

The use of Artificial Intelligence (AI) in Creative Subject areas

Assessment criteria for 2024-25



APPENDIX GA 36d

TASK DESCRIPTION

Use of Generative AI in Assessment

(Lecturer to indicate Yes or Not against each element)

RESEARCH	For this assessment, you can use Generative AI to support you in research, including searching for bibliography, using tools to summarise, compare and interrogate materials.	Yes ☐ No ☐
STRUCTURE	For this assessment, you can use Generative AI to support you in structuring your submission, including creating a draft argument structure, identifying parts and headings, etc.	Yes ☐ No ☐
PROOFREADING	For this assessment, you can use Generative AI to check your own text/creation for grammatical and syntactical mistakes, including rephrasing of your own work within specific standards.	Yes ☐ No ☐
WRITING	For this assessment, you can use Generative AI to create text for submission.	Yes ☐ No ☐
CREATIVE	For this assessment, you can use Generative AI to create creative materials, such as images.	Yes ☐ No ☐
PROGRAMING	For this assessment, you can use Generative AI to create and check code.	Yes ☐ No ☐
NONE	For this assessment, you are not allowed to use any type of Generative AI support. This includes research support, structure support, writing/proo freading support and creative support.	Yes ☐ No ☐

The Transformative Opportunities of AI

Artificial Intelligence (AI) are machine-based systems that can, given a set of human-defined objectives, make predictions, recommendations or decisions that influence real or virtual environments.

(Council of Europe, 2022)

AI in a Creative Environment

In relation to the creative subject areas, AI is a transformative technology which has the potential to change or modify the way we conceive, create, produce, and share all types of artefacts (text, dialogue, voice, imagery, photography, backgrounds, music, sound design, video, animation, product design, fashion, pattern, architecture, three dimensional objects and computer coding).

AI in a Creative Environment

UWTSD actively supports students and staff to investigate, experiment and innovate with generative AI in all creative subjects (Russell Group, 2024).

AI literacy is an essential skill for the future, and it is developing and changing at an exponential rate, so it is important that clear guidance is provided for its' ethical use for creative subjects in an academic environment.

AI in a Creative Environment

AI provides excellent creative opportunity in the arts, but it must be ensured that students do not submit work for assessment that has been wholly generated through this process and then submitted as their own.

What you cannot do when using AI as part of the creative process:

The use of AI generated outcomes that are not identified as such, is academic misconduct.

You must not include, present, or submit any AI generated asset or outcome as your own. This includes, and is not limited to, text, dialogue, voice, imagery, photography, music, sound design, video, animation, product design, pattern, fashion, architecture, artefact, three-dimensional object or computer code.

What you cannot do when using AI as part of the creative process:

You must not implement any AI artistic endeavour that seeks to mimic your existing practice as this is not considered authentic student work.

Therefore, any submitted final outcomes cannot be the result of asking AI to mimic another practitioner's work unless it is conceptually significant to the project.

What you cannot do when using AI as part of the creative process:

To protect authorship and maintain authenticity, you must not use the names of artists/designers, artworks, companies, or brands within any AI prompts. This is to maintain the artistic integrity, copyright, and intellectual property of those involved.

Guidelines for students when using AI as part of your practice:

If no contribution by AI has been acknowledged, you should ensure all work is clearly identifiable and recognisable as being your own.

It is permissible to analyse AI use in your research, content development, and creative process but any use of it must be cited and referenced.

You can develop an understanding of how to integrate AI effectively and ethically, as an aid to your practice, but not as a replacement for the work created by yourself, by artists or by designers.

Guidelines for students when using AI as part of your practice:

You should be mindful of, and manage the prevalence of, bias in the creation of AI derived content, and should display an awareness of the role that this may play in depicting prejudice and promoting stereotypes based on gender, class, race, role, religion, identity, and sexual orientation.

Any AI derived content should be presented with appropriate critical awareness.

Guidelines for students when using AI as part of your practice:

You should be aware of AI's negative environmental impact, due to the large amount of energy consumed by AI systems.

You should at all times be transparent about every aspect of their process and outcomes, to avoid any potential misinterpretation.

What you should do when using AI as part of the creative process:

You should be aware that traditional skills development, active learning and process work cannot be replaced by the use of AI.

In the first instance you must discuss the use and implementation of AI in projects with the Module Leader.

The use of AI in any or part of any project is entirely at the discretion of the Module Leader.

What you should do when using AI as part of the creative process:

All AI intervention must be clearly recorded in any part of the creative process where AI is used.

This must include the programme(s) or app(s) wherein it was produced, the prompts used (be they pictorial, text or data), and the date when this was undertaken.

What you should do when using AI as part of the creative process:

You are advised that any AI generated work used, devised, or modified as part of the developmental process, is clearly identified as such through appropriate acknowledgement and referencing.

How to Reference AI work:

It is essential to always include:

The name of generative AI authoring tool used

The year the tool was created (in brackets)

The 'Name of AI authoring tool' response to 'Name of person entering query'

The AI prompt

Day, month, year the content was generated.

