BACHELOR OF ARTS IN MULTIMEDIA STUDIES

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BACHELOR OF ARTS IN MULTIMEDIA STUDIES

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The Reception of AI-DRIVEN ART Content Among UPOU College Art Students

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The Reception of AI-DRIVEN ART Content Among UPOU College Art Students

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Ballesteros, Orion Descartes D.O August 26, 2024

Acceptance Page:

This paper prepared by **Ballesteros, Orion Descartes D.O** with the title: **"The Reception of AI-DRIVEN ART Content Among UPOU College Art Students"** is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

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December 4, 2024

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Biographical Sketch

Orion Descartes D.O Ballesteros is a senior Bachelor of Arts in Multimedia Studies student at the University of the Philippines Open University with a passion for the fields of arts, digital media, and information technologies.

Throughout his college career, Orion has maintained a good standing academic record. He thoroughly enjoys the creation of group-based video presentations and relishes making them both engaging and dynamic. In his final year, he participated in UPOU organizations. Joining Kathaang Ugnayan ng Likhain, Talastasan, Obra't Ulat (KultOU) and participating in their various activities throughout the year 2024. Having been an onsite runner and an online event host as part of his organisational activities.

Outside of his academic pursuits, he works part-time as a graphic designer and a video editor for an events company. Being exposed to productions of both onsite and online events management.

Acknowledgement

First and foremost, I would like to express my deepest gratitude to my advisor, Prof. Joyce Manalo, for their invaluable guidance and advice throughout my study. Their insights and feedback were instrumental in shaping this thesis.

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Abstract

In recent years, AI art generation tools have become increasingly accessible to the public, gaining significant traction on social media as the usage of these tools become widespread. As the University of the Philippines emphasized the importance of AI in societal development, it is crucial to understand how prospective users perceive this emerging technology. Even with institutional support, the effectiveness of promoting AI technology depends on the backing of its prospective users. UPOU students, in particular, have a distinct perspective due to their education being conducted primarily online.

The study sought to examine the unique perspectives of UPOU student artists regarding the rise of AI art generation tools. Specifically, it explored how these students have responded to AI art and its associated tools, including concerns about ethics, employment implications, and the lack of coverage in educational curricula due to the technology's recency. This exploration was conducted through an online survey designed to quantify the varying opinions of UPOU student artists.

The study then resulted in mapping out the degrees of acceptability of AI art and AI art generation tools in UPOU art students. Finding out that AI and its generation tools are largely within the 2nd negative degree of Acceptability “under the disagree degree of the Likert scale”.

However, the study noted that there was potential to improve this reception. While concerns about ethics and employment were viewed negatively, there was an opportunity to reposition AI art generation tools as a resource. By framing AI art and its tools as complements to, rather than replacements for, artists, a more positive perception can be fostered.

Keywords: AI Art; AI Art Generation Tools; Likert / Agreement Scale

I. INTRODUCTION

Rationale

AI art generation tools have been rapidly gaining usage and relevance throughout the last 3 years. Popular tools such as Midjourney, Dream, AutoDraw, and DALL-E 2 provide full-fledged paintings that come from a few prompts through the usage of generative artificial intelligence—generating pictures of themselves in aesthetically pleasing visuals that use techniques such as “Diffusion”. This technique allows AI art generation tools, through machine learning, to denoise and sharpen images, manipulate and contort facial expressions, and generate different variations of a subject (De Zarate, 2023). However, in the process of machine learning, the database most used by AI generation tool come mostly from publicly available sites from the World Wide Web. In exploring ethical considerations, the usage of the technology draws in concerns of copyright and legal exposure, data privacy violations, sensitive information disclosure, workforce roles and morals, and a lack of transparency on the database used in training artificial intelligence (Chugh, 2023).

Copyright infringement, a key issue in the response to AI-generated art, raises a point in the acceptance or rejection of AI-generated art. Due to the learning model used to train the AI using publicly available images, accidental copyright infringement may occur. Among multiple platforms, there is a range of responses to the technology. Platforms such as Steam, a video game digital distribution service that is a leading market figure in the PC gaming industry, Shutterstock and Getty Images, sites that provide stock images, and more; disallowed the usage of AI-generated images in their platform (Brush Warriors, 2023). In the political field, an American Court ruled out that AI-generated art does not apply to receiving copyrights (Brittain, 2023). Japan’s Constitutional Democratic Party, allows the usage of data sets for training AI models. Effectively allowing the use of AI generation tools in the country (Lanz, 2023).

In the Philippine context, there is a general uncertainty with the issue of AI-generated art. In the pessimistic outlook, artists fear that there will be a new less creative class of creative work. “Prompt artists, prompt engineers, prompters” may replace freelance artists or transform the years of craftsmanship and study artists gruel through in mastering their field. While in the optimistic outlook, they hail the coming of AI-generation art tools as the democratization of artistry. One where the barrier of art entry is significantly lowered. A Filipino artist pointed out the incorporation of AI-generation tools in the creative process. Wherein ai-generation art tools helped in visualizing initial drafts of the concept they were making (De Leon, 2022). The positive outlook on utilizing Artificial Intelligence aligns with the University of the Philippines’ stance on harnessing Artificial intelligence tools in the development of society.

Objectives of the Study

The study aimed to find the perception of AI generative tools and AI-driven art content among UPOU art communities. Quantifying the stances of UPOU art students to form a data-driven outlook in the perspective of AI art generation tools on UPOU art communities.

Specifically, the study aimed to answer the following questions:

1. To gauge the degree of approval of AI-generated art in UPOU art communities.

    a. To what extent do art students at UPOU view AI-generated art as legitimate within the realm of "Art"?

    b. To what degree are UPOU art students willing to use AI generative art as a commercial product?

c. To what degree do the decisions of platforms such as Steam, Getty, and Shutterstock (AI media aversion) about AI art Copyright influence their acceptance/reluctance of AI art media?

2. Have AI generative art tools been utilized by student artists in adding to the artistic process?
3. Do student artists consider AI generative art tools in contributing to possible health benefits for artists during the creation of their works?
4. Considering UP's stance on the usage of AI for development, have student artists been exposed to AI-generated art in their courses at UPOU?

Significance of the Study

The study is significant as it aimed to substantiate whether AI generative art tools impacted UPOU Art students positively or negatively given the different stances of renowned platforms toward the subject of AI art. Steam, Shutterstock, and Getty Images oppose it and the varying degrees of reception countries have towards the subject; learning individual opinions is beneficial to form a stance on AI-generated art. Determining the varying degrees of the outlook of different artists at the college level addresses how AI generative tools are viewed in UPOU's art community.

