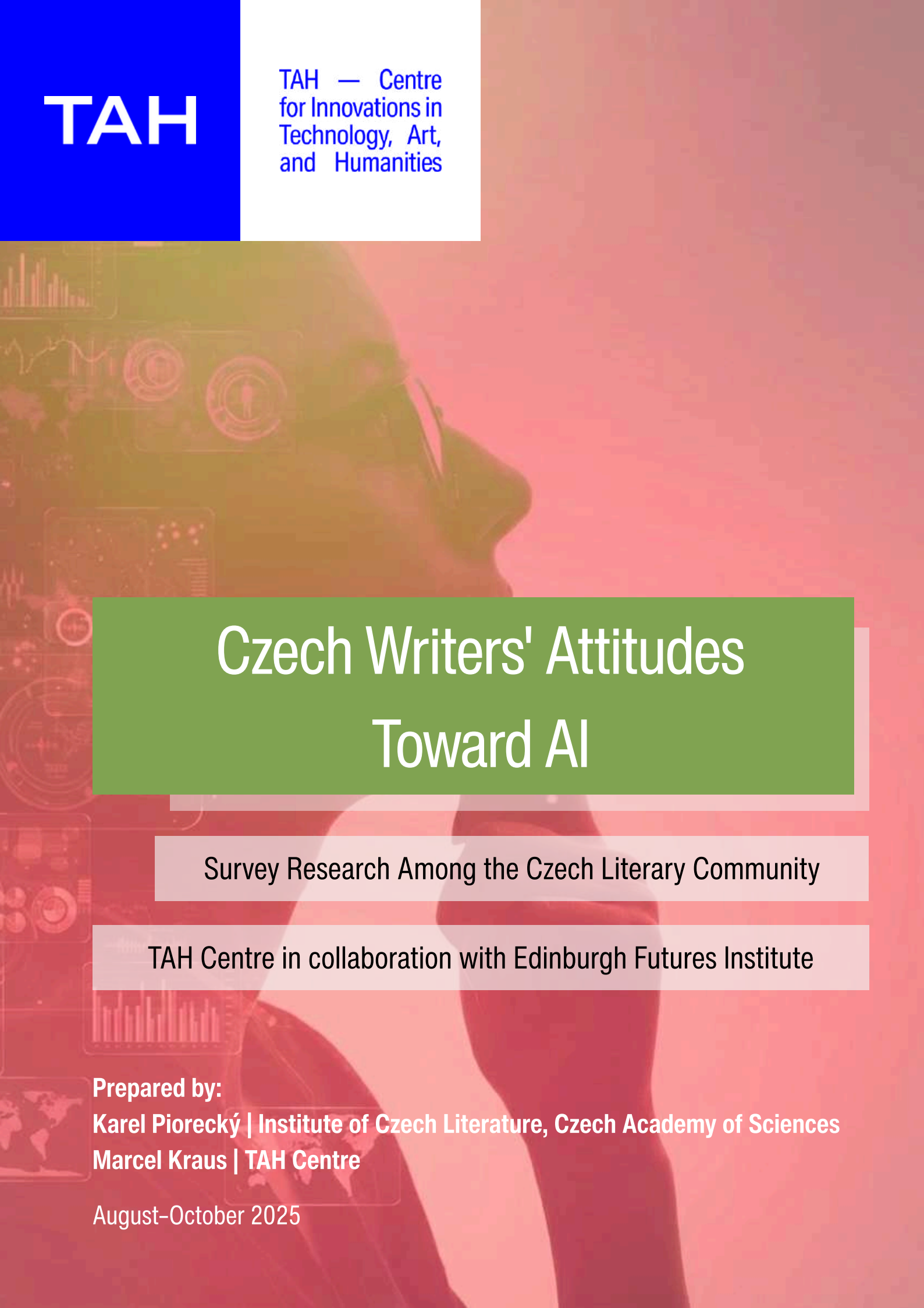
TAH

TAH — Centre for Innovations in Technology, Art, and Humanities



Czech Writers' Attitudes Toward AI

Survey Research Among the Czech Literary Community

TAH Centre in collaboration with Edinburgh Futures Institute

Prepared by:
Karel Piorecký | Institute of Czech Literature, Czech Academy of Sciences
Marcel Kraus | TAH Centre

August–October 2025

Marcel Kraus, TAH Centre

Artificial intelligence is entering all areas of our society, and culture is no exception. At TAH Centre, we believe that technological innovations make the most sense when they emerge from dialogue with those directly affected by them. That's why, before preparing the AI & Literature course, we decided to listen to the writing community.

This survey was created as a preparatory step for the AI & Literature course, which the TAH Centre is implementing as part of the TAH Impact Academy. Its goal is neither to promote nor demonize AI, but to create space for an informed, critical, and responsible approach to this technology. We are convinced that the most valuable answers to the challenges of our time emerge precisely from dialogue between technology, art, and the humanities.

We thank the respondents for their openness, the Association of Czech Writers for distributing the questionnaire, and the AI & Literature course team – Anna Štádlerová, Michaela Liegertová, Ondřej Hrách, Rudolf Rosa, Gabriela Kadlecová, and Jan Beseda.

This study is the beginning of long-term activities through which we will map the transformation of the cultural world in the AI era.



Marcel Kraus
Director, TAH Centre

TAH Centre for Innovations in Technology, Art, and Humanities

Caroline Parkinson, Edinburgh Futures Institute

The intersection of artificial intelligence and creative writing presents unique challenges and opportunities that transcend national boundaries. At Edinburgh Futures Institute, we are committed to understanding how emerging technologies can support creative practice while ensuring that human agency, authenticity, and cultural diversity remain at the heart of artistic expression.

