

PERCEPTION OF AI GENERATED ART VS. HUMAN ART

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ABSTRACT

Artificial Intelligence (AI) is spreading fast, and the visual arts have radically changed the image, which has shaken the traditional idea of creativity, authorship, and originality of emotion. The paper presents the analysis of the attitudes and perceptions of the AI-generated art by the audience, emotions, and cognition, the impact of the disclosure of the authorship, and the legitimacy of AI as a creative author. Based on the Technology Acceptance Model (TAM), the study builds on the model by adding the perceived expressive usefulness and authenticity as media between the variables to affect the acceptance of AI-generated art.

It has utilized the mixed-methods research design that involved the use of an online survey (n = 61) and semi-structured interviews (n = 7). The participants evaluated the artworks produced by AI and human artists, documented their emotional response, rated the artistic value, and believed in the creative validity of AI. Quantitative information was presented descriptively and in comparative statistics, and the answers of the qualitative data were coded under themes to depict subtle opinions regarding authenticity, emotional appeal, and authorship.

The findings indicate that the participants were challenged to be consistent in classify AI-generated and human-generated pieces of art irrespective of the availability of the author, ship, and this again supports the idea that technical visual quality cannot be held as an independent predictor of perceived creativity. aesthetical valuation, emotional engagement, Ent, and perceived authenticity were significantly influenced by authorship revelation. Though the AI-generated art has attracted interest and fascination, many people have tended to regard it as impersonal and algorithmically generated, not being meant by an individual. The paper demonstrates that AI does not know how to create attractive art, even though human will and emotionality continue to dominate visual work.

The paper contributes to the theoretical discourse of creativity and authorship and human-AI cooperation, and the willingness of the audience to accept AI as a creative collaborator is mediated by the beliefs in emotional sincerity and expressive authenticity. In practice, findings inform ways of displaying AI-generated art within the gallery, online, and educational institutions to create additional engagements and valuation.

Key Words: *Artificial intelligence, AI-generated art, aesthetic perception, the authorship bias, the emotional response, Technology Acceptance Model, human-AI collaboration*

INTRODUCTION

The article examines the interaction between artificial intelligence (AI) and the creative process, utilizing technology to transform the way creativity and art are produced (Davenport and Mittal, 2022). AI art is art that is formed as a result of the computer software learning through the visuals, and creating other images as a result of the learning (Oksanen et al., 2023). It is unlike the past, when people created works of art by applying their talents and abilities. Rather, AIs are applied to produce new digital concepts and compositions of creative works on the basis of digital tools (Jerrentrup, 2024). The history of AI has been developing throughout the years, and to understand

how AI suggests art, one must mention the history of AI (Davenport and Mittal, 2022; Oksanen et al., 2023).

An artistic history of AI-generated art

The history of AI-generated art is divided into three parts, which are, first, second, and third waves of AI usage in art (Oksanen et al., 2023). The concept of AI art originated in the mid-20th century. Computer scientists started to experiment with programs that had the capacity to create simple patterns and images automatically, which became the first form of AI art (Oksanen et al., 2023). Contributions like Harold Cohen's, who wrote the program AARON in the 1970s Oksanen et al. (2023), greatly contributed to illustrating how computers could facilitate the creative process, where, in addition to the possibility of copying works of art by machine, brand new works of art can also be produced by computers (Jerrentrup, 2024). This follows the professional and amateur artists (Davenport and Mittal, 2022).

Spread of AI Art Over Time

The AI art has been developing at an accelerated pace over the years with the enhancement in computer power, availability of data, and natural network technologies (Davenport and Mittal, 2022). With the creation of deep learning models and images that are generated by AI, professional and amateur artists can now use AI as an art instrument at any rate (Oksanen et al., 2023). Applications like Deep Dream by Google and Runway ML have been opened to allow people to obtain access to AI art creation, as well as the online communities that were willing to share the knowledge of this newly discovered kind of art all over the world (Davenport and Mittal, 2022; Jerrentrup, 2024).

AI Art in Contemporary Times

One of the most important spheres where AI art has become an important trend over the recent years is the art and creative industries (Oksanen et al., 2023). Some applications, including Midjourney, Dell'E, and stable Diffusion (Davenport and Mittal, 2022; Oksanen et al., 2023), enable an end-user to generate quality, creative artworks through text prompts (Davenport and Mittal, 2022). Artworks made by the AI have also been shown at galleries and even sold at large auctions, including the portrait of Edmond de Belamy, painted by AI collective Obvious, which was auctioned at more than 400,000 dollars at Christie's in 2018 (Roose, 2022). This proves that AI art is emerging as a serious form of creation and trade (Oksanen et al., 2023; Jerrentrup, 2024).

Problem Statement

The art of AI-generated art raises some serious questions in terms of creativity, authorship, and art (Epstein et al., 2020; Gangadharbatla, 2021). As the machines, which are able to produce the works of art or art typical of human beings, emerged, the question has been how art technology has affected the artists and the art market, besides how society perceives the issue of creativity (Mikalonytė and Kneer, 2022; Ragot, Martin and Cojean, 2020). This is an important subject matter because it demolishes traditional ideas of what it can be to create art, and it enables us to reconsider the materials between human and artificial creative potential (Ben-Meir, 2024; Messingschlager and Appel, 2023).

Research Objectives

- I. To find out the public perception of AI-generated art, feelings, and thinking
- II. To know the public perception about the acceptance of AI as an artist

Research Questions

- I. Can the public differentiate AI Art from human-created Art?
- II. What do people feel while they see AI-created Art? affect the judgement of individuals about artwork?
- III. Will the notion that an artwork has been AI-created or human-created
- IV. How open are people to the concept of AI as a creative and expressive artist?

LITERATURE REVIEW

Artificial intelligence (AI) is now a powerful force in modern fields of creativity, especially in visual art, music, and design. The recent developments in generative AI systems, including DALL*E, Midjourney, and Deep Art, have empowered machines to create works of art with high levels of detail and stylistic variation and display even more of them nowadays in both online and physical art galleries. This change of direction throws down a challenge to long held belief surrounding the form of creativity, authorship, and emotional expression, which have always been perceived as human traits. With the increasing recognition and visibility of AI-generated works, they bring up concerns of how viewers perceive such works, whether they can resonate emotionally with them, and the effect of AI authorship knowledge on aesthetic evaluation. The literature has discussed the reactions of people towards AI-generated art through psychological, cultural, philosophical, and ethical lenses. Some of the major themes are emotional and aesthetic responses to AI art, biases based on the authorship labeling, cultural disparities in acceptance, and the discussion of whether AI should be regarded as a real creative agent. This literature review is a synthesis of all empirical and theoretical studies on these themes to provide a basis of study on the perceptions held by people on AI-generated art. It also points to the gaps in the existing research, specifically the issue of emotional engagement and the influence of attribution knowledge on audience responses.

