

Negotiated Creative Agency in AI-Assisted Music Production: A Grounded Theory Study of Independent Musicians

Han Wang¹, Ming Li², Yue Xi^{3*}, and Xiaobing Ning⁴

International College, Rajapark Institute, Thailand

Corresponding author. E-mail: xiyue5515@gmail.com^{3*}

Received June 24, 2026; **Revised** July 25, 2026; **Accepted** August 10, 2026

Abstract

This study addressed the unresolved problem of how independent musicians preserve, redistribute, and legitimate creative agency when generative artificial intelligence can produce musically coherent lyrics, melodies, vocals, arrangements, and complete songs. It pursued three objectives: (1) to examine how independent musicians engage with AI tools in music-production workflows; (2) to explain how AI-assisted production reshapes their perceptions of creativity, creative control, and authorship; and (3) to develop a grounded theoretical model of how creative agency and authorship are negotiated across different forms of AI-assisted production. A qualitative grounded-theory design was used with 30 independent musicians selected through purposive and theoretical sampling. Data were generated through semi-structured interviews lasting approximately 45–60 minutes and analyzed through constant comparison, open coding, axial coding, selective coding, and analytic memo writing. The results found that: (1) musicians primarily used AI to accelerate ideation, overcome creative blocks, test genres, and produce rapid drafts, but meaningful use required repeated prompting, selection, editing, and recombination; (2) technical quality alone did not establish creativity or authorship, because participants distinguished outputs that merely “sounded good” from those that “sounded like me,” making aesthetic evaluation, identity alignment, control restoration, and contribution assessment central to the process; and (3) negotiated creative agency emerged as the core category, producing four modes—tool-assisted creation, human-led co-creation, hybrid authorship, and AI-dominant production. The study extends distributed-agency and human–AI co-creation research by showing that agency is not simply shared; it is recursively evaluated, reclaimed, surrendered, and legitimated.

Keywords: Generative AI; AI-assisted music production; human–AI co-creation; creative agency; independent musicians

Introduction

Artificial intelligence is becoming a transformative force in the global music economy. According to the International Federation of the Phonographic Industry, global recorded music revenues reached US\$31.7 billion in 2025, representing 6.4% annual growth and the eleventh consecutive year of industry expansion. Subscription streaming accounted for more than half of total global recorded music revenues in 2025, showing that music production, circulation, and consumption are now deeply embedded in digital platform economies (Smirke, 2024). Nayar (2025) also reported that global recorded music revenues in 2025 were primarily driven by paid streaming, with streaming accounting for around 70% of global music income and paid subscription streaming reaching approximately US\$22 billion.

AI music creates new products, services, and markets. It allows users to generate songs, demos, background tracks, advertising music, and social media audio at low cost. On the other hand, it may place pressure on human creators' income and bargaining power. A global economic study by CISAC and PMP Strategy projected that generative AI outputs in music could be worth a cumulative €40 billion over five years and reach an annual value of €16 billion by 2028. The same study estimated that by 2028, generative AI music could account for around 20% of traditional music streaming platform revenues and around 60% of music library revenues (Strategy, 2024). CISAC further warned that music creators may face 24% of revenues at risk of loss by 2028 due to the rapid growth of generative AI content (AbuMusab, 2024).

AI music tools can democratize music creation by allowing people without formal musical training to create songs through prompts, templates, and automated generation. This may increase the number of people participating in musical expression and expand the diversity of music-making practices. At the same time, large-scale AI music generation may intensify platform saturation, increase the supply of low-cost or low-quality music, and make it more difficult for independent musicians to gain visibility in digital markets. The rise of synthetic songs has also created new challenges for authenticity detection. Awsafur Rahman et al. (2024) noted that contemporary AI-generated songs may include AI-generated vocals, lyrics, music, and style simultaneously, making traditional detection approaches insufficient for identifying fully synthetic music.