Our collaboration with TAH Centre on this survey reflects a shared belief that the future of literature in the age of AI must be shaped by writers themselves, not imposed upon them. The Czech literary community's thoughtful and nuanced responses demonstrate that responsible adoption of AI into creative practice requires discussion, education, ethical frameworks, and legal clarity – precisely what the AI & Literature course aims to provide.

We look forward to continuing this partnership and expanding these insights, building a future where technology serves human creativity rather than replacing it.



Caroline Parkinson
Director of Creative, Edinburgh Futures Institute

THE UNIVERSITY of EDINBURGH
Edinburgh Futures Institute

TAH Centre

TAH Centre (Centre for Innovations in Technology, Art, and Humanities) is an association and innovation centre dedicated to developing collaboration between new technologies, art, and the humanities. Our mission lies in the interdisciplinary connection of these fields, with the aim of creating responsible, ethical, and culturally relevant approaches to technological innovations that shape our future.

Edinburgh Futures Institute

Edinburgh Futures Institute (EFI) is a prestigious research and educational centre of The University of Edinburgh focused on working collaboratively with industry, researchers, students and the public on societal futures and challenges. The collaboration between Centre TAH and EFI on this survey represents the beginning of a partnership with prospects for international expansion of this educational activity.

TAH Impact Academy

TAH Impact Academy is the educational component of TAH Centre, offering specialized interdisciplinary courses. The program was created from the conviction that effective education in the context of challenges and opportunities facing humanity should be based on interdisciplinary educational principles.

Why This Study Was Created

Even in 2025, generative AI represents one of the most dynamically developing technologies, having an increasing direct impact on literary creation. Czech writers, translators, and other literary professionals face questions for which there are no clear answers yet: How to use AI responsibly? Where are the ethical boundaries? How to protect copyright? How will AI affect my work, and can I do anything about it?

The survey results enabled us to design a course that responds to the real needs of the Czech literary community – not to our assumptions about them.

This survey has an exploratory character and does not represent a representative portrayal of the entire Czech literary scene. Its goal was to gain insight into the attitudes and needs of active literary professionals, which will serve as the foundation for creating educational programs.



Czech Writers' Attitudes Toward AI:

Main Findings

A survey of 73 Czech literary professionals (August–October 2025) provides insight into the Czech literary community's relationship with artificial intelligence. The study was created in collaboration between TAH Centre and Edinburgh Futures Institute as the foundation for preparing the course AI & Literature – A Responsible Guide for Literary Practice.

Five Key Findings:

1 High Level of Experience, Not Dependence:

93% of respondents have experience with AI, with 65% using it regularly or occasionally. However, AI does not serve as a primary creative tool – writers use it mainly for research (67%) and brainstorming (54%), not for the actual writing itself.

2 Clear Dominance of ChatGPT:

92% of respondents use ChatGPT; other tools lag significantly behind. In translation, DeepL dominates (82%). Specialized tools for literary writing remain almost unused.

3 Ethical and Legal Concerns Outweigh Technical Ones:

The greatest concerns are raised by involuntary use of texts to train AI, pressure to reduce fees, loss of authenticity, and legal uncertainties around authorship. Technical complexity or financial costs associated with accessing AI do not raise concerns.

4 AI as Assistant, Not Co-creator:

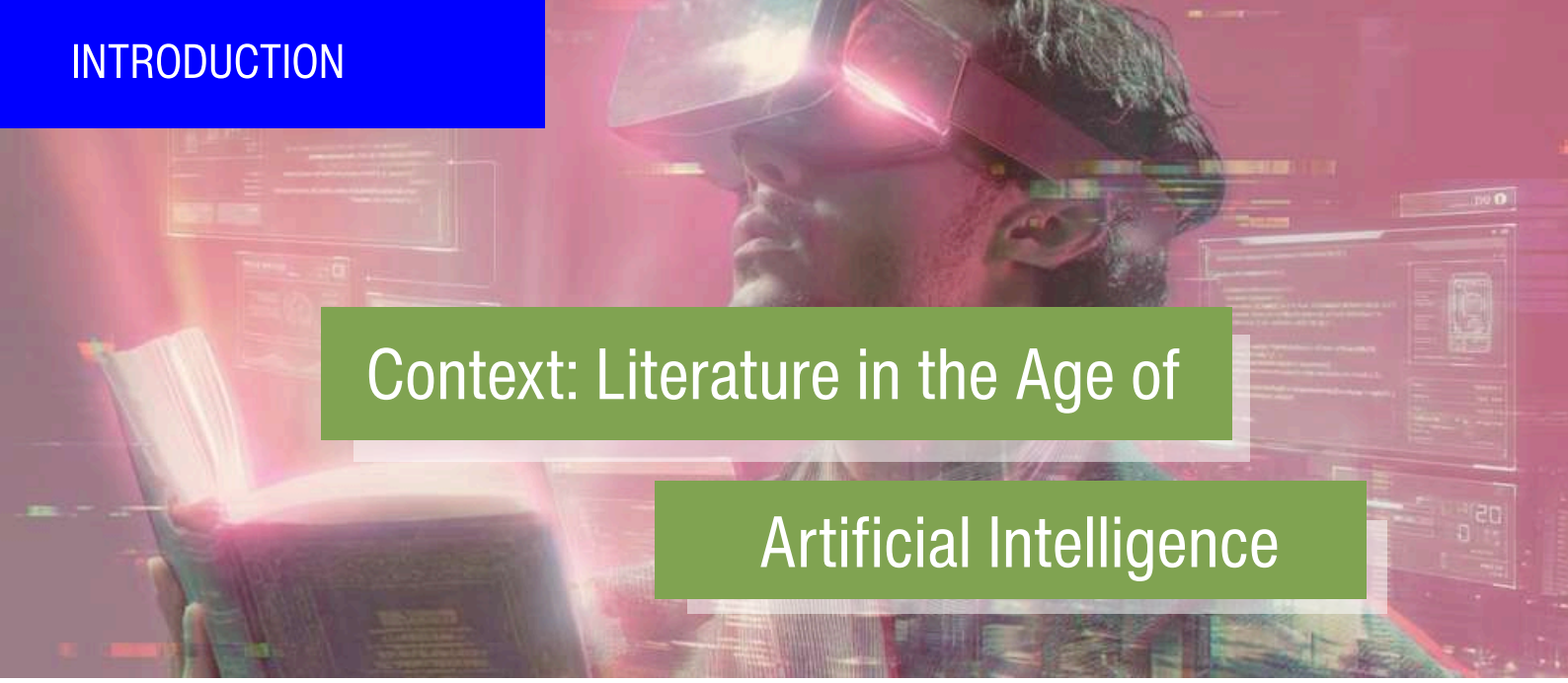
Writers are willing to use AI for routine tasks and research, but refuse to let it into their own creative process. They do not view it as a tool for generating ideas, overcoming writer's block, or experimenting with new forms.