AI in Art and Creativity

AI is now a disruptive factor in the contemporary art industry that has altered the creation, interpretation, and perception of art. Advances in machine learning and neural networks allow the AI systems to analyze large lists of existing works of art and generate images based on observing patterns, styles, and visual features, and produce similar images. This has resulted in AI having the capacity to produce artworks that can even be more intricate and appealing than a human-made one (Oksanen et al., 2023). It is no longer regarded as a replication of the extant art but is increasingly regarded as a creative collaborator. Generative AI is such a tool that could be used to assist us in pushing human imagination to create new forms, textures, and compositions imaginatively, maybe something that is not too easy to produce manually (Davenport and Mittal, 2022). Artists are more likely to guide the creative process towards prompts, selection, and refinement, which leads to the implication that the human imagination is not replaced but rather complemented by AI. This perception makes AI a collaborator of creativity, rather than a creative autonomous object. However, this collaboration implies great ethical and legal concerns. According to Ben-Meir (2023), there are unclear problems that relate to the authorship, ownership, and originality. Because AI systems will be educated using the works of the current human pieces, it will be unclear who will receive the credit concerning the final result: the programmer, the user, or the artists whose works were used as training materials. According to the critics, AI art exploits and plagiarizes previous human creativity without their input or remuneration, which also makes AI art vulnerable to exploitation and plagiarism. Based on these debates, the conventional forms

of creativity are hard to conceptualize on the basis of originality, intent, and subjective experience. The cultural context also produces the perception of AI art. As Xu et al. (2020) disclose, the attitude of people regarding AI as a valid creative agent depends on their cultural background. Western culture, in which creativity is regarded as a means of self-expression and expressiveness, will have a doubt on the artistic quality of AI. Quite the opposite, cultures with the orientation to the human-technology concordance are more permissive to AI as a novel creative partner. These findings suggest that AI art was not immediately welcome, and it relied on the larger cultural ideologies of technology and human identity.

The Human Emotional and Aesthetic Reactions to AI-Generated Art

One of the most debatable issues of the investigation of AI art is whether the works produced by AI can evoke the same amount of emotional and aesthetic feelings as works of art produced by humans. The empirical evidence indicates that AI art can produce actual emotional reactions, and these reactions are often deemed to be weaker or less meaningful.

As Agudo et al. (2022) found out, the participants were captivated by the real emotional reaction when viewing the artworks created by AI and explained the emotions of admiration and curiosity. But such works were often reckoned out of the way, less, more expressive and emotive than human works. Similarly, in a similar finding, Ragot et al. (2020) found that AI-labeled art was also considered to be meaningless and less emotionally charged in both instances of visualizing the same visual information as the pieces labeled by the human. These findings suggest that emotional reaction does not solely rely on the visual characteristics but includes faith in the artist.

Interestingly enough, as some of the studies have suggested, when the information about the authors is hidden, the viewer is unable to distinguish between the art produced by the AI and the art produced by people. In the article by Oksanen et al. (2023), most of the participants could not identify works of art created by AI or a human with a high level of reliability, and the aesthetic ratings did not differ in most instances. It means that the emotional and aesthetic reactions may be influenced more by the anticipations and classification than by the art.

The emotional distance between AI and human art may be even narrower in the future as AI technology advances. Agudo et al. (2022) note that AI systems that will produce future works were created by incorporating emotional and psychological data to create more art that matches human tendencies on emotions. Even though AI is not a living emotional being, it can reproduce emotional prompts more and more, which influences the response of viewers. This is what brings philosophical issues on whether emotional sincerity in art should possess actual feeling or should possess convincing imitation.

The attitude of the audience to AI art is also affected by exposure and education. The Xu et al. (2020) also concluded that the subjects were more willing to become emotionally involved in the pieces of AI works provided that they were aware of the operations of AI systems. Conscientiousness also reduced fear and skepticism, that meant that emotional resistance to AI art can be reduced as it becomes more embedded in the everyday cultural profile.

Authorship, Labeling, and Perception Bias

The problem of authorship attribution is very important in the interpretation of the ways in which individuals judge AI-generated art. As it is shown in numerous works, there is a constant prejudice against the artworks that are defined as AI-created, even in terms of visual quality. According to Chiarella et al. (2022), the subjects ranked artworks that were identified as AI-created with lower artistic intent and emotional richness than the ones identified as human-created artworks. Neuroimaging evidence also showed that there was less activity in the brain regions related to

empathy when the participants thought that the artwork was an AI creation. This is commonly known as the labeling effect, which indicates that contextual information has a very strong impact on aesthetic judgment. Bellaiche et al. (2023) and Ragot et al. (2020) both discovered that they gave higher ratings to the artworks that were described as human-made and thus rated them higher in beauty, values, and the emotional effects. Such biases exist even when the study participants are told that the pictures were really created using AI, which shows the strength of the authorship perception over the objectivity of visual evaluation. This bias can be explained through the use of philosophical interpretations. Gangadharbatla (2021) contends that individuals tend to tie creativity to willfulness, awareness, and emotionality, characteristics normally deprived of AI. Due to this, AI-generated art is frequently viewed as machine-generated art instead of art that has a meaningful creation. Conversely, Davenport and Mittal (2022) have a wider definition of creativity, which centers on production and utility instead of the psychological state of the producer. In this light, AI-generated art can be regarded as creative when it generates new and appreciated outputs. The perception of the AI art also depends on the degree to which the AI is perceived to be human-like. Epstein et al. (2020) discovered that participants attributed AI a greater responsibility and credit for creativity when AI was characterized in an agent-like manner. On the same note, Messingschlager and Appel (2023) indicated that individuals who attributed a mind or intention to AI rated its artworks more favorably. These results indicate that the cognitive ability of AI holds a significant influence on how people appreciate art.

Debates on AI as an Artist

Although most individuals recognize AI-generated output as art, not all of them want to apply AI as an artist. It was discovered by Mikalonyte and Kneer (2022) that the respondents were almost as much willing to declare robot-made paintings as works of art as the paintings made by humans, especially when the images were realistic. Nevertheless, they were far less inclined to refer to robots as artists, and this was mostly because they did not perceive intentions, beliefs, and desires. This difference is supported by qualitative views. According to Ben-Meir (2023), art cannot be disassociated with human intent and subjective experience, and thus AI will not be able to generate art. In a similar vein, Jerrentrup (2024) showed that participants perceived AI as an instrument, but not a creative agent that operates independently, with much focus on the role of human implementation in programming, prompting and interpretation of information.