Text-conditioned tools can now generate lyrics, melodies, vocals, arrangements, and complete songs, enabling independent musicians to move rapidly from an abstract idea to an audible draft. Recent research shows that these systems compress ideation and preparation while introducing new practices of selection, validation, collage, and refinement (Casini et al., 2025; Fu et al., 2025). Their significance is therefore not limited to efficiency. They alter how creative possibilities are produced, evaluated, and circulated. Existing scholarship, however, remains divided between output-centered studies of computational creativity, interaction-centered models

of co-creation, and legal or ethical debates about authorship. These perspectives do not fully explain how creators reclaim, distribute, or legitimate agency when machine-generated outputs are technically strong but conflict with personal voice, artistic intention, or a credible claim to authorship.

Independent musicians provide a theoretically revealing setting because they often combine the roles of songwriter, composer, producer, performer, editor, promoter, and distributor while operating with limited resources and strong commitments to autonomy and authenticity (Eiriz & Pinto Leite, 2017; Frenneaux, 2023). AI can expand their production capacity, but it can also destabilize the symbolic foundations of independent musicianship by making it unclear who directed the work, whose expression it carries, and whether publication under a human name is legitimate. The central research problem is therefore not merely whether musicians adopt AI, but how they evaluate generated possibilities, restore or surrender creative control, and construct a defensible sense of authorship across varying degrees of AI involvement.

Research Objectives

R01: To explore how independent musicians engage with AI tools in music production;

R02: To examine how AI-assisted music production reshapes their perceptions of creativity, creative control, and authorship; and

R03: To develop a grounded theoretical model explaining how independent musicians negotiate creative agency and authorship across different forms of AI-assisted music production.

Literature Review

Computational creativity research established that algorithmic systems can generate novel combinations, explore conceptual spaces, and transform the range of possible creative outputs (Boden, 1998). In music, algorithmic composition and generative systems model stylistic patterns and recombine musical structures (Carnovalini & Rodà, 2020). Contemporary platforms extend these capacities to non-specialist users. Casini et al. (2025) documented diverse genres, languages, themes, and prompting practices on text-conditioned music platforms, while Fu et al. (2025) showed that AI accelerates ideation and shifts creative labor toward selection, validation, collaging, and refinement. This literature presents AI as creativity-enhancing infrastructure, but it also raises the possibility of homogenization, dependence on platform defaults, and reduced collective diversity (Doshi & Hauser, 2024; Pram & Morreale, 2025).

Human-AI co-creation refers to processes in which humans and AI systems jointly contribute to producing, evaluating, or refining creative outputs (Rezwana & Maher, 2022). Kantosalo and Toivonen (2016) distinguish alternating and task-divided forms of human-computer co-creativity, emphasizing that contributions can be distributed across stages and actors. In music production, agency can be distributed across musicians, AI systems, interfaces, training data, and

genre conventions. Yet distributed agency does not necessarily mean equal collaboration. Platform constraints, opaque generation, and default stylistic patterns can redirect the work without transparent accountability. The unresolved issue is how creators judge whether distributed influence remains compatible with intentional, consequential, and legitimate human agency.

Creativity is commonly defined through novelty and appropriateness, but musical creativity also involves emotion, style, cultural meaning, embodied skill, and audience recognition (Runco & Jaeger, 2012). Four related concepts require distinction. Aesthetic evaluation concerns whether an output is artistically acceptable. Creative control concerns who determines the direction and final form of the work. Creative agency concerns the capacity to exercise intentional and consequential influence over the process. Authorship negotiation concerns whether and how a person can legitimately claim the final work. AI can expand choice while reducing precision and transparency, creating a paradox in which creators can generate more possibilities but control fewer of the mechanisms producing them (Messer, 2024). Authorship therefore becomes conditional and processual rather than fixed, because claims depend on intention, selection, modification, responsibility, and disclosure (Fox et al., 2024; Magowan, 2023).