The study may be a basis for pushing for UP's stance on emerging technology. Furthermore, it aimed to help identify whether AI-generated art's social impact may be classified as the Social Construction of Technology. There are a multitude of opinions that limit the technological impact of AI generation tools due to ethical, moral, and monetary concerns. The research may help concretize the initial impression that AI-generated art's social impact falls under the Social Construction of Technology.

The study aimed to explore whether there were substantial positive impacts of AI generative art tools. Whether users have added AI-generated art to their artistic process, helped speed

up their creation process, led to health benefits during their creation process, and if there are monetary benefits to AI-generated art.

Scope and Limitations of the Study

The scope of the study was to find the reception of AI Art content and AI art generators: its exposure, acceptance, and utilization by UPOU art students.

The study was delimited to student artists who were primarily part of artist communities in UPOU. These included students undertaking the Bachelor of Multimedia Studies, Associate in Arts, Associate of Arts in Digital Design, and Bachelor of Education Studies. The data collection of the study was conducted within a three-month frame. The study aimed to collect responses from at least 30% of the indicated student population. The main purpose of the study was to form a recommendation for UPOU to implement AI-driven art content in multimedia and art courses based on the responses to AI art content reception, utilization, and acceptance by the UPOU art community. As such, the study excluded non-graphic-based Artificial Intelligence from its scope.

II. REVIEW OF RELATED LITERATURE

Related Literature

According to Roose (2022), AI-generated art was already used in monetized artistic endeavors. In a state-wide competition at the Colorado State Fair, the piece “Théâtre D’opéra Spatial” won the digital art division. The creator of the artwork, the one who put in prompts, stated that he had fully disclosed the methods of creating the art. Making the photorealistic piece through prompts in AI art generation tools (Roose, 2022). A point of contention in the issue was how two of the judges were not informed about the AI program, Midjourney. The “creator”, without building up the necessary craftsmanship to reach the

point of realism, managed to create photorealistic pieces and bring home the competition cash prize. The competition controversy showcased the advent of AI art being monetized with state-wide acknowledgement.

According to the Academy of Animated Art (2024), it states that one in four of the study's 2,000 American respondents have encountered a form of art content generated in their AI art. The statistics report delves into how prevalent AI art is in America (Katatikarn).

Furthermore, in workforce roles and moral considerations, AI art generation tools encroach into freelance artists' territory. There was a short-term friction seen with the release of AI art generation tools. In Olin Business School, a paper that explored the short-term decline in freelance work with the advent of AI generative tools is under review for publication. Within 2023, after the public release of AI art generation tools, graphics-related artists in Fivver saw a 3.7% drop in monthly jobs equating to a 9.4% loss of income (Koziatek, 2023). A negative effect on the market can be found in the short term.

Related Studies

According to Rosales et al. (2020), in the technology adoption and impact of AI in the Philippines, AI can harm service-based employment. One that can admittedly replace half of the workforce with greater efficiency. However, as a whole, with the assistance of AI for the development of most sectors of society: Manufacturing, Agriculture, Labor Employment, Human Resource Development, and Education; the usage of AI can achieve productivity that will progress Philippine society into a globally competitive country.

The study recommended the need to help welcome and train workers, particularly Millennials, on the next digital transition. Wherein every sector of society must come together and leverage the benefits of AI. Asserting the empowerment of educators and institutions in broadening their curricula and helping students and educators understand AI-enabled education and innovative classrooms.

According to Mazzone (2019), in a study that advocated for the incorporation of AI machines in the art-making process, pushing forward the creativity of both humans and AI; concerns about AI as a threat to human artists can be attributed to technophobia. Wherein artists “imagine a feature of AI mass-producing soulless paintings” that do not contain the intention nor express the skill of a human in a painting’s creation process due to their lack of knowledge of the AI’s constraints. To counteract the notion, the study implemented an AI model that simulated the theory of Colin Martindale (Martindale, 1990). How artists learn and incorporate established styles in the creation of their art style.

The Artificial Intelligence, AICAN, was fed a dataset of non-curated images spanning 5 centuries worth of Western art history. Producing unbiased and abstract ideas that are not limited to genres or styles. In a visual Turning test, the study tested how people would react to the images produced by AICAN and the study found that 75% of the time, people identified AICAN’s pieces of abstract expressionism as human-made. The viewers commented on the pieces as having key characters of human-made art: “intentional” and “inspiring”.

The study solidified the notion that AICAN, an AI machine, can produce pieces that are deemed as quality and aesthetic in the eyes of human beings. Arguing that AI is closer to a tool rather than the artist, wherein the machine is the medium of creation and the conceptualisation of art belongs to humans.

Audry and Ippolito's study (2019), which asked if AI can create art without artists, is central that machines can’t be artists themselves. Instead, when machines and humans work together, they can create art. Harold Cohen, a leading figure in the creation of algorithmic art for 50 years, even disqualifies several procedural aspects of artistry that can be modelled in computer code. A psychologist analyzed that “Cohen is explicit about what creativity is not: It is not simply divergent thinking; nor is it simply algorithms and symbol manipulations” (Sundararajan 2014).

However, while the interpretation of a leading figure can be used as a guiding hand, the study subscribed to the idea of the school of thought of the Social Construction of Technology. That art was an interpreted condition. Whether artificial intelligence can make art without an artist is the wrong train of thought. As artistry was merely a social construct. Rather, society should be asking what roles machine-made art leaves human artists and the viewers who interpret art.

Hypotheses

Although AI art generators can be regarded as a “democratization” of art, the integration of AI-generated art into the artistic process poses challenges for digitally inclined UPOU art students. The novelty of AI art, its absence in educational curricula, and ethical and employment concerns surrounding AI present significant barriers hindering students from effectively incorporating AI-generated art into their creative endeavors.

III. METHODOLOGY

Research Design

The primary research method for the study was the Quantitative Survey Research design. A wide variety of individuals in UPOU’s art communities needed to be inquired about their perspectives and the subject of AI generative art tools. The study aimed to survey artists at the college level who use digital art tools.

Respondents of the Study

The study had 52 artists or art enthusiasts respondents who have encountered AI-generated art content are knowledgeable about the subject. A key characteristic of these students was their affluence to the digital world due to the Open Distance E-Learning of UPOU. This background allowed them to understand the AI art generative tools due to the digital nature

of their educational pursuits. Especially the Bachelor of Multimedia Studies and Associate Arts students whose course revolves around multimedia, arts, and digital-based fields.