These scholastic controversies are witnessed in the public discourse. The press reports on AI art competitions and learning environments indicate the conflict between innovation and authenticity. Roose (2022) reports the backlash of artists following the victory of an AI-created image in an art prize, and Small (2023) describes mixed feelings of art students who studied to use AI tools. These debates indicate that the adoptability of AI in art is yet to be developed and is debatable.

Theoretical Framework

Technology Acceptance Model (TAM) The paper will be based on the Technology Acceptance Model (TAM), which was created by Davis (1989) in the first place, who describes the way in which attitudes to the new technologies are developed, and people decide whether to use them or not. According to TAM, it is true that two important areas determine the extent of technology acceptance, and they are perceived usefulness and perceived ease of use, which are the degree to which a technology is believed to positively affect performance, and the degree to which technology is believed to be easy to deal with, respectively. TAM has traditionally been applied in the working and operating environment, and the emphasis has been directed on productivity, efficiency, and the practical results.

TAM can be successfully applied to the sphere of AI-generated art, though it does not necessarily have to be applied as it is. In contrast to the conventional equipment, AIs in the creative production are at the crossroads of aesthetics, emotion, and cultural feeling and address to the conventional concepts of creativity, authorship, and expressiveness authenticity. As a reaction to it, TAM in the current study adapts to such dimensions to include two important constructs:

Perceived Expressions' usefulness.

The construct adds to the traditional idea of usefulness, which extends beyond the practical or functional rewards to include the artistic contribution, emotional involvement, and artistic possibilities. It demonstrates the degree to which the audience considers AI as a useful contribution to the creative process- the possibility to generate something of aesthetic, emotive, and conceptual value.

Perceived Authenticity

The mediator variable is perceived authenticity, which is the variable that is found between knowledge of authorship and evaluations and other emotional reactions. In this instance, authenticity is not only viewed as technical credibility but also as morality, culture, and expressiveness. It includes the impression of intentionality of the piece of art, emotionality, and that it was created by a human being, although it may have been created in AIs.

This definition of TAM makes the model culminate in the subsequent establishment of the functionality and research of the acceptance of the audience, both culturally and aesthetically. It allows exploring the subtle connection between the expertise of AI authorship and the emotional responses, as well as the sense of artistic value, as the factors that trigger the attitude towards AI as an artistic collaborator, but not the computing tool.

TAM Constructs Operationalization

To be in a position to measure such constructs:

Perceived Expressive Usefulness was measured using survey questions that listed the perceptions of the participants in terms of quality of the arts in artistic value, emotional experience, and desire to experience the art pieces created by AI in the gallery and business environment.

Perceived Authenticity was measured using emotional intensity quantitative measures as well as qualitative measures of perceived sincerity, intentionality, and humanity aspects of the piece of art.

The consumption of AI as a Creative potential, artistic legitimacy, and functionality to act either individually or collectively in art making was the test of AI creativity as a Creative Agent.

The reformulated formulation assists TAM to leap to the cognitive, affective, and moral level, which provides a comprehensive view to the explanation of how we see, evaluate, and receive AI-generated art in human beings. It observes that aesthetic appreciation is not necessarily just technical achievement, and includes emotional and expressive response, and situates AI in a larger cultural and psychological framework

Conceptualization of literature and identification of key variables

The given visual schema is the overview of the most apparent variables that were established in the literature:

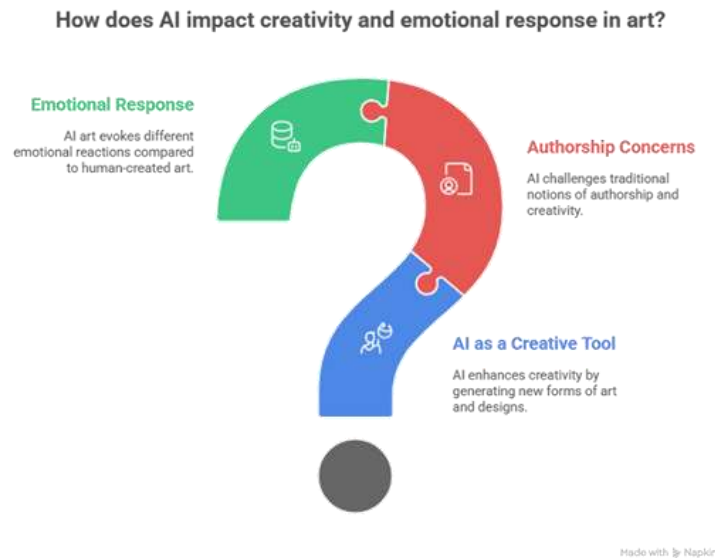


Figure 1: AI's Impact on Art

emotional reaction, authorship issues, and AI as the creative solution. All these demonstrate that AI alternates creativity and the perception and emotional response by customers towards AI art.

Research Gaps

The literature review proves that the attitude of people to AI-generated art is represented by the influence of a complex system of emotional reactions, attribution of authorship, cultural ideologies, and creativity definitions. Although AI-based art pieces can also produce a real emotional and aesthetic response, they tend to be viewed as less authentic and meaningful than machine-made artworks. It means that the artistic judgment remains biased with references to human authorship. Simultaneously, researchers indicate that on the condition of the concealment of authorship information, the majority of individuals fail to differentiate between AI and human art, which is why perception turns out to be highly expectation-driven as opposed to being visually biased. These responses are further moderated by cultural background, exposure, and beliefs regarding the mental capacity of AI. Although there has been increased research on this area, research gaps exist. Not many researchers are concerned with emotional involvement in various age groups or performance levels of artistic skills. More studies should also be conducted to determine how AI art exposure can transform society in terms of creativity and authorship. It is these gaps that will be critical to address to understand how human beings and AI can interact in the creative practice, but not as competitors, but as partners in a changing artistic environment.

METHODOLOGY

Research Design

This research project will be based on a mixed-methodology in order to explore the perception of AI-generated art among the population. The mixed-methodology is a research design that engages quantitative and qualitative research in a study to give a comprehensive overview by both numerical results and personal knowledge. This is the method chosen to observe quantifiable

trends through surveys and subtle individual insights through interviews. The survey was created to gather data that can be quantified regarding the capacity of the participants to differentiate between AI-generated and human-created art, and their emotional reactions. It contained several choice, Likert-scale, and ranking items to evaluate the attitude to creativity, authenticity, and acceptance of AI as a legitimate artist. The semi-structured nature of the interviews was to enable the participants to expound on their minds, but made it consistent with the use of guiding questions. This approach gave a more in-depth look into why participants had accepted or had doubts over AI-generated works of art. Using a combination of these methods allowed the research to measure the statistical trends and at the same time, detailed subjective views, which led to the overall representation of how people feel about AI-created artworks.

