



AI AND AUDIOVISUAL CREATION IN UNIVERSITY LABORATORIES FOR ANDEAN CREATIVE CITIES

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ABSTRACT

The integration of generative artificial intelligence (AI) into audiovisual creation is reshaping digital production, particularly within university laboratories and creative cities across the Andean region. This study examines the role of AI in academic innovation and digital audiovisual practices in Ecuador, Peru, Bolivia and Colombia. The methodology employs a mixed approach that combines qualitative and quantitative methods through semi-structured interviews with specialists and content analysis. The impact of AI is examined across the main phases of the audiovisual process: pre-production, production, post-production and distribution, emphasising how its adoption enhances creativity, efficiency and the democratisation of content creation. The findings indicate that AI not only optimises technical workflows but also enables new forms of artistic expression and collaboration, influencing the regional creative economy. The study concludes by highlighting the need to strengthen connections between universities, industry and government in order to consolidate an innovation ecosystem within the audiovisual sector.

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1. Artificial Intelligence in Digital Audiovisual Creation

The use of digital audiovisual material has moved far beyond its initial function. Previously employed as a teaching aid, it is now recognized as a fundamental pedagogical tool and a catalyst for research within the university environment. Its evolution, supported by greater technological accessibility, has had a significant impact on teaching and learning processes.

It has encouraged student participation, improved the understanding of complex concepts and strengthened knowledge retention. At present, the development of skills in digital content production not only enriches the educational experience but also prepares students for the challenges of an increasingly visual and media-driven society, reinforcing the need to explore new technological frontiers that can enhance this process.

The application of these innovations in the academic field has the potential to transform the way teachers and researchers conceive and produce their content. It reduces barriers related to time and resources while supporting creativity and the capacity for experimentation. This technological landscape, which is still in its early stages of development, opens a wide range of possibilities for educational innovation.

1.1. Overview of AI Applications in Digital Media

Influence of artificial intelligence (AI) on digital media production has been the subject of growing research over the past decade (Karnouskos, 2020). AI technologies have evolved from niche tools to essential components within professional workflows, extending from pre-production to post-production (Johnson, 2020). This section examines the impact of AI within the audiovisual production process.

Generative artificial intelligence (GenAI) has had significant effects on a wide range of academic and productive activities. The cultural and communication industries are not exempt from the benefits and challenges associated with this innovation. Creative workflows and the production of high-quality content are increasing and becoming more personalized (Dueñas and Jiménez, 2025; Ehtesham et al., 2025). Several tasks are now automated, which has contributed to greater production efficiency and enhanced visual effects. Generative AI has been described as a genuine revolution in visual and audiovisual creation, as it broadens the possibilities for experimentation and enables new forms of expression within digital media (Casas et al., 2024).

Successive updates to GenAI tools allow audiovisual producers to generate a greater quantity of images, videos and voice synthesis, which in turn has an impact on the cultural heritage of different communities. It is evident that audiovisual production is transforming the creative landscape. This transformation highlights the need to explore the relationships between education, experimentation and the creative identity of each country, since the capacities of academic centres shape the production of content that contributes to urban identity (Gavran et al., 2025).

The emergence of AI is marking a turning point in audiovisual creation. Pre-production constitutes the initial stage of any creative process, in which the planning, development and overall structure of the audiovisual product are defined. The use of AI aims to optimize and streamline both the planning and execution of audiovisual production.

Before the advent of AI, there existed an audiovisual pre-production ecosystem in which humans, as an ancient and dominant species, maintained control over the various activities involved in the early stages of creation. This ecosystem was disrupted by the introduction of an artificial species, which generated alterations and imbalances in its overall functioning (Castro et al., 2024). According to Scolari (2015, p. 38), any change prompts a reconfiguration of the entire media ecosystem. This perspective raises the possibility that species may become threatened, extinct, mutated or evolved, or may form symbiotic or cooperative relationships in order to survive, thereby establishing a new equilibrium within the ecosystem.

1.2. Machine Learning in Video Production and Editing

Machine learning has transformed video editing by optimizing tasks that historically required considerable time. Advanced algorithms enable automatic scene and object detection, which facilitates precise indexing and searching of footage (Romero-Hall, 2020). AI-assisted editing tools can analyze the emotional tone of a narrative in order to suggest the most suitable cut points, transitions and rhythms, thereby streamlining the creative process. In post-production, AI has improved technical quality through the upscaling of low-quality video and the intelligent removal of noise and visual artefacts (Gao and Li, 2022). Fully automatic video colorization systems have also been developed, making an important contribution to the restoration and preservation of historical audiovisual archives (Lei and Chen, 2019).