5 Demand for Responsible Education:

65% of respondents would welcome a personal methodology for working with AI, 55% expect a practical overview of tools, and 40–45% request an ethical code and legal checklist. Only 5% are interested in creating their own literary text with AI assistance during the course.

Conclusion

Czech writers are not ignoring AI, but approach it with reservations and concerns.
Regarding education, they expect one that provides practical skills and, above all, an ethical and legal framework for the long-term sustainable integration of AI into literary practice.



Context: Literature in the Age of Artificial Intelligence

Large language models are most powerful precisely in the textual modality – that is, in the medium that is fundamental to literature. While AI assists designers in creating visuals or musicians in composing, writers work directly in the medium where current AI models are most capable. This creates a specific situation for the literary profession: AI is not just an auxiliary tool, but a technology operating in their natural creative space.

International research shows that writers across countries experience similar concerns and dilemmas. The Czech literary scene largely shares these concerns, but has its specifics – working in a smaller language, a distinctive literary tradition, and specific economic conditions. That's why, before designing educational programs, we considered it important to find out how the writing community perceives and uses AI.

Methodological Approach

We conducted the survey from August to October 2025 among members of the Association of Czech Writers and other literary professionals. The questionnaire combined closed questions (enabling quantitative analysis) with open questions (capturing nuances of attitudes and personal experiences)

Data collection was voluntary and anonymous. A total of 73 respondents participated, which represents a sufficient sample for exploratory research, though not for a representative portrayal of the entire Czech literary scene.

Report Structure

This study is divided into the following parts:

1 Demographics and Professional Context
Who responded and what relationship they have to literary creation

2 Experience with AI
How intensively and in what phases of creation do writers use AI

3 Barriers and Concerns
What worries writers

4 Benefits and Motivations
Where they see potential value in AI

5 Course Expectations
What they actually need and want

6 Overall Summary
Synthesis of findings and placement in an international context



1 Demographics and Professional Context

Age and Generation

Of the total 73 respondents, the largest group consisted of authors aged 26–45 (65%), a smaller but still significant age group is 46–55 (14%), as well as the 65+ group (14%). The youngest, up to 25, and the older authors aged 56–65 participated relatively little in the survey. The survey results therefore speak most strongly about the attitudes of the middle literary generation.The low representation of young authors may be due to the fact that they are not yet involved in the life of literary institutions and established communities to which the questionnaire was distributed.

Literary Specialization

Approximately half of the respondents were literary translators (54%), other well-represented groups were prose writers (33%) and poets (28%). To a lesser extent, essayists, publishing, and magazine editors. Critics, playwrights, and screenwriters had minimal representation. The high proportion of literary translators must be taken into account when interpreting survey results, as this group understandably has a somewhat different relationship to, for example, the economic context of literary work than authors engaged in free creation in poetry or prose.

Level of Creative Activity

More than half of respondents described themselves as "experienced" (53%, i.e., regularly and long-term publishing) and a third as "professional" (35%, wide reception, awards, etc.). There were minimal beginning or slightly advanced authors among respondents. The survey therefore captures the view of people for whom writing is not just a hobby, but largely forms their professional identity and presumably also a source of income, since fear of loss of profession, reduction of fees, and "devaluation of human work" often appeared in open responses.



2 Experience with AI

Overall Experience with AI

Only a small portion of respondents have no experience with AI (7%). Most respondents have at least tried artificial intelligence sporadically (20%), and about two-thirds use it occasionally (37%) or regularly (28%). Very few authors have AI firmly integrated into their creative and work processes (7%). These results show a relatively high level of interest in using AI, but not as a primary creative path, but rather as a supplement to usual creative processes.