Participants

There were two groups of participants: survey respondents and interviewees. The survey process was conducted on 61 replies, giving a general picture of the perception of the populace. The majority of the respondents (73.8%) were between 18 and 25, which constitutes a demographic that is digitally engaged and which could be useful in researching the human-AI interaction in the creative domain. Age diversification was achieved by letting other age groups participate. The majority of the participants of the surveys had already viewed AI-generated artwork, though a significant portion had no idea of the tools or software applied. Such a combination of knowledge and acquaintance gave the possibility to express many different views, including knowledgeable attitudes and general impressions. Semi-structured interviews with the participants who were a particular subset of the surveyed participants were also conducted to examine emotional responses and beliefs regarding AI creativity. The interviewees were chosen based on their different degrees of acquaintance with AI art to provide different perspectives. Inquiries were directed at the power of the participants to differentiate the AI art and the human art, their perceptions of authenticity and emotional significance, and their views on AI as a creative system. This methodology will offer a balanced quantitative and qualitative approach to this question, combining surveys and interviews, and will allow a better analysis of how individuals perceive AI-generated art.

Though the qualitative element of the interview was small ($n=7$), it was supposed to help understand the emotional reaction and perception of AI art by participants more profoundly and supplemented the overall survey findings ($n=61$). This will enable the research to reflect subtle personal views and, at the same time, have a quantitative summary.

Procedure

The responses collected in the survey and semi-structured interviews were readied to be analyzed after the data collection process was over. The data from the quantitative survey were coded and transformed into structured data sets and analyzed with the assistance of the Kaggle platform, which was selected due to the ability to analyze and manipulate data by means of the Python-based notebooks. Sentiment analysis performed on the responses to the interview questions using TextBlob was used to determine the polarity with a range between -1 (negative) and +1 (positive). TextBlob is a simple evaluation of emotional tone, but it may not be capable of providing the details of handling complicated emotional language or sarcasm. Further research may integrate a finer-grained understanding by using other sophisticated models of natural language processing, which include transformers-based sentiment analyzer.

Analytical libraries were used to process the data and generate descriptive statistics, frequency distributions, and comparative measures that were in line with the research questions.

Visual representations were also created using Kaggle in the form of bar charts, radar charts, and heatmaps to depict trends in the emotional reaction to AI-generated art, perception of author-created works, and acceptance of AI-generated works. These illustrations helped to realize the perception of the audience and were included in the Findings and Discussion section of the research in the future.

During the interview stage, the presentation of the visual artworks (AI-generated and human-created images) was used as stimulus materials to determine the emotional involvement of the participants, their feelings of authenticity, and bias in authorship. The resulting data and visuals were summarized and reported in the results section to help in supporting empirical findings.

Summary of the respondents |

Table 1: Summary of Demographics of the participants

Category	Count	Percentage
Age Group		
Under 18	3	4.9%
18–25	45	73.8%
26–35	8	13.1%
36–45	1	1.6%
46 and above	4	6.6%

Description

The following table is a demographic summary of the participants of the survey. The sample consists mostly of young adults aged 18-25, which implies that the results are largely attributable to the views of younger generations that are more prone to digital technologies and AI-based tools.

Data

Table 2: Research Question I

Can the public differentiate AI Art from human-created Art?

Measure	Response	Count	Percentage
Ability to distinguish AI from human art	Yes, easily	23	37.7%
	Maybe sometimes	35	57.4%
	No, can't tell	3	4.9%

Description

In this table, the responses to the surveys involved the perceived capacity of the participants to distinguish between the artificial intelligence-generated artworks and those created by humans.

Table 3: Research Question II:

What do people feel while they see AI-created Art?

Emotion reaction	Count	Percentage
Amazement	14	23.3%
Curiosity	7	11.7%
Confusion	12	20%
Inspiration	6	10%
Indifference	9	15%
Doubt / Skepticism	12	20%

Description

A summary of responses of the participants to AI-generated artworks in terms of emotions is presented in the following table.

Table 4: Research Question III:

Will the notion that an artwork has been AI-created or human-created affect the judgement of individuals about artwork?

Response	Count	Percentage
Yes, people value it less	32	53.3%
Yes, people value it more	5	8.3%
No difference	23	38.3%

Description

depicts the perception of the participants with reference to the effect of authorship labeling on the artistic value and authenticity. The findings reveal that over fifty percent of the participants thought that the artworks branded as AI-generated received lower market ratings, which can be seen as a high authorship bias. This implies that AI involvement in knowledge hurts perceived artistic legitimacy, whether or not the visual quality is high or low.

Table 5: Research Question IV:

How open are people to the concept of AI as a creative and expressive artist?

Statement: "AI can be creative like humans"	Count	Percentage
Strongly Agree	2	3.3%
Agree	13	21.3%
Neutral	19	31.1%

Disagree	13	21.3%
Strongly Disagree	14	23%

Description

provides an overview of views towards AI as a creative agent. Although some minorities said that AI can be as creative as human beings, the majority of the participants were neutral or opposed. This emphasizes the existing distrust and confirms the opinion of AI as an assistive technology and not a creative individual

FINDINGS & DISCUSSION

Research Question I: Can the public differentiate AI Art from human-created Art?

The survey outcomes demonstrate that the majority of the participants experienced problems with differentiating between the works of AI and human beings when the information about the author was not given (37.7% could easily recognize it, 57.4% could occasionally, 4.9% never). The results were confirmed by the results of the interviews, which pointed out that AI works may tend to sound like the techniques of the traditional human approach.

The findings are in contrast to the classical assumption that visual quality a priori is related to human creativity. Instead, the impression of the audience appears to be founded on anticipation: viewers rely on the preexisting ideas about the authorship rather than the visual facts on the ground. This demonstrates that the creative assessment is socially and cognitively mediated that is congruent with perception bias and attribution theories of aesthetic judgment. It also broadens TAM because it suggests that it can be based on the perceived human intentionality, rather than on technical competence, in those areas of aesthetics.

Research Question II: What do people feel while they see AI-created Art?

Comments were mixed, with ambivalent remarks (23.3) being the most common, confusion (20), curiosity (11.7), indifference (15), and doubt/ skepticism (20). In the interviews, it was discovered that emotional engagement was conditioned by the perceived authenticity: AI works induced curiosity about the technique and a lower degree of empathy.

It demonstrates that emotional response is not stimulus-based, but it is mediated by beliefs about authorship and intentionality. The readjusted TAM construct in the current research is emotional authenticity, which emerged to be one of the most important factors of AI acceptance: perceptions of authenticity also decreased perceived value of AI as a creative agent, regardless of aesthetic quality. The lessons complement the existing theories on human-AI interaction by adding cognitive and affective aspects of consideration in scoring machine-generated creativity.