Considering the circulation of audiovisual creations in traditional media and across social networks, it can be argued that generative AI is reshaping the landscape of images and sounds and, consequently, the configuration of communities, neighborhoods and cities. It does so by enabling new narrative languages that represent urban and cultural diversity in innovative ways, thereby facilitating citizen participation. Automation and personalization of content are also increasingly evident, broadening the reach of productions and enhancing their impact on raising awareness of urban, environmental and social issues (Hinojosa-Becerra et al., 2024). The integration of generative AI into audiovisual post-production has already been tested within the industry, as demonstrated by *La Mesías* (Movistar Plus+, 2023), where its contribution to editing, montage and effects was clearly observable (Dueñas and Jiménez, 2025).

These rapid and dynamic changes in audiovisual creativity, which influence the identity of communities and urban centres, are now being explored within university classrooms across many cities. Universities occupy a central position in debate, experimentation and innovation, offering environments that inspire young people and support them in the dissemination of their creative work. From this perspective, universities function as living laboratories that drive innovation and interdisciplinary collaboration in order to address complex urban challenges (Leal et al., 2022).

1.3. AI in Sound Design and Music Generation

In the field of sound, AI has proved to be equally transformative. Algorithmic music generation enables creators to produce original soundtracks based on parameters such as genre, tempo and the desired emotional tone (García-Silva, 2023). These systems can compose adaptive music that adjusts in real time to visual or interactive content (Davis, 2021). In the area of sound design, neural networks can generate soundscapes, special effects and synthetic voices that are virtually indistinguishable from human ones, which is particularly useful for multilingual dubbing and narration (Brown and Jones, 2020). AI-powered noise reduction and automatic mastering have also contributed to the democratization of access to professional audio quality.

1.4. Current Situation of Digital Audiovisual Creation in the Andean Region

The creation of audiovisual content in the Andean region has experienced notable growth, yet the integration of AI technologies into academic and research workflows continues to face specific challenges (Álvarez et al., 2023). Recent studies indicate that the consumption of audiovisual content has direct effects on young people's self-esteem (Garro-Aburto et al., 2024), which underscores the responsibility of universities to train producers who are aware of the social impact of their narratives.

1.4.1. Existing research and projects in Ecuador, Peru, Bolivia and Colombia

In the region, research on the use of AI for audiovisual creation remains at an early stage. In Colombia, universities such as Javeriana have undertaken initiatives that explore the use of algorithms for the curation of audiovisual archives and the development of interactive narratives (López and Mendoza, 2022). In Ecuador, state-led projects have examined accessibility in

audiovisual content, including subtitles, audio description and assisted technologies for people with visual and hearing impairments (CONADIS and Intel, 2020). In Peru, the Pontificia Universidad Católica del Perú (PUCP) has led studies on the application of machine learning for the preservation and digitization of historical material. In Bolivia, initiatives are less well documented, however isolated efforts exist at institutions such as the Universidad Mayor de San Andrés, where researchers have explored the use of AI tools in the production of educational animations (Gómez, 2023). Although these projects are valuable, they do not form part of a coordinated regional or institutional strategy that promotes widespread adoption and the systematic sharing of knowledge.

1.4.2. Challenges Faced by University Laboratories in Adopting AI Technologies.

The adoption of AI technologies in Andean universities is constrained by several factors. The digital divide and the absence of adequate technological infrastructure, including high-speed connectivity and powerful graphics processing units, remain primary barriers (Sánchez et al., 2017). A further challenge is the limited availability of teacher training in the use of these tools, which restricts educators' capacity to integrate them effectively into their curricula (Espinoza et al., 2024). Institutional policies and investment in cutting-edge technology are frequently insufficient, forcing laboratories to depend on open-source or free solutions that may be less robust (Castillo, 2020). In addition, access to advanced AI platforms is often prohibitively expensive, posing a further obstacle for institutions operating with restricted budgets (Plaza et al., 2024).

Within this context, a relationship emerges between generative AI, audiovisual experimentation and creative cities, and there is already evidence of mutually beneficial interactions. Universities are consolidating audiovisual production laboratories that function as nodes of innovation. Among their primary contributions is the creation of content that highlights cultural diversity and processes of urban transformation. They also collaborate with local governments on cultural tourism campaigns, urban branding and social innovation projects. Recent research indicates that the incorporation of AI into the production of student work generates both challenges and opportunities, since it demands pedagogical strategies that balance creativity with technological literacy (Galarza-Ligña et al., 2024).

This study seeks to identify the relationship between innovation laboratories, the use of generative AI and the contribution to creative cities in the Andean region, considering the sociocultural and historical characteristics shared by Bolivia, Colombia, Ecuador and Peru. The integration of generative AI into the audiovisual laboratories of Andean universities is not only a technological adoption but also an epistemological reinvention. It represents a way of producing science, art and politics from a local standpoint, grounded in local voices and knowledge. It is likewise a step towards quality education, gender equality and inclusive development (Galarza-Ligña et al., 2024, Infobae, 2025). In this sense, universities in Andean countries are driving a transformation that contributes to creative, sustainable, multicultural and self-determined cities.