Specific Tools

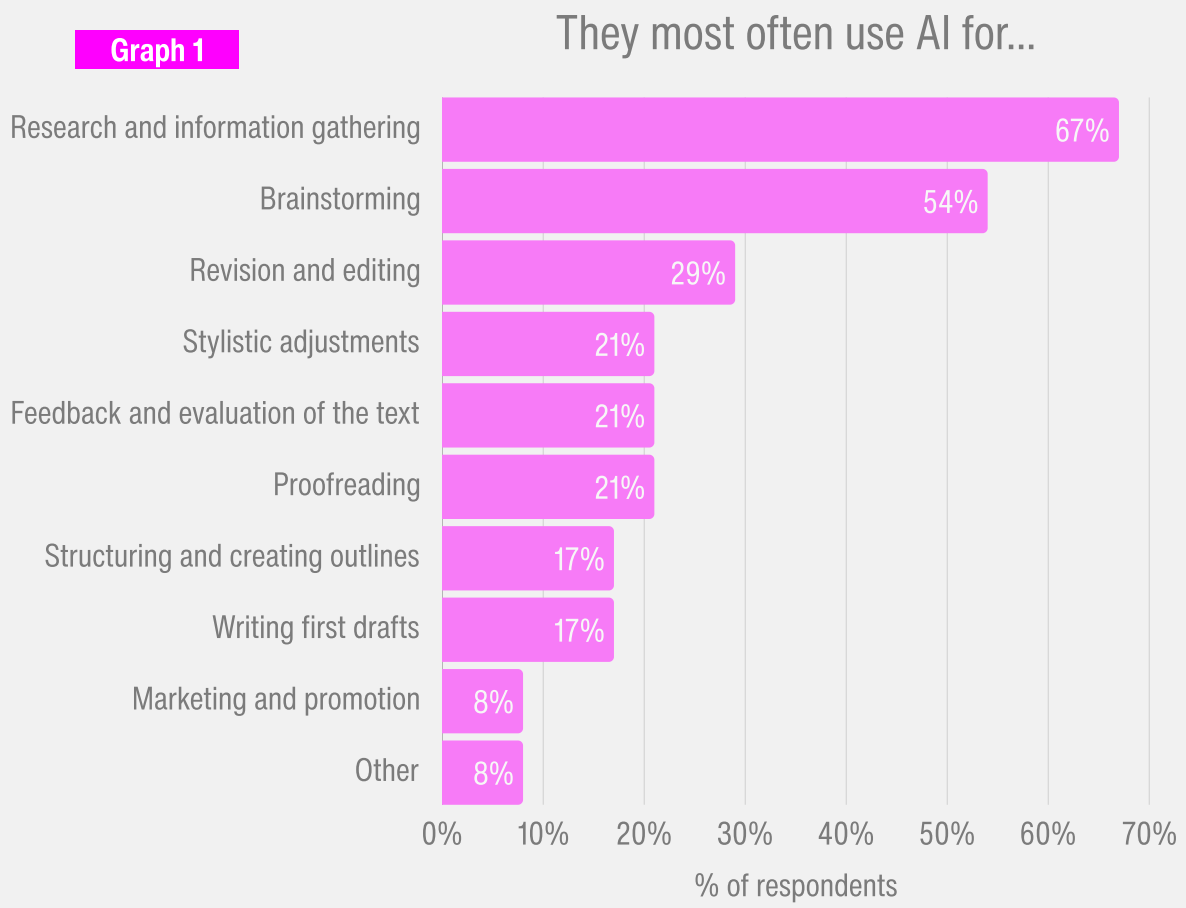
Among specific large language models, ChatGPT clearly dominates usage (92%), other models are significantly less used (Claude, Gemini, and "other LLM" have around one-fifth of users). This clearly shows that respondents' ideas about artificial intelligence and attitudes toward it are formed by ChatGPT. Tools specialized in literary writing, such as Sudowrite, are used only very exceptionally. Among translation tools, there is also a clear winner – the DeepL application (82%).

Phases of Creation Where AI is Used

Respondents use AI most often for research (67%), brainstorming and idea generation (54%), text revision and editing (29%); they much less often allow AI to intervene in style (21%) or in the actual writing or structuring of texts (17%). There is thus evident caution that respondents maintain toward AI, as well as pragmatism – they don't let it into the actual creative process of writing, but use its help before its actual start or during formal finalization of texts.