Research Question III: Will the notion that an artwork has been AI-created or human-created affect the judgement of individuals about artwork?

Authorship labeling affected the ratings greatly: 53.3 percent lower rating of AI-labeled artworks, 8.3 percent higher rating, and 38.3 percent no difference. The interviews have pointed out that AI works were perceived to be algorithmic, unemotional, or imitative.

These results demonstrate that social and cognitive framing is strong in art evaluation. They suggest that aesthetic appreciation cannot be considered as an intrinsic part of the work, but it is mediated by beliefs about the author. This finding challenges the classical theory of art, where the art piece is often perceived to have higher privileges than its origin, and provides an empirical

rationale for the introduction of the authorship impression into TAM frameworks when applied to the creative field.

Research Question IV: How open are people to the concept of AI as a creative and expressive artist?

Not many of them were strongly convinced that AI could be as creative as humans (3.3%), and the number of the population with the neutral point, disagreeing, or strongly disagreeing is predominant. It was observed using interviews that the participants perceived AI to be more of a creative tool of human beings rather than an independent artist.

This promotes the significance of intentionality, agency, and the creation of creative legitimacy. Its findings show that AI technical capabilities cannot confer the status of creativity; rather, it is human-centered desires to the status of creativity, such as emotionality, will, purpose, etc., which remain central. It has certain implications on the theories of co-creation and human-AI collaboration, which postulate that AI can be integrated into the human-AI collaboration as a partner and not as a replacement during the process of creativity.

Sample Justification and Limitations:

It is not very big ($n=61$), and mostly includes 18-25-year-olds, which is appropriate to this exploratory study because the patterns of perception shall be determined and not statistically generalized. The demographic is a digitally savvy crowd that would be fascinated by the idea of AI art, which implies that the findings would be particularly relevant to early adopters and new audiences to art. The new study should, however, incorporate more cross-cultural and age diverse as well as larger sample sizes to corroborate and generalize these findings in the future.

Synthesis of Findings

Overall, the statistics demonstrate a faint perspective of AI-created art. Although the audience may often struggle to distinguish between the artificial intelligence art and the art created by a person, and may even experience various feelings towards this art, they are always aware of the AI authorship, which will negative impact on the perceived value and authenticity. The argument that the participants are primarily drawn to AI as a sophisticated tool rather than a creative agent points to the importance of human emotion, intention, and consciousness in judging art. These findings demonstrate that, in spite of the potential of the AI technology to produce aesthetically striking products, the social marketability of AI-based products as a real-life creative force is yet to be reached, and the demarcation line between human and machine creative capacities has not been broken yet.

CONCLUSION

The research indicates that perception of AI-generated art by the audience is highly mediated by the knowledge of authorship, emotional perceived authenticity, and expressive effectiveness. Although there was no predisposed preference in terms of AI or human-made works, labeling did have a significant impact on the assessment, which provides an insight into the importance of the expectation-based opinion on the art in art appraisal. The critical issue of emotional authenticity came out as one of the primary mediators: even technically marvelous AI art was underestimated when it appeared to be non-human and was thought to contradict traditional notions of creativity and pose the possibility that aesthetic value should be determined by both the character and the object itself.

A combination of the Technology Acceptance Model (TAM) with aesthetic and emotional appraisal creates a new perspective on comprehending human-AI creative interaction. In theory, the study demonstrates that the perceived value of creative products is not only determined by

functional plausibility but also by emotional and expressive plausibility as well. In practice, the results highlighted the significance of the presentation and labeling of AI art as the perception of agency is more influential than technical expertise in determining the acceptance of the works among the audience.

Future studies need to focus on cross-cultural, longitudinal, and larger-scale research to see the influence of exposure, education, and changes in cultural norms on AI as a creative agent attitude. AI literacy in art and media education might also be integrated into educators' and policymakers' work to enable the creation of informed engagement and diminish the prejudices towards AI-generated art. In general, the research paper adds to the body of research on human-AI collaboration in art, and it is important to emphasize that the legitimacy of creative acts is still highly dependent on human emotional and volitional perceptions even in the case of AI-generated outputs of aesthetic quality.

Limitations and Recommendations Assumed in Future Research.

Although these insights will be created with the help of this study, there are certain limitations that should be taken into account to ensure transparency and to put the findings into perspective as well. To begin with, the sample size was considered quite small, and it was 61 survey respondents, which renders the results generalized. The mixed-method design led to a better richness of the interpretation, though a larger and more diversified sample would allow drawing more important statistical conclusions and conclusions. A summary of the responses of the participants to AI-generated artworks in terms of emotions is presented in the following table.

Moreover, most of the respondents were young adults, between 18 and 25 years old, and it is more probable that they are more conversant with digital technologies and AI tools. Perhaps, this age bias was decisive in accepting, being curious about, and having experience with AI-generated art, which might be underrepresented in the opinion of older and less digitally active groups. Second, the study utilized self-reported data, which was collected through the use of surveys and interviews. Such techniques, including social desirability or ignorance of one's own emotional reactions, are prone to response bias. In addition, art experiences are highly situational and subjective, and this may not be well reflected by the use of structured questionnaires only. The amount and the nature of the works of art utilized were also small, and as such, the responses could be different if it were any other artistic genres, cultural aesthetics, and the complexities involved. Researchers have been encouraged to employ large samples that are cross-cultural to conduct future studies to determine the influence of cultural background and exposure to art on the perception of AI-generated art. The longitudinal studies can also take into consideration the possibility that, as time passes, there is a higher likelihood that exposure to AI art decreases the levels of emotional engagement and acceptance. In practice, educators and policymakers can consider introducing AI literacy in art and media education to reduce doubts and increase the image of the creative value of AI. Such efforts may be the basis of more informed and balanced arguments about how artificial intelligence is changing the relationship with human creativity.

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Appendix

Appendix A: Data presentation and Research instruments.

Appendix A1: Survey Results/ Survey Questionnaire.

In this appendix, the questionnaire used in the study and the summary of the responses given by the respondents are provided. There were sixty-one respondents who participated in the survey. A table with the distribution of responses is presented immediately below the question of the survey in the desire to be clear and transparent. This chain of command enables an observer to clearly understand how the quantitative data has been handled to give the findings that have been discussed in the Results section.

Table A1: Age group:

Age category	Frequency	Percentage
Under 18	3	4.9%
18-25	45	73.8%
26-35	8	13.1%
36-45	1	1.6%
46 and above	4	6.6%

Table A2: Have you heard of AI art tools like Midjourney or DALL·E?

Response	Occurrence	Percentage
Yes	16	26.2%
No	34	55.7%
Maybe	11	18%

Table A3: Have you seen any AI-generated artwork before?