Respondents were asked to identify their age, gender, and the corresponding equivalent status of their undergraduate education (Freshman, Sophomore, Junior, Senior).

Research Instrument

The study employed the use of a questionnaire conducted in Google Forms to survey the reception of the students on AI-generated arts and art tools. The questionnaire was developed based on the study's objectives and consists of 10 questions. The first part of the questionnaire consisted of the degree of approval and perspectives on AI and AI-generated art. The second part consisted of the utilization of AI art generator tools.

The draft of the questionnaire referenced readings and published theses and research that are relevant to the study. Specifically, ASRT's artificial intelligence survey was a strong guideline (2019). The questionnaire covered all aspects of the study's problem and aimed to answer the objectives of the study.

For validation purposes, the questionnaire was given to and reviewed by the MMS 200 advisor for validity and specificity. The researcher inquired about the assessment of the questionnaire. The study checked for traits such as whether the questionnaire was suitable for answering the objectives of the research, the clarity of the questions, objectiveness and relevancy of the questions, and data consistency and completeness pertinent to the study. Afterwards, the questionnaire was reassessed and revised.

The questionnaire was distributed on Google Forms by the researcher to the UPOU student respondents. The distribution channels of the questionnaire were the UPOU Portal, MMS 200 Forum, Tagpuan, and Discord.

Data Collection Methods

The study employed the use of a closed-ended question-oriented survey questionnaire with its data gathering. To quantify the range of opinions in the survey, the Likert Scale was used to help showcase the degrees of agreement or disagreement respondents have with AI generative art tools. This allowed the data to be intuitively graphed into charts for data visualization. For binary questions, as the degrees of answers in the Likert Scale do not contribute, an affirmative “yes” or a negative “no” was used for closed-ended questions.

The platform used when conducting the survey was Google Forms, which helped in the accessibility of the survey. Google email has around 56.50 million users in the Philippines (Kemp, 2022). Generally, the most popular and used email around the world is Gmail (Mailchimp,n.d).

Data visualization tools were used to help understand the data intuitively. Specifically, while Google Forms was already equipped with visualizing the gathered data, the utilization of Google Sheets, a software that came from the same productivity suite, allowed the management of data in a more intuitive and controlled manner. The program assisted in calculation and further data visualization due to its data visualization function. Furthermore, Canva was used to add elements to the visualized data that were not covered in the Google Sheets.

Data Analysis

For interpreting the data, the study followed the standard Likert 5-point scale analysis. The range and interval were calculated and added to form the basis of interpretation.

Table D5 highlights the categorization of results. Where points ranging from 1.00 – 1.80 is Strongly Disagree, points ranging from 1.81 – 2.60 is Disagree, points ranging from 2.61 – 3.40 are Neutral, points ranging from 3.41 – 4.20 is Agree, and points ranging from 4.21 – 5.00 is Strongly Agree.

RANGE:	4	
INTERVAL:	0.8	
Interpretation:		
1	Strongly Disagree	1.00 - 1.80
2	Disagree	1.81 - 2.60
3	Neutral	2.61 - 3.40
4	Agree	3.41 - 4.20
5	Strongly Agree	4.21 - 5.00

Table D5: Interpretation of Results

IV. RESULTS AND DISCUSSION

This chapter presents the results, analysis and interpretation of data gathered from the answers to the survey questionnaires distributed in a tabular form. Each table corresponds to a specific question posited on the objective of the study and the demographic of the respondents.

The study has 52 respondents who are artists or art enthusiasts who have encountered AI-generated art content and are familiar with the topic.

Descriptive Statistical Analysis was used to identify the frequencies and percentages in the survey. Not all of the respondents were able to answer all of the questions hence percentages will correspond to the number of respondents to the question.

4.1 Socio-Demographic Profile of Respondent

Although not part of the objectives of the study, these sets of data intend to describe the demographic variables of the sample population. The section aimed to analyze forms of

influence on the study's findings due to the respondent's demographic. The demographic data consisted of age, gender, course, and year standing.

Age of the Respondents

In the paper of Marc Presnky, He coined the term "digital natives". Within it, the Gen Z generation makes up the Digital Natives, which are people who have experienced and lived their lives within the digital world (Hoyland, n.d). Table D1 showcases that the study's respondents are dominated by Gen Zs. These people are adept at navigating the advancements of technology as they have lived through the rapidly changing innovations of the digital world.

Age Range	Respondents	Percentage
18 - 20	14	27%
21 - 23	24	46%
24 - 27	10	19%
28 & Above	4	8%
	52	100%

Table D1: Age of the Respondents

Gender of the Respondents

It should be noted that the the artist community the study reached out to, "KultOU" (Kathaang Ugnayan ng Likhain, Talastasan, Obra't Ulat) were mostly of the female gender. Adding to that, most responsive prospective respondents that were reached out to were

female. Specifically, the prospective respondents were contacted through the UPOU portal and the UPOU Discord Server.

Hence, this reflects the dominant gender composition of the respondents 64% of which are Female. The data suggests that there are more Female UPOU student artists than of any other gender.

Gender	Respondents	Percentage
She/Her	33	64%
He/Him	12	23%
They/Them	4	8%
Prefer not to Say	3	6%
	52	100%

Table D2: Gender of the Respondents

Course of the Respondents

As BAMS (Bachelor of Arts in Multimedia Studies) was the prime artist and art enthusiast course of UPOU it is expected that the BAMS program dominate the survey respondents. Furthermore, those who are taking MMS 200a and MMS 200b were also reached out to. As such BAMs dominated the respondent population (83%). However, it should be noted that after reaching out to artist communities within UPOU, a surprising number of artists and art enthusiasts emerged from BES, a course not inclined toward the arts.

Course	Respondents	Percentage
BAMS	43	83%
BES	6	12%
AA	2	4%
ADT	1	1%
	52	100%

Table D3: Course of the Respondents

Year Standing of the Respondents

The data implied that half of the survey respondents have undertaken their courses and have undergone at least 4 years of tenure at UPOU. Seniors have a 53% representation in the respondent population. An implication of this was that the senior students have undertaken courses that help in understanding art, society, and their connection to the digital world for BAMS students.