For example:



Adobe Firefly (2024). *Firefly text to image response to Ian Simmons prompt to ‘create a dancing cat, wearing a tutu, on a tropical island’. [Generated 19.03.24]*

Current limitations of AI Generators:

Generative AI is prone to make many qualitative errors when creating imagery.

Identifiers include poorly rendered text, distorted clothing, inconsistent symmetry, poorly repeated patterns, impossible configurations, colour distortion, contextually incorrect backgrounds and surroundings, poor spatial awareness, impossible physics, misalignment, atypical geometry, inconsistent shadows and reflections, errors of scale and the poor rendering of body parts such as limbs, hands, fingers, eyes, teeth hair and skin.

The use of Artificial Intelligence in Creative Subject Areas

Microsoft Designer Image Creator (2022).
Microsoft Designer Image Creator text to image response to Ian Simmons prompt to 'create a Female professor wearing an academic gown sitting in an armchair holding a glass of red wine'. [Generated 24.09.24]

Microsoft Designer Image Creator



The use of Artificial Intelligence in Creative Subject Areas

Adobe Firefly (2024). Firefly text to image response to Ian Simmons prompt to 'create an image of a medieval battle between opposing knights'. [Generated 24.09.24]

Firefly is the image generator used by Adobe apps.



Current limitations of AI Generators:

It should be appreciated by students that AI can Hallucinate, i.e. provide you with answers or outcomes that are not correct.

AI is often not capable of accurately understanding the nuances of real-world knowledge, information or physical properties.

This can cause it to generate outputs that, seem plausible, but are inaccurate, factually incorrect, irrelevant, or nonsensical in terms of both word and image.

The use of Artificial Intelligence in Creative Subject Areas

Craiyon Image Creator (2022). *Craiyon Image Creator text to image response to Ian Simmons prompt to 'create an image of a medieval battle between opposing knights'.* [Generated 24.09.24]

[Craiyon Image Generator](#)



The use of Artificial Intelligence in Creative Subject Areas

Wombo Image Creator (2021). *Wombo Image Creator text to image response to Ian Simmons prompt to 'create a drawing of an angry pig'. [Generated 24.09.24]*

Craiyon Image Generator



Links to AI:

Google Scholar

Google Scholar lets you find articles, theses, books, abstracts and court opinions from various disciplines and sources. You can also create your own profile and library.

Microsoft Designer Image Creator

Free image generator that uses the power of DALL-E for higher quality images that closely match the description of what you're trying to create (most of the time).

Links to AI:

ChatGPT | OpenAI

Free to use. Easy to try. Just ask and ChatGPT can help with writing, learning, brainstorming, and more.

Grammarly: Free AI Writing Assistance

A cloud-based typing assistant. It reviews spelling, grammar, punctuation, clarity, engagement, and delivery mistakes in English texts, detects plagiarism, and suggests replacements for the identified errors.

Links to AI:

Otter.ai

AI-based application designed for automatic recording and transcription of audio to text. It captures and transcribes meetings, lectures, interviews, and other conversations, simplifying information processing and note-taking.

Gamma

AI content creation tool that helps users create presentations, documents, and web pages easily. Users can write content in a simple document without worrying about formatting and design.

The use of Artificial Intelligence in Art

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Is the technology a threat to artists?

Can AI truly create art?

What are the copyright and intellectual property implications of image-producing AI programs that are partially based on artists' existing works?

These questions remain to be worked out, on computer servers, in artists' studios, and in the courts.

The use of Artificial Intelligence in Art – Refik Anadol

But already, artworks made with artificial intelligence have reached the highest level of recognition.

Most notably, New York's Museum of Modern Art has an ongoing display of Refik Anadol's project "Unsupervised," which allows an AI to "hallucinate" and "dream" new visions, based on the inputs of all the existing works in the museum's collection.



Refik Anadol 'Unsupervised'

The use of Artificial Intelligence in Art – Refik Anadol

In 2016, Anadol became the first *'Artists and Machine Intelligence grantee'* at Google, where he and his team learned to use AI.

“That was a beautiful starting point,” he said.

His question became: “If a machine can learn, can it dream?”

The use of Artificial Intelligence in Art – Refik Anadol

Anadol describes his work as “painting” with “collective memories of humanity, such as nature, space, urban culture, and time.”

Such memories belong to everyone, he said, not to personal or private repositories.

He and his team use digital algorithms, generated by computers, to transform data into expressive forms that tell visual stories across screens, buildings, sculptures, or immersive rooms.

The use of Artificial Intelligence in Art – Refik Anadol

“You can see in my work this swirling, watery, infinitely moving, hundreds of molecules,” he said. “The molecules are a kind of pigment that never dries, because I believe that data can’t dry. Data is in flux.”

Anadol’s art swiftly caught both market and curatorial attention. The artist earned over \$5 million from NFT sales in 2021 and made news last May, when his digital work Living Architecture: Casa Batlló sold for \$1.38 million at Christie’s.