Response	Frequency	Percentage
Yes	49	26.2%
No	6	9.8%
Maybe	6	9.8%

Table A4: Do you think you can tell the difference between AI-generated art and human-created art?

Response	Frequency	Percentage
Yes, easily	23	37.7%
Maybe sometimes	35	57.4%
No, I can't tell	3	4.9%

Table A5: When you look at any artwork created by AI, what do you feel? (Select all that apply)

Emotion	Frequency of emotion	percentage
Amazement	14	23.3%
Curiosity	7	11.7%
Confusion	12	20%
Indifference	9	15%
Doubt or skepticism	12	20%
Inspiration	6	10%

Table A6: If you found out an artwork you liked was made by AI, would your opinion change?

Response	Frequency	Percentage
Yes, I would like it less	32	53.3%
No, it wouldn't change	23	38.8%
Yes, I would like it more	5	8.3%

**Table A7: Rate your agreement with the statement
"AI can be creative like humans."**

Response	Frequency	percentage
Strongly agree	2	3.3%
Agree	13	21.3%
Neutral	19	31.3%
Disagree	13	21.3%
Strongly disagree	14	23%

Table A8: Which type of artwork do you feel more emotionally connected to?

Art genre	Occurrence rate	Percent
Human-created art	47	77%
AI-generated art	8	13.1%
Both equally	10	16.4%

Table A9: Do you think AI can be considered a creative artist?

Response	Frequency	Percentage
Yes	9	14.8%
AI-generated art	32	52.5%
Both equally	20	32.8%

Table A10: Should AI art be shown in galleries with human art?

Response	Frequency	Percentage
Yes, together	7	11.5%
Maybe	26	42.6%
No	28	45.9%

Table A11: Would you buy an artwork made by AI?

Response	Frequency	Percentage
Yes	3	4.9%
No	36	59%
Maybe	22	36.1%

Table A12: Do you think labeling an artwork as "AI-made" affects how people value it?

Response	Frequency	Percentage
Yes, people value it less	40	66.7%
Yes, people value it more	12	20%
Maybe	8	13.3%

Appendix A2: Open-End Survey Respondents

The following question was the open-ended question to the participants:

What to you is creative or even emotive about art in one sentence?

Among the themes that were elicited in most of the responses are human emotion, personal experience, originality, intention, and storytelling. The words that were repeated in the response

quite frequently were soul, feelings, and human touch. These responses have been selected, and some of them have been presented in the Findings part, and they have also been used in validating the thematic analysis.

Appendix A3: Interview Semi-Structured Interview questions.

The semi-structured interviews were done with seven respondents. The interviews were guided by the following questions:

Looking at this work of art, what do you find to be authentic or inauthentic about the work? What do you think provides an artwork with a human touch to you?

Will you feel any difference and why, informed that this piece of work was made by an AI or even a person? Why do your feelings change? Is it, I sensibility or imagination, art?

How strongly do you feel or feel out of this piece of art? What did you consider wrong about it?

Would you rate AI art equally in emotion to human art, and the reasons?

Appendix A4: Interview Visual Media

The two pieces of art were presented to the respondents in the course of the interview:



Figure 2: Human Generated Art



Figure 3 : AI

generated art

The goal of the execution of these pictures was an effort to conduct research in order to test the perception of the subjects of the research on authenticity, emotional involvement, and authorship.

Appendix A5: Data Visualization and Analytical Outputs (Kaggle)

```
=====
# Kaggle Notebook: AI Art Research
# =====
# 1. Import Libraries
import pandas as pd
import numpy as np
import matplotlib.pyplot as plt
import seaborn as sns
import plotly.graph_objects as go
from sklearn.ensemble import RandomForestClassifier
from sklearn.model_selection import train_test_split
from sklearn.metrics import classification_report
from textblob import TextBlob

sns.set(style="whitegrid")
```

2. Data Preparation

2.1 Survey Data

Demographics + Responses

```
survey_data = pd.DataFrame({
    'Participant':[1,2,3,4,5,6,7],
    'Age_Group':['18-25','18-25','26-35','18-25','18-25','36-45','18-25'],
    'Heard_AI':[1,0,1,0,1,0,1], # 1=Yes, 0=No
    'Seen_AI':[1,1,1,0,1,0,1], # 1=Yes, 0=No
    'Diff_Ability':[1,0,0,1,1,0,1], # 1=Can differentiate, 0=Maybe/No
    'AI_Label_Effect':[1,0,0,1,1,0,1], # 1=Yes, 0=No
    'AI_Creative_Receptive':[1,0,1,0,1,0,1] # 1=Agree/Strongly Agree, 0=Neutral/Disagree
})
```

2.2 Emotional Reaction Data

```
emotions = pd.DataFrame({
    'Emotion':['Amazement','Curiosity','Confusion','Inspiration','Indifference','Doubt / Skepticism'],
    'Percentage':[23.1,13.5,23.1,11.5,17.3,11.5]
})
```

2.3 Interview Data (Simplified sentiment scores)

Text sentiment analysis (simplified: Negative=-1, Neutral=0, Positive=1)

```
interview_texts = [
    "AI feels like a copy, human shows unique way of perceiving",
    "AI images are less emotional than human-made",
    "AI replicates elements, human art has correct proportions",
    "AI feels like a disrespect to artists, human art has soul",
    "AI is lazy, human art shows skill",
    "AI is not as creative as humans, human art evokes calm",
    "Human colors attract, AI colors feel computer generated"
]
```

Calculate simple sentiment polarity using TextBlob

```
interview_sentiments = []
for t in interview_texts:
    sentiment = TextBlob(t).sentiment.polarity
    interview_sentiments.append(sentiment)
```

```
sentiment_df = pd.DataFrame({
    'Participant':[1,2,3,4,5,6,7],
    'Compound':interview_sentiments
})
```

3. Tables for Research

Table 1: Ability to Differentiate AI vs Human

```
q1_df = pd.DataFrame({
    'Response':['Yes, easily','Maybe sometimes','No, I cannot tell'],
    'Count':[19,31,3],
    'Percentage':[35.8,58.5,5.7]
})
```

Table 2: Emotional Reactions

```
q2_df = emotions
```

Table 3: AI Label Effect

```
q3_df = pd.DataFrame({
    'Response':['Yes, value less','Yes, value more','No difference'],
    'Count':[33,12,7],
    'Percentage':[63.5,23.1,13.5]
})
```

Table 4: AI Creativity Receptiveness

```
q4_df = pd.DataFrame({
    'Response':['Strongly Agree','Agree','Neutral','Disagree','Strongly Disagree'],
    'Count':[2,11,16,12,12],
    'Percentage':[3.8,20.8,22.6,22.6,22.6]
})
```