Course	Respondents	Percentage
Senior	28	53%
Junior	7	14%
Sophomore	10	19%
Freshman	7	14%

	52	100%

Table D4: Year Standing of the Respondents

4.2 Survey Questionnaire Responses

These sets of data are posited from the objectives of the study. Each chart adhered to a specific objective and aimed to find the perspectives of the respondents and present them with data visualization. The chart included the number of respondents and the percentages of the respondents' opinions. As most questions utilized the Likert scale, the study used the mean as the measure of central tendency.

Frequency of AI-Generated Art Content on Social Media Platforms

Chart S1 showcased how the respondents feel about the frequency of AI-generated art content on Social Media Platforms. The most prevalent was Often (42%). The Mean of the Likert scale analysis is 4.04 which falls in line with the “Agree” degree. Converted into the Chart’s degree semantics, it is equivalent to “Often”.

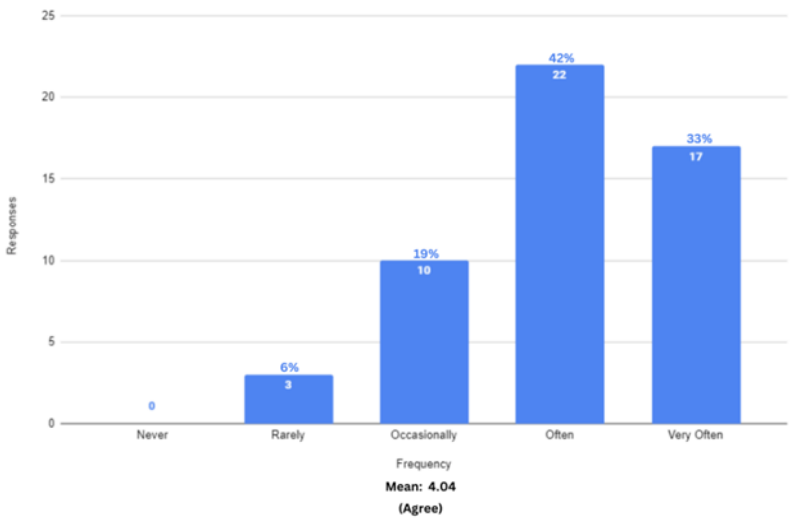

Chart S1: Frequency of AI-Generated Art Content on Social Media Platforms

The data indicated that the encounter rate of UPOU artists on AI-generated art content in social media was “Often”. It is similar to the study conducted by YouGov, and BBC News; wherein it was stated that 1 in 4 of their 2,000 American respondents have seen AI-generated art content. This prevalence can be attributed to tools such as Dall-E 2 and Midjourney have become publicly available (Katatikarn, 2024).

Most significant was the encounter rate of “Never” having no marks at all. The data implied that the prevalence of AI-generated art in social media platforms has reached such a degree that most of the respondents have encountered a form of AI-generated art.

Willingness of the Respondent’s Usage of AI Art Generators

Chart S2 showcased how the willingness of the respondents to use AI Art generators. The mean was calculated to be 2.05 which falls under “Disagree”. The data stated that UPOU artists are not willing to use AI art Generators. As it is dominated by the “not-at-all willing to use” degree (39%). This contrasts with the notion that those with computer experience have a more positive attitude towards AI Art. The data stated that there was a significant portion of UPOU students, considered Digital Natives (Hoyland, n.d), are averse to using AI Art generators.

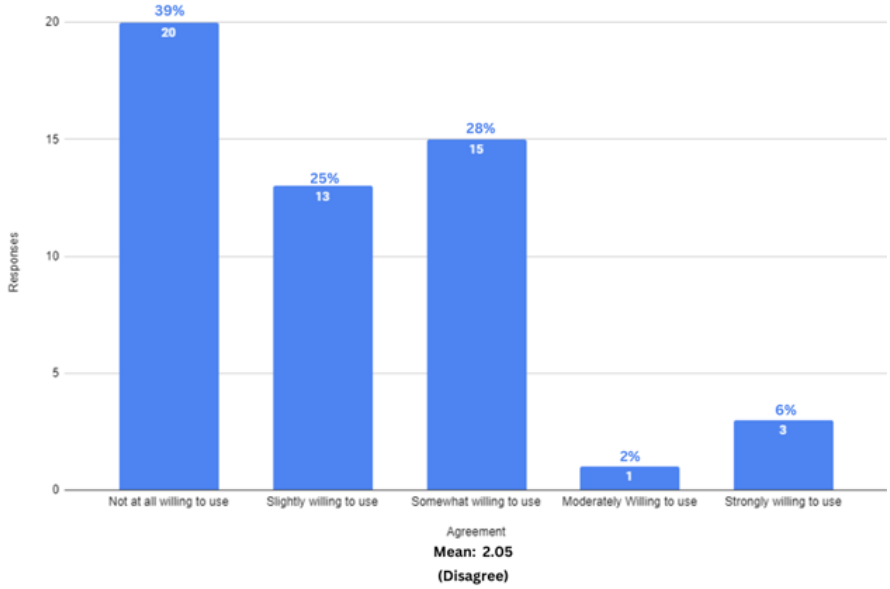

Chart S2:

Willingness of the Respondent’s Usage of AI Art Generators

However, it should be noted that there was also a significant portion that was neutral on the matter. 28% of the respondents are somewhat willing to use AI art generators, and 2% are moderately willing to try them. While the mean and leading opinions fell under a general disagreement, the second-most opinion expressed their neutrality. Mazzone (2019), attributed artist's aversion to AI machines in the art-making process to technophobia and the data revealed that the leading opinion did share the same sentiments. Chart S9 further elaborated on some of the perspectives of the respondents.

Yet, the neutral opinion being second can be seen as a form of nuance. Audry and Ippolito's study (2019), stated that machines cannot be artists by themselves. The neutral respondents may attribute their thinking to this notion while the leading opinion further elaborated their stances on Chart S9. Not due to the technophobia stated by Mazzone but prevalently due to the ethics of using AI art generators.

Perception of AI-Generated Art as Genuine Art

Chart S3 conveyed that most UPOU art students strongly disagree with the perception of AI-generated art as genuine art. Its mean of 1.73, fell under the "Strongly Disagree" degree and the leading perception is "Not at all accepted as Art" (48%). This contrasted with the accepting opinions which are only 2% each.

It should be noted that at least half of the respondents are Seniors and even with their coursework and tenure in UPOU, AI-generated art was not acceptable as an art form for them.

