Perceiving Creativity in the Age of AI: How Labels, Beliefs, and Familiarity Shape Evaluations of AI-Generated and Human-Created Art

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Abstract

Generative artificial intelligence has made it easier than ever to produce images that resemble human-created art, but judgments of these works remain shaped by more than appearance alone. This study examines how people evaluate AI-generated and human-created art across age groups and survey-language contexts through a multilingual survey administered in English, Chinese, Korean, and Japanese. Using responses from 150 consenting participants, we analyze both general beliefs about AI and creativity and artwork-level evaluations of six visual stimuli. The results show that works perceived as human-made were rated more favorably than works perceived as AI-generated across dimensions such as originality, authenticity, technical skill, and professional appropriateness. Familiarity with AI was associated with greater openness toward AI creativity, while formal creative training was associated with stronger skepticism. Survey-language groups also differed in their views of AI as a creative agent and in their perceptions of threat to artists' livelihoods. At the same time, respondents showed strong agreement on the need for transparency and labeling, but much less agreement on authorship and intellectual-property ownership. Because younger people will help shape the future cultural and institutional response to generative AI, the study also gives particular attention to the attitudes of under-18 and young adult respondents. Overall, the findings suggest that responses to AI-generated art in this sample are structured not only by aesthetic judgment, but also by beliefs about authorship, intention, legitimacy, and the role of human creativity.

Introduction

Recent advances in generative artificial intelligence have changed the scale and visibility of machine-made cultural production. AI systems can now generate images, music, text, and video that many viewers find compelling (Epstein et al. 2023), which has pushed old questions about creativity, authorship, and artistic value into everyday public discussion. At the same time, public reaction to AI-generated art has been far from simple. People do not judge such works only by how they look or sound. They also respond to what they believe about the source of the work, the role of human intention, the presence or absence of emotion and lived experience, and the broader effects of AI on artists and culture. Prior research suggests that viewers may find AI-generated outputs visually appealing while still treating them differently from human-made works once authorship is made salient (Bellaiche et al. 2023). Other studies show that labeling a work as AI-generated can lower evaluations even when the underlying image is unchanged (Chiarella et al. 2022). Together, these findings suggest that judgments of AI art are shaped not only by aesthetics, but also by ideas about agency, authenticity, and value (Demmer et al. 2023; Millet et al. 2023).

This study uses a cross-generational and multilingual survey focused on public perceptions of AI-generated and human-created art. Rather than treating the issue as a simple matter of whether people "like" AI art, the project asks how respondents define creativity when AI is involved, whether they believe art requires specifically human qualities, and how judgments shift when people think a work was made by a human or by AI. A central question in this study is the distinction between AI as a tool and AI as an artist. A person may accept AI as something that assists human creativity while still rejecting the idea that AI itself can be a legitimate creative agent (Latikka et al. 2023).

This study also addresses two gaps in the current literature. First, much of the existing work has been conducted in single-country settings, which makes it difficult to know whether attitudes toward AI-generated art travel across cultural contexts. Second, while many studies compare AI-labeled and human-labeled works, fewer examine how judgments vary across generations within the same research design. By comparing responses across English, Chinese, Korean, and Japanese survey-language contexts, and across age groups within the sample, this study asks how perceptions of AI-generated art differ across the communities represented in this dataset. Accordingly, this paper asks four main questions:

- First, how do people evaluate AI-generated art relative to human-created art on dimensions such as originality, authenticity, emotional impact, technical skill, and value?
- Second, how does perceived or disclosed authorship shape those judgments?
- Third, to what extent do respondents treat AI as a creative tool versus a creative agent?
- Fourth, how do these attitudes vary across age groups and

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across national or language contexts?

By answering these questions, the study aims to clarify what public reactions to AI-generated art reveal about contemporary ideas of creativity, human authorship, and the future of cultural production. Because the sample includes a substantial number of younger respondents, the study also gives particular attention to how under-18 and young adult participants differ from older groups in their views of AI-generated art.

Literature Review

The recent public rise of AI art created the conditions for these debates. Media attention around high-profile events such as the Christie's sale of *Portrait of Edmond de Belamy* helped move AI art from a technical niche into mainstream cultural conversation (Schneider and Rea 2018). That moment did not settle whether AI art should be taken seriously as art, but it did force wider audiences to confront the possibility that machine-generated works could circulate in galleries, markets, and public debate alongside human-made work. Since then, the question has shifted from whether AI can produce culturally visible outputs to how those outputs should be interpreted, valued, and governed. Early scholarship on this shift argued that AI-generated works should be taken seriously within broader discussions of medium, creativity, and artistic status (Mazzone and Elgammal 2019; Cheng 2022).

A major line of research shows that source attribution matters. Experimental studies have found that the same or visually similar works are judged less favorably when labeled as AI-generated than when labeled as human-made (Jr., White, and Iyengar 2023). The negative effect of AI labeling has appeared in judgments of creativity, skill, value, and artistic legitimacy. More recent work suggests that this gap is shaped more by explicit judgment than by perceptual processing itself (Cunningham, Radvansky, and Brockmole 2025). In other words, people may not literally see an image differently, but the meaning they attach to the work changes once they believe AI made it. At the same time, perception studies complicate any simple claim that people dislike AI art outright. AI-generated images can be visually preferred while still being identified above chance, suggesting that preference and source judgment do not always move together (van Hees et al. 2025). Related work also shows that exposure to AI-attributed art can shape not only aesthetic judgments but also broader evaluations of AI as a creative mind and of art careers more generally (Malecki, Messingschlager, and Appel 2025). Similar patterns appear in implicit-attitude research, which finds that people may hold negative automatic responses to AI art even when their explicit judgments are more mixed (Zhou and Kawabata 2023).

A second line of work focuses on how creativity should be defined when AI is involved. Philosophical writing frames the issue as a deeper question of whether machines can satisfy the criteria by which art and artistic creation are judged in the first place (Coeckelbergh 2017). Empirical studies also suggest that people separate the visual quality of a work from the kind of agency they believe produced it. Survey research on attitudes toward AI in art shows that people often treat AI differently when it is imagined as a tool rather than as an artist in its own right (Latikka et al. 2023). Interview-based work with artists and computer scientists similarly shows that debates about AI and creativity are not only about outputs, but also about process, agency, and the role of human participation (Wingström, Hautala, and Lundman 2024). Experimental work on personalized AI art reaches a related conclusion: greater human involvement can increase the credit assigned to the human user without making the work seem more beautiful or more genuinely artistic (Khan et al. 2026).

Research on AI art also turns to labor, ethics, and the broader consequences of generative AI. Platform-level evidence suggests that adopting generative AI can increase productivity and audience engagement while also reducing average novelty and pushing visual output toward greater stylistic sameness over time (Zhou and Lee 2024). Research on artists' labor markets asks whether generative AI substitutes for artists, complements them, or reshapes employment in more complicated ways (Makridis 2025). Interview studies with practicing digital artists add another layer, showing that many professionals view AI art not simply as a new medium but as a challenge to artistic agency, consent, and fair compensation (Zhang, Wilson, and Amos 2025). Related work on media industries makes a similar point by linking generative AI to broader fears about the disappearance of human creative labor (Bender 2025).

Existing research suggests that public responses to AI art depend on more than output quality alone. Attribution, intention, anthropocentric beliefs, labor concerns, and prior experience with technology all affect how people judge AI-generated work. Yet explicitly comparative evidence remains limited. Recent cross-cultural survey research across the United States, Japan, and China suggests that attitudes toward AI art vary across national settings, especially around ethics, optimism, and the role of human creativity (Bao 2025). The present study builds on that emerging comparative literature by examining public perceptions of AI-generated and human-created art through a multilingual survey that compares respondents across both age groups and national or language contexts.

Methodology

This study used a cross-sectional, multilingual survey design to examine public perceptions of AI-generated and human-created art. It combined closed-ended items, artwork-rating tasks, and open-ended responses. The survey had three main goals: first, to compare how respondents judge AI-generated and human-created art; second, to test whether perceived or disclosed authorship changes those judgments; and third, to examine how those attitudes vary across age groups and across national or language contexts. The survey was administered in four language versions: English, Chinese, Korean, and Japanese.