4. Unique Charts

---- 4.1 Ability to Differentiate AI vs Human (Bar Chart)

```
plt.figure(figsize=(8,5))
sns.barplot(x='Percentage', y='Response', data=q1_df, palette='coolwarm')
for index, row in q1_df.iterrows():
    plt.text(row['Percentage']+1, index, f'{row["Count"]} participants', color='black', va="center")
plt.title("Ability to Differentiate AI vs Human Art")
plt.xlabel("Percentage (%)")
plt.ylabel("Response")
plt.show()
```

---- 4.2 Emotional Reactions (Radar Chart)

```
fig = go.Figure()
fig.add_trace(go.Scatterpolar(
```

```

    r=q2_df['Percentage'],
    theta=q2_df['Emotion'],
    fill='toself',
    name='Emotional Reaction'
))
fig.update_layout(
    polar=dict(radialaxis=dict(visible=True, range=[0, max(q2_df['Percentage'])+10])),
    showlegend=False,
    title="Emotional Reactions to AI-Generated Art"
)
fig.show()

# ---- 4.3 AI Label Effect (Diverging Bar Chart)
colors = ['#ff6f61', '#6fa3ef', '#d3d3d3']
plt.figure(figsize=(7,5))
sns.barplot(x='Percentage', y='Response', data=q3_df, palette=colors)
plt.title("Effect of 'AI-made' Label on Artwork Perception")
plt.xlabel("Percentage (%)")
plt.show()

# ---- 4.4 AI Creativity Receptiveness (Stacked Bar)
plt.figure(figsize=(8,5))
sns.barplot(x='Response', y='Percentage', data=q4_df, palette='viridis')
plt.title("Receptiveness to AI Being Creative")
plt.xlabel("Level of Agreement")
plt.ylabel("Percentage (%)")
plt.show()

# ---- 4.5 Interview Sentiment Heatmap
plt.figure(figsize=(10,4))
sns.heatmap(sentiment_df[['Compound']].T, annot=True, cmap='RdYlGn',
cbar_kws={'label': 'Sentiment Polarity'})
plt.title("Interview Sentiment Analysis per Participant")
plt.xlabel("Participant")
plt.ylabel("Sentiment")
plt.show()

# -----
# 5. Supervised Learning
# -----

# Combine survey + interview for ML
data_ml = survey_data.copy()
data_ml['Compound_Sentiment'] = sentiment_df['Compound']
data_ml['Emotional_Connection'] = [1,0,1,0,0,1,1] # 1=connected, 0=not connected

```

```
X = data_ml[['Heard_AI','Seen_AI','Diff_Ability','Compound_Sentiment']]
y = data_ml['Emotional_Connection']

X_train, X_test, y_train, y_test = train_test_split(X, y, test_size=0.3, random_state=42)

clf = RandomForestClassifier(random_state=42)
clf.fit(X_train, y_train)
y_pred = clf.predict(X_test)

print("Classification Report:\n")
print(classification_report(y_test, y_pred))

# Feature Importance Chart
importances = clf.feature_importances_
features = X.columns
sns.barplot(x=features, y=importances, palette='magma')
plt.title("Feature Importance for Emotional Connection to AI Art")
plt.show()
```

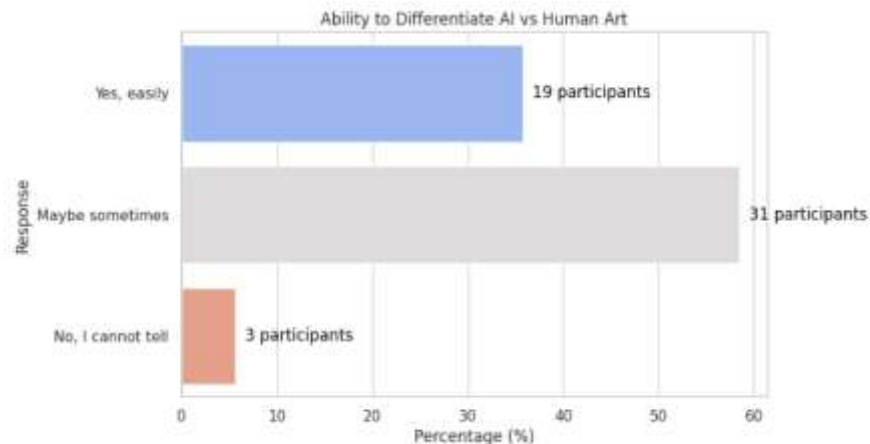


Figure 4 : Ability to Differentiate AI-Generated Art from Human Art

This bar chart demonstrates the perceived capability among the participants to differentiate between artwork generated by AI and artwork generated by humans. Most of the respondents claimed to be unsure, meaning that they could not easily point to the source of the artworks, and this is an indication that AI-generated art is more and more identical to the art created by humans.

Emotional Reactions to AI-Generated Art

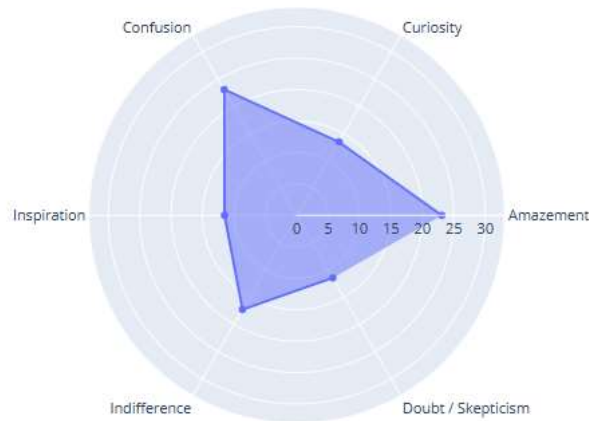


Figure 5: Emotional Reactions to AI-Generated Art (Radar Chart)

The chart below provides the emotional distribution caused by AI generated art. Amazement, curiosity and confusion among other emotions come out as the major ones, implying that AI art has a combination of emotional reaction instead of having only one dominant emotional reaction.