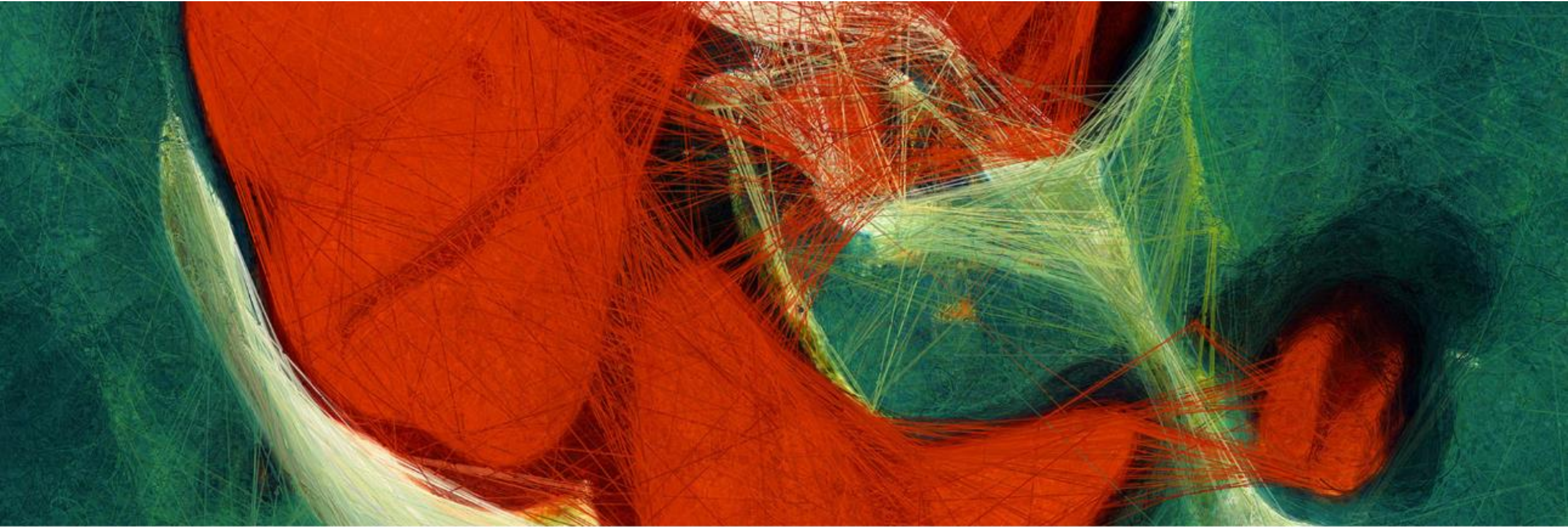
The use of Artificial Intelligence in Art – Refik Anadol

Michelle Kuo, Curator of Painting and Sculpture at MoMA, and senior curator Paola Antonelli invited Anadol to explore MoMA's archives and execute a project at the institution.

In November 2022, Anadol unveiled “Unsupervised,” a series of three new data paintings that extend 24 feet by 24 feet, floor to ceiling, in MoMA's ground-floor lobby.

“We thought his experimental approach to MoMA's histories, to the Museum's archives, would lead to something utterly new and transformative—and, to my mind, it did,” Kuo said.

The use of Artificial Intelligence in Creative Subject Areas



Refik Anadol. Sample data visualization of *Unsupervised — Machine Hallucinations — MoMA*. 2022. Data sculpture: custom software, generative algorithm with artificial intelligence (AI), real-time digital animation on LED screen, sound, dimensions variable. © Refik Anadol Studio

Refik Anadol 'Unsupervised' MoMA

The use of Artificial Intelligence in Art – Memo Akten

Memo Atken's 2021 PhD dissertation at Goldsmiths, University of London, "Deep Visual Instruments: Realtime Continuous, Meaningful Human Control over Deep Neural Networks for Creative Expression," investigated deep learning models as an artistic medium.

As an example, his piece Distributed Consciousness (2021) explores the cognition of the octopus as a model to explore what he calls the "synthetic alien intelligences" now being developed in the form of AI. The project exists as two NFT collections.

The use of Artificial Intelligence in Creative Subject Areas



Memo Akten, *Distributed Consciousness*, 2021.

The use of Artificial Intelligence in Art – Memo Akten

The video work *All Watched Over by Machines of Loving Grace* (2021), meanwhile, takes its title from a 1967 Richard Brautigan poem that cries out for cybernetic meadows and forests, “where we are free of our labors and joined back to nature.”

The trippy video illustrates these images literally, and in the end it's a little hard to know if the image is appealing or appalling. Created using custom software based on machine learning, the work seems to bring out a modern, cynical take on a hopeful 1960s vision.



Memo Akten, *All watched over by machines of loving grace*, 2021



Jake Elwes *'Queering the Dataset Prints #10'*, 2021.
Gazelli Art House £360

TASK

Research an artist or illustrator who is using AI generators in their work.

What do you think of the work?

Do you consider it art?

Screenshot examples of the work and annotate with your thoughts.