Independent musicians are especially exposed to this paradox. Digital platforms provide direct distribution and low-cost production, but also create dependencies on algorithms, audience metrics, and platform monetization (Eiriz & Pinto Leite, 2017; Woods & Davis, 2026). AI intensifies both sides: it reduces production barriers while increasing competition and ambiguity about authenticity and contribution. Prior studies identify functions, interaction structures, and ethical concerns, but they do not sufficiently explain how creators evaluate machine-generated possibilities, restore or surrender control, and construct legitimate authorship across varying levels of AI involvement. This mechanism—not merely the underrepresentation of independent musicians—constitutes the theoretical gap addressed by this study.

AI expands possibilities and redistributes contribution; what remains unexplained is the recursive process through which creators evaluate outputs, align them with identity, intervene in control, assess contribution, and position authorship. Independent musicians are an appropriate context because resource constraints, multi-role production, and authenticity claims make these tensions visible. Grounded theory is therefore required to develop categories and relationships from participants' accounts rather than to test a predetermined framework.

Conceptual Framework

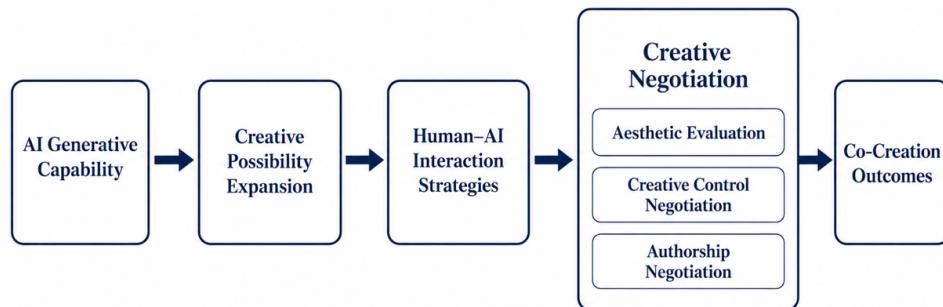


Figure 1 Research Conceptual Framework of Creative Negotiation in AI-Assisted Music Production

Research Methodology

The study adopted a qualitative grounded-theory design because AI-assisted music production is an emerging practice for which existing concepts do not fully explain creators' lived negotiations of agency and authorship (White & Cooper, 2022). The research focused on independent musicians with direct experience of using generative AI in music production. Semi-structured interviews were used to obtain detailed accounts of creative workflows, evaluation practices, control strategies, and perceptions of authorship. The qualitative design prioritized variation in participants' creative experience, musical practice, and intensity of AI use rather than statistical representativeness.

The target group comprised independent musicians. For this study, an independent musician was operationally defined as a person who self-identified as a musician or music producer, was not under an exclusive major-label production contract, had participated in producing or publishing music, and had used generative AI in at least one actual music project rather than only casual experimentation. Thirty participants were recruited through purposive sampling to maximize variation in genre, production experience, professional status, and AI-use intensity. Theoretical sampling followed early coding: as differences emerged around human modification, final decision authority, and perceived authorship, later recruitment sought contrasting experiences of low, moderate, and high AI involvement to refine the boundaries of the emerging categories. Data collection and analysis proceeded iteratively. Theoretical saturation was considered reached when subsequent interviews repeated established properties of the categories and no longer produced substantively new relationships among possibility expansion, aesthetic evaluation, control negotiation, and authorship positioning.

Semi-structured interviews lasted approximately 45–60 minutes. The protocol covered: entry into AI-assisted production; tools and tasks; changes in ideation and workflow; judgments of output quality and personal fit; strategies for correction and control; perceptions of contribution and authorship; publication and disclosure decisions; and differences across personal and commercial projects. Sample questions included: “Describe a recent project in which you used AI”; “When does an AI-generated result feel creatively valuable?”; “What makes a result feel like your own?”; and “How do you decide whether to publish or disclose AI involvement?” Follow-up questions evolved during theoretical sampling to probe emerging contrasts among modification intensity, final decision authority, and authorship claims.

