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The emergence of the type-generated AI art community

A netnographic and content analysis approach

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Abstract

Computational art is a creative field that refers to a futuristic idea of artificial intelligence. Contrary to the common belief that a machine cannot create art, technological advancements made the rise of a new form of art possible. Artificial intelligence programs can generate various art forms, such as poetry, music, visual art, design and architecture.

The aim of this thesis is to analyse and understand how the emerging community around type-generated art perceives AI in the practice, as well as to assess the main themes of discussion among the community. The study focused on Midjourney (a type-based generative art system) 's communities on both Facebook and Twitter, two online social media platforms. The methods of netnography and content analysis were applied as a means to study these communities. Netnography helped identify members' behaviours inside the community as well as the mutual engagement among them. Several discussions were considered in this thesis, where content analysis helped in dividing and analysing the main recurrent categories.

The theoretical framework of communities of practice and actor-network theory is applied in order to understand the findings in this research. Communities of practice refer to a group of people who engage in a practice of collective learning guided by the same interests. Whilst actor-network theory is used to attribute equally agency to humans and nonhumans. Several concepts (the myth of technology and technophobia) emerged throughout the analysis phase, which have been used to support the findings. This research applies the research paradigm of interpretivism, which lead to generalisations.

The conclusions drawn from this study show that the community sees AI as a tool for collaboration and a means for supporting and augmenting the creative process of type-based generative art. Lastly, limitations and further research were discussed in this thesis.

Keywords: AI art, AI creativity, Midjourney community, communities of practice, human-AI collaboration

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1. Introduction

The media has constantly presented dystopian and utopian narratives regarding humankind's future alongside the machines. One typical story that has been used quite frequently in the past few years is the concept of a sentient machine - an AI that becomes conscious of its existence and capable of emotions and other characteristics attributed to humans. This fictive scenario that both amaze and scare people is no longer only a figment of imagination but is becoming increasingly a current reality. Moreover, art and creativity are features pertinent to human intelligence and are seen as a manner of expression of our existence.

Artificial Intelligence is rapidly expanding in various areas of our life due to technological advancements. The Creative Industries have also seen a shift along with the developments of AI. Once the machines were able to create artworks, they became creative producers. Their role in the creative industries is rapidly shifting and making an impact. Along with it, the community of AI art practitioners is rapidly growing into a well-developed group of what can be seen as the artists of tomorrow.

Considering the growing body of research in the field, the implications of the community in the emergence of AI art are still a new topic that has not received enough attention yet. Building upon previous research, it has been suggested that the study of these practitioners is timely and necessary to better grasp the dynamics of the relationship between humans and AI.

1.1 Method and Approach:

In order to respond to this research question, this study will look into the concepts of Artificial Intelligence and creativity. Furthermore, it will analyse the community of emergent practitioners around the phenomenon of type-based generative art. A practice that only requires textual input in natural language in order to generate digital images.

The emergence of AI art will be defined based on previous literature, and the community will be analysed through a theoretical lens of communities of practice.

This scope of this thesis is to contribute to the ongoing research regarding the artificial intelligence position within the art field and the multiple possibilities that come along. However, it aims to give a perspective on area that has not received too much academic attention, namely, the community formed around the practice of AI art.

1.2 Research Framework

The art community around text-based generative art makes it an attractive study subject. Building on the existing research on AI-generated art, many issues have been addressed. However, there is a gap regarding the community of AI art practitioners, which I will analyse in this thesis.

My intent with this research is to assess the relationship between the human and the machine, namely to understand the dynamics of the community and identify patterns and potential issues.

This thesis does not intend to assess the creative or artistic character of the artefacts, nor to question whether the machine or/and human posit any artistic or creative qualities. I aim to look at the phenomenon of type-generated art from the perspective of its practitioners in an attempt to find insights that otherwise would not be evident.