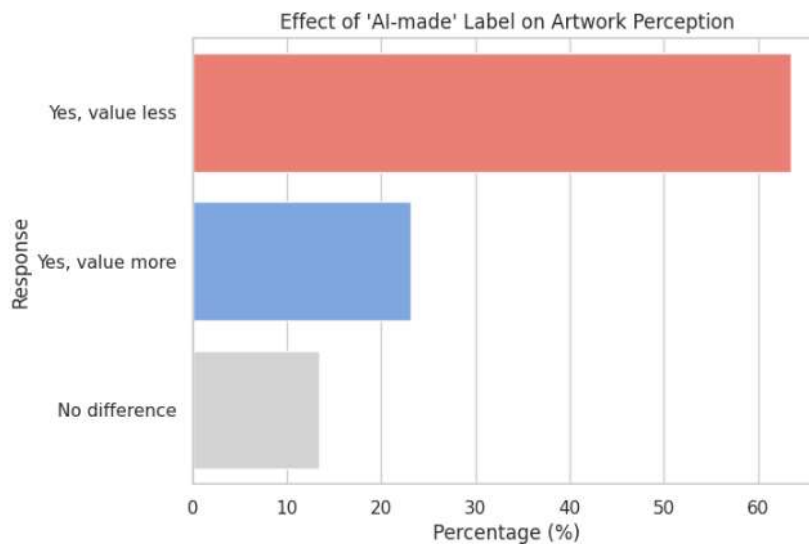


Figure 6: Effect of “AI-made” Label on Artwork Perception

This diverging bar chart demonstrates how labeling an artwork as AI-generated influences participants’ perception of its value. A substantial proportion of respondents indicated that the presence of an AI label negatively affects perceived artistic value, highlighting the role of authorship bias in art evaluation.

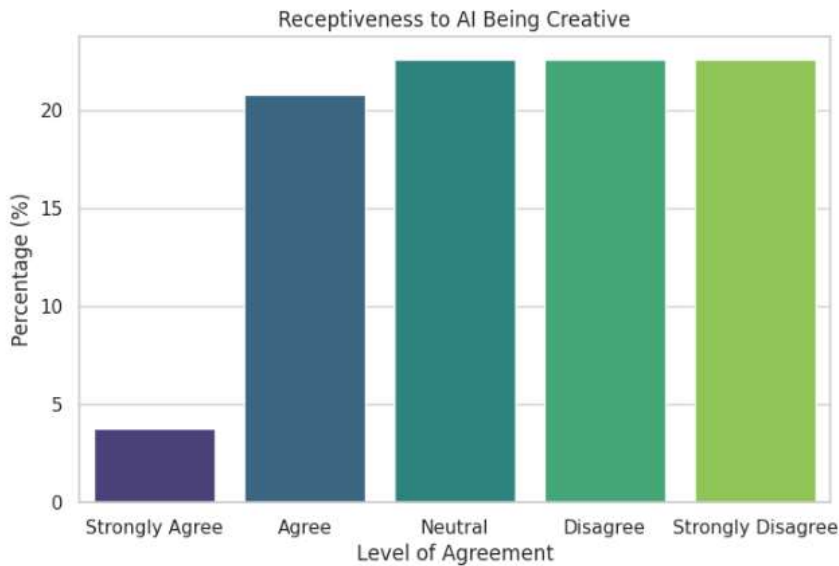


Figure 7: Receptiveness to AI Being Considered Creative

This chart displays the degree of agreement of the participants with the question as to whether AI could be creative. The answers are spread between agreement, neutrality, and disagreement, which means that there are polarized opinions and on-going discussions about the issue of the status of AI as a creative agent.

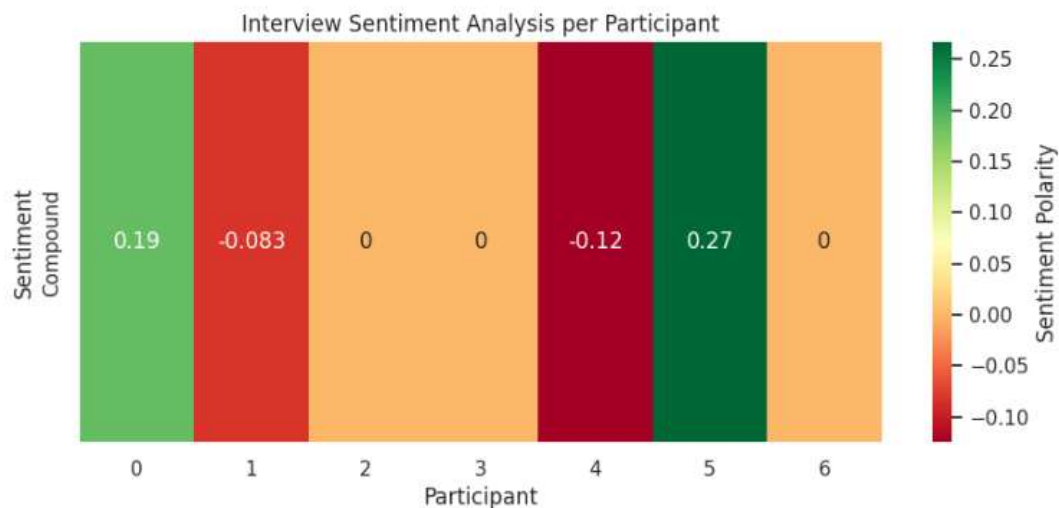


Figure 8: Interview Sentiment Analysis per Participant

The heatmap illustrates the sentiment polarity scores based on interview responses as a result of a text-based sentiment analysis. The majority of the participants express neutral-to-negative feelings about AI-generated art, which is characterized by distrust and a lack of emotions as compared to human-generated art.

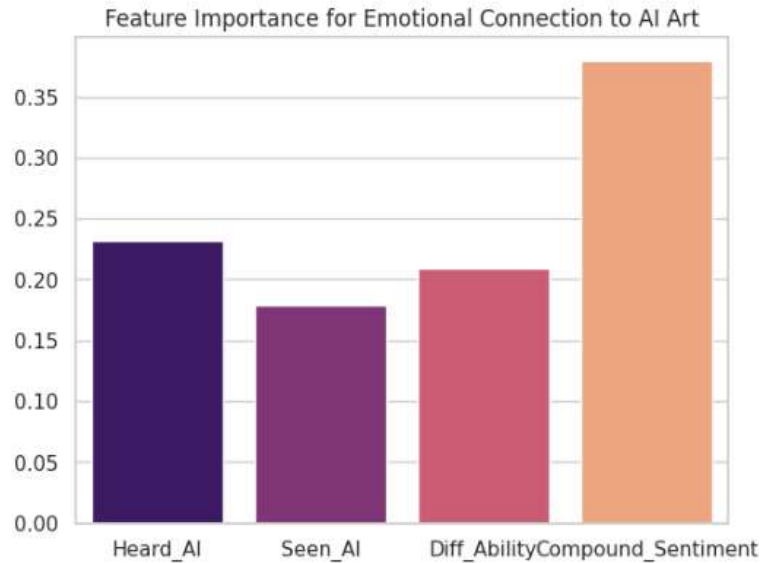


Figure 9: Feature Importance for Emotional Connection to AI Art

The chart of feature importance created as a result of supervised machine learning (Random Forest classifier) shows the variables with the largest effect on the prediction of emotional connection with AI-generated art. Interview sentiment polarity and pre-existing exposure to AI becomes a major predictor meaning that the emotional perception is influenced by exposure and attitude to AI