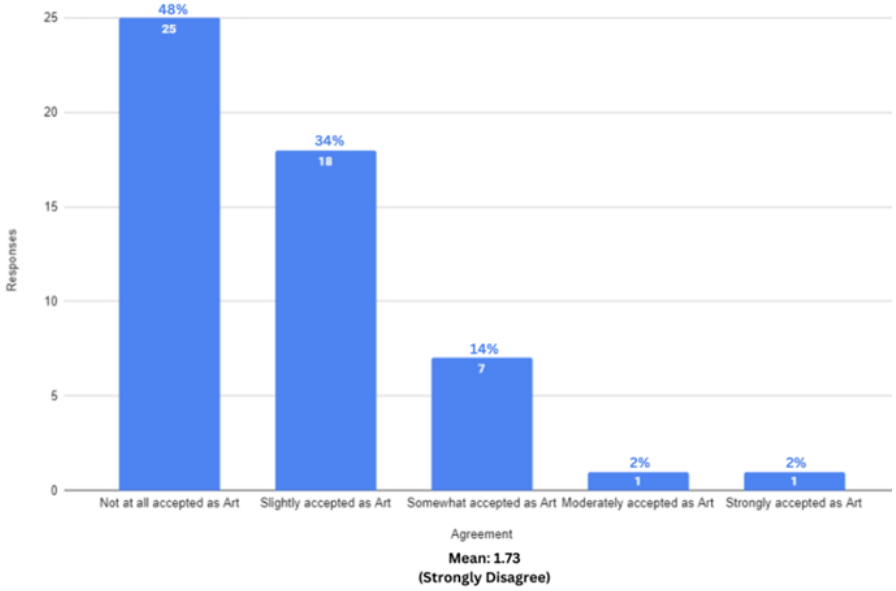

Chart S3: Perception of AI-Generated Art as Genuine Art

In Mazzone's artificial intelligence mode (2019), which simulates an AI employing Colin Martindale's theory that artists learn to incorporate established styles into their own work, it was found that 75% of the time, people described AICAN's art as human-made with remarks of "intentional" and "inspiring." However, Chart S3's "Strongly Disagree" perception may not stem from a lack of technique or the visual quality of AI-generated images. Instead, as suggested by data in Charts S2 and S3, the strong aversion to AI-generated art likely arises from the perception of AI as a threat to human artists.

Chart S9 reinforced this idea, revealing that a significant number of respondents believe the lack of craftsmanship, artistic intent, and the ethical and moral dilemmas surrounding AI art generators prevent them from recognizing AI-generated art as genuine art.

Willingness to Use AI-Generated Art as Commercial/Monetized Products

Koziatek (2023) explored the short-term decline in graphics-related freelance work with the advent of AI art generative tools, especially in Fivver, where a 9.4% loss of income was experienced. The data in Chart S4 implied a stigma in AI-generated art as commercialized

and monetized products. The mean stated that it was under the “Strongly Disagree” degree. Observing the most dominant opinion, “Not at all willing to use” (62%), there was a large gap between the leading response and the degree with the least number of respondents. Which the “Strongly willing to use” degree of 0% reinforces the stigma accepting of monetized AI art.

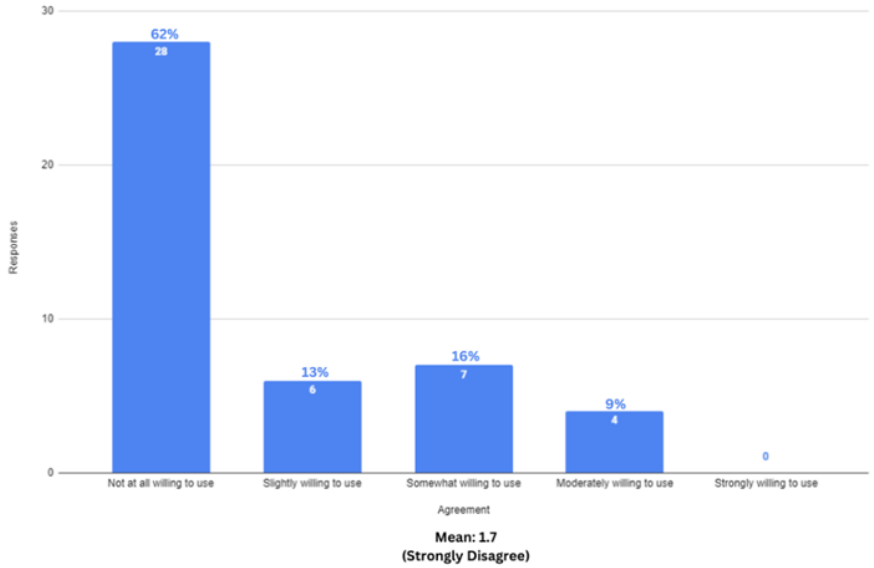

Chart S4: Willingness to Use AI-Generated Art as Commercial/Monetized Products

The majority of respondents oppose the idea of positioning AI-generated art as a commercial or monetized product. This reaction likely stems from concerns that AI art generators could replace the space occupied by artists. UPOU artists, in particular, recognize the vulnerability AI technology poses to the graphics-related industry. This threat is substantiated by data from Olin Business School (Koziatek, 2023), which reported a 9.4% income loss following the commercialization of AI art technologies for public use. Hence, Chart S4 showcased a strong stance on the negative perspective of UPOU artists in monetizing AI-generated art as a finished product.

Influence of Major Media Firms aversion to AI-generated media

Unlike the previous charts which are on the left-most stances (disagreement degree), Chart S5 showed a slightly different range of opinions. While there was a parallelism to the leading stance on disapproval of AI-generated art content, the mean fell under the “Disagree” degree (2.58). It indicated that there was not much influence of major media firms' aversion to AI-generated media on the respondent’s stances. It should be noted though, that it was only point two points away from the neutral degree.