Participants and Data Cleaning

The raw survey export contained 163 rows. For analysis, we retained only respondents who explicitly consented to participate and removed non-consenting entries as well as form-artifact rows carried over from the multilingual survey export. The final cleaned sample included 150 respondents. Of these, 105 completed the English version, 28 completed the Chinese version, 10 completed the Korean version, and 7 completed the Japanese version. Because the survey was distributed through convenience channels rather than probability sampling, the resulting sample was uneven across groups. The sample was also age-skewed, with a large share of respondents falling below age 18. These features do not invalidate the survey, but they do mean that country and age comparisons should be interpreted as exploratory and directional rather than population-level estimates.

Survey Structure and Procedure

The survey consisted of four main parts. The first section collected demographic and background information, including age, gender, education, country of residence, formal creative training, frequency of art engagement, frequency of creative practice, familiarity with AI creative tools, prior AI-use history, comfort using AI for creative purposes, and self-assessed knowledge of generative AI.

The second section measured general beliefs about AI and creativity. Respondents rated their agreement with statements about whether AI-generated art can be as creative as human-produced art, whether it can be as emotionally impactful, whether artistic creativity requires human intention or consciousness, whether AI threatens artists' livelihoods, whether AI expands creative possibilities, whether AI should be considered a legitimate creative agent, whether human-created art possesses qualities AI cannot replicate, and whether AI diminishes the cultural value of art overall. Additional items asked about preference for human versus AI-created work, willingness to purchase AI-generated art, willingness to consume AI-created entertainment, whether AI attribution changes perceived value, and whether AI-generated art can be trusted in emotionally sensitive settings. The survey also included governance and ethics items on labeling, award eligibility, appropriation, authorship, regulation, training-data disclosure, and stylistic imitation of living artists. Finally, respondents answered questions about personalized AI art, including comfort with data-driven personalization, willingness to share personal data, and whether personalization would increase meaning or reduce shared cultural experience.

The third section was an artwork-evaluation task. Each respondent evaluated six artworks, producing 900 artwork-level evaluations in total. For each artwork, respondents first indicated who they believed created the work, choosing between a human and an AI system, and then reported their confidence in that judgment. They then rated the work on multiple dimensions: originality or creativity, technical skill or craftsmanship, emotional impact, aesthetic appeal, authenticity, personal meaningfulness, likelihood of displaying or revisiting the work, and appropriateness for professional or public art contexts. After these initial judgments, respondents were shown a creator label supplied by the survey and were asked whether seeing that label made them evaluate the work more positively or more negatively overall, as well as how strongly the label influenced their interpretation. This structure allowed us to separate initial aesthetic judgment from later responses to source attribution.

The final section included open-ended questions. Respondents were invited to describe what most influenced their judgment of an artwork's creator, what they believe distinguishes human creativity from AI-generated creativity, how they think AI-generated art will affect culture and artistic labor, and any additional thoughts they had about AI and creativity. These responses were included to capture reasoning that could not be fully reduced to numeric scales, especially around intention, emotion, lived experience, ownership, labor, and fairness.

Survey Stimuli

The artwork-evaluation task used six visual stimuli shown to all respondents. The set was designed to include works that varied in style, subject matter, and likely source cues so that respondents would have to make judgments not only about aesthetic quality but also about authorship, authenticity, and perceived intention. The goal was not simply to test whether participants could identify AI-generated images, but to observe how different kinds of visual features shaped judgments of creativity and creator identity across multiple artworks. The AI-generated images used in the survey were created with Google Gemini. Human-created works were included to provide comparison points across the same evaluation dimensions. The stimulus set was intended to create contrast between human-made and AI-generated visual production while still allowing respondents to rely on their own interpretations rather than being told the source in advance.

In the appendix, we show the whole survey. A limitation of this stimulus design is that some human-created works may have been recognizable to respondents. This means that some source judgments may reflect prior familiarity or memory rather than purely visual inference. For this reason, the artwork task is best interpreted as a study of perceived creator identity and label response, not as a clean test of whether respondents can detect AI-generated art from visual features alone.

Measures

Most attitudinal items were measured on five-point Likert-type scales, with higher values indicating stronger agreement, greater comfort, or more positive evaluation, depending on the item wording. The artwork-evaluation items also used ordered rating scales so that respondents could compare works across multiple dimensions. Preference and policy questions were captured through categorical response options. For analytic clarity, the study distinguishes between three kinds of measures: (1) baseline beliefs about AI and creativity, (2) artwork-level evaluations of specific pieces, and (3) normative views about labeling, ownership, governance, and personalization. This distinction is important because a respondent may rate an image as visually strong

while still rejecting AI as a legitimate artist or opposing strong ownership claims over AI-generated work.

Analytic Strategy

We analyzed the data in several stages. We began by cleaning the raw survey export, retaining only respondents who explicitly consented to participate and removing non-response artifact rows carried over from the multilingual form structure. All analyses reported below are based on the resulting cleaned sample of 150 respondents. We then computed descriptive statistics for the respondent pool and key belief items. For closed-ended belief items, we report means and standard deviations on the original five-point response scales. For categorical policy and ownership items, we report response percentages. Because each respondent evaluated six artworks, this portion of the dataset produced repeated artwork-level observations. We used these observations to compare average ratings across perceived creator categories and across artworks. To examine whether perceived authorship shaped evaluation, we compared mean ratings for works guessed to be human-made versus works guessed to be AI-generated across eight dimensions: originality, technical skill, emotional impact, aesthetic appeal, authenticity, meaningfulness, revisit likelihood, and professional appropriateness. For these comparisons, we used Welch two-sample t tests because the group sizes and variances were not assumed to be equal. Beyond these comparisons, we examined label effects using the post-label change variable recorded after respondents saw a creator label for each artwork. We tested whether the average post-label shift differed from zero overall and by artwork using one-sample t tests, then compared mean post-label shifts across works initially guessed to be human-made and works initially guessed to be AI-generated. Because the exported survey file does not separately store a clean variable for the exact revealed label condition in a form suitable for every artwork-level comparison, these label analyses are interpreted as evidence of post-disclosure change rather than as a fully randomized causal estimate of label effects. Finally, we examined respondent-level predictors of AI-art attitudes. To study how familiarity and experience shaped perceptions, we estimated Pearson correlations between continuous or ordered measures such as AI familiarity, comfort using AI creatively, and key belief items. To compare groups such as respondents with and without formal creative training, we used Welch two-sample t tests. To assess differences across survey-language groups, we used one-way analyses of variance for selected belief items central to the paper's claims. Because the language groups were uneven in size, especially for Korean and Japanese respondents, these comparisons are interpreted as exploratory.

In addition to the quantitative analyses, we conducted an exploratory thematic review of the open ended responses. These responses were read across the four final text questions concerning creator judgment, distinctions between human and AI creativity, anticipated effects on culture and artistic labor, and additional comments on AI and creativity. Rather than treating these responses as a fully formal qualitative coding study, we used them to identify recurring interpretive themes that could clarify the meaning behind the quantitative patterns. Particular attention was given to recurring references to intention, emotion, effort, visual artifacts, authenticity, labor displacement, and the distinction between AI as a tool and AI as an artist.

Finally, we organized the findings around six core claims that emerged consistently across the descriptive and inferential analyses: perceived creator identity shaped artwork evaluations, label disclosure altered reactions at the artwork level, AI familiarity increased openness while creative training increased skepticism, survey-language groups differed in key beliefs, respondents agreed more on transparency than on ownership, and respondents were more open to AI as a tool than to AI as an artist.

