

Ethics of a New Frontier: Understanding the Link Between Knowledge and Opinions of AI Art

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Abstract

The rise in popularity of AI-generated images has brought up concerns regarding the ethics of training AI using artists' work without compensation. Because this is a relatively new phenomenon in the public eye, we have very little understanding of both the public opinion on the ethical implications of using AI to create "art," and the legal options available to these artists. In this study, we wanted to identify people's views on AI creating art, and how those views are related to their knowledge of various aspects of AI art. By conducting an initial survey of a variety of artists as well as non-artists, we were able to get a clearer picture of public opinion about AI art and identify the biggest issues people are grappling with when it comes to AI art. Then, through a second survey focused on the link between people's knowledge of the surrounding legal and technical aspects, we were able to identify which of those issues would likely be longer-lasting topics of discussion rather than knee-jerk reactions to changing technology.

1 Introduction

Although it has been around for a while, the prominence of art generated by artificial intelligence has shot up recently. With this increase in the use and development of AI art comes a slew of questions about it. In this study, we conducted two surveys meant to address some of the most pressing issues surrounding the discussion around AI art.

A very important question that is required to frame this conversation is whether AI can even create art, or what defines an artist. Some people have argued for the consideration of AI "art" as art, or that AI is simply another tool that artists can use to create [22]. Conversely, there are people who believe that AI systems cannot be called artists or create art like humans do [14, 17]. To this end, the first survey that was administered in this study included the research question "How do individuals feel about artificial

intelligence's ability to create art?" This survey attacks the ethical issues around AI art and sets up a framework for us to discuss the correlation between knowledge and these ethical issues in survey two. Another interesting topic of discussion surrounding AI art is whether or not it can provoke people's emotions in the same way human-made art does, and whether or not that makes it "real" art. There have been studies that show that people can feel emotion from art pieces generated by AI [11], and other studies have shown that people are able to tell the difference between the two [15]. AI generated art has been winning art competitions [28], but has also been used in different fields such as architecture [25], maliciously used to create deep fakes [12], and even in music [21].

With these rising concerns about ethics and the art used to train AI being used without the permission of the artists, we have started to see research and technology emerging to protect these artists. One notable technology that has emerged in response to data scraping for AI is called Glaze [30]. A team of researchers came up with technology that modifies an image enough to make it harder for AI to train off of without changing much visually, so that an artist can post their art with less fear of it being used to train AI against their will. Anti-scraping software has been a topic of discussion before [13], but these new methods specifically tailored to AI are beginning to rise in popularity as AI art does the same.

There are many questions about the legality of AI art, and the impact it has on artists whose work is used to train the models without credit or compensation [16]. A frequent criticism of the "art" created by neural networks is that it is theft from the artists whose work is used to train that AI. This claim stems from the belief that AI isn't creating anything but is rather making a sort of collage of the works it was trained on. Conversely, some argue that AI learning from existing work isn't any less ethical than a human artist doing the same thing [3]. Because artists learn from imitating and observing the work

of others, there is an argument that AI is doing the same thing.

Throughout this paper, we will be dissecting the results of two surveys that address the implications of AI art. Although much work has been done in the same vein as our ethics study to try and draw a consensus on what the "right" answer to this debate is, we instead focus on the differences in opinions across different levels of knowledge of the related laws and technologies. The second study uses the biggest issues identified in the first to help us focus our attention on the most important impacts AI art will have.

The second study aimed to answer three unique research questions:

- What is the difference between peoples' perceived knowledge of how AI art is created and their actual knowledge of it?
- What is the difference between peoples' perceived knowledge of laws related to AI art and their actual knowledge of them?
- How do people feel about various controversial factors of AI art?