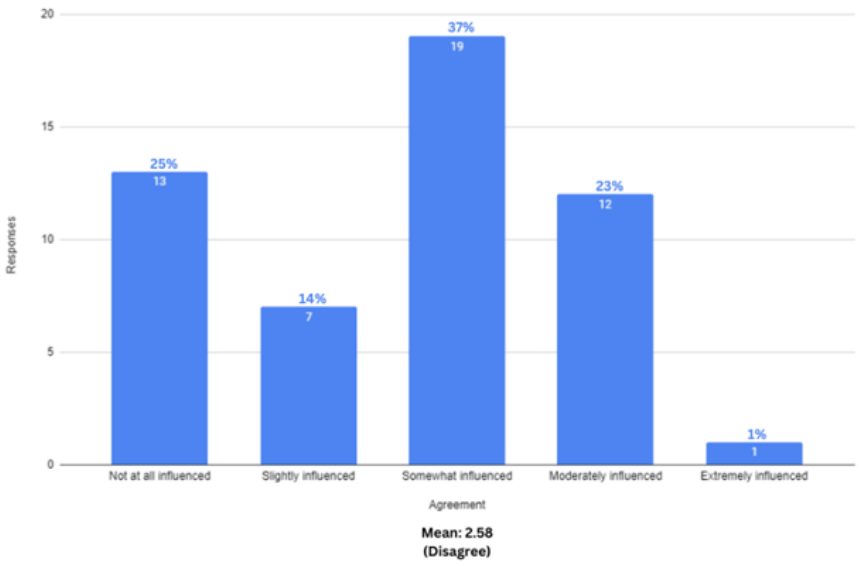

Chart S5: Influence of Major Media Firms aversion to AI-generated media

This may be due to the recency of the issue, particularly with Steam, whose stance on AI-generated media has recently become more lenient. Initially, Steam had a stricter policy, hesitating to allow AI-generated media on their platform due to potential legal risks. Over time, their position softened. Rather than removing AI-generated content, they now permit it as long as developers can ensure no copyright infringement, such as by confirming that AI models were trained with the creators' approval (Steam, 2024).

Hence, while Chart S5 fell under the “Disagree” stance, the prevailing stance of neutrality showcased not just the changing stances of major media forms on AI art media’s utilization but showcased the nuance of the stance of UPOU art students.

Extension of Willingness to Use AI-Generated Art in the Artistic Process

Much like Chart S5, which showcased a high degree of neutral view, Chart S6 indicated that there was a neutral view (29%) on how UPOU art students were willing to employ the usage of AI generative tools in the artistic process. With a mean of 2.84, which fell under the neutral degree, adding to the same level of respondents of “Slightly Willing to Use” and “Moderately Willing to use” (27%), the stance of students on incorporating AI generative tools was of neutral note.

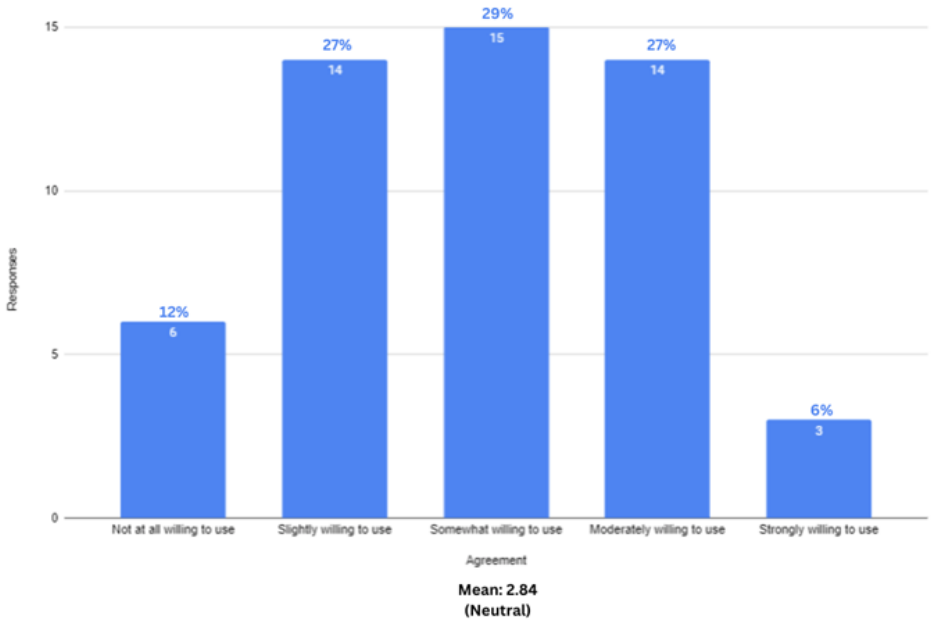

Chart S6: Extension of Willingness to Use AI-Generated Art in the Artistic Process

Rosales et al. (2020) highlighted the importance of utilizing AI-assisted tools to enhance the Philippines' global competitiveness. In line with this, Chart S6 suggested a more positive response toward AI-generated art compared to earlier data, possibly indicating that

respondents acknowledge the need to embrace AI art technologies to remain competitive on a global scale.

Despite significant disagreement regarding the role of AI art generators in previous charts, Chart S6 showcased a potential for growth. The respondents' neutral stance indicated a certain level of acceptance for AI generative tools when positioned as assistive tools.

Degree of Willingness in Employing AI Generative Art Tools for Health Benefits

Chart S7 followed the trend of Chart S6, wherein there was a neutral degree of acceptance in positioning AI generative art tools as a tool for the benefit of the artist rather than as a detriment or as a replacement. Chart S7 showcased the willingness of the respondents to use AI generative tools for their possible health benefits and both its mean (2.95) and leading stance (33%) fell under the “Neutral” degree.