Ethical Considerations and Study Limitations

The survey was presented as voluntary research, did not request direct personal identifiers, and included a consent step before participation. All responses were analyzed anonymously. At the same time, several limitations should be stated clearly. The sample was a convenience sample, not a representative national survey. Group sizes were uneven across survey-language versions, and the sample included a disproportionately large number of younger respondents. In addition, the English-language group should not be treated as identical to the United States as a whole, even if many respondents in that group were U.S.-based. These limits mean the study is best understood as identifying meaningful patterns in public perception rather than estimating fixed national attitudes. The value of the project lies in showing how judgments of AI-generated art are structured, what dimensions of authorship and authenticity matter most, and where attitudes begin to diverge across age, experience, and cultural context. Open-ended responses also suggest that some source judgments may have been influenced by explicit stimulus cues, including recognizable or familiar artworks, rather than by aesthetic evaluation alone. This is an important limitation because participants who recognized a work could rely on memory rather than on visual judgment. Future studies should use unfamiliar, matched stimuli or newly commissioned human-created works to better isolate the effect of perceived authorship. In addition, the Korean and Japanese subsamples are small, so any comparisons involving those groups should be treated as especially tentative and interpreted as exploratory rather than robust cross-national estimates.

Results and Discussion

This section presents findings from 150 consenting respondents across four survey-language groups: English ($n = 105$), Chinese ($n = 28$), Korean ($n = 10$), and Japanese ($n = 7$). The analyses below draw from both respondent-level belief items and artwork-level evaluations. For the artwork task, each respondent evaluated six works, producing 900 artwork-level evaluations before item-level missingness is taken into account.

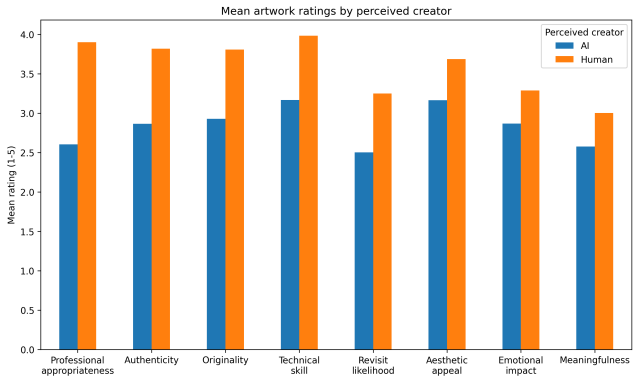

Figure 1: Mean artwork ratings by perceived creator across eight evaluation dimensions.

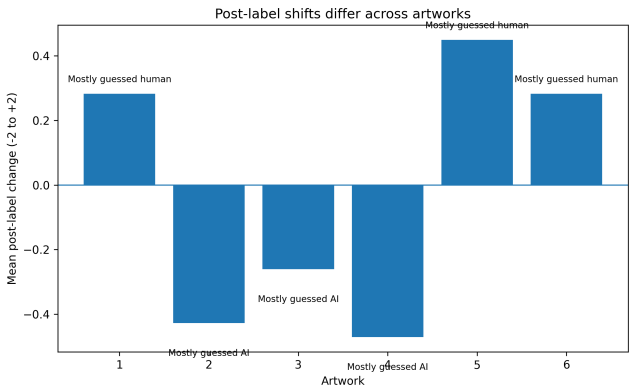

Figure 2: Mean post-label rating change by artwork. Positive values indicate a more favorable reaction after label disclosure, while negative values indicate a less favorable reaction.

Finding 1: Perceived Creator Identity Strongly Shaped Artwork Evaluations

Across the artwork-evaluation task, works that respondents believed were human-made were rated higher than works they believed were AI-generated on every evaluation dimension. The largest gaps appeared in professional appropriateness, authenticity, originality, and technical skill. For example, works perceived as human-made received higher mean ratings for professional appropriateness ($M = 3.86$) than works perceived as AI-generated ($M = 2.60$, $p < .001$). The same pattern appeared for authenticity (3.79 vs. 2.83), originality (3.79 vs. 2.90), and technical skill (3.96 vs. 3.12), with all comparisons statistically significant at $p < .001$. Even on more subjective dimensions such as emotional impact and meaningfulness, human-attributed works were still rated more favorably.

Table 1 reports the mean ratings by perceived creator across all eight evaluation dimensions, and Figure 1 shows the same pattern visually. Across every measure, works guessed to be human-made received higher ratings than works guessed to be AI-generated. This pattern suggests that respondents were not judging the artworks only by visible features. Their beliefs about who made the work shaped how original, authentic, skillful, and meaningful the work seemed.

Finding 2: Label Disclosure Changed Reactions, but Not in One Uniform Direction

When responses were pooled across all artworks, the average post-label shift was close to zero ($M = -0.01$, $p = .665$), which means label disclosure did not move judgments in one single overall direction. Three works showed positive mean shifts after label disclosure, while three showed negative mean shifts. Artwork 5 showed the largest positive change ($M = 0.45$, $p < .001$), while Artwork 4 showed the largest negative change ($M = -0.44$, $p < .001$). Artworks 1 and 6 also shifted in a positive direction, while Artworks 2 and 3 shifted in a negative direction.

A second pattern appeared when artworks were grouped by respondents' initial guesses. Works that were initially guessed to be human-made showed a more positive mean post-label shift than works initially guessed to be AI-generated (0.14 vs. -0.17, $p < .001$). This does not show that respondents always reacted in exactly the same way after learning the source, but it does show that disclosure mattered and that its effect depended in part on what respondents already believed before seeing the label.

Table 2 reports the mean post-label change for each artwork, and Figure 2 shows that these shifts did not move in one uniform direction. Instead, some artworks became more positively evaluated after disclosure, while others became less positively evaluated.

Finding 3: Familiarity with AI Increased Openness, While Creative Training Increased Skepticism

At the respondent level, greater familiarity and comfort with AI were associated with more favorable views of AI-generated art. Familiarity with AI creative tools was positively correlated with agreement that AI-generated art can be as creative as human-produced art ($r = .309$, $p < .001$). Comfort using AI for creative purposes showed an even stronger relationship with that same belief ($r = .373$, $p < .001$), and it was also positively related to viewing AI as a legitimate creative agent ($r = .399$, $p < .001$).

At the same time, formal creative training moved in the opposite direction. Respondents with formal creative training were less likely than respondents without such training to agree that AI-generated art can be as creative as human-produced art ($M = 2.22$ vs. 3.00, $p < .001$). They were also less likely to agree that AI-generated art can be as emotionally impactful (2.47 vs. 3.33, $p < .001$) and less likely to treat AI as a legitimate creative agent (2.37 vs. 3.02, $p = .008$). By contrast, training did not change concern about AI threatening artists' livelihoods (3.87 vs. 3.85, $p = .950$), which suggests that concern about labor effects extended across both groups.

AI-use history showed a similar pattern to familiarity. Respondents who had never used AI tools gave the lowest creativity ratings to AI art ($M = 2.21$), while respondents who used AI frequently gave the highest ($M = 3.50$). The same

Table 1: Artwork ratings by perceived creator (Welch two-sample t tests).

Dimension	**Guessed Human** M (SD)	**Guessed AI** M (SD)	**Δ**	p
Professional Appropriateness	3.86 (1.22)	2.60 (1.39)	+1.26	$< .001$
Authenticity	3.79 (0.86)	2.83 (1.17)	+0.96	$< .001$
Originality	3.79 (0.86)	2.90 (1.18)	+0.89	$< .001$
Technical Skill	3.96 (0.89)	3.12 (1.15)	+0.84	$< .001$
Revisit Likelihood	3.26 (1.27)	2.50 (1.32)	+0.76	$< .001$
Aesthetic Appeal	3.67 (1.11)	3.13 (1.16)	+0.54	$< .001$
Emotional Impact	3.29 (1.11)	2.84 (1.27)	+0.45	$< .001$
Meaningfulness	3.02 (1.20)	2.56 (1.32)	+0.46	$< .001$

Table 2: Mean post-label change by artwork. Positive values indicate more favorable reactions after disclosure.