1.5. Use of AI in Digital Audiovisual Creation Worldwide

To contextualize the situation of the Andean region, it is essential to examine experiences in other parts of the world, as this enables the identification of successful models and lessons learned (Thompson, 2019). Contributions to creative cities from university audiovisual laboratories are characterized by three main tendencies: first, the development of pilot projects and experimental laboratories that explore the use of generative AI for editing, script generation, animation and post-production; second, inter-institutional partnerships and collaborations with international organizations, which facilitate access to tools and specialized training; and third, curricular updates that incorporate generative AI and digital creativity skills into communication and media programmes.

Since 2022, collaborative activities have taken place among audiovisual production laboratories in Andean universities to develop open and decentralized data corpora, including images, sounds and narratives, along with virtual platforms for short film exhibitions. In addition, efforts have been made to participate in international festivals in order to showcase technology-mediated cultural narratives. This reflects the premise that the creative city of the future will not be distinguished by the number of its cameras but by the number of stories it is able to tell, even when those stories are created with the assistance of generative systems (Algarra and Garrido, 2022).

Each nation has undertaken experiments that serve as precedents for the adoption of generative AI in the consolidation of creative cities. In Bolivia, for example, the Universidad Mayor de San Andrés (UMSA) led the Tinkuy AI project, an open platform that generates audiovisual content in Quechua and Aymara using adapted language models trained with oral corpora from elders and community storytellers. The system produces automatic subtitles, animated cultural avatars and generative audiobooks that support the dissemination of ancestral knowledge on social media.

1.5.1. Case Studies from Other Regions Such as Europe, Asia and North America

In North America, academia and the technology industry have collaborated closely in advancing AI research. The MIT Media Lab has been at the forefront of developing AI-generated narratives and experimenting with the automation of short-film production (Johnson, 2020). In Europe, the European Union has funded a range of research projects that apply AI to the preservation of digital cultural heritage and the design of immersive museum experiences (Eurotech Consortium, 2021). Across Asia, countries such as Japan and South Korea have led the development of AI software for animation and virtual avatars, with significant applications in the entertainment and education sectors.

1.6. Lessons Learned and Best Practices

From these case studies, several valuable lessons and best practices emerge that are adaptable to the Andean context. Public-private collaboration is a critical success factor, as it enables universities to access industry resources and expertise (Romero-Frías and Robinson-García, 2017). Continuous training for teachers and students in AI technologies is also essential for reducing the skills gap, as demonstrated in pilot programmes in the Netherlands, where workshops and support frameworks are being developed to facilitate the integration of educational AI (Alers et al., 2024). In addition, research projects that address local issues and draw on data specific to the Andean region are more likely to generate relevant and sustainable solutions (Almeida, 2022). The creation of open-source repositories and pre-trained models adapted to regional languages and cultures can further mitigate dependence on foreign technologies and reduce implementation costs (Gómez, 2023).

In Colombia, the Virtual Reality and Digital Cinema Laboratory at the National University of Colombia developed *Cine en Barrio*, a project in which young Afro-Colombians and rural youth from Chocó and Nariño use DALL-E 3 and Runway ML to produce short films that visualise the impacts of climate change in their territories. The models were trained with geospatial data and photographs of deforestation to generate hypothetical future scenarios of environmental loss. University laboratories in Bogotá and Medellín have likewise collaborated with local governments and creative clusters to document urban transformation processes, produce audiovisual materials, and strengthen social cohesion through culture.

In Ecuador, universities such as the Universidad Técnica Particular de Loja are investing in digital literacy and the integration of AI to enhance leadership in audiovisual markets (Universidad Técnica Particular de Loja, 2025). These efforts contribute to the cultural and

economic sustainability of creative cities in the region (Corral, 2023; Galarza-Ligña et al., 2024). FLACSO Ecuador (2025) promotes the collective construction of urban territory through sustainable and participatory approaches that involve key actors from academia and civil society. In Ambato, Grupo Faro coordinates urban laboratories aligned with the 2030 Agenda to support the creative and sustainable management of local development (Grupo Faro, 2022, 2024). At the Central University of Ecuador, the Film and New Narratives Laboratory has implemented *Kichwa Digital Memories* (2023), a project that uses generative AI models trained with visual and oral corpora from Kichwa communities in the Ecuadorian highlands.

In Peru, the Audiovisual Innovation Centre at the Pontifical Catholic University of Peru (PUCP) has developed *Lima Creative Lab*, a programme that trains young people from peripheral neighbourhoods such as La Victoria and San Juan de Lurigancho in the use of tools including Pika Labs and Sora. Through these tools, participants generate short films that transform experiences of violence into narratives of hope. Students used prompts based on real testimonies to produce synthetic videos presenting alternative scenarios of coexistence.