The overarching goal of this study was to use how much people know about AI as a basis for discussing which ethical and practical concerns of AI should demand the most of our attention. In addition, we hoped to distinguish between certain knee-jerk fears about AI art and concerns that may be more legitimate or long-term. Through this research project, we identified that many of these issues did not have a correlation to knowledge about AI (either legal or technical), showing that they are all concerns that people have across a variety of knowledge levels. In essence, this means that none of the concerns about AI art that were discovered through survey one are easily dismissable, and must all be approached with care moving forward in the field. However, there are some areas where knowledge causes a significant difference in opinions in AI art, notably the negative impact on the job market and AI's creativity, where people with higher overall and legal knowledge respectively were more wary of these negative impacts than the general population.

2 Background

This study aims to identify the correlation between knowledge about AI and people's ethical opinions about AI art. In order to measure peoples' knowledge about AI art, we used two different areas: technical and legal knowledge. This section aims to give some background on what we consider valuable topics in these areas, as well as how they relate to AI art.

One of the most basic concepts that is required to understand AI art generation and data gathering is data scraping. Data scraping is a method whereby software crawls websites to extract data [18], and thus most generative AI models use some form of it when training their AI models, even if indirectly. One dataset that is commonly used to train AI art generators is called LAION-5B [29], which is a text-image pair dataset used by generative AI art products such as Stable Diffusion [2]. LAION-5B used another publicly accessible dataset, Common Crawl [1], which is a publicly accessible repository of web crawl data obtained via data scraping.

Generative Adversarial Networks (GANs) are another very important part of understanding how AI art is created. These networks are used by leveraging two different networks against each other so they get better and better at creating the result they are after [33]. When it comes to visual art, one way that GANs are commonly trained is with the existence of a discriminator network and a forger network. The discriminator network receives art from the forger and tries to determine whether that art was a real image or generated by the forger. It returns this information to the forger network, which then uses that information to create better and better fakes until the discriminator cannot tell them apart [10]. This technology is often used in AI art generation to train a network to create better and more realistic-looking images and is thus key in understanding the technical side of AI art.

Another type of model that is central to AI art creation is the diffusion probabilistic model (DPM). Most deep-learning generation models (such as DALL-E 2 and Imagen) rely on the concept of DPMs as a basis [27]. In short, DPM is a model that allows us to go from a complex distribution to an isotropic Gaussian noise, and the process of reversing this is what many generative AI algorithms are based on. Although it is too big of a topic to discuss deeply here, there has been much work done surrounding DPMs, their relationships to other generative models, denoising, and more [26, 31, 35].

Arguably the two most important elements of the law when discussing AI art and the litigation artists can seek are standing and fair use. Standing is a legal doctrine that represents the right to bring a lawsuit in court. This is incredibly important when discussing the litigation artists can seek in response to AI because without standing, artists cannot sue anybody. There are three elements of standing established in law: injury in fact, traceability, and redressability [19]. Without all three of these elements, a person does not have standing to sue. Thus, artists who are interested in a lawsuit resulting from AI using their work will have to prove each of these elements.

The first prong of standing is injury in fact. In plain

language, this means proving that the plaintiff is in some way harmed by the defendant. For AI art cases, this could be established on the basis of some monetary loss, or related to the breach of intellectual property laws. The second element of standing is traceability, which is where AI art cases really get complicated. The question of who should be sued in an AI art case is unclear. Some say it should be the person who created the AI, and that discussion can also change depending on how the AI was trained, and how the training data was obtained. In the emerging cases of lawsuits regarding AI art [6], the defendant has been the company that created the AI, but these lawsuits have not yet been ruled. The outcomes of this and similar cases will be critical in establishing the interpretation of the law regarding AI art in the future. Finally, the last element of standing is redressability, which means that the action of the court can "redress" the injury, or make it better. This is usually in the form of monetary damages paid.