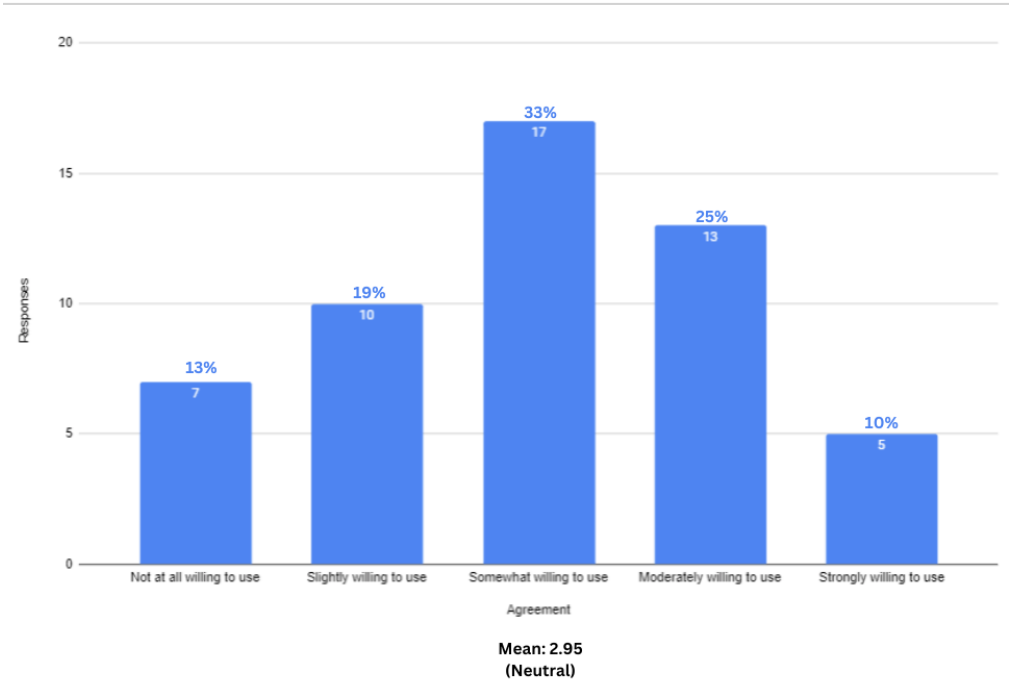

Chart S7: Degree of Willingness in Employing AI Generative Art Tools for Health Benefits

Mazzone (2019) explored the integration of AI art tools into the creative process, highlighting both their applications and limitations. He noted that these tools have specific uses but acknowledged the efficiency they bring to generating images with the assistance of AI art generators.

In the survey examples, which included referencing generated images, drawing inspiration, and preventing repetitive strain injuries, the runner-up stance of 25% “Moderately willing to use”, reflects a recognition of the efficiency of AI generative tools as valuable aids for artists. Amid the evolving use of AI art generators, the neutral stance likely reflected a desire to improve the quality of life within the artistic process.

Frequency of Encountering AI Generative Art in UPOU Coursework

Chart S8 delved into the frequency of encountering AI generative art in UPOU coursework. Unfortunately, due to a GForms error, only 39 of the respondents contributed to the graph's Likert scale. Even with the error, the respondent population's journey through UPOU coursework indicated a neutral presence (2.45) of AI generative art. Especially considering that half of the respondent population was of Senior Standing.

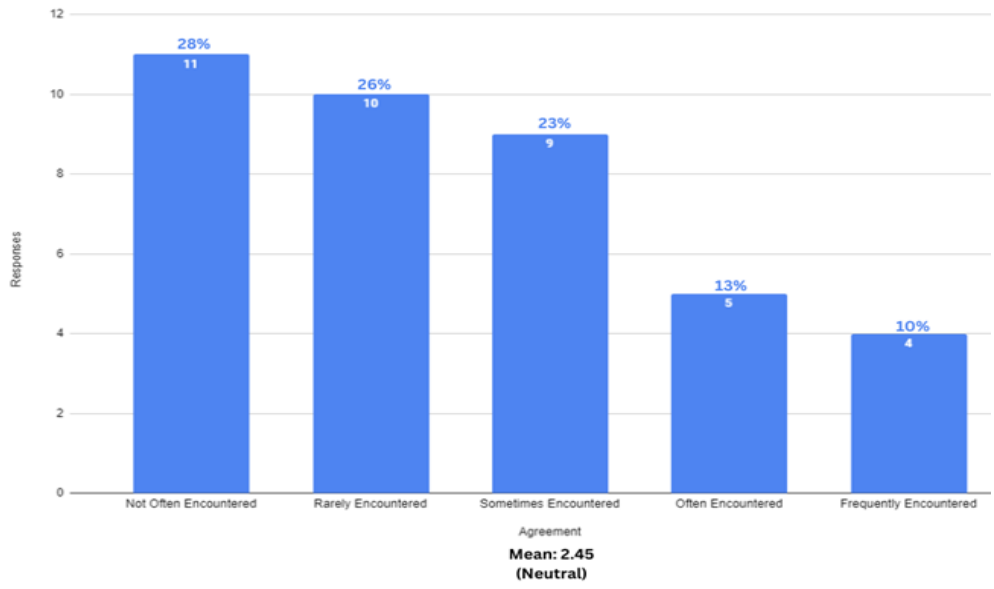

Chart S8: Frequency of Encountering AI Generative Art in UPOU Coursework

This showcased the effort UPOU has put into incorporating AI technology into its curriculum, just as UPOU's policy on AI stated. Especially in courses that concern the production of graphics using code, where AI-generated media was explored thoroughly.

However, it should be noted that the leading stances, even with the mean indicating the neutral frequency, are "Not Often Encountered" (28%) and "Rarely encountered" (26%).

The data suggested that while there is room for further improvement in A.I. integration into coursework, UPOU has already made significant strides in incorporating it. Achieving a neutral frequency, despite the stance of UPOU on AI only being solidified in January 2024.

Elaboration of Genuinity on A.I Art

Chart S9 highlighted respondents' reasoning for viewing AI-generated art as inauthentic. In Chart S3, UPOU art students overwhelmingly selected "Strongly Disagree" when asked if they consider AI-generated art genuine. Overall, respondents expressed concerns about AI art, citing its lack of craftsmanship, the use of unethically sourced datasets, copyright issues, the threat to job opportunities for digital artists, and the absence of emotion or artistic intent in the AI-generated work.

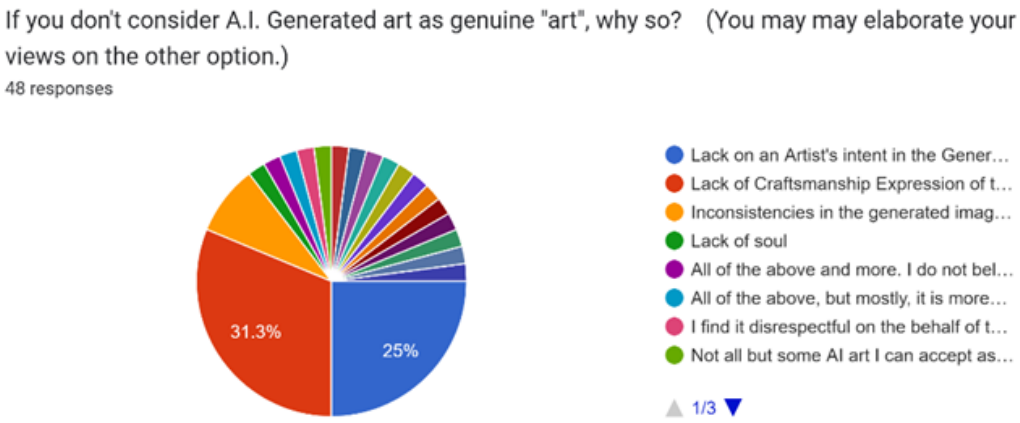

Chart S9: Elaboration of Genuinity on A.I Art

Most of the respondents have delved into how there was a lack of ethics on how A.I. art generators have trained their generators from data sets that have been pilfered from the internet. Without the consent of the artist, their artwork has been used to train the AI art generator, essentially copying their art style without the knowledge of the artist. Demeaning the efforts of the artist's craft and raising concerns about the copyright of AI-generated art. Chugh (2019) delved deeper into more of these ethical concerns. From copyright and legal exposure, distribution of harmful content, disclosure of sensitive information, and the amplification of existing bias. Yet, the focal point of the respondents was the obscurity of where the datasets of AI art generators were sourced from.