2. Methodology

2.1. Research Design

This study adopts a mixed-methods approach, combining qualitative and quantitative components to achieve a comprehensive understanding of the phenomenon. As Creswell and Plano Clark (2018) argue, such a design enables the triangulation of information, strengthening the validity and reliability of the findings by integrating subjective perspectives (experiences and perceptions) with objective data (patterns and metrics). This approach is particularly relevant for complex processes such as the integration of artificial intelligence in educational contexts, where both an in-depth exploration of actors' experiences (qualitative perspective) and the systematization of data on technological implementation (quantitative perspective) are essential. The combination of these approaches provides a holistic understanding that surpasses the limitations of a single methodological lens, enriching the analysis of the dynamics, challenges, and opportunities that emerge at the intersection of audiovisual media, academia, and AI.

2.2. Definition of the Sample

The study sample comprised universities in the Andean region with relevant audiovisual laboratories and ongoing projects, selected for their contributions to academic and cultural innovation. Institutions in Colombia, Peru, Bolivia and Ecuador were included, allowing for a comparative and regional analysis of infrastructure use, creative initiatives and the integration of artificial intelligence.

Table 1. Sample of institutions

COUNTRY / CITY	UNIVERSITY / INSTITUTION
COLOMBIA, BOGOTÁ	University of the Andes (UnianDES)
PERU, LIMA	Pontifical Catholic University of Peru
BOLIVIA, LA PAZ	San Andrés University (UMSA)
ECUADOR, QUITO	University of San Francisco de Quito (USFQ)

Source: Own elaboration, 2025

2.3. Selection of Case Studies

Intentional sampling will be used to select the university laboratories included as case studies, as this strategy is appropriate for research that seeks to understand specific and contextualised phenomena (Yin, 2018). The inclusion criteria for each laboratory are as follows: (a) Focus on audiovisual production and AI: the laboratory must demonstrate a defined line of work in the

creation of audiovisual content and the explicit integration of artificial intelligence technologies; (b) Active projects: it must have ongoing projects that show the application of AI in the production of final outputs; (c) Participation of key actors: students, teachers and technical staff must participate actively; and (d) Methodological and format diversity: priority will be given to laboratories that explore a range of methodologies and audiovisual formats. At least four representative laboratories will be selected in the Andean region, ensuring balance in terms of pedagogical approaches, project types and institutional context (including variables such as whether the institution is public or private, its urban or rural location and its level of technological development).

2.4. Data Collection Methods

Data collection will be carried out using two instruments.

Semi-structured interviews with experts: Interviews will be conducted with experts and academics in the audiovisual field. As Kvale and Brinkmann (2015) note, this format is ideal for exploring in depth practical experiences, perceptions of the use of AI, pedagogical and technical challenges, methodologies applied and the results obtained. The interview guide will be designed to allow new categories of analysis to emerge, facilitating the capture of both personal and contextual narratives. The interviews were conducted between 1 and 20 August 2025 via videoconference on Zoom. The profiles of the interviewees are as follows:

- Interviewee 1: social manager and audiovisual producer
- Interviewee 2: educator, professor in the faculty of social communication
- Interviewee 3: culture and technology journalist
- Interviewee 4: producer, researcher and editor
- Interviewee 5: university professor of audiovisual communication
- Interviewee 6: artist and educator
- Interviewee 7: teacher and researcher in collective communication
- Interviewee 8: content editor

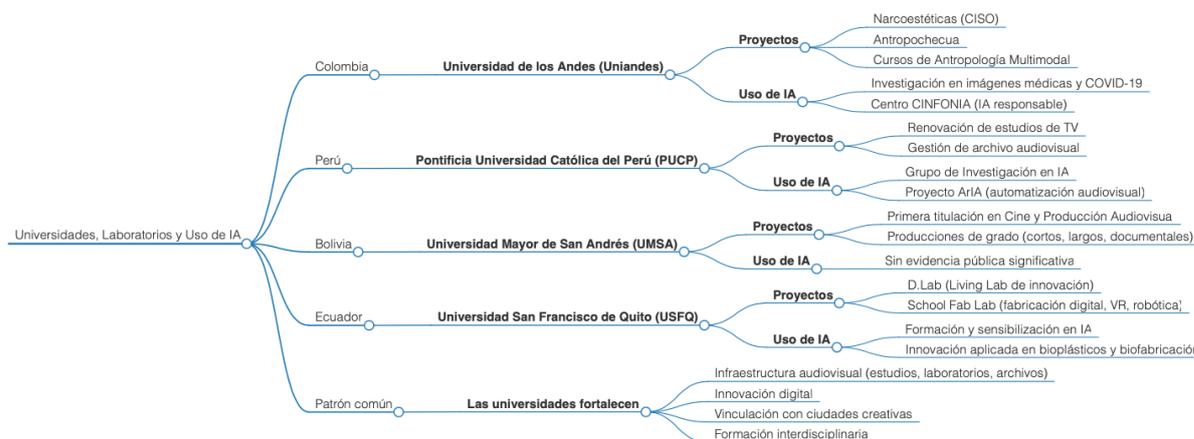
Content analysis: A relevant sample of the projects reported by the laboratories included in the study, as published on their web platforms, will be analysed. This review was carried out between August and September 2025. As Wicks (2017) suggests, this process will make it possible to identify patterns, recurrences and divergences in the laboratories' experiences. Quantitative data, derived from the frequency of tool use or the duration of production processes, will be subjected to basic statistical analysis (e.g., frequencies, averages) in order to complement and validate the qualitative findings. Together, these analyses will offer a robust and multifaceted understanding of the object of study.