Interviews were transcribed verbatim and analyzed through open, axial, and selective coding supported by constant comparison and analytic memo writing. Open coding identified actions and meanings such as rapid ideation, genre testing, output rejection, identity mismatch, prompt revision, fragment recombination, control restoration, and authorship uncertainty. Axial coding linked these codes to conditions, strategies, and consequences. Selective coding integrated the categories around negotiated creative agency. Trustworthiness was strengthened through an audit trail, peer discussion, code–recode comparison, negative–case analysis, reflexive memo writing, and thick description. Throughout the analysis, alternative interpretations were compared against the interview material and category boundaries were revised when contradictory cases emerged. All participants provided informed consent, and pseudonyms were used to protect their identities and unpublished creative materials.

Research Results

RO 1: Engagement with AI Tools and Changing Workflows

The research results found that independent musicians primarily engaged AI as an environment for generating and navigating possibilities. Participants used AI to overcome creative blocks, test unfamiliar genres, generate lyrics or arrangements, and produce rapid demos. AI was especially valuable at the early stage, where it shortened the movement from an abstract idea to audible material. As one participant explained, “Before using AI, I might spend several days just trying to make a rough demo. Now I can hear a possible direction very quickly, and then decide whether I want to continue with it”.

AI did not simply accelerate an unchanged workflow. It shifted creative labor from producing a single initial solution toward comparing multiple generated alternatives. Participants described iterative cycles of prompting, regeneration, selection, editing, recombination, and replacement. The process was therefore recursive rather than one–step: judgments about one output changed the next prompt and the musician’s understanding of the desired result.

RO2: Changes in Creativity, Control, and Authorship

The research results found that participants did not equate technical polish with creativity. A central distinction was between music that “sounds good” and music that “sounds like me.” One participant stated, “Sometimes the song sounds good, but I do not feel it is mine. It may be technically fine, but it does not carry my own feeling or style”. This distinction showed that aesthetic evaluation was inseparable from identity alignment. Outputs were accepted when they matched emotional intention, genre knowledge, personal style, and audience expectations; otherwise they were rejected despite technical coherence.

Creative control was experienced as both expanded and destabilized. AI expanded control by providing alternatives without dependence on a full studio or collaborators, but reduced control when outputs were unpredictable or difficult to revise precisely. Musicians restored direction through prompt rewriting, regeneration, lyric editing, melody replacement, arrangement restructuring, and fragment recombination. One participant described the process: “I rarely use the first version directly. I usually regenerate it several times, take one part from one version, change the lyrics, and then rebuild it in my own way”.

Authorship perceptions varied with the degree of AI involvement and human intervention. When AI supplied inspiration or partial support, participants retained a strong author identity. When AI generated most of the melody and arrangement, authorship became conditional or uncertain: “If AI only gives me ideas, I still feel I am the author. But if most of the melody and arrangement come from AI, I become less sure how much of the song is really mine”. Authorship was therefore constructed through intention, selection, modification, control, responsibility, publication, and disclosure rather than through initial generation alone.

R03: Grounded Mechanism of Negotiated Creative Agency

The results found that negotiated creative agency was the core category integrating the data. It refers to the recursive process through which musicians evaluate generated possibilities, align them with identity, restore or relinquish control, assess human and machine contribution, and position a legitimate claim to authorship. Its conditions included AI capability, resource constraints, creative goals, expertise, and platform affordances. Its principal strategies were prompting, regeneration, selection, editing, recombination, replacement, and disclosure. Its consequences included different strengths of authorship, authenticity judgments, willingness to publish, and disclosure decisions.