Therefore, a research question could be described as follows:

Research Question: ***How do the practitioners in the community experience the AI in the process of creating text-based generative art?***

Sub-question: ***What are the recurring themes of discussion among the community of AI art practitioners?***

1.3 Relevance of the topic

Recent technological advancements in the field of artificial intelligence could have a significant impact on the creative industry. Digitisation has meant that a large amount of creative content (images, sound, text) is now created, distributed and consumed virtually

(Davies et al., 2020). Thus, an emergence between the field of media and communication and AI is inevitable. Most recent technologies, such as Generative Adversarial networks (GANs), heavily influence the creative process as it entails new artistic possibilities.

Narrowing down to the study of the community emerged in the practice of type-based generative art, this seemed relevant on many levels. Understanding such communities can reflect upon society as a whole, as well as predict future developments in the creative field. Acting as a learning group, the community formed around AI art is paving the way for a new creative currency and democratisation of art.

Using such a current phenomenon, I will investigate recurrent discussions almost in real-time and explore how they emerge. Methods of netnography and content analysis methods are applied to support this study and make sense of the gathered data based on the emerging themes of discussion. The intent of this research is to provide insights into the most recurring interests of the community, as well as to better grasp the relation between humans and AI. It could serve as a basis for further research in both AI studies as well as social studies.

2. Background

This section highlights background information on the emergent field of AI art, and it serves as a basis for understanding the research topic of this thesis. Additionally, information on online communities and social media platforms will be provided.

2.1 Understanding and creating art with AI

Over the past few years, technologies related to artificial intelligence (AI) have gained considerable interest in the academic field. There is a growing body of research initiatives and creative applications arising at the intersection of AI and art (Cetinic & She, 2022), which motivates the writing of this thesis. The emergence of AI in the art field has initiated discussions addressing potential risks, the limitations of the machine learning process, as

well as more social-oriented aspects, such as consequences and challenges. One of the most addressed topics is the relationship between AI and humans, or as some put it, human versus AI in the context of art (Cetinic & She, 2022).

This topic is still primarily controversial because both creation and appreciation of art are still considered uniquely human capabilities. The motivation behind this thesis is to explore the attitudes and behaviours related to this emergence to better understand both the practice and the collaboration relation between these two actors.

As mentioned above, the idea that art and creativity are exclusively human capabilities is deeply rooted in history. One may not readily accept that such a humanistic characteristic could ever be attributed to a nonhuman such as a machine. However, as further explained in this thesis, this misinterpretation of the 'creative machine' may be subject to several representations commonly perpetuated in the popular media. I will better explain this topic in the following chapters.

2.1.1 Text-to-image generative models

Most recent advances in machine learning have introduced new systems that are able to generate images based upon textual input written in natural language. For example, OpenAI introduced DALL-E in 2020, a text-to-image model, and they demonstrated that based on a text, the system could generate many images matching the prompt (Liu & Chilton, 2022).

However, because DALL-E is still in beta, general public access is still limited. Thus, many individual programmers, artists and researchers have gathered on communities on Reddit or Twitter and have developed similar models of open-source text-generative work. One example which constitutes the basis of this thesis also is Midjourney. The open-source libraries, tutorials and notebooks have contributed enormously to the emergence of AI art.

What is Midjourney?

Similarly to DALL-E, Midjourney is another example of a text-to-image generator made available to the public recently. The tool is currently in open beta and is accessible and based on Discord, where users type in the textual prompt in the chat, and then the artwork is generated by the AI system. What is interesting about this is that the whole process is taking place in a common group chat, where everyone can see everybody's images together with the textual inputs. Contributing thus to a sense of community and togetherness, where

people come together and get inspired by each other. The community continuously grows and expands into social media platforms such as Facebook and Twitter, where thousands of generated AI works are shared.

2.1.2 The emergence of text-to-image generation

Semantics and natural language as a way to interact with the generative model have been made possible with machine learning advancements. Together with the introduction of DALL-E, the creators have demonstrated how the system could handle image operations, perform style transfer, and produce novel combinations of elements (Liu & Chilton, 2022). Similar systems followed, such as VQGAN+CLIP, BigSleep (BIGGAN+CLIP), and DeepDaze (SIREN+CLIP). Many of these models were further developed and advanced within the communities.