During the preparation of this work, the authors used Qwen3-Max, Markmap and ChatGPT-5 to conduct bibliographic searches, refine the writing of specific sections and generate graphics based on the data obtained. All content produced with these tools was subsequently reviewed, edited and verified by the authors, who assume full responsibility for the final published manuscript.

3. Results

The findings of the research highlight the strategic role of universities in the Andean and wider Latin American region as spaces for experimentation and audiovisual production. Drawing on the interviews and the review of the observation sheet, it becomes evident that these institutions not only strengthen academic training but also stimulate cultural life, promote technological innovation and generate narratives that contribute to the development of creative cities.

Figure 1. Distribution of universities by country



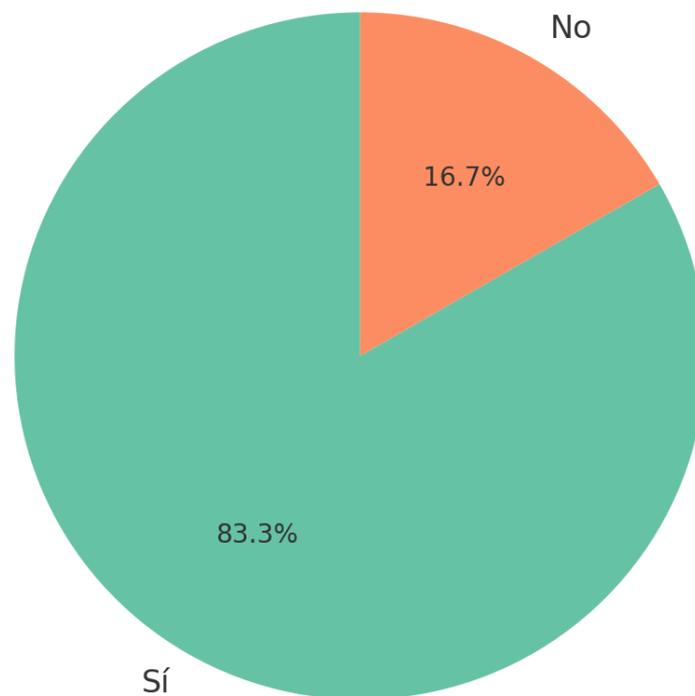
Source: Own elaboration, 2025

The conceptual map illustrates that universities in the Andean and broader Latin American region play a strategic role in connecting education, culture and technology. Their contribution extends beyond professional training; they also stimulate the cultural economy through audiovisual production, foster emerging narratives and promote citizen participation. Initiatives such as those led by Uniandes, PUCP, UMSA and USFQ demonstrate how university laboratories are becoming public-facing spaces for research and experimentation, generating projects that preserve local identities and contribute to the development of creative cities.

The map also emphasizes the role of artificial intelligence as a tool that democratizes audiovisual production and enables new business models, while simultaneously presenting risks such as cultural homogenization and the spread of misinformation. In this context, universities act as ethical guarantors, guiding the responsible use of technology and ensuring that it complements, rather than replaces, human creativity.

This overview reinforces the idea that universities are emerging as regional hubs of innovation that strengthen the cultural economy. As interviewee 1 observed, institutions contribute their “grain of sand” to the economic and social development of their territories. Moreover, the geographical diversity of the sample supports interviewee 2’s reflections on the “emerging narratives” that materialize through interactions with audiences and transform urban cultural practices.