Another important tenant of AI art is fair use, as it is commonly brought up in defense of AI art generators when discussing legality [24]. Fair use is the doctrine that defines when and how copyrighted materials can be used. There are four prongs of fair use: The purpose and character of the use, the nature of the copyrighted work, the amount or substantiality of the portion used, and the effect of the use on the potential market for or value of the work [23]. Most commonly, the transformative nature of AI art is brought up as a defense against copyright infringement claims for AI – defendants of AI art claim that it sufficiently transforms the copyrighted works it is trained on, and thus is not in violation of copyright. However, this is still contested as fair use, and only a court decision will shed insight as to the future of AI art and its interactions with fair use law.

Some people focus on the way AI synthesizes the information it is given, rather than just the fact that AI is using the work of others. The distinction between being inspired by and appropriating existing work is a gray area that often relies on how similar a produced work is to the underlying works [20]. By this logic, if AI manages to create art that is distinct enough from the data it is trained on, it is fair use. However, this is not a clear-cut line. Many AI "artists" generate works in the style of human artists, such as programs that create covers of songs in the voices of various famous figures [9]. These AI services have the explicit purpose of creating art that replicates existing works. While these types of services may be harmless if people are just experimenting with them, many legal issues are unearthed as soon as they are sold or publicly exhibited.

The law moves very slowly, and because of that, we are just beginning to see the emergence of laws and legal battles specifically relating to AI. A recent case established a precedent that AI-generated art cannot be copyrighted [5],

which builds off a previous case that ruled against a monkey being able to sue for copyright infringement [8]. This conversation regarding what should be done in the legal sphere is therefore incredibly important at the forefront of these new legal cases to make sure that the law is fair and ethical to human artists.

3 Research Methodology

This study was conducted in two parts, referred to as part one and part two from here forward. In part one, we conducted a survey to answer the following research questions:

- How do individuals feel about artificial intelligence's ability to create art? What do people know about how AI creates art? Is it stealing? What are the ethics?
- Does the individual identify as an artist? In what media? What does "artist" mean?
- How affected do artists feel by AI? How affected do they think they'll be in the future?

This was an intentionally broader set of research questions aiming to uncover the biggest issues people were grappling with to help inform the creation of part two. Part two of this study was the main point of interest. By compiling the top nine concerns identified in part one of this study, we generated a scale to rate how positively or negatively respondents viewed AI art. In addition, we collected and scored their knowledge on two different sectors of AI art: Technological details and legal issues. By comparing the knowledge people have about AI art with their opinions on various issues, we were able to answer the research questions laid out in study two:

- What is the difference between peoples' perceived knowledge of how AI art is created and their actual knowledge of it?
- What is the difference between peoples' perceived knowledge of laws related to AI art and their actual knowledge of them?
- How do people feel about various controversial factors of AI art?

Further discussion of both parts of this study follows below.

3.1 Ethical Concerns

All study participants were provided with informed consent as reviewed by the Institutional Review Board (IRB) of Texas A&M. No personally identifiable information was collected, and risk to participants was minimal. Participants could additionally opt out of any questions or the whole study at any time.

3.2 Limitations

The original goal of part one was 150 participants, but because a trend with meaningful results had begun to emerge earlier, we were able to proceed with 83 responses. The second study surveyed a total of 85 participants. For both of these studies, participants were collected through a variety of email lists and social networks containing individuals who would be interested in the research, often referred to as snowball sampling. Because of the relatively smaller sample size and lack of random sampling, these results cannot necessarily be used to extrapolate results about the general population. However, the trends identified within this study are relevant because they identify relationships that should be further explored. Work on the discussion of AI ethics will never be finished, and will be a continuously evolving conversation as long as technological innovations continue to be made.

3.3 Study Design

Both parts of this study comprised of a survey administered via Google Forms to ask a variety of questions aimed at answering the research questions. Part one asked a variety of open-ended questions to participants, such as how they define art, how they feel about artificial intelligence creating art, if they have witnessed people be impacted by AI art, and what they think the future of AI will look like. All of the questions in this study were very high-level and aimed to identify areas of conflict that people were frequently identifying in relation to AI art. From these responses, nine areas of controversy surrounding AI art were identified to be used as the building blocks for part two, as described in section 3.4.