Artwork	**Majority Guess**	**Mean Change**	p
1	Human (65.3%)	+0.29	$< .001$
2	AI (69.3%)	-0.40	$< .001$
3	AI (85.3%)	-0.26	$< .001$
4	AI (68.7%)	-0.44	$< .001$
5	Human (70.0%)	+0.45	$< .001$
6	Human (75.3%)	+0.29	$< .001$

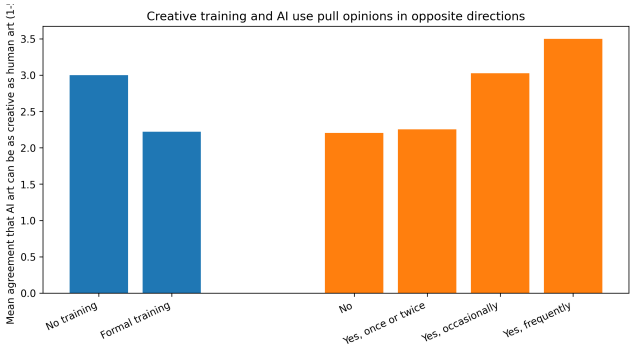

Figure 3: Mean agreement that AI-generated art can be as creative as human-produced art by formal training status and AI-use history.

gradient appeared for the belief that AI should be considered a legitimate creative agent (2.12 among non-users versus 4.00 among frequent users). These results suggest that familiarity with AI and formal creative training shape attitudes in different ways. As AI tools become more widespread, this gap may widen: casual users growing more comfortable while trained artists grow more resistant.

Figure 3 summarizes this split clearly. Respondents with formal creative training were less likely to view AI-generated art as genuinely creative, while greater personal AI-use was associated with more favorable judgments.

Finding 4: Survey-Language Groups Differed in How They Judged AI Art

Exploratory differences appeared across the four survey-language groups. Agreement that AI-generated art can be as creative as human-produced art differed significantly by language group ($F = 5.72$, $p < .001$). The English-language group was the most skeptical on this item ($M = 2.30$), while the Chinese ($M = 3.32$) and Korean ($M = 3.20$) groups were more open. The same pattern appeared for the belief that AI expands creative possibilities ($F = 6.19$, $p < .001$), where the Korean-language group gave the highest mean rating ($M = 4.20$), followed by the Chinese group ($M = 3.71$).

Table 3: Selected AI-art belief items by survey-language group (1–5 scale). Japanese and Korean results should be interpreted with caution because of small group size.

Belief Item	**English**	**Chinese**	**Korean**	**Japanese**
AI can be as creative as humans	2.30	3.32	3.20	2.71
AI expands creative possibilities	2.96	3.71	4.20	2.71
AI threatens artists' livelihoods	4.06	3.36	3.00	4.14
AI is a legitimate creative agent	2.44	3.68	2.60	2.00

Perceived threat to artists' livelihoods also varied across groups ($F = 5.32$, $p = .002$). The English-language group reported the highest concern ($M = 4.06$), while the Chinese ($M = 3.36$) and Korean ($M = 3.00$) groups were less concerned. Views on AI as a legitimate creative agent showed a similar divide ($F = 6.82$, $p < .001$): the Chinese-language group was the most accepting ($M = 3.68$), while the English ($M = 2.44$) and Japanese ($M = 2.00$) groups were less so.

These comparisons should be interpreted carefully. The language groups are not the same thing as nationally representative country samples, and the Japanese and Korean groups are especially small. Even so, the pattern suggests that attitudes toward AI-generated art may not be uniform across the language communities represented in this dataset, and future work should test this with larger and more balanced samples.

Table 3 reports the group means for the four core belief items, and Figure 4 shows the same cross-group pattern visually. The largest differences appear in judgments of whether AI can be as creative as humans and whether AI expands creative possibilities.

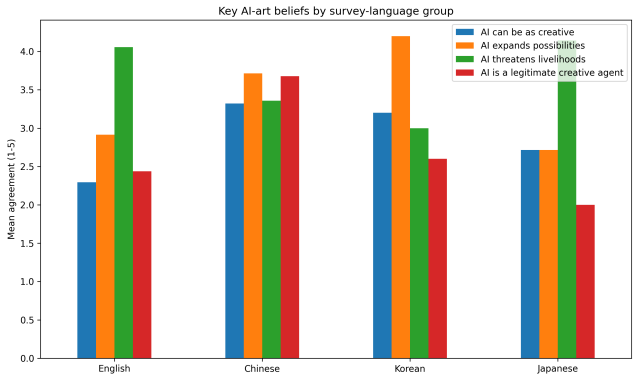

Figure 4: Mean agreement on four core AI-art belief items by survey-language group.

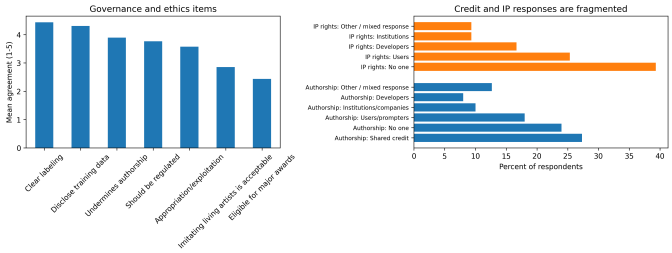

Figure 5: Left: mean agreement on governance and ethics items. Right: distribution of authorship credit and intellectual-property responses.

Finding 5: Respondents Agreed on Transparency, but Not on Ownership

The strongest normative agreement in the dataset appeared around transparency. Respondents strongly supported the statement that AI-generated artworks should be clearly labeled ($M = 4.43$) and the statement that AI systems should disclose the nature of their training data sources ($M = 4.31$). They also leaned toward agreement that AI-generated art undermines traditional notions of authorship ($M = 3.89$), should be regulated ($M = 3.77$), and constitutes appropriation or exploitation of human creativity ($M = 3.57$). By contrast, respondents were much less supportive of AI-generated works being eligible for major artistic awards ($M = 2.43$) or of it being ethically acceptable for AI systems to imitate the style of living artists ($M = 2.85$).

At the same time, respondents did not converge on who should receive authorship credit or intellectual property rights. On authorship credit, the most common answer was shared credit (27.3%), followed by no one (24.0%), then users or prompters (18.0%). On intellectual property rights, the most common answer was no one (39.3%), followed by users (25.3%) and developers (16.7%). These distributions were much more fragmented than the transparency items.

This matters because it shows that respondents have a clearer sense of what should be disclosed than of how legal or creative ownership should be assigned. The public seems more ready to demand transparency than to settle on a stable ownership rule.

Table 4: Governance and ethics items (1–5 scale).

Item	Mean
AI-generated artworks should be clearly labeled	4.43
AI systems should disclose training data sources	4.31
AI-generated art undermines traditional authorship	3.89
AI-generated art should be regulated	3.77
AI-generated art constitutes appropriation or exploitation	3.57
Imitating living artists is ethically acceptable	2.85
AI-generated works should be eligible for major awards	2.43

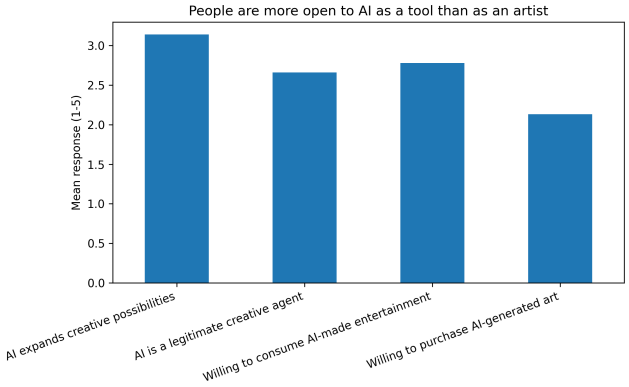

Figure 6: Mean responses for tool-oriented versus artist-oriented acceptance of AI in culture.

Table 4 shows the mean responses to the governance and ethics items, while Figure 5 pairs those averages with the distributions of authorship-credit and intellectual-property responses. Together, they show strong agreement on transparency but much less agreement on ownership.