Figure 2. Use of Artificial Intelligence in universities

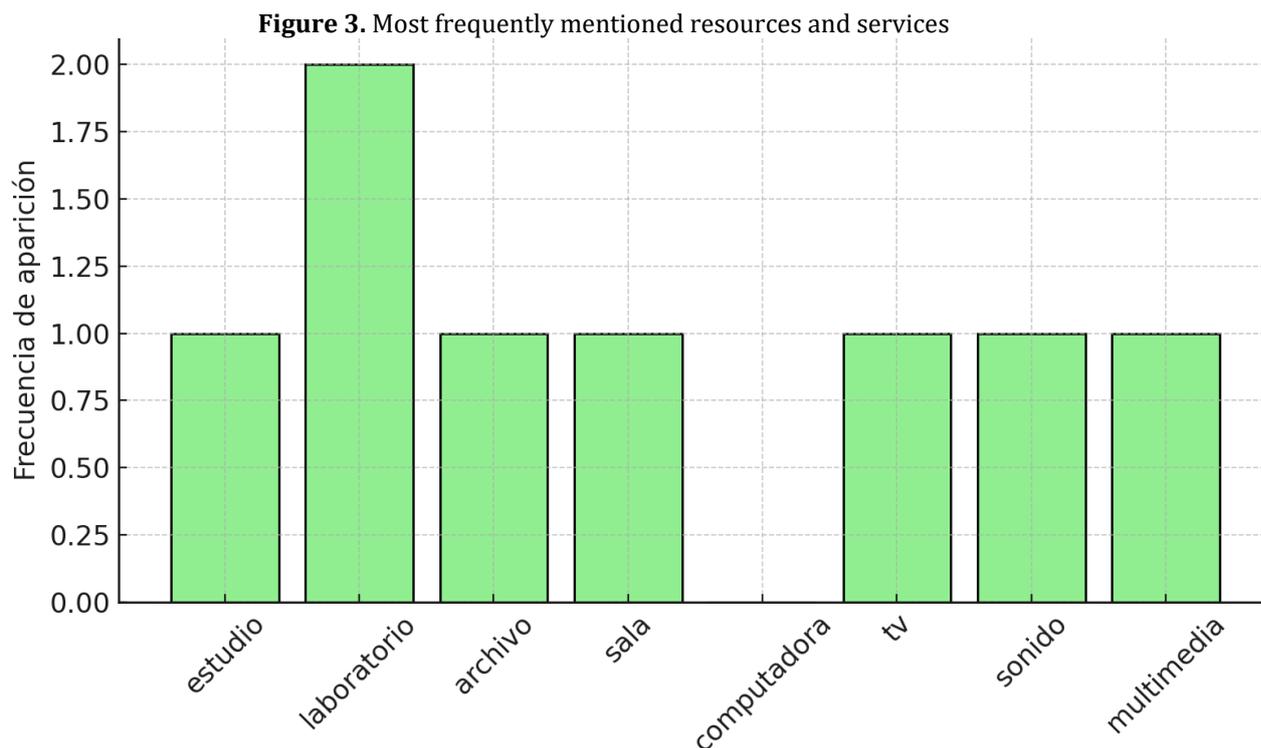


Source: Own elaboration, 2025.

The inequality in the adoption of AI across universities reflects structural gaps in access to funding, human capital and institutional frameworks. Universities with established innovation ecosystems not only experiment with AI as a technical resource but also integrate it into interdisciplinary research strategies that connect communication, medicine, engineering and the social sciences. By contrast, institutions with more limited technological development risk falling behind in ongoing processes of digital transformation.

In this context, the university positions itself as a mediating agent. On the one hand, it ensures that AI operates as a tool that amplifies human creativity rather than replaces it, an idea emphasized by interviewees 4, 5 and 6, who describe AI as a “creative co-pilot”. On the other, it functions as an ethical and pedagogical filter that fosters media literacy and the responsible use of technology, helping to prevent phenomena such as disinformation and deepfakes.

The findings also align with the perspective of interviewee 8, for whom generative AI made it possible to recover and disseminate ancestral knowledge through micro-documentaries, contributing to SDG 11.4. This resonates with interviewee 3’s observation that GenAI “has reduced barriers to producing amateur content”, thereby democratizing audiovisual production. However, interviewee 7’s critique concerning bias and cultural homogenization compels us to consider the university’s role as an ethical guarantor, a responsibility that several experts identify as essential.



Source: Own elaboration, 2025.

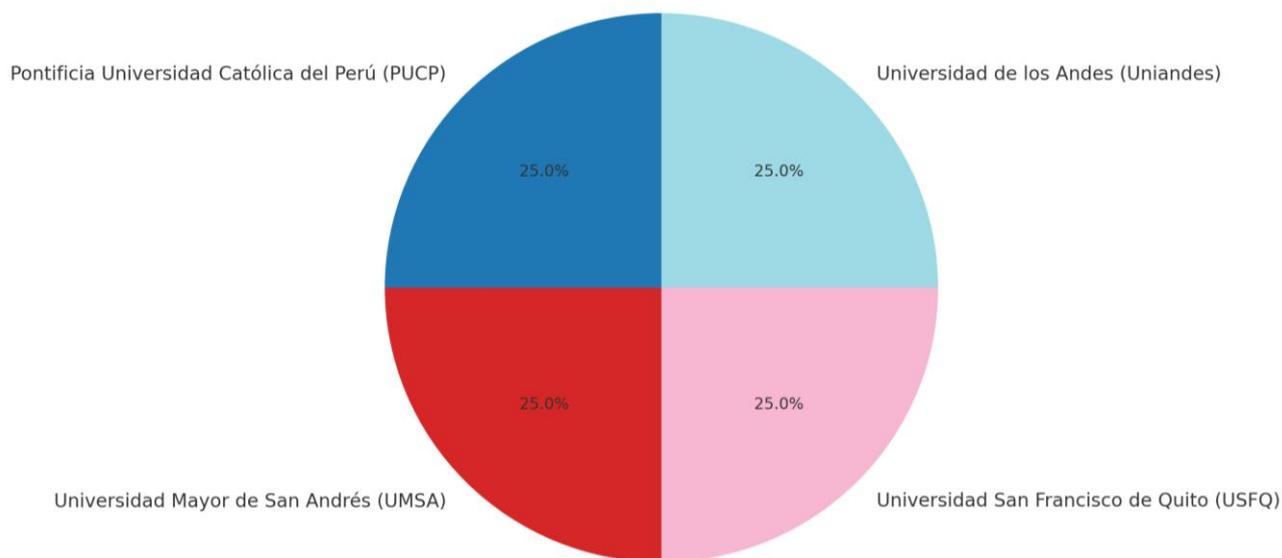
The bar chart indicates that television studios, audiovisual archives and multimedia laboratories are the most common resources within the universities included in the sample. Together, these elements constitute the essential minimum infrastructure required for training in audiovisual communication, as they support practical learning, technical experimentation and the production of narratives that meet professional standards.