Part two of the study aimed to determine the gap between what people think they know about AI art and what they actually know, and then see how those factors affect their opinions on the issues determined in part one. As such, this study design was done in two parts: Creating metrics for how much knowledge people have, and creating a metric for their views on AI art. The knowledge aspect of the survey focused on two areas: technical and legal aspects. For the technical aspects, four basic questions about AI art technology were asked: the definition of data scraping, GANs, DPM, and how AI art generators typically gather data. For the legal aspects, 5 questions were asked related to copyright, standing, and fair use. These questions were later scored according to the methods described in 3.4 to develop a knowledge index. Finally, participants were asked how strongly they agreed or disagreed with the 9 areas of controversy identified from study one, and an index was developed in a similar fashion.

3.4 Data Analysis Procedure

The analysis of the survey conducted in part one was conducted using the assistance of trend-detecting software that

was then verified by hand. Responses from all areas of the survey were combined and analyzed, and nine main issues were identified based on the free-response questions participants answered. Due to the repetitive nature of responses, it was fairly easy to identify trends in issues or benefits that were attributed to AI, and we ended up with nine statements/questions for part two as follows:

- AI art is unique and creative
- AI being trained on existing art is the same as an artist taking inspiration from existing art (in regard to theft)
- How do you think AI art affects the creativity of human artists?
- On a scale from 1-5, how do you think AI art will impact the job market for artists?
- Artists benefit from AI
- AI is just another tool artists can use to create art
- AI art is just as valuable as human-created art
- On a scale from 1-5, how do you think AI art will affect the quality of art created?

The analysis for part two was more involved than part one. A scoring metric was developed before the collection of responses to generate a knowledge index for each aspect (technological and legal) as well as an index for participants' views on AI art. For the technological question, there were 4 short answer questions used to generate the technical knowledge index, or TKI. The explanation for each question was scored out of two points, and two questions had an additional point for identifying the acronym correctly, for a maximum TKI of 10. Similarly, the legal knowledge index (LKI) was scored out of 10, with one point for each element of standing, half a point for each element of fair use, two points for each free response question, and one for the multiple choice question. Then, an average of the responses on a scale from 1-5 for the ethics section was taken to generate an AI index (AII) for how positively or negatively a participant viewed AI, with higher numbers being more positive. These three indices as well as the responses to individual questions are analyzed below.

4 Results

The answers to each research question for the second study are discussed below. Table 1 outlines the demographics of the respondents for this study, both gender and education level. Because this study was conducted on a college campus with mostly access to other students, undergraduates make up the majority of respondents of this study. However, other education levels are represented as well, as can be seen from the demographics table.

Category	Count	Percentage
Female	40	47.1
Male	43	50.6
Non-binary	2	2.4
High School	4	4.7
Some College	43	50.6
Associate Degree	3	3.5
Bachelor's Degree	18	21.2
Master's Degree or Higher	17	20

Table 1: Demographics

4.1 RQ1: What is the difference between peoples' perceived knowledge of how AI art is created and their actual knowledge of it?

For this research question, we focus on the first part of the survey which asks a variety of questions about technical aspects of AI, as well as asking participants to self-identify their level of knowledge in that area. Overall, both men and women overestimated how much they knew on this scale. On average, women tended to rate themselves 1.81/10 points higher on the scale of how much they knew as opposed to their TKI. Similarly, men rated themselves as knowing 1.87 points more than their TKIs, on average. Thus, the gap between how men perceive themselves and how much they know is slightly larger than the one for women. In isolation, this number does not mean much because the questions we used to develop the TKI were brief and may not perfectly capture how much people actually know about AI art and its creation. However, if we redo this inquiry for only people who have a TKI < .3, this gap increases to -2.36. We use .3 as the cutoff because this represents the third quartile of the data set, and thus excludes the respondents with very high technical knowledge. In addition, this means that they have at least some knowledge of what data scraping is and its use in AI art, something that is considered more basic technical knowledge of AI.