Phases of Creation Where AI is Used

Graph 1



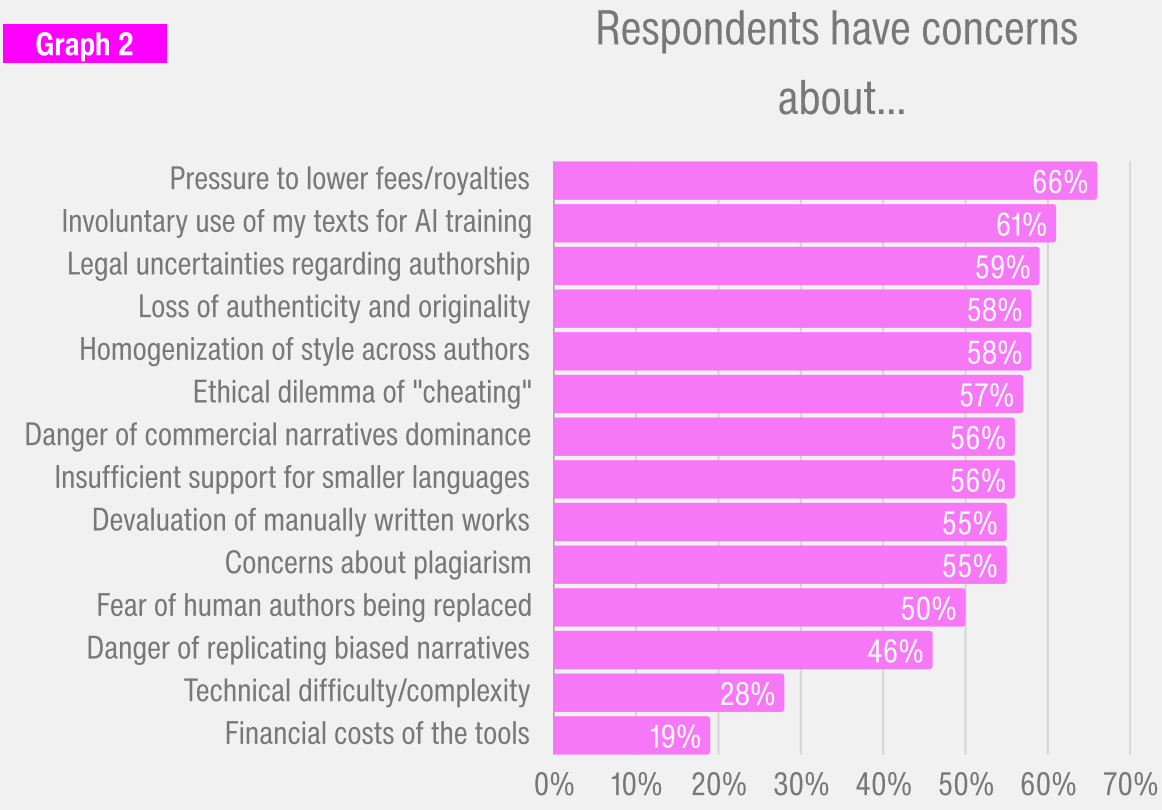
Respondents could choose multiple answers. The values represent the share of respondents who chose each specific option.



3 Barriers and Concerns

Respondents expressed concerns associated with AI entering the literary world through ratings on a five-point scale from "doesn't worry me at all" to "I have huge concerns." The most serious concerns included those associated with involuntary use of texts to train AI, pressure to reduce fees, and devaluation of hand-written works, loss of authenticity and originality, insufficient support for small languages, dominance of commercial narratives, and legal uncertainties around authorship. Conversely, the technical complexity of using AI or the financial costs associated with it raise practically no concerns. The clear source of concern about AI is therefore its ethical and legal dimension.

Graph 2



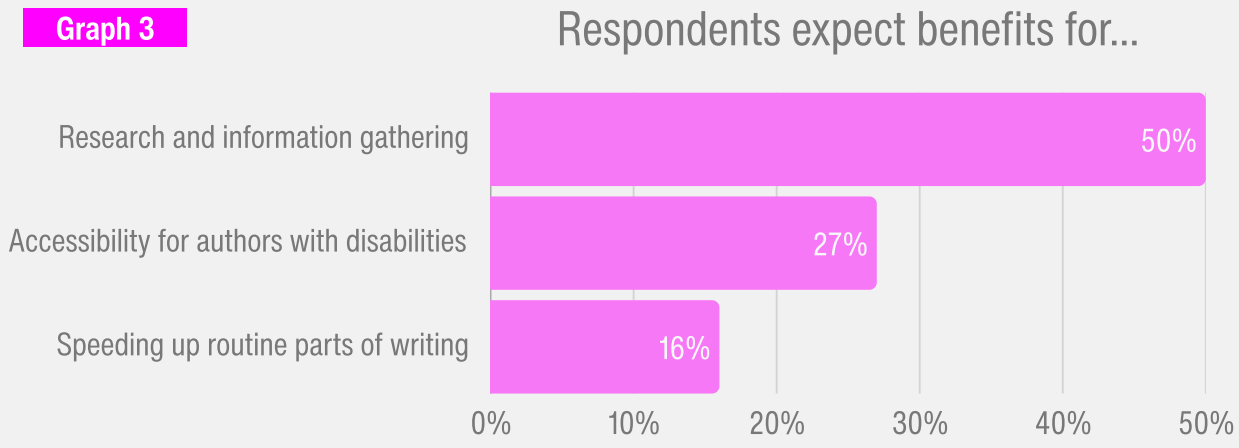
The values represent a concern level index (0-100%) calculated from the weighted average of responses on a five-point scale (1 = not concerned at all, 5 = extremely concerned). The values do not represent the percentage of respondents, but rather the intensity of their concern.