Table 1 Illustrative Coding Chain from Interview Data

Representative quotation	Open code	Axial category	Property/ dimension	Core category
“Now I can hear a possible direction very quickly...”	Rapid audible ideation	Possibility expansion	Speed and breadth of alternatives	Negotiated creative agency
“It sounds good, but ... it does not carry my own feeling or style.”	Identity mismatch	Aesthetic evaluation and identity alignment	Technical quality versus personal fit	Negotiated creative agency
“I regenerate it several times ... and rebuild it in my own way.”	Iterative intervention	Control restoration	Low to high human modification	Negotiated creative agency

Table 2 Classification Criteria for Four Modes of Human–AI Co-Creation

Mode	AI-generated material	Human modification	Final decision locus	Artistic intention	Perceived authorship	Typical disclosure position
Tool-assisted creation	Limited/ fragmentary	High relative to AI input	Human	Human-defined throughout	Strong human authorship	AI often treated as supporting tool
Human-led co-creation	Substantial drafts/ alternatives	High and directive	Human	Human defines concept and final form	Human-dominant authorship	Disclosure depends on context
Hybrid authorship	Substantial core material	Moderate; co-shaping	Distributed, with human authorization	Jointly emergent	Shared or ambiguous	Disclosure viewed as more important
AI-dominant production	Most audible content	Low	AI generation with human selection	Weakly specified or post hoc	Weak/uncertain human authorship	Disclosure considered ethically salient

Negative and boundary cases qualified the typology. Some participants treated AI as a conventional tool regardless of output volume; others reported different authorship positions for commercial commissions and personal work. These cases indicate that the modes are analytic configurations rather than rigid categories and that perceived responsibility can outweigh the simple proportion of AI-generated material. Additional transcript-supported negative cases should be inserted where available.

Discussion

Discussion of RO 1

The RO1 showed that AI reorganizes music production around the navigation of generated possibilities. This is consistent with Fu et al. (2025), who found that AI accelerates ideation and introduces selection and refinement. The present study extends that finding by showing that these

practices are not merely workflow efficiencies. They are the first stage of agency negotiation because each act of selection or rejection defines what the musician is willing to authorize as part of the work. The recursive feedback loop also extends linear accounts of AI assistance: evaluation changes subsequent prompting, and prompting changes the range of possibilities that can be evaluated.

Discussion of RO 2

The second objective demonstrated that output quality is insufficient for understanding creative value. The “sounds good” versus “sounds like me” distinction challenges output-centered evaluations of computational creativity and complements evidence that generative AI can improve individual outputs while reducing collective diversity (Doshi & Hauser, 2024). Participants evaluated not only novelty and coherence but also identity fit, emotional intention, and authenticity. The findings also refine distributed-agency theory. Agency was distributed across creator, system, interface, and training patterns, but it was not passively shared. Musicians actively reclaimed control through editing and recombination, morally assessed contribution, and decided whether the outcome could legitimately carry their name.

Discussion of RO 3

The third objective produced negotiated creative agency as a grounded mechanism. Its contribution beyond distributed agency, curatorial authorship, human-in-the-loop creativity, and mixed-initiative co-creativity lies in connecting five processes that are often treated separately: aesthetic evaluation, identity alignment, control restoration, contribution assessment, and authorship positioning. The concept explains why similar technical workflows can produce different authorship claims. A musician can accept extensive AI generation yet claim authorship through responsibility and direction, while another can reject authorship despite substantial editing because the result lacks personal voice. The model also identifies boundaries: it was developed among independent musicians and should not be automatically generalized to major-label artists, novice non-musicians, commercial library producers, or casual users. Platform dependency, disclosure, authenticity, and copyright uncertainty remain contextual conditions rather than peripheral ethical concerns (Herington et al., 2025; Pram & Morreale, 2025).

