively output. Consequently participants' experiences and perspectives can change with the evolution of these technologies, and results should be interpreted in the specific technological and temporal context of the collection of data. Most importantly, the study investigated only a specific area of the music production field, which might hinder transferability of the findings across disciplines, including visual arts, writing, or design. And while those findings may have relevance across creative disciplines, and some trends are highly consistent across professional creative contexts, comparative work would need to be performed to know if this happens in other professional creative space.

5.5 Conclusion

This study explores the impact generative artificial intelligence makes on music creators and how it affects creativity and learning motivation when they adopt artificial intelligence. The findings reveal that generative artificial intelligence reshapes creative practices in a complex and non-linear way, while enhancing creative exploration and reducing certain forms of deep participation. Generative artificial intelligence is not intended to stand in the place of human creativity but is positioned as a supporting tool for reconfiguring creative processes and learning behaviors. The present study also serves to fill some of the existing research gaps by focusing on mature music creators, thereby understanding human-AI cooperation in professional music creation in more detail. Future studies should further investigate the continuously developing relationship between artificial intelligence technology, creative identity and learning motivation in diverse creative contexts.

Appendix:

Appendix 1：

Timeline and Milestones Chart

(+ = continuing work ; * = milestone to be reached)

Tasks	W1	W2	W3	W4	W5	W6	W7
Identify area of research & problem	+	*					
Formulate research questions	+	+	+	*			
Write Introduction chapter			+	+	*		
Review articles and books		+	+	+	+	*	
Write literature review chapter		+	+	+	+	+	*
Identify participants				+	+	*	
Design research instruments				+	+	*	+
Write methodology chapter				+	+	*	
Draw a reference list					+	+	*

Appendix 2:

Informed Consent Form for Research Participants

一、 Basic Information

research title： The impact of Generative AI on the creativity and learning motivation of mature music producers

Researcher Information：

Researcher's Name： ZENG LIHUA

Contact Email： 0367035@sd.taylors.edu.my

二、 Purpose of the Study

This study aims to explore the role of generative artificial intelligence tools (such as Suno, AIVA, Amper Music, etc.) in the music production process, with a focus on analyzing their impact on the creativity and learning motivation of mature music producers. The research results will be used for academic research purposes and will not be used for any commercial purposes.

二、 Procedures

You will be invited to participate in a semi-structured interview, which is expected to last for 45 to 60 minutes. The interview content will include:

1. Your experience in using generative AI in music creation.

2. Your views on the role and limitations of AI in the creative process.

3. Changes in your creativity and learning motivation after using AI.

With your permission, the interview will be recorded to ensure the accuracy of the content. The audio materials are only for research and analysis and will not be publicly played.

三、 Risks and Benefits

There are no known risks in this study. Participants may gain new insights when reflecting on their own creative processes.

The research results are conducive to enhancing the understanding of AI in music creation and learning and provide references for the future development of music education and technology.

四、 Confidentiality and Anonymity

All the data collected in this study will be strictly confidential, and your real name will not appear in the research report. In the research, pseudonyms or numbers will be used instead.

At the same time, all data will be stored in encrypted devices and accessible only to the researcher himself/herself. The audio recordings and transcribed files will be safely deleted within six months after the conclusion of the study.

五、Voluntary Participation and Right to Withdraw

Your participation is entirely voluntary. You have the right to withdraw from the research at any stage without giving a reason and without bearing any consequences. When exiting, you can request the deletion of all or part of the data that has been provided.

六、Consent Statement

Please read the following content carefully and sign after confirmation.

I have read and understood the above information, and clearly understand the purpose, procedures of this research and my rights therein. I agree to voluntarily participate in this research and allow the researcher to record, organize and use my interview materials for academic research purposes.

Participant's Signature： _____

Date： _____

Researcher's Signature： _____

Date： _____

Appendix 3：Interview outline

1). warm-up

Could you briefly introduce your music production experience, your years in the industry, your main types of creation, how you started to get involved with generative tools, and which tools or platforms you currently use for music creation?

2) Interview questions

1：How do music creators describe their experience of using generative AI?

2.What was your feeling when you first used generative AI?

3.What conveniences or challenges do you think AI has brought to you in the music creation process?

4. When using AI, do you prefer it to "assist" or "dominate" your creation? Why?

5. Could you share an AI creation experience that left a deep impression on you?

FOLLOW UP：

1.Do you think AI makes creation more efficient?

2. Has your sense of control over your creation changed after using AI?

6. In your creative process, what roles or tasks does AI mainly play? (For example: composing, mixing, generating inspiration, modifying melody, etc.)

7. In what aspects do you think AI can most inspire your creativity?

8. Is there any aspect in which you think AI still cannot replace human creation?

9. How do you view the relationship between AI and human creators?

FOLLOW UP：

1.Will you make further modifications based on the output of the AI?

2.Do you think AI is more like a "tool" or a "partner"?

10.How do creators' creativity, self-efficacy, and learning motivation change after using AI?