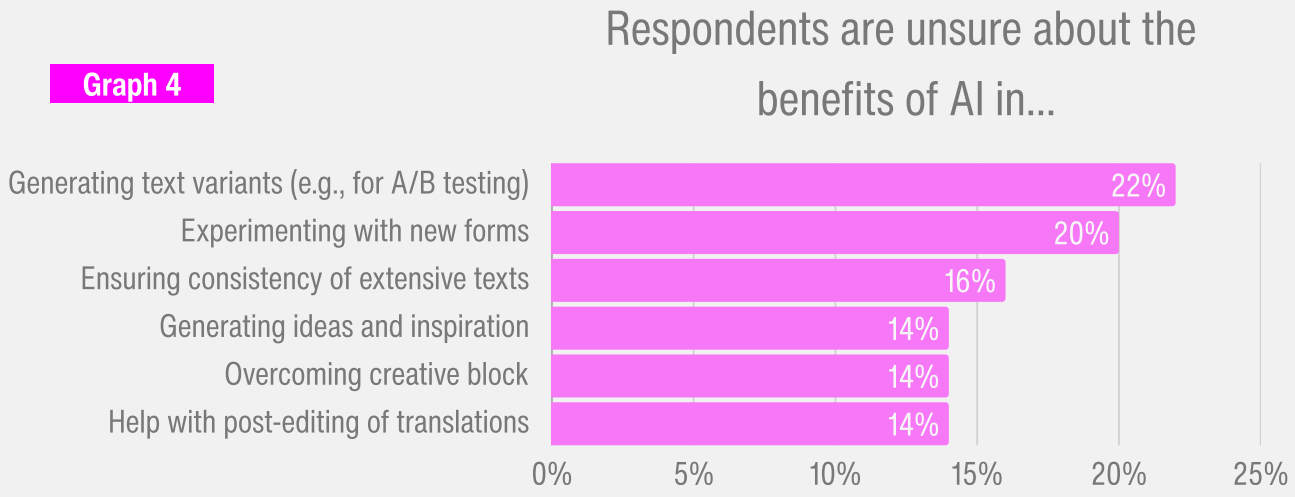
4 Benefits and Motivations

Respondents answered the possible benefits of AI for creative work in a similar way. This created a mirror image of the answers about concerns and at the same time confirmed the relevance of testimonies about current ways of using AI among writers. Respondents see the greatest possible benefits in facilitating research creation, speeding up routine parts of writing, but also in helping authors with physical or other handicaps. However, respondents expressed much more clearly where AI will not help them according to their opinion: experimenting with new forms, generating text variants, ensuring text consistency, generating ideas, and overcoming creative block. Overall, writers are ready to grant AI the role of assistant, but not that of a co-creator.

Graph 3



Graph 4



This graph represents respondents who chose a "3" (neutral/unsure) on a five-point scale regarding the significant benefit of AI in these areas.



5 Expectations from the "AI and Literature" Course

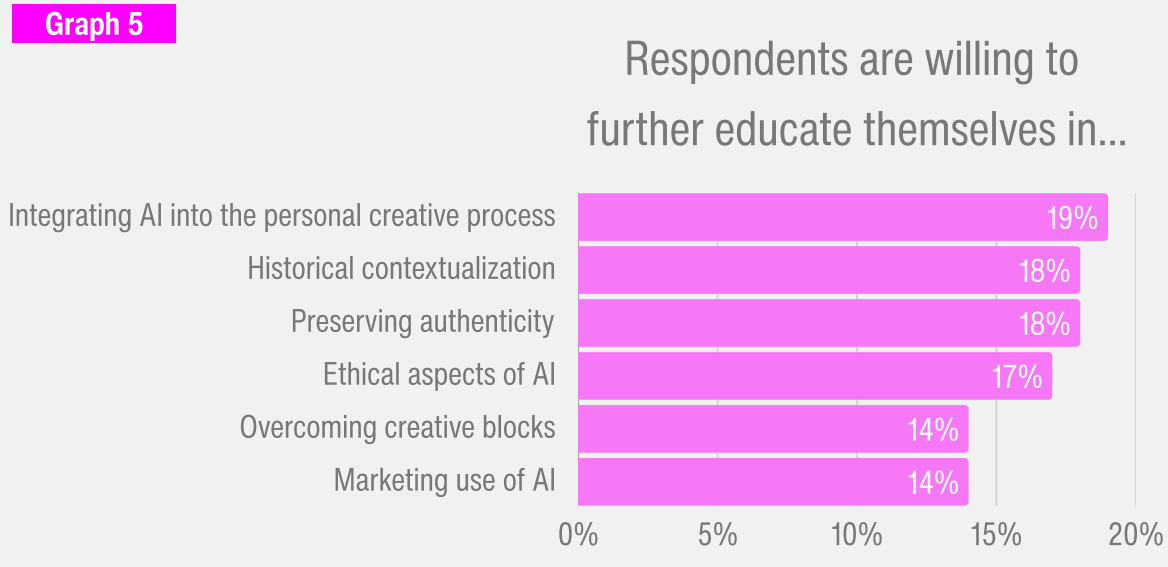
Czech writers therefore expressed quite clearly in the survey their fundamental concerns and doubts associated with AI. At the same time, however, they did not hide their willingness to be educated in the field of AI – especially in areas of practical use of specific tools and principles of communication with AI (effective prompting).

At the conceptual level, they primarily expressed interest in understanding how AI technology works and also in becoming familiar with the theoretical framework of authorship in the age of AI. In the area of legal and ethical aspects of AI, there is clearly the greatest interest in the current state of legislation (AI Act, copyright) as well as in the issue of ethical dilemmas and personal decision-making. Among professional aspects of AI, interest dominated in the topic of the economic impacts of AI on literary professions. In the sphere of creative use of AI, respondents' answers were ambivalent – significant interest, but neither a clear rejection was connected with the topic of experimental literary forms, overcoming creative blocks, or genre-specific techniques of AI use.