New Knowledge from Research

The principal new knowledge is a recursive model of negotiated creative agency. Unlike the sensitizing concepts reviewed before data collection, the grounded model organizes the findings into conditions, a trigger, negotiation processes, interaction strategies, outcomes, and consequences. AI capability and contextual constraints expand the field of possible musical materials. Musicians then evaluate artistic quality and identity fit, intervene to restore or surrender control, assess relative contribution, and position authorship. These judgments guide interaction

strategies and produce four co-creation modes. Consequences feed back into later prompting and generation, making the process recursive rather than linear.

Conclusion

This study examined how independent musicians negotiate creativity, control, and authorship when generative AI can produce substantial musical content. The core finding is that human–AI co-creation is organized through negotiated creative agency: a recursive process of evaluating possibilities, aligning outputs with identity, restoring or surrendering control, assessing contribution, and positioning authorship. This mechanism produces tool-assisted creation, human-led co-creation, hybrid authorship, and AI-dominant production. The study extends human–AI co-creation theory by showing that distributed agency is actively evaluated and legitimated rather than simply shared. Because the theory was developed from self-reported accounts of 30 independent musicians, its transferability is bounded by the sample, setting, tools, and rapidly changing technological context.

Suggestions

Practical Implications

Independent musicians should treat generated materials as provisional rather than self-validating and document the decisions through which outputs are selected, modified, and authorized. AI music platforms should provide finer-grained editing, provenance and contribution histories, clearer training-data and licensing information, and disclosure tools that distinguish assistance from AI-dominant production. Music educators should teach prompting together with critical listening, identity-based evaluation, recomposition, and ethical authorship. Policymakers and industry organizations should avoid treating all AI-assisted works as equivalent and instead consider contribution, control, responsibility, and disclosure when developing guidance.

Limitations and Future Research

The study relies on self-reported interviews and did not observe production sessions or verify the relative human and AI contribution to each work. Participants used heterogeneous tools whose affordances change rapidly, and the cultural and regional setting must be reported more precisely before transferability can be assessed. The sample was limited to independent musicians, so the model should not be generalized automatically to major-label artists, novices, film composers, or commercial music-library producers. Future research should combine interview data with screen-recorded production sessions, project files, and longitudinal follow-up; compare genres, expertise levels, cultural settings, and commercial versus personal projects; and examine how audiences, platforms, and legal institutions recognize different authorship positions.

References

- AbuMusab, S. (2024). Generative AI and human labor: who is replaceable?. *AI & Society*, 39(6), 3051–3053. <https://doi.org/10.1007/s00146-023-01773-3>
- Awsafur Rahman, M., Hakim, Z. I. A., Haque Sarker, N., Paul, B., & Anowarul Fattah, S. (2024). Sonics: Synthetic or not–identifying counterfeit songs. In *International Conference on Learning Representations 2025*, 21421–21451. <https://doi.org/10.48550/arXiv.2408.14080>
- Boden, M. A. (1998). Creativity and artificial intelligence. *Artificial Intelligence*, 103(1), 347–356. [https://doi.org/10.1016/S0004-3702\(98\)00055-1](https://doi.org/10.1016/S0004-3702(98)00055-1)
- Carnovalini, F., & Rodà, A. (2020). Computational creativity and music generation systems: An introduction to the state of the art. *Frontiers in Artificial Intelligence*, 3, 14. <https://doi.org/10.3389/frai.2020.00014>
- Casini, L., Vila, L., Dalmazzo, D., Kaila, A.–K., & Sturm, B. (2025). *Data-driven analysis of text-conditioned AI-generated music: A case study with Suno and Udio*. arXiv. <https://doi.org/10.48550/arXiv.2509.11824>
- Doshi, A. R., & Hauser, O. P. (2024). Generative AI enhances individual creativity but reduces the collective diversity of novel content. *Science Advances*, 10(28), eadn5290. <https://doi.org/10.1126/sciadv.adn5290>
- Eiriz, V., & Pinto Leite, F. (2017). The digital distribution of music and its impact on the business models of independent musicians. *The Service Industries Journal*, 37, 875–895. <https://doi.org/10.1080/02642069.2017.1361935>
- Fox, M., Vaidyanathan, G., & Breese, J. (2024). The impact of artificial intelligence on musicians. *Issues in Information Systems*, 267–276. https://doi.org/10.48009/3_iis_2024_121
- Frenneaux, R. (2023). The rise of independent artists and the paradox of democratisation in the digital age: Challenges faced by music artists in the new music industry. *DIY, Alternative Cultures & Society*, 1(2), 125–137. <https://doi.org/10.1109/hnicem60674.2023.10589176>
- Fu, Y., Newman, M., Going, L., Feng, Q., & Lee, J. H. (2025). Exploring the collaborative co-creation process with AI: A case study in novice music production. In *Proceedings of the 2025 ACM Designing Interactive Systems Conference*, 1298–1312. <https://doi.org/10.48550/arXiv.2501.15276>
- Herington, J., Borasi, R., Guerrero, B., Miller, D., Koerner, B., Han, Y. J., Borys, Z., & Roberts, R. (2025). Musicians’ ethical concerns about AI: an interview study. *AI & Society*, 41, 1075–1088. <https://doi.org/10.1007/s00146-025-02601-6>
- Kantosalo, A., & Toivonen, H. (2016). Modes for creative human–computer collaboration: Alternating and task–divided co–creativity. In *Proceedings of the Seventh International Conference on Computational Creativity*, 77–84. <https://www.computationalcreativity.net/iccc2016/wp-content/uploads/2016/01/Modes-for-Creative-Human-Computer-Collaboration.pdf>