Finding 6: Respondents Were More Open to AI as a Tool Than to AI as an Artist

One of the clearest patterns in the survey is the gap between support for AI-assisted creativity and support for AI authorship. On average, respondents were more willing to agree that AI expands creative possibilities ($M = 3.14$) than to agree that AI should be considered a legitimate creative agent ($M = 2.66$), and this within-respondent difference was statistically significant ($p < .001$).

Many people are willing to accept AI as part of the creative process while still resisting the idea that AI itself can be the true source of creativity, meaning, or artistic legitimacy.

Figure 6 shows this gap clearly. Respondents were more open to AI in assistive or tool-oriented roles than to the idea of AI as a legitimate artist in its own right.

Qualitative Themes from open-ended Responses

The open-ended responses help explain why respondents evaluated AI-generated and human-created works differently. Table 5 summarizes the main themes that appeared across the open-ended responses and shows how they connect to the quantitative findings.

First, many respondents said that their judgments about creator identity were influenced by specific visual cues such

Table 5: Recurring themes in open ended responses.

Theme	What respondents emphasized	Connection to findings
Visual source cues	Texture, brush strokes, blur, symmetry, lighting, realism, and other stylistic cues shaped judgments about whether a work was human-made or AI-generated.	Finding 1, Finding 2
Human intention and emotion	Human creativity was described in terms of intention, message, lived experience, emotional connection, and meaningful effort.	Finding 1, Finding 6
Labor and displacement concerns	Respondents frequently mentioned commissions, commercial design, marketing, and the possibility of artists being replaced by cheaper AI-generated output.	Finding 4, Finding 5
AI as a tool, not an artist	Some respondents accepted AI for brainstorming, reference, personalization, or efficiency while still rejecting AI as a legitimate creative agent.	Finding 3, Finding 6
Recognizable artworks	Some comments mentioned recognizable artworks or close resemblance to familiar works, suggesting that source judgments were sometimes aided by familiarity.	Limitations

as texture, brush strokes, symmetry, blur, lighting, shading, and realism. Several respondents described AI-generated images as looking too uniform, overly polished, or visually inconsistent in ways that shaped their guesses about the source. Human-created works, by contrast, were often associated with imperfect brushwork, variation, and more intentional composition. This pattern reinforces the quantitative finding that perceived creator identity shaped ratings across dimensions such as authenticity, originality, and professional appropriateness.

Second, respondents frequently distinguished human creativity from AI-generated creativity in terms of intention, emotion, lived experience, and process. Many comments suggested that human creativity was valued not only for the final product, but for the fact that a person chose what to make, for a reason, and invested time, labor, and feeling into that process. AI, by contrast, was often described as mimicry, replication, or recombination rather than genuine creation. These comments align closely with the broader pattern in the survey that respondents were more willing to accept AI as a tool than as a legitimate creative agent.

Third, many open-ended responses framed AI-generated art as a labor and market issue rather than only an aesthetic one. Respondents repeatedly raised concerns about commissions, commercial design work, marketing, and the possibility that companies would replace human artists with cheaper AI-generated output. At the same time, some respondents drew a distinction between commercial or industrial use and more meaningful artistic practice, suggesting that AI might be tolerated in areas such as brainstorming, reference generation, or routine production while still being resisted in galleries, fine art, or emotionally significant creative work. This qualitative pattern helps explain the strong support for transparency and regulation found elsewhere in the survey.

Fourth, a smaller but important set of responses treated AI as a useful creative aid rather than a full substitute for human creativity. These respondents described AI as helpful for brainstorming, concept generation, personalization, or efficiency, while still maintaining that the final artistic value of a work depended on human judgment, intention, or refinement. This theme aligns with the broader finding that respondents were more open to AI as a tool than as an artist.

The open-ended responses also revealed a methodological issue with the survey stimuli themselves. Some respondents noted that certain works were recognizable or closely resembled familiar artworks. These comments suggest that source judgments were influenced not only by aesthetic interpretation but also, in some cases, by familiarity and explicit visual hints. This should be acknowledged as a limitation of the present study and addressed in future iterations of the design.

Discussion

Overall, these results show that judgments of AI-generated art are shaped by more than visual appearance alone. They are shaped by perceived authorship, label disclosure, familiarity with AI, creative training, and the cultural setting in which respondents are situated. People may accept AI as something that expands human creative possibilities while still resisting the claim that AI is itself a legitimate artist. That split helps explain why respondents can recognize the usefulness of AI in creative workflows without extending to it the same authenticity, originality, and legitimacy that they attach to human-made art. This study also gives particular attention to younger respondents because they are part of the current and next generation of artists, audiences, consumers, and decision-makers who will live with the long-term effects of generative AI in culture.

Conclusion

This study shows that public judgments of AI-generated art are shaped by far more than visual appearance alone. Across the survey, respondents evaluated works differently depending on who they believed created them, whether authorship information was disclosed, how familiar they were with AI tools, whether they had formal creative training, and which survey-language context they came from. One of the clearest patterns in the data is that many respondents were more willing to accept AI as a tool that expands creative possibilities than as a legitimate artist in its own right. The find-

ings also point to a broader governance tension. Respondents strongly supported transparency, clear labeling, and disclosure of training data sources, yet they did not converge on who should receive authorship credit or intellectual property rights for AI-generated work. Understanding how they think about creativity, authorship, and artistic value is therefore important not only for interpreting current public opinion, but also for anticipating how these norms may develop in the future.

The study's age-skewed and non-representative sample means that these findings should be interpreted as exploratory rather than population-level. In particular, the substantial presence of younger respondents makes age comparisons especially important but also especially sensitive. Future research should test these patterns with larger and more balanced cross-national samples, clearer experimental label conditions, and expanded qualitative analysis of how people define creativity, intention, and artistic value when AI is involved.

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Appendix

Example of the Survey

The survey was distributed in four language versions: English, Chinese, Japanese, and Korean. To ensure cross-linguistic consistency, the original English version was translated into the other three languages by native speakers,

followed by back-translation and reconciliation. For illustrative purposes, the English version of the survey is presented below as an example. The complete set of survey items across all four language versions is available upon request.

The Artist or the Algorithm? A Cross-Generational Study of Perceptions of AI-Generated Art (ENGLISH ver.)

You are invited to participate in a voluntary research survey conducted as part of a project affiliated with an external research institution.

Your participation is completely optional, and you may stop at any time.

Please note that the data collected in this survey may be combined with responses from participants across the United States and may be shared or published for research purposes.

This survey does not collect personally identifiable information, and responses will be handled in a way that protects your privacy.

By continuing, you indicate that you understand this information and agree to participate.

This survey aims to collect perceptions and opinions regarding AI-generated versus human-created artwork. All responses will remain confidential and will be used for academic research purposes. We would greatly appreciate it if you could read the questions carefully and provide your answers through to the end.

Research Institution: Stanford University
Researchers: Daniel Koo, Jiechao Gao, Yuandong Pan, Michael D Lepech

* Indicates required question

1. **Research Purpose** This survey is conducted for research purposes to analyze how people perceive and evaluate AI-generated versus human-created artwork. Your honest responses will serve as valuable data for understanding the impact of artificial intelligence on the cultural and artistic landscape. *

Privacy Protection This survey does not collect any personally identifiable information (such as your name or contact details), and all responses will be processed anonymously. The collected data will be used solely for academic research purposes and will be analyzed statistically.

Voluntary Participation Participation in this research is completely voluntary. You may choose not to answer specific questions or withdraw from the survey at any time without any penalty.

Time Estimate This survey will take approximately 10–15 minutes to complete.

Check all that apply.

- [ ] I have understood and agreed the above.

2. Do you consent to participate in this study? *

Mark only one oval.

- Yes
- No

Demographics & Background

3. Into which age category do you fall? *

Mark only one oval.

- Below 18
- 18–24
- 25–34

- 35–44
- 45–54
- 55-70
- 71-80
- 80+

4. What is your gender identity? *

Mark only one oval.

- Male
- Female
- Prefer Not To Say

5. What is the highest level of education you have completed? *

Mark only one oval.