The concentration of these facilities reflects the consolidation of a robust academic ecosystem that supports both teaching and research. Television studios provide controlled and versatile environments for production; audiovisual archives facilitate the preservation of cultural memory and offer access to reference materials; and multimedia laboratories promote digital convergence by integrating design, editing, animation and programming.

This empirical panorama aligns with the perspectives expressed by the experts interviewed. Most agreed that universities should function as spaces for “production, exploration and experimentation”, where students not only develop technical competence but also learn to integrate other disciplines and generate new perspectives. The emphasis on infrastructure reinforces the idea of the university as a facilitator of cultural innovation, consistent with interviewee 1’s view that institutions contribute to “boosting the local economy” through projects that circulate within the community.

At the same time, the interviews caution that equipment should not become an end in itself, but rather a means of enhancing narrative creation. As interviewee 4 noted, “stories are still the most important thing”, a reminder that technology extends human creativity rather than replacing it. In this sense, infrastructure operates as a co-pilot for cultural production, echoing the reflections of interviewees 5 and 6 regarding the role of AI in freeing time and resources so that creators may focus on ideation and experimentation.

Figure 4. Notable projects by university



Source: Authors elaboration, 2025.

Table 2. Notable projects from the laboratories

University	Notable projects or activities
University of the Andes (Uniandes)	Narcoesthetics Project (CISO) Antropocheuca (CISO) Courses and workshops: Multimodal Anthropology, Audiovisual Methodologies Collaboration in student magazines: El Etnógrafo and Antípoda Multimedia production (animation, video games, sound art, digital restoration of heritage) at the Faculty of Arts and Humanities
Pontifical Catholic University of Peru (PUCP)	Renovation of the television studio with state-of-the-art equipment (Tricaster TC1 switcher, 4K cameras, virtual sets, teleprompters) PuntoEdu PUCP Management of audiovisual archive (video library) that preserves student productions, documentaries and CETUC materials Pontifical Catholic University of Peru Advanced research in audio and video signal processing, focused on speech system design Department of Engineering – PUCP Development of systems, prototypes and research projects in optical and digital communications
Universidad Mayor de San Andrés (UMSA)	First degree in Film and Audiovisual Production with documentaries on freedom of the press and religion Graduation projects (short films, feature films, animated series) available in the institutional repository, such as Consummation, Déjà Vu, El Jardín, Destino La Paz, among others
University of San Francisco de Quito (USFQ)	D.Lab research on bioplastics, bio-manufacturing with agro-industrial waste, remediation of polluting products, 3D printing, recycling of fishing nets and PET plastic usfq.edu.ec+1. Audiovisual events organized by the Film Studies programme, such as the MOMAV audiovisual market model (2024, 2025), with panels, workshops, pitch sessions, and national and international experts

Source: Own elaboration, 2025

Table 2 shows that universities such as Uniandes (Colombia), PUCP (Peru) and USFQ (Ecuador) register the highest number of outstanding projects. This finding reflects a clear asymmetry in

innovation capacity: while some institutions have multiple initiatives and a consolidated ecosystem of laboratories, others, such as UMSA (Bolivia), display fewer visible projects, although these are of significant cultural importance (for example, the establishment of the first degree in film and audiovisual production).

Beyond numerical differences, the table reveals considerable diversity in institutional approaches. Uniandes develops cultural and anthropological projects (*Narcoestéticas*, *Antropochequa*); PUCP prioritizes high-tech infrastructure and archive management; UMSA specialises in pioneering academic training in film; and USFQ focuses on applied innovation through initiatives such as D. Lab and the School Fab Lab. This heterogeneity illustrates how each university responds to its social and cultural context, contributing in distinct yet complementary ways to the regional creative ecosystem.

The data presented in the graph aligns with insights from the interviews, which characterize the university as a space for exploration, experimentation and creative production. Interviewees 5 and 6, for example, stressed that GenAI should function as a “creative co-pilot”, freeing time for ideation and experimentation, a view consistent with the type of projects observed in the more dynamic institutions. These laboratories move beyond technical reproduction and instead drive interdisciplinary innovation and original creation.