- Magowan, J. (2023). "It's like I've Got This Music in My Mind": Protecting human authorship in the age of generative artificial intelligence. *UC Law Journal*, 75, 233.
https://repository.uclawsf.edu/hastings_law_journal/vol75/iss1/7
- Messer, U. (2024). Co-creating art with generative artificial intelligence: Implications for artworks and artists. *Computers in Human Behavior: Artificial Humans*, 2(1), 100056.
<https://doi.org/10.1016/j.chbah.2024.100056>
- Nayar, V. (2025). The ethics of ai generated music: A case study on suno ai. *GRACE: Global Review of AI Community Ethics*, 3(1), 22. <https://doi.org/10.60690/pm0vte39>
- Pram, L., & Morreale, F. (2025). *Opening musical creativity? embedded ideologies in generative-AI music systems*. <https://doi.org/10.48550/arXiv.2508.08805>
- Rezwana, J., & Maher, M. (2022). Designing creative AI partners with COFI: A framework for modeling interaction in human-AI co-creative systems. *ACM Transactions on Computer-Human Interaction*, 30(5), 1–28. <https://doi.org/10.1145/3519026>
- Runco, M., & Jaeger, G. (2012). The standard definition of creativity. *Creativity Research Journal*, 24, 92–96. <https://doi.org/10.1080/10400419.2012.650092>
- Smirke, R. (2024, March 21). *IFPI global report 2024: Music revenues climb 10% to \$28.6 Billion*. Billboard. <https://www.billboard.com/business/business-news/ifpi-global-report-2024-music-business-revenue-market-share-1235637873/>
- Strategy, P. (2024). *Study on the economic impact of Generative AI in the music and audiovisual industries*. In: CISAC. <https://www.cisac.org/services/reports-and-research/cisacpmp-strategy-ai-study>
- White, R. E., & Cooper, K. (2022). Grounded theory. In Book: *Qualitative research in the post-modern era: Critical approaches and selected methodologies* (pp. 339–385).
https://doi.org/10.1007/978-3-030-85124-8_9
- Woods, C., & Davis, J. (2026). “If you don’t have a strong social media game, you might as well hang up your instrument”: Algorithms, (mis)interpellation, and planetary Silicon Valley ideology. *Organization*. <https://doi.org/10.1177/13505084261447974>