- Secondary education or below
- Some tertiary education
- Bachelor's degree
- Master's degree
- Doctorate
- Other:

6. In which country do you currently reside? *

7. Have you received formal training in any creative discipline (e.g., visual art, music, writing, design)? *

If NO: write NO.

If YES: write YES and specify (ie: Yes, music production)

Art Engagement & Creative Practice

8. How frequently do you engage with art (e.g., viewing, listening, watching) in a typical week? *

Mark only one oval.

- Never
- 1-2 times
- 3-5 times
- Daily
- Multiple times a day

9. How frequently do you personally create art, music, writing, or other creative works? *

Mark only one oval.

- Never
- Occasionally (less than once a month)
- Monthly
- Weekly
- Daily or almost daily

AI Familiarity & Usage

10. How familiar are you with AI-based creative tools (e.g., generative image, music, or text systems)? *

Mark only one oval.

- Not at all familiar
- Slightly familiar (You've heard of it, but never used it)
- Somewhat familiar (The neutral middle; you know what it is, maybe tried it once)
- Moderately familiar (You use it occasionally or understand how it works well)
- Extremely familiar (The expert level; you use it regularly)

11. Have you ever used AI tools to generate creative content (e.g., art, music, writing, video)? *

Mark only one oval.

- No
- Yes, once or twice
- Yes, occasionally

- Yes, occasionally
- Yes, frequently

12. How comfortable are you using AI systems for creative purposes? *

Creative purposes include the generation of final artistic media (images, music, or video) using AI. This does not include using AI for spellcheck, general search, or basic photo editing.

Mark only one oval.

- Very uncomfortable
- Somewhat uncomfortable
- Neutral
- Somewhat comfortable
- Very comfortable

13. How knowledgeable do you consider yourself about how generative AI systems function? *

Mark only one oval.

- Not knowledgeable at all
- Slightly knowledgeable
- Moderately knowledgeable
- Very knowledgeable

Extremely knowledgeable

Beliefs About AI & Creativity

14. AI-generated art can be as creative as human-produced art. *

Mark only one oval.

	1	2	3	4	5	
Stro						Strongly agree

15. AI-generated art can be as emotionally impactful as human-produced art. *

Mark only one oval.

	1	2	3	4	5	
Stro						Strongly agree

16. Artistic creativity requires human intention or consciousness. *

Mark only one oval.

	1	2	3	4	5	
Stro						Strongly agree

17. AI-generated art threatens the livelihoods of human artists. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

18. AI-generated art expands creative possibilities rather than limiting them. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

19. AI should be considered a legitimate creative agent. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

20. Human-created art possesses qualities that AI-generated art cannot replicate. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

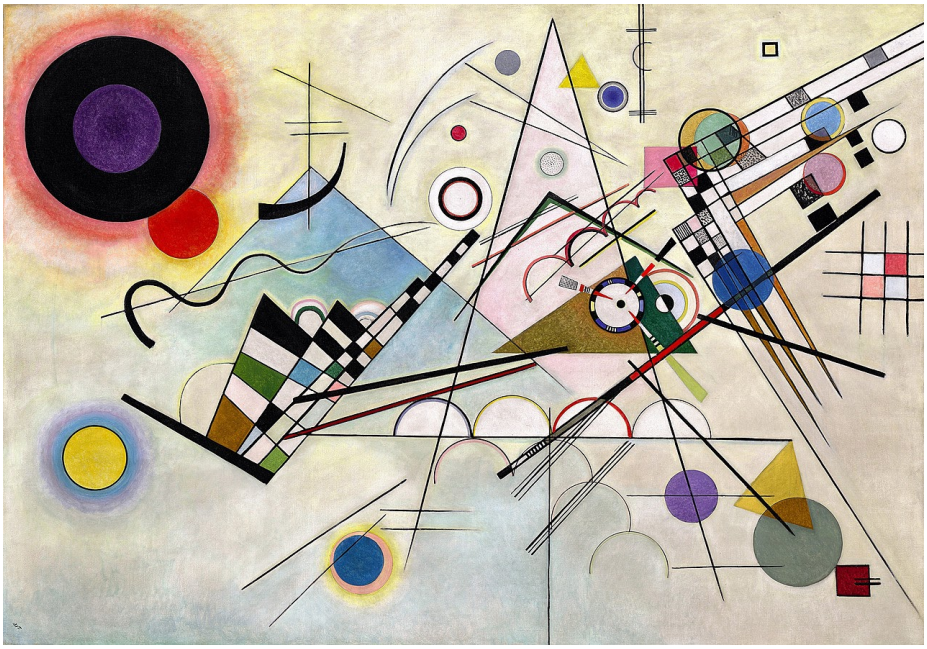
21. AI-generated art diminishes the cultural value of art overall. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

Evaluation of Artwork 1 (Pre-Label)

ARTWORK 1



22. Who do you believe created this work? *

Mark only one oval.

- A human
- An AI system
- Not sure

23. How confident are you in your judgment about the creator of this work? *

Mark only one oval.

- Not confident at all
- Slightly confident
- Moderately confident
- Very confident
- Extremely confident

24. How would you rate this work in terms of originality or creativity? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

25. How would you rate this work in terms of technical skill or craftsmanship? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

26. How would you rate this work in terms of emotional impact? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

27. How would you rate this work in terms of aesthetic appeal? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

28. How authentic does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely authentic

29. How meaningful or personally resonant does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely

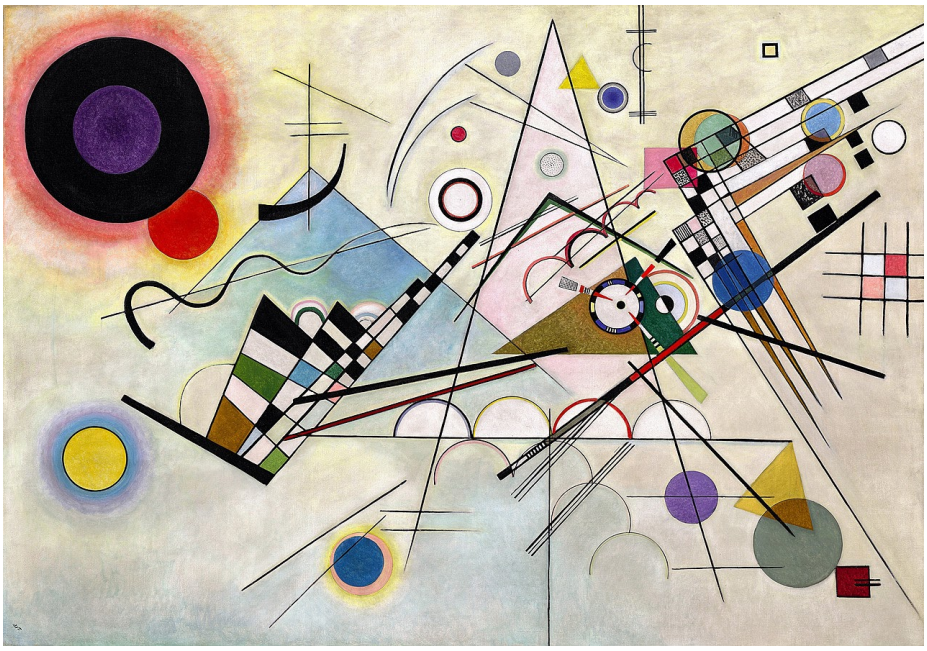
30. How likely would you be to display, save, or revisit this work? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very likely

AI Label Influence: Artwork 1 (Post-Label)

ARTWORK 1 - HUMAN



31. After seeing the label, how would you rate this work overall? *

Mark only one oval.

- Much worse than before
- Slightly worse
- No change
- Slightly better
- Much better

32. To what extent did the label influence your interpretation of the work? *

Mark only one oval.

- Not at all
- Slightly
- Moderately
- Strongly
- Extremely

33. How appropriate do you believe this work is for professional or public art contexts (e.g., galleries, concerts, festivals)? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely appropriate

Evaluation of Artwork 2 (Pre-Label)

ARTWORK 2

34. Who do you believe created this work? *

Mark only one oval.