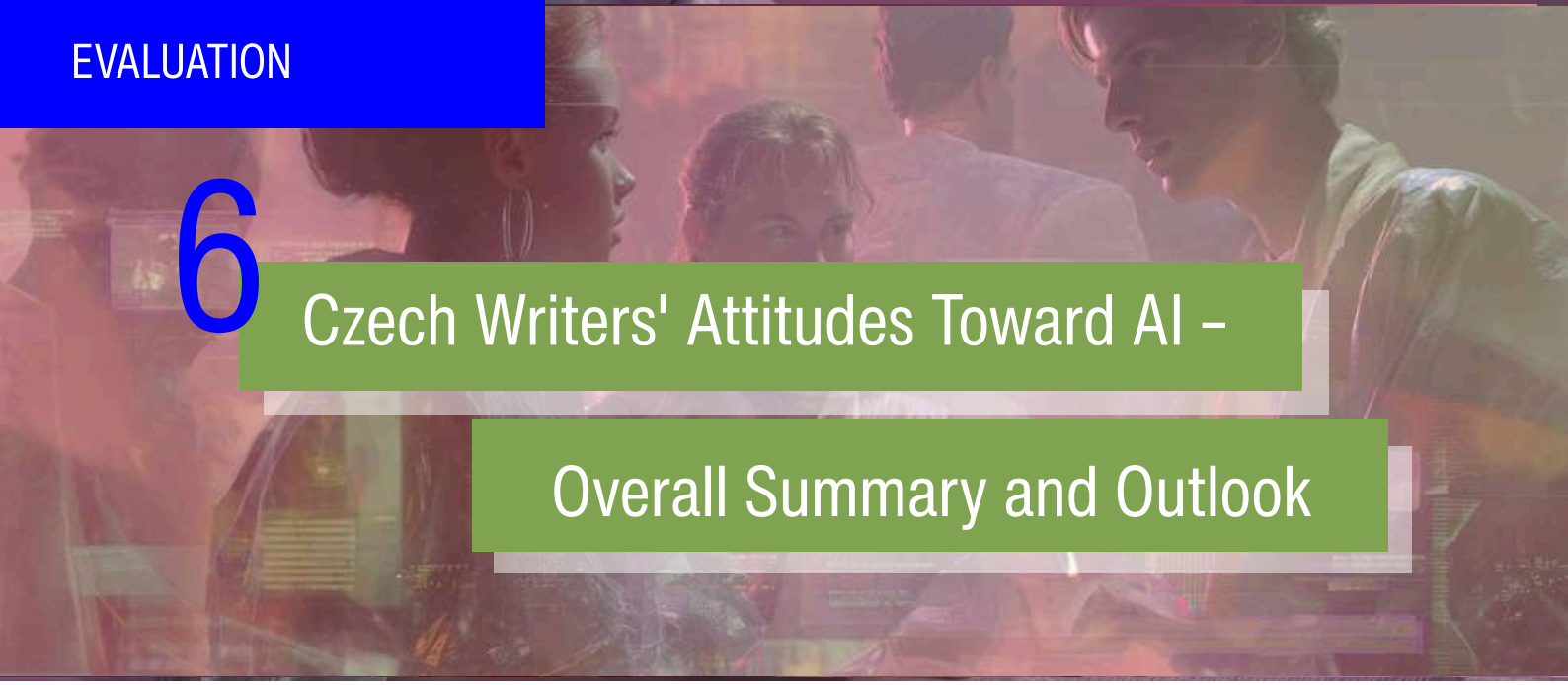
Answers to the question about preferred course outputs were much more unambiguous – the most desired option was a personal methodology for working with AI (65%), interest was also expressed in a practical overview of tools and prompts (55%), and last but not least in an ethical code for their own work with AI and a legal checklist (40–45% each). The option to create or complete their own literary text during the course was interesting for only 5% of respondents.

Here too, the tendency of Czech writers not to perceive AI as a shortcut to easy text creation was confirmed, but rather tendencies to build a long-term, sustainable, ethical, and legally safe way of working in the context of AI.

Graph 5



This reflects the share of respondents who marked a specific area as their highest educational priority (N = 20).



6 Czech Writers' Attitudes Toward AI – Overall Summary and Outlook

The overall participation of Czech writers (even in comparison with previous foreign surveys) in the survey can be evaluated as high, which indicates a strong interest of the literary community in the issue of AI and its relationship to the world of literature. A characteristic feature of the survey is also the predominant participation of experienced and professional authors, for whom AI can mean a significant change in current creative and professional conditions.

It is also important to note that the literary world definitely does not boycott AI; most of its actors already have relatively broad experience with it, which in no way means that AI is beginning to replace writers and translators. Their relationship to AI is cautious, responsible, and pragmatic. They accept AI as a practical tool for research, language editing, and other routine activities. They promise themselves acceleration of work precisely in these phases of creation, but those truly creative, and artistic activities they keep for themselves. They are therefore willing to see AI as a practical assistant, but not as a co-creator of texts. This attitude has its logic, which is also evident from expressed concerns – one of them is the concern about the homogenization of authorial styles due to AI. However, legal, economic, and ethical questions dominate concerns: involuntary use of their own texts to train models, pressure to reduce fees, and devaluation of human creation by a flood of low-quality generated narratives. That's why respondents expect education that will provide them not only with practical skills in working with AI tools, but also a clear legal and ethical framework so they can safely, responsibly, and meaningfully integrate AI into their creative practice.

Comparison with International Research

Our findings essentially agree with the results of quantitative and qualitative surveys that have already been conducted on this topic abroad in recent years. For example, a team of researchers from the University of Haifa (Israel) and Wellesley College (USA) in the study "Fanfiction in the Age of AI: Community Perspectives on AI-Assisted Writing"[1] published in the prestigious journal International Journal of Human–Computer Interaction showed that not only established writers considered literary professionals, but also communities of amateur authors engaged in fanfiction have a tense relationship with AI. This is a survey in which 157 members of the predominantly Anglophone fanfiction community participated, whose members came from North and South America, Asia, and Europe. (Even in this comparison, our Bohemian-focused survey with 73 respondents retains its weight.) Only 10% of them are willing to accept texts fully generated by AI. The vast majority (83%) tolerate AI only for technicalities such as spell checking, etc. 78% of these authors fear losing their personal "human" voice if they were to write with AI. More than half of them (66%) lose interest in reading a story if they know it was written by AI.