This question is essential to the formation of a study like this, because people tend to weigh their opinions and ethical judgments as more important the more knowledgeable about a subject they perceive themselves to be. Especially with such a controversial topic that is currently in the public eye, many people are forming their opinions on the basis of what others have said online. Examining the relationship between peoples' knowledge and their perception of it allows us to see that this gap may be leading to the wrong people being listened to when it comes to discussion of how we should move forward with AI art as a society. In cases like this one of new and evolving technology, public opinion is very important in dictating how these technologies advance. We should perhaps aim to be more wary of the opinions that

are shared by confident people who don't know as much as they think they do.

4.2 RQ2: What is the difference between peoples' perceived knowledge of laws related to AI art and their actual knowledge of them?

As opposed to their perception of technical knowledge, both men and women tended to underestimate the amount of legal knowledge they had pertaining to AI art. Women, on average, underestimated their knowledge by 0.65/10 points, whereas men underestimated their knowledge by 0.48. This continues the trend from RQ1 where men, on average, rate the gap between their knowledge and their perceived knowledge more favorably than women, something that other studies have also concluded [7]. If we once again examine the responses of those in quartiles one through three, we find that this number actually switches to an overestimate of, on average, 1.375/10 points. Thus, we can see that for both legal and technical knowledge, those with less knowledge tend to rate themselves as more knowledgeable than they actually are, whereas individuals who are more educated tend to underestimate how much they know.

Similarly to RQ1, there should be some hesitation when listening to those with lower knowledge levels about this subject, as they tend to know more than they do. While the points about public perception still apply here, it is important to note that aside from public influence on the passing of new laws, public opinion should have no effect on the interpretation of the laws we already have in place. In the case mentioned in the background about how AI art cannot be copyrighted [5], for example, many members of the AI art community were unhappy with the decision. However, their opinion that their AI-generated product should be considered made by a human and therefore should be copyrightable did not affect the case, because the laws that were interpreted to draw that conclusion do not rely on public opinion, but rather precedent and legal knowledge.

4.3 RQ3: How do people feel about various controversial factors of AI art?

This research question is one that helps answer the overarching question of this study, which is determining which issues around AI may be knee-jerk fears in response to new technology, and which issues are perceived as issues that will persist. We hypothesized that if there was some issue that people with more knowledge about AI universally agreed was significantly negative as compared to the general population, this issue could be identified as one that is more likely to cause long-lasting harm. Conversely, if there was a question

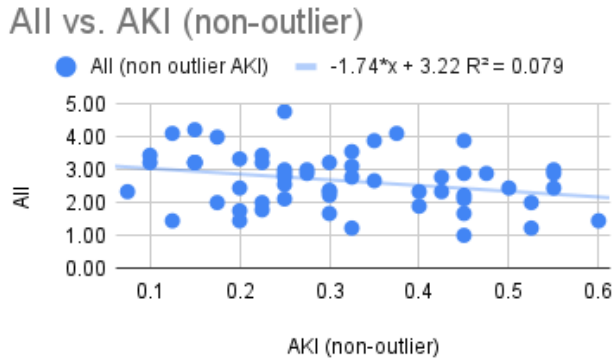


Figure 1: AII vs. AKI (non-outlier)

AII vs	Equation	R^2
AKI	$-1.74x + 3.22$	0.079
LKI	$0.24x + 2.54$	0.003
TKI	$-1.08x + 2.95$	0.035

Table 2: AII Correlations

that was ranked significantly more favorably by those with higher knowledge indices, it should potentially be an issue to explore further in depth.