However, one important aspect to mention is what is known as prompt engineering, which entails the practice and capabilities of interacting with the system. It has been demonstrated that adding prompt modifiers such as subject terms, style modifiers, quality boosters, repetitions, and magic terms can improve the quality as well as change the aesthetics of images (Oppenlaender, 2022b).

Such practices and accessibilities have led to an explosion of AI-generated artworks shared online by artists and hobbyists. Dedicated online communities rapidly emerged around text-based generative art. Despite the little academic literature on the field of text-based AI art, the topic is deemed relevant and timely to investigate for several reasons, which are consequently stated in this thesis. The community of practitioners makes an interesting study subject for broader ethical, ontological and epistemological implications. Assessing the community's view upon the emergence of AI art as well as studying the dynamics of this interaction could offer insightful information regarding the future of creative work and art development in general.

2.3 Online Communities as a mean of learning

It is argued that virtual or face-to-face communities contribute to the learning process and good practice (Penfold, 2010; Wenger, 1998). A learning community, as described by Hord

(1997), is a community that is actively learning from each other, both through informal and formal activities. Communities of practice, a term coined by Etienne Wenger to refer to a group of people who “share a concern or a passion for something they do and learn how to do it better as they interact regularly” (Wenger, 1998). In the case of the type-generated art community that has emerged in the previous years, the learning process is based almost entirely on the resources shared within the online community.

The choice of the two social media platforms, namely Twitter and Facebook is mostly because of the popularity of these two. Additionally, over the past decades, the number of people using social media has increased to over a billion. Thus making social media a relevant point for collecting data for this research. Used as a mean to communicate, create and share information, social media platforms have received attention from the academic field as a mean for conducting research. Online social spaces are considered significant fields for qualitative data (Kozinets et al., 2014) due to the valuable and meaningful information they can provide.

Whilst other social media platforms such as Reddit, or Instagram have been investigated for potentially being included in this study, Twitter and Facebook deemed the most relevant in terms of richness of data.

Midjourney AI community

This study focuses on the Facebook community formed around the Midjourney platform, called *Midjourney AI*. It is worth mentioning that at the beginning of the research, it had 15K members, and by the time this thesis was concluded, it has grown to 120K members. According to the Facebook stats, the growth rate is more than 10,000 members per week. The group is public and, as mentioned in the *About* section, is an unofficial group created by fans and practitioners of the Midjourney platform. Hence, one of the reasons this community is specifically deemed relevant to study.

3. Literature Review

My research focuses on the emergence of the online community formed around the type-based generative art practice. Therefore, it is essentially to look at previous literature that eventually could benefit this research. Hence, this section discusses previous research on the notion of AI creativity, touching upon topics as human-AI interaction, agency, ownership issues, as well as technicalities such as prompt engineering. By examining previous literature on the subject, relevant information is provided in an attempt to seek the gap the actual study aims to fill.

3.1 Text-based generative art and creativity

Text-based generative systems have become popular ways of generating digital artworks, potentially becoming a mainstream phenomenon. The mode in which they work is that based on a textual input written in natural language, these systems generate high-quality images. Not only can they create aesthetically pleasing materials, but they can also imitate the style of work of past and present artists. One significant characteristic is that there is no need for artistic skills or prior knowledge of the underlying technologies. This aspect has therefore gained attention among the researchers regarding the creativity of such practices. Oppenlaender (2022a) conducted a study to determine the nature of human creativity in generating images based on text-generative systems and to investigate whether such practice is creative.

His paper critiques the notion of creativity where, for a work to be considered creative, it must be novel and appropriate. It offers another perspective on creativity in the context of type-based generative art. Instead of looking at the final product, he proposes a more comprehensive view of the whole creative process. The framework used is Rhode's conceptual model of creativity.

It argues that creativity in text-based generative art does not lie in the final