Similarly, the notion of “emerging narratives” articulated by interviewee 2 resonates strongly in the projects analysed. From anthropological narratives in Colombia to digital innovation in Ecuador, the initiatives developed within these university laboratories demonstrate how audiovisual production shapes cultural behaviours and generates new urban identities. Even the most experimental projects, such as those at USFQ, reinforce interviewee 4’s reminder that “stories are still the most important thing”, even within technologically advanced environments.

3.1. Interpretation of Results

The sample analyzed includes four universities located in Colombia, Peru, Bolivia and Ecuador. This selection reflects a diverse regional distribution, although the level of development among the institutions is uneven. Each university responds to its own sociocultural context. In Colombia, the University of the Andes focuses its production on anthropological approaches and critical narratives. In Peru, PUCP stands out for its technological renewal and advanced archive management. In Bolivia, the UMSA contributes with the first degree in film and audiovisual production. In Ecuador, the USFQ is gaining recognition for its digital experimentation through the D. Lab and the School Fab Lab. This diversity confirms what was expressed in the interviews about the emerging narratives that arise through the interaction between universities and society, as noted by interviewee 2, and the stimulation of local economies through cultural production, as highlighted by interviewee 1.

The file also highlights educational initiatives that include multimodal anthropology courses, audiovisual methodology workshops and student magazines such as *El Etnógrafo* and *Antípoda*. These initiatives demonstrate that university laboratories function not only as technical environments, but also as spaces for curricular innovation and practical training where research, teaching and cultural creation converge. This educational role is consistent with the perspectives of interviewees 5 and 6, who maintain that both AI and university infrastructure should free time and resources to promote creative ideation and experimentation.

A relevant finding in the file is the presence of institutional archives and video libraries that preserve student productions, documentaries and historical materials. These repositories function as instruments for safeguarding cultural memory and ensuring access to local narratives over time. When this information is triangulated with the interviews, there is clear alignment with the role attributed to generative AI by interviewee 8, who valued it as a tool that enables the preservation and dissemination of ancestral knowledge through micro-documentaries. In this sense, universities act as heritage custodians who combine traditional archiving methodologies with emerging technologies that revitalize cultural heritage and extend its reach to new audiences.

The file further shows that several universities move beyond the field of communication and promote projects developed in partnership with disciplines such as engineering, the arts, bioproduction and the social sciences. This interdisciplinary approach reflects the emphasis placed by the experts in the interviews on the importance of training professionals who are capable of integrating other fields into their practice. The university therefore becomes a space of convergence that facilitates the emergence of new narratives and business models within cultural industries. These developments are linked to the circulation of diverse products and the creation of value for creative cities.

4. Conclusions

The research results demonstrate that audiovisual creation laboratories in universities in Andean countries play a strategic role in shaping creative cities. The development of audiovisual production in the laboratories analyzed responds to the specific needs of their local contexts. There is a clear interest within academia in addressing and providing solutions to the challenges of their environments, which reflects the university's commitment to social engagement. Technological development and the implementation of laboratory projects play an important role, giving rise to proposals that subsequently evolve into initiatives designed to benefit society.

University laboratories move beyond their function as technical spaces and consolidate themselves as comprehensive training environments in which teaching, research and cultural creation converge. The pedagogical initiatives they promote, which include courses, workshops and publications, demonstrate their capacity for curricular innovation and the encouragement of applied practice. The findings also reaffirm that the integration of technological infrastructure and AI tools should be oriented towards freeing time and resources, thereby enhancing ideation and creative experimentation as central components of learning and academic production.

The adoption of generative AI in university laboratories advances three interconnected dimensions: creativity, efficiency and the democratization of access to audiovisual production. Technology operates as a creative co-pilot that frees time and resources for narrative experimentation without replacing human participants. The university also emerges as an essential ethical and pedagogical actor, capable of mitigating risks such as cultural homogenization, algorithmic bias and misinformation through media literacy. At the same time, certain gaps restrict the transformative potential of laboratories. These limitations include unequal access to infrastructure, insufficient teacher training, and the absence of coordinated institutional policies that hinder the broad and equitable adoption of generative AI.

Future lines of work include the development of open repositories of audiovisual data adapted to Andean languages and cultures, the creation of inter-university networks that foster student mobility, the co-production of content and the standardization of good practices for the ethical use of AI. They also include the evaluation of the socio-economic impact of university audiovisual projects on their urban environments.

Universities in the Andean region are consolidating themselves as strategic actors in the construction of creative cities by articulating audiovisual infrastructure, technological innovation and pedagogical practices that boost local economies, preserve cultural memory and generate narratives that strengthen collective identity. The integration of artificial intelligence expands production possibilities and democratizes access to interdisciplinary creation, although it also introduces risks of bias and cultural homogenization that demand critical vigilance and media literacy. Within this scenario, universities function as ethical guarantors and as cultural, social and economic drivers. Their laboratories, projects and pedagogical experiences become platforms for innovation and resilience that exert a direct influence on the sustainable and participatory development of cities.

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