However, our results ended up showing a very limited general correlation between knowledge and opinions of AI art, pointing to the fact that opinions on these issues may be completely disjoint from the amount of knowledge people hold on these topics. To conduct our analysis, we began by comparing AII against TKI, LKI, and AKI, respectively. Figure 1 shows the correlation between AKI and AII without outliers (defined as $AKI < 0.05$ and $AKI > 0.6$). From this graph, we see a general downward trend (with slope -1.74), but our correlation coefficient R^2 is only 0.079 , showing a weak correlation.

Figure 2 shows the equation of correlation as well as the correlation coefficient associated with each graph, calculated in the same way as Figure 1. From this table, we can see that there is not a strong correlation between any of these factors, as all the R^2 values are less than 0.1 , and thus far from significant enough to show a strong correlation. However, one interesting thing to note is that while there is a negative correlation between AII and both TKI and AKI, it is actually positively correlated to LKI (e.g. the more someone knows about the legal aspects of AI, the more they tend to view it positively). However, due to the weak correlation for all of these, it would be unwise to draw conclusions about this trend.

Within the study, participants had the ability to explain any of their ratings if they desired. Some of these

responses help shed light on how polarizing these aspects can be. One respondent explained their $1/5$ rating for the question "AI art is ethical" by saying "I believe it disenfranchises many artists by providing a cheap and quick alternative to hiring human artists. I also think it waters down the emotional and symbolic significance behind art." Conversely, a respondent who rated this as a $4/5$ said "I think unless it is used to plagiarize/claim someone else's work, it's fine. AI uses similar methods to humans in terms of learning or "inspiration", just over a much shorter period of time." These two extremes help demonstrate how large the gap between peoples' opinions can be on some of these questions.

Even at higher levels of KI, some of these questions varied radically from person to person; For example, two respondents both with an LKI of 0.7 had drastically different AII values at 1.0 vs 3.89 (the minimum AII and an AII above the third quartile). The respondent with the AII of 1.0 expressed more extreme opinions such as "If we replace artists and teach people that art is merely generated we might as well kill creativity and originality now." This is a drastic difference from the respondent with a 3.89 , yet both of these individuals had an extremely high legal knowledge. This shows that most of these concerns are issues across all levels of knowledge, and thus none should be discounted. In fact, the fact that there are people expressing concern about these various aspects of AI ethics across all knowledge levels points to the fact that we should carefully consider these ethical issues and their implications when progressing with AI art.

The second part of our analysis focused on the responses to individual questions stratified by LKI, TKI, and AKI. For each of these indices, we calculated the average response for each of the nine questions that factor into AII for two knowledge groups: Q1-Q3 of the index, and respondents above the third quartile. The respondents in the lower group will be referred to as KI-L, which is the lower knowledge group, and those in the higher group are denoted as KI-H. Once we had all these averages calculated, we conducted one-tailed T-tests to compare the KI-L and KI-H groups for each question.

There were two questions with statistically significant differences between LKI-L and LKI-H respondents using a significance level of 0.10 . The first of these questions was "AI art is unique and creative," with LKI-H respondents rating this on average 2.33 compared to the LKI-L average of 2.74 ($t = 0.066$). The other question with a significant difference was "AI is just another tool artists can use to create art." LKI-H respondents on average rated this 3.6 , whereas the LKI-L average was 3.0 ($t = 0.090$). When comparing AKI-H and AKI-L respondents, we find that two categories are significantly different between the two. The first overlaps with the results of the LKI comparisons, "AI art is unique and

Category	AII	Count
18-24	2.74	49
25-34	2.64	16
35-44	2.71	7
45-54	2.68	7
55+	3.04	6
High School	2.36	4
Some College	2.73	43
Associate/Bachelor's Degree	2.76	21
Master's Degree or Higher	2.77	17
Female	2.69	40
Male	2.82	43
Overall	2.73	85

Table 3: Age, Gender, and Educational Correlations

creative," with AKI-H participants averaging 2.24 compared to an average of 2.81 for AKI-L participants ($t = 0.032$). The second question with a significant difference was "On a scale from 1-5, how do you think AI art will impact the job market for artists (1 being very negatively, 3 being neutral/not at all, 5 being very positively)." The AKI-H average was only 1.90, compared to 2.37 for AKI-L ($t = 0.051$). Interestingly, there was not a statistically significant difference in the responses to any question when comparing TKI-L and TKI-H responses.