- A human
- An AI system
- Not sure

35. How confident are you in your judgment about the creator of this work? *

Mark only one oval.

- Not confident at all
- Slightly confident
- Moderately confident
- Very confident
- Extremely confident

36. How would you rate this work in terms of originality or creativity? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

37. How would you rate this work in terms of technical skill or craftsmanship? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

38. How would you rate this work in terms of emotional impact? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

39. How would you rate this work in terms of aesthetic appeal? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

40. How authentic does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely authentic

41. How meaningful or personally resonant does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely

42. How likely would you be to display, save, or revisit this work? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very likely

AI Label Influence: Artwork 2 (Post-Label)

ARTWORK 2 - AI

43. After seeing the label, how would you rate this work overall? *

Mark only one oval.

- Much worse than before
- Slightly worse
- No change
- Slightly better
- Much better

44. To what extent did the label influence your interpretation of the work? *

Mark only one oval.

- Not at all
- Slightly
- Moderately
- Strongly
- Extremely

45. How appropriate do you believe this work is for professional or public art contexts (e.g., galleries, concerts, festivals)? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely appropriate

Evaluation of Artwork 3 (Pre-Label)

ARTWORK 3

46. Who do you believe created this work? *

Mark only one oval.

- A human
- An AI system
- Not sure

47. How confident are you in your judgment about the creator of this work? *

Mark only one oval.

- Not confident at all
- Slightly confident
- Moderately confident
- Very confident
- Extremely confident

48. How would you rate this work in terms of originality or creativity? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

49. How would you rate this work in terms of technical skill or craftsmanship? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

50. How would you rate this work in terms of emotional impact? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

51. How would you rate this work in terms of aesthetic appeal? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

52. How authentic does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely authentic

53. How meaningful or personally resonant does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely

54. How likely would you be to display, save, or revisit this work? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very likely

AI Label Influence: Artwork 3 (Post-Label)

ARTWORK 3 - AI

55. After seeing the label, how would you rate this work overall? *

Mark only one oval.

- Much worse than before
- Slightly worse
- No change
- Slightly better
- Much better

56. To what extent did the label influence your interpretation of the work? *

Mark only one oval.

- Not at all
- Slightly
- Moderately
- Strongly
- Extremely

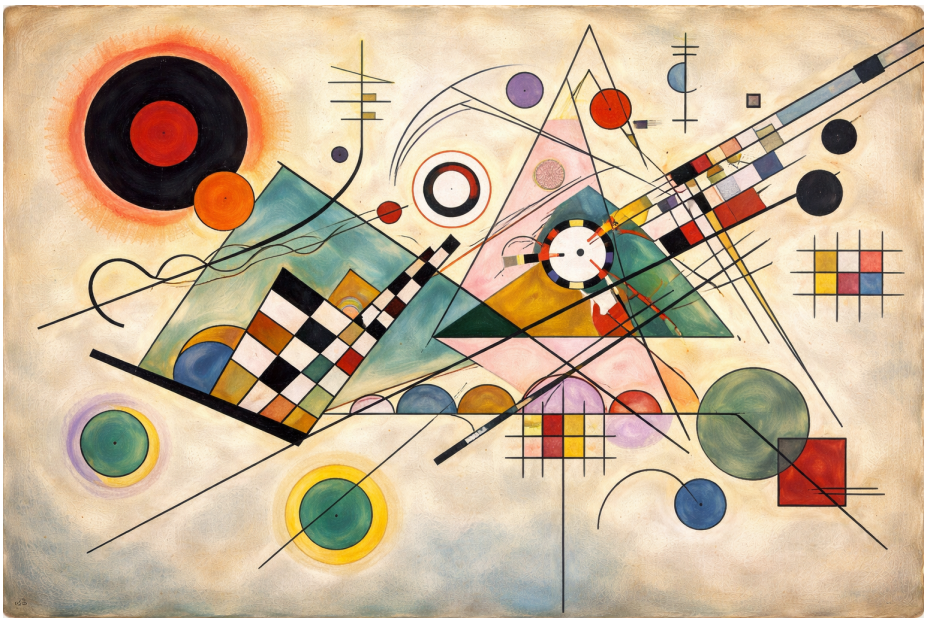
57. How appropriate do you believe this work is for professional or public art contexts (e.g., galleries, concerts, festivals)? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely appropriate

Evaluation of Artwork 4 (Pre-Label)

ARTWORK 4



58. Who do you believe created this work? *

Mark only one oval.

- A human
- An AI system
- Not sure

59. How confident are you in your judgment about the creator of this work? *

Mark only one oval.

- Not confident at all
- Slightly confident
- Moderately confident
- Very confident
- Extremely confident

60. How would you rate this work in terms of originality or creativity? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

61. How would you rate this work in terms of technical skill or craftsmanship? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

62. How would you rate this work in terms of emotional impact? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

63. How would you rate this work in terms of aesthetic appeal? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

64. How authentic does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely authentic

65. How meaningful or personally resonant does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely

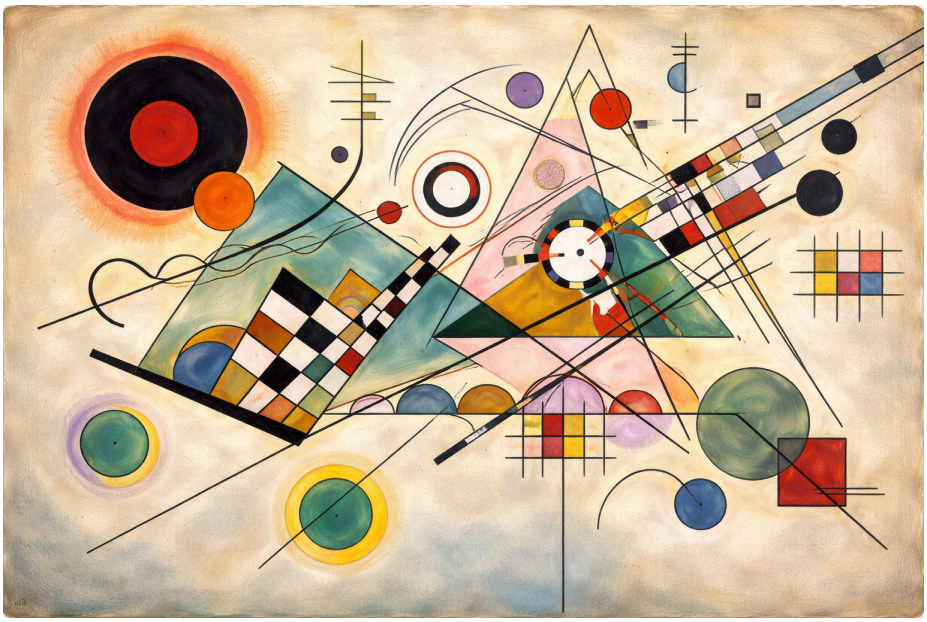
66. How likely would you be to display, save, or revisit this work? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very likely

AI Label Influence: Artwork 4 (Post-Label)

ARTWORK 4 - AI



67. After seeing the label, how would you rate this work overall? *

Mark only one oval.

- Much worse than before
- Slightly worse
- No change
- Slightly better
- Much better

68. To what extent did the label influence your interpretation of the work? *

Mark only one oval.

- Not at all
- Slightly
- Moderately
- Strongly
- Extremely

69. How appropriate do you believe this work is for professional or public art contexts (e.g., galleries, concerts, festivals)? *

Mark only one oval.

	1	2	3	4	5	
Not						Extremely appropriate

Evaluation of Artwork 5 (Pre-Label)

ARTWORK 5

70. Who do you believe created this work? *

Mark only one oval.

- A human
- An AI system
- Not sure

71. How confident are you in your judgment about the creator of this work? *

Mark only one oval.