11. Have you noticed any changes in your creative approach or style after using AI?

12. Do you feel that the use of AI has affected your creativity? If so, what kind of impact would it have?

13. Do you feel more confident or less confident because of the intervention of AI? Why?

14. Has AI inspired you to learn new skills, software or theories?↵

15. How do you view the impact of AI on future personal growth and music learning?↵

FOLLOW UP： ↵

Do you think AI makes you more motivated to create or more dependent on it?↵

2. After using AI, are you more willing to try new types of music?↵

3. What role do you think AI will play in future music creation?↵

3. Do you have any additional thoughts on AI and music creation that you would like to add?↵

Appendix4: Thematic Analysis

Table 4.3 Coding table (RQ1)

Grouping	**Theme**	**Evidence sample**
Experience stage 1	Initial emotional shock	*"The first time I heard the music made by AI, I was really shocked. I was a bit shocked and also a bit unhappy because I felt it could make it faster and better than me…."* (Participant 3) *"At that moment, my first reaction was not happiness but a bit of panic, thinking that this thing seemed to have already surpassed me….* (Participant 1) *"At that moment, I began to wonder if all the time I had studied before had suddenly become meaningless."* (Participant 7) *"To be honest, it was a bit frustrating because what came out was already quite complete."* (Participant 2)
Experience stage 1	Technological amazement and impact	*"From a technical perspective, it's still quite astonishing. Previously, it might take several days to generate a song, but now it can be produced in an instant."* (Participant 2) *"The speed is astonishing. Just as you think of one point, it has already given you many versions. "* (Participant 5) "*Whether you like it or not, it is indeed very efficient….*" (Participant 6) *"This generation speed is an experience that no*

		previous tool has ever had." (Participant 4)
Experience stage 2	Emotional adjustment	*"After using it for a while, I won't be as excited or anxious as I was at the beginning. Gradually, I will calm down."* (Participant 1) *"Later, after hearing it so much, I became numb and was no longer scared by it. "* (Participant 4) *"Emotions will gradually be digested, and one will start to get used to the existence of such things."* (Participant 6) *"In the end, I'll just treat it as a tool and won't have too many emotions."* (Participant 3)
Experience stage 2	Rational evaluation	*"Gradually, I began to realize that it also has many unstable aspects. Some of the generated things cannot be used directly. ...."* (Participant 6) *"Not everyone is good. It takes time to choose."* (Participant 2) *"You will find that it has a pattern. After using it for a long time, you can tell which ones are usable."* (Participant 5) *"Now, it's more about analyzing what's good and what's not, rather than simply thinking it's amazing. "* (Participant 1)
Experience stage 3	Tool-based positioning	*I won't view it as a creator now, but rather as a tool to save me time.* (Participant 5) *It's more like an aid. You give it instructions and it provides you with materials.* (Participant 7) *"From my side, its role is to serve my creation, not*

		to replace it." (Participant 6) *"If you treat it as a tool, you actually won't be so anxious."* (Participant 2)
Experience stage 3	Workflow integration	*"Now I use it almost every day and it has been integrated into my creative process. Not using it makes me feel uncomfortable."* (Participant 3) *When making demos or finding directions, using AI has become a fixed step.* (Participant 6) *"It is now a very natural part of my workflow……"* (Participant 5) *"Many projects start by having AI run a few directions for me."* (Participant 2)
Experience stage 4	Human creative dominance	*"In the end, how to make the changes and determine it will definitely be up to me to decide. This won't be left to the AI."* (Participant 7) *"AI can offer suggestions, but the final product must conform to my own judgment."* (Participant 3) *"It helps me think, but the work still needs to have my flavor."* (Participant 1) *"I won't let go of the decision-making power in creation. This is the bottom line."* (Participant 6)

Table 4.4 Coding table (RQ2)

Theme	**Axial category**	**Evidence sample**
Increase idea generation	Accelerated ideation	*"it can give me many ideas at once"* (Participant 2) *"Especially when I'm stuck, it helps me open up my thinking very quickly"* (Participant 2) "*AI gives me a lot of options in a very short time"* (Participant 6) *"when I'm looking for a direction, it gives suggestions immediately"* (Participant 6)
Expansion of creative possibilities	Stylistic exploration	*"it sometimes gives me harmonic progressions I wouldn't normally write myself"* (Participant 3) *"it shows me directions I didn't think about before"* (Participant 6) *"some ideas are not my usual style, but they're interesting"* (Participant 2)
	Creative novelty	*"it pushes me out of my comfort zone"* (Participant 3)
Reduced deep creative engagement	Reduced composing from scratch	*"now I rarely start completely from zero"* (Participant 4) *"I usually modify what AI gives me"* (Participant 4)
	Shortened refinement process	*"the process of slowly polishing details is less than before"* (Participant 2) *"there's already a base to work on"* (Participant 2)
	Decreased creative immersion	*"sometimes I just adjust the AI material instead of thinking through every detail myself"* (Participant 6)
Enhanced	Industry pressure	*"if I don't learn these new tools, I'll be left behind*

learning motivation (externally driven)		*very quickly"* (Participant 3) *"the industry is changing so fast"* (Participant 7)
	Instrumental learning motivation	*"Learning AI feels unavoidable"* (Participant 7) *"you have to keep up, otherwise you're outdated"* (Participant 3)
Reduced motivation for foundational skill practice	Skill substitution by AI	*"I do much less basic practice than before"* (Participant 1) *"AI can handle some of that for me"* (Participant 1)
	Decreased intrinsic motivation	*"when AI can do it faster, I feel less motivated to train those skills myself"* (Participant 4) *"I rely less on repeating basic exercises now"* (Participant 4)

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