[1] Alfassi, R., Cooper, A., Mitchell, Z., Calabro, M., Shaer, O., & Mokryn, O. (2025). Fanfiction in the Age of AI: Community Perspectives on Creativity, Authenticity and Adoption. International Journal of Human–Computer Interaction, 1–33.

Typology of Writers According to Their Relationship to AI

The authorial collective behind the qualitatively focused study "Holding the Line: A Study of Writers' Attitudes on Co-creativity with AI"[2] then verifies these findings based on thorough interviews and observations of the work of a group of 37 authors, whose composition was maximally diverse in terms of age, gender, and literary experience (complete amateurs and professional creators were represented). The study identified typological differences among these authors (hedonists who are willing to play with AI in practically any phase of creation; pragmatists who take AI where it saves them time; artists who are most reserved toward AI and admit its participation only where it does not interfere with artistic autonomy). Overall, however, it shows writers' efforts to protect their own creativity and prevent AI from "writing instead of them." At the same time, this research showed a strong need for authors to clearly define when AI can interfere in the creative process. However, the study also shows that writers are not a uniform group - their attitudes differ partially depending on the level of acquired competencies and the nature of intentions they connect with creating a literary text. Key for future designs of AI tools, but also for educational activities in this area, is therefore to enable personalization of the boundaries of AI involvement in the creative process and adaptation to different types of authors.

Readers' Attitudes Toward AI Literature

This differentiated approach to AI also manifests itself on the readers' side, who also have a rather reserved relationship to texts (co-)generated by AI and are willing to accept them to varying degrees in different contexts. For example, the study "Of love & lasers: Perceptions of narratives by AI versus human authors"[3] showed that readers have the lowest tolerance rate for genres that are traditionally associated with a high degree of human emotionality involvement (romance), but conversely, for genres with a stronger relationship to the world of technology and science (sci-fi), such barriers do not exist. Overall, however, the willingness to read and buy books on which AI participated is significantly lower than in the case of books declared as purely human creative output (in the case of fiction, this attitude is significantly stronger than in the case of non-fiction literature).[4]

[2] Behrooz, Morteza, Yuandong Tian, W.K.F. Ngan, Yael Yungster, Justin Wong and David Zax. “Holding the Line: A Study of Writers' Attitudes on Co-creativity with AI.” ArXiv abs/2404.13165 (2024): n. pag.

[3] Raffloer, G., & Green, M. (2025). Perceptions of narratives by AI versus human authors. Computers in Human Behavior: Artificial Humans, https://doi.org/10.1016/j.chbah.2025.100168

[4] Manewitsch, V., & Kaiser, C. (2025). Consumer Response to AI-Generated Books in a Pressured Market. NIM. https://www.nim.org/en/publications/detail/consumer-response-to-ai-generated-books-in-a-pressured-market

Historical Parallel: Writers and the Internet

All these attitudes – whether found by our survey among Czech literati, or identified in foreign research – must be taken as a report on the current state of interactions between the world of literature and artificial intelligence. The nature of these interactions will, in all likelihood, continue to evolve along with the growth of the literati's familiarity with the AI phenomenon. After all, when we look at the attitudes that Czech writers expressed at the turn of the millennium toward the internet as the greatest digital novelty of their time, we find in them similar unease and caution as that expressed by respondents of our current survey. One example among many may be these words with which literary critic and historian Martin C. Putna addressed Czech poets in September 1996: "Completely beyond the grasp of most of us, a completely new world of internet culture, computer games, and virtual reality is emerging. We are terrified of such a world; we consider it pseudoculture, or directly manifestations of the coming Antichrist who mixes good and evil, reality with deception. Perhaps it is true. But how can we know for sure when we know nothing about this new world?"[5] Similar fears and uncertainties (but alongside many factual and conciliatory statements) also appeared in responses to the open questions of our questionnaire: "Careful! These are just machines, but capable not only of misleading but also of leading astray from the path of truth and reality. They are programmed for the needs of their creators, not users. Keeping them in check for the user's needs requires mature judgment ability. (...) These are tools based on stealing previous works without their authors' consent; their use will necessarily lead to a reduction in human competencies and creativity. (...) I don't perceive AI as a tool at all interesting for creative activity, flawlessness doesn't interest me, and I'm not interested in people whom it interests. The world is heading to hell, and it's riding there on a horse of everything artificial from nail to intelligence."

We firmly believe that just as the Antichrist did not emerge from the internet, neither will generative AI – and that this technology is not a priori evil or good. It can be safe if used informatively, responsibly, and with regard to ethical consequences – and our course "AI and Literature" would like to contribute to this.



Evaluation prepared by
Karel Piorecký

[5] Putna, M. C. (1996). „Kázání k umírajícím“. Literární noviny, 7(47), 12.



Conclusion

This survey provides insight into the attitudes of part of the Czech literary community toward artificial intelligence. The findings confirm that writers are not ignoring AI, but approach it with deliberation and critical distance. If they require education in this matter, they do not request technological shortcuts to easy creation, but help with integrating AI into their practice responsibly, ethically, and with respect for the values that define literature.

The AI & Literature course, which the TAH Centre is piloting as part of TAH Impact Academy, directly responds to these needs. It will not teach AI to write for writers, but will help writers understand how to work autonomously with AI.

This study is a beginning, not an end. TAH Centre, in collaboration with Edinburgh Futures Institute, plans to continue developing education for writers in the field of AI.

We look forward to further collaboration with the Czech literary community.

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The graphic was created through an iterative collaborative process between humans and AI tools, in which the final selection and adjustments were subject to human judgment and ethical criteria. The study graphics were produced by:
Eliška Štrosová and Klára Nechvílová.