- Not confident at all
- Slightly confident
- Moderately confident
- Very confident
- Extremely confident

72. How would you rate this work in terms of originality or creativity? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

73. How would you rate this work in terms of technical skill or craftsmanship? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

74. How would you rate this work in terms of emotional impact? *

Mark only one oval.

	1	2	3	4	5	
Very						Very high

75. How would you rate this work in terms of aesthetic appeal? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

76. How authentic does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely authentic

77. How meaningful or personally resonant does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely

78. How likely would you be to display, save, or revisit this work? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very likely

AI Label Influence: Artwork 5 (Post-Label)

ARTWORK 5 - HUMAN

79. After seeing the label, how would you rate this work overall? *

Mark only one oval.

- Much worse than before
- Slightly worse
- No change
- Slightly better
- Much better

80. To what extent did the label influence your interpretation of the work? *

Mark only one oval.

- Not at all
- Slightly
- Moderately
- Strongly
- Extremely

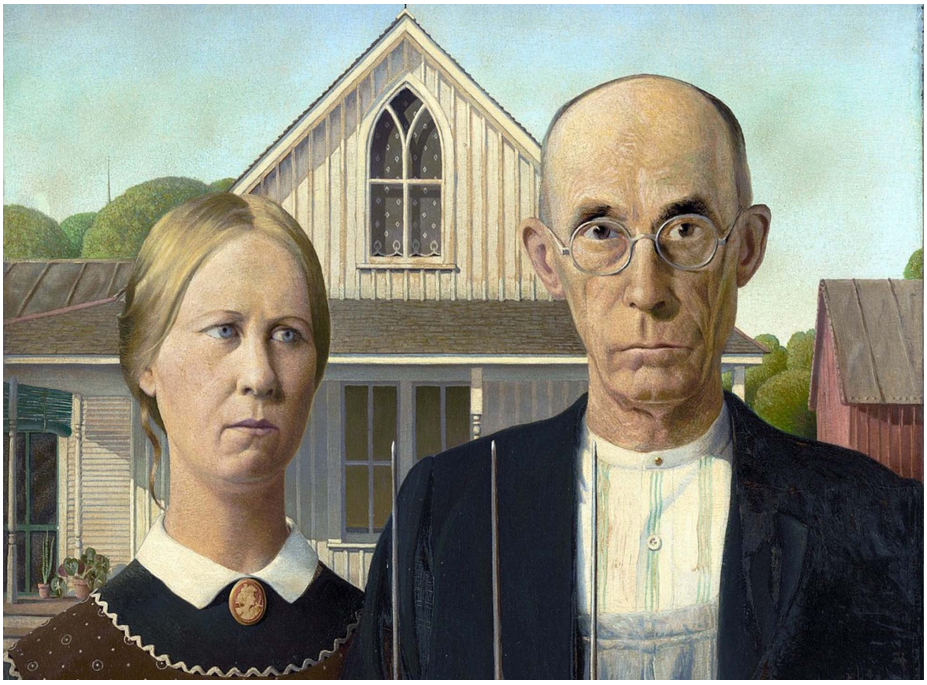
81. How appropriate do you believe this work is for professional or public art contexts (e.g., galleries, concerts, festivals)? *

Mark only one oval.

	1	2	3	4	5	
Not						Extremely appropriate

Evaluation of Artwork 6 (Pre-Label)

ARTWORK 6



82. Who do you believe created this work? *

Mark only one oval.

- A human
- An AI system
- Not sure

83. How confident are you in your judgment about the creator of this work? *

Mark only one oval.

- Not confident at all
- Slightly confident
- Moderately confident
- Very confident
- Extremely confident

84. How would you rate this work in terms of originality or creativity? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

85. How would you rate this work in terms of technical skill or craftsmanship? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

86. How would you rate this work in terms of emotional impact? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

87. How would you rate this work in terms of aesthetic appeal? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very high

88. How authentic does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely authentic

89. How meaningful or personally resonant does this work feel to you? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely

90. How likely would you be to display, save, or revisit this work? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very likely

AI Label Influence: Artwork 6 (Post-Label)

ARTWORK 6 - HUMAN

91. After seeing the label, how would you rate this work overall? *

Mark only one oval.

- Much worse than before
- Slightly worse
- No change
- Slightly better
- Much better

92. To what extent did the label influence your interpretation of the work? *

Mark only one oval.

- Not at all
- Slightly
- Moderately
- Strongly
- Extremely

93. How appropriate do you believe this work is for professional or public art contexts (e.g., galleries, concerts, festivals)? *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	Extremely appropriate

Preferences & Consumption

94. If presented with two otherwise comparable works, one created by AI and one by a human, which would you prefer? *

Mark only one oval.

- Strongly prefer human-created
- Slightly prefer human-created
- No preference
- Slightly prefer AI-generated
- Strongly prefer AI-generated

95. Would you be willing to purchase or financially support art generated by AI? *

Mark only one oval.

- Definitely not
- Probably not
- Unsure
- Probably yes
- Definitely yes

96. Would you be willing to consume entertainment content (e.g., music, films, video games) created primarily by AI? *

Mark only one oval.

	1	2	3	4	5	
Defi						Definitely yes

97. Does knowing that a work was generated by AI change your assessment of its financial or cultural value? *

Mark only one oval.

- Decreases it
- Slightly decreases it

- No effect
- Slightly increases it
- Increases it

98. Would you trust AI-generated art in emotionally sensitive contexts (e.g., memorials, therapy, spiritual settings)? *

Mark only one oval.

	1	2	3	4	5	
Not						Completely

Ethics, Authorship & Regulation

99. AI-generated artworks should be clearly labeled when exhibited, distributed, or sold. *

Mark only one oval.

	1	2	3	4	5	
Stro						Strongly agree

100. AI-generated works should be eligible for major artistic awards or competitions. *

Mark only one oval.

	1	2	3	4	5	
Stro						Strongly agree

101. AI-generated art constitutes appropriation or exploitation of human creativity. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

102. AI-generated art undermines traditional notions of authorship. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

103. AI-generated art should be regulated by governments or professional institutions. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

104. AI systems should disclose the nature of their training data sources. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

105. It is ethically acceptable for AI systems to imitate the style of living artists. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

Authorship & Ownership

106. Who should receive authorship credit for AI-generated artworks? *

Mark only one oval.

- AI system developers
- Users/prompters
- Institutions or companies
- Shared credit
- No one
- Other: _____

107. Who should hold intellectual property rights for AI-generated artworks? *

Mark only one oval.

- Developers
- Users
- Institutions
- No one
- Other: _____

Personalization & Data

108. How comfortable would you be with AI systems generating personalized art based on your personal data? *

Mark only one oval.

	1	2	3	4	5	
Very	◯	◯	◯	◯	◯	Very comfortable

109. Compared to non-personalized art, personalized AI-generated art would feel: *

Mark only one oval.

- ◯ Much less meaningful
- ◯ Slightly less meaningful
- ◯ Equally meaningful
- ◯ Slightly more meaningful
- ◯ Much more meaningful

110. Would you be willing to share personal data in exchange for customized AI-generated art experiences? *

Mark only one oval.

	1	2	3	4	5	
Defi	◯	◯	◯	◯	◯	Definitely yes

111. Highly personalized AI-generated art could reduce shared cultural experiences. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

112. Personalized AI-generated art could enhance emotional well-being or self-expression. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly agree

113. How would you prefer AI systems to learn your preferences? *

Mark only one oval.

- Explicitly (e.g., surveys, settings)
- Implicitly (e.g., behavioral data)
- A combination of both
- Neither

Reflection & Open-Ended Responses

114. What aspects of the artwork most influenced your judgment about its creator? *

115. In your view, what (if anything) distinguishes human creativity from AI-generated creativity? *

116. How do you anticipate AI-generated art will affect the future of culture, creativity, or artistic labor? *

117. Do you have any additional comments regarding AI and creativity?

118. By submitting this form, you consent to the collection and use of your data. *

Check all that apply.

- [ ] I agree that my responses may be collected and used for this form.

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