Finally, we explored the impact that gender, age, and education level have on opinions of AI art, outlined in Table 3. However, there were no statistically significant differences between any of the categories. Generally, a higher level of education was correlated with a more positive opinion of AI, and men tended to like AI more than women.

5 Discussion

As can be seen by the analysis in the results section, there are a few significant results we can draw from this study. However, there are also factors that are not correlated, which are equally important when considering the results of this paper as a whole. The most important result from this study is arguably the gap identified in responses to the question "On a scale from 1-5, how do you think AI art will impact the job market for artists (1 being very negatively, 3 being neutral/not at all, 5 being very positively)." As discussed in the results section, those with a high overall knowledge index (AKI-H) averaged 1.90/5, which was significantly lower than the 2.37 by those with a lower overall knowledge score (AKI-L). If we remain in line with our hypothesis that those with more knowledge about AI are better at identifying issues that will persist long-term, we can conclude that job loss for artists is a very important risk to consider when moving forward with AI art. The issue of automation and related changes in the job market has been extensively studied [4, 32, 34], but

not with a specific lens for AI art. A potential future study could explore this further, as well as conducting a survey of mitigation strategies to limit the negative impact on artists.

The remaining significant differences are less concrete, and instead show a larger gap on aspects that contribute to the ethicality of AI art. Those with high legal knowledge indices were more likely to view AI as "just another tool," whereas the general population did not. This is a frequent point made by supporters of AI art, and may indicate how the future of AI will play out in court; Notably, with AI being declared unable to hold a copyright because it is not a person, this can indicate that AI will not be treated as an entity in law, but rather as simply another technological tool [5].

Interestingly, the statement "AI art is unique and creative" was rated lower by both people in the LKI-H and AKI-H categories as compared to their KI-L counterparts. This means that people with higher knowledge indices in either of these categories were less likely to think AI art is creative. This is less actionable than the other two differences identified, but is an interesting point to consider when discussing things such as the value of AI art, or copyright law.

Based on the lack of correlation for the other questions and in general, however, we can draw a very interesting conclusion. Because there is not a strong general correlation between KI and AII for any of the three categories, we can conclude that there are concerns about these issues across a variety of different areas. The average AII for the whole study was 2.73 as seen in Table 3. These questions were constructed in such a way that a score of 3 indicates neutrality, and thus this average of 2.73 indicates that overall, there is a slightly negative perception of AI art. Given all of the evidence presented, at the very least we should be more wary of these issues when proceeding with AI art. It would be greatly beneficial to stop and consider the consequences on artists, jobs, intellectual property, and more before charging forward in a field that is so polarizing and new.

6 Conclusions

In conclusion, this paper has demonstrated that there is not a strong correlation between knowledge about AI (both legal and technical) and people's opinions about AI art. This limited correlation coupled with the fact that there were both very positive and very negative views of AI across all knowledge levels indicates that these fears about AI art and the ethics of the field are recognized across all levels of knowledge, and thus should all be kept in mind when proceeding in this groundbreaking field.

However, there are some areas where there is a signif-

icant difference in people’s opinions of AI art ethics depending on their knowledge. Those with more overall knowledge tend to be more wary of the negative impact AI art will have on the job market for artists. Additionally, both respondents with higher legal and overall knowledge view AI art as less creative and unique. Finally, respondents with higher legal knowledge were more likely to view AI as just another tool for artists to use, which may be reflected in future legislation surrounding AI art.

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