Some respondents also expressed concerns about the appropriate role of AI art generators. One student explained that they support using AI to handle the more "tedious" aspects of the artistic process, such as creating in-between frames in animation or mass-producing textures and lines. However, they did not accept the idea of monetizing AI-generated art or selling it as original work.

The sentiment was akin to the perception of AI art media on the platform, Steam. The platform faced a copyright dilemma due to its initial lack of a clear AI policy. As AI content rapidly emerged on their platform, their policy became stricter due to the possible legal ramifications. Their policies were later relaxed once the legal aspects were clarified (Steam, 2024). However, full disclosure was now needed on how and where AI was used in the developer's game. Furthermore, much like UPOU art students' stance on copyright, developers must ensure illegal or infringing material was not featured. Hence, the policy that Valve took on their platform Steam showed a comparable stance towards the perspectives of the study's respondents.

Lastly, AI-generated media lacks the expression of craftsmanship, as UPOU student artists cannot claim the artistic skill needed to bring their vision to life. Some students noted that

these works lack the "soul" of an artist, with the absence of craftsmanship and intent preventing AI-generated graphics from being seen as authentic works of art.

V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Summary and Conclusions

This chapter summarizes the findings on the reception of AI-generated art, outlines the conclusions based on the collected data, and offers recommendations.

Summary of Findings

Based on a comprehensive analysis of the collected data, the following key findings are summarized and verbally articulated in reference to Table D5:

1. **Level of the Degree of Approval of AI-generated art in UPOU art communities in terms of Frequency, Legitimacy in Art, Willingness to Use, and Influence of Major Media Platforms**

1.1 The frequency of AI Art content in Social Media Platforms equates to 4.04 articulated as an “Often” stance.

1.2 The degree of approval in terms of the Legitimacy of AI-generated art as a form of “Art” equates to 1.73 articulated as a “Strongly Disagree” stance.

1.3 The degree of willingness in the use of AI Art Generators equates to 2.05 articulated as a “Disagree” stance.

1.4 The degree of influence Major Media Platforms have on UPOU art students in their stance on AI equates to 2.58 articulated as a “Disagree” stance.

2. Degree of Approval in the Utilization of AI art generators in aiding the Artistic Process of UPOU Artists

2.1 The degree of willingness in the use of AI art generators in aiding the artistic process equates to 2.84 articulated as “Neutral”.

3. Degree of Approval in the Utilization of AI art generators in terms of aiding UPOU artists in possible health benefits

3.1 The degree of willingness the use AI art generators in terms of health benefits equates to 2.95 articulated as a “Neutral” stance.

4. Frequency encountered by UPOU art students on AI-generated Art in UPOU coursework

4.1 The frequency of AI-generated Art in UPOU coursework equates to 2.45 articulated as the “Neutral” Stance.

Conclusion

UPOU students hold a unique stake in the rise of AI technologies, given that their primary mode of education involves engaging with the digital world. Therefore, the study aimed to explore how UPOU art students are responding to the increasing presence of AI art and AI art generation tools.

The rise of AI art generation tools is particularly relevant for UPOU artists and art enthusiasts, as the issue affects their livelihoods and their engagement with art could be influenced by new technologies that may either benefit or harm them. The study concluded

that the current reception of AI art generation tools by UPOU art students was mostly of a “Disagree” perception, the 2nd to the lowest degree of acceptability. UPOU art students worry about the advent of AI art and its generators.

Still, the response of neutral frequency of encountering AI art in UPOU coursework showed UP’s and UPOU's efforts in the utilization of AI for societal development (UPOU, 2024). While the guideline was only explicitly released in January of 2024, having achieved “neutral” in the frequency of encountering indicated the steps taken by UPOU for AI integration in their UPOU coursework.

The study acknowledges the impasse on the sides of the students and UPOU. Wherein the students have a negative reception towards AI, AI art, and AI art generators. While UPOU, much like the stance of Rosales et al. (2020), encourages the utilization of AI technologies for societal development and global competitiveness.

Furthermore, although the study cannot definitively assert that AI art and its generators fit within the framework of the Social Construction of Technology as the phenomenon has not yet concluded, it nonetheless notes AI's recognition for its utility will ultimately be in the hands of its users.

This thought is akin to the history of the initial reception of the painters toward the camera. Wherein during its inception, painters have had an initial disdain towards the camera. Paul Delaroche’s declaration “From today, painting is dead” (1839) showcases a similar stance towards new technologies, which also came to subside as the virtue of using photographs as a visual aid was also employed by Delaroche (Bonetti,1999). Hence, the term “democratization of visual images”, where the accessibility of visual media transformed the painting’s approachability.

Recommendations

Therefore, the study offers a recommendation, that it is crucial to consider the positioning of AI art and its generators as AI technology becomes increasingly integrated into UPOU courses.

Charts S6 and S8 indicate that UPOU art students maintain a neutral stance on the use of AI art generators for health benefits and within the artistic process. The data implied that their attitude toward AI as a supplementary tool rather than a replacement for the artists has room for development rather than being negative as a whole.

Still, it should be noted that the feelings of artists towards AI art aren't unfounded. As their concerns are crucial in understanding the proper positioning of these technologies. The study recommends reinforcing the idea that human touch and intent are still needed for the AI to create an image. Wherein human vision is a key factor in figuring out the elements of an image.

As such, the study recommends reinforcing the idea that AI art generators and AI technologies serve as companions rather than substitutes for UPOU artists. May it be for streamlining the artistic process or generating drafts of the initial concept. How AI art generators and their technologies are framed to UPOU art students may help mitigate the initial negative perceptions of the advent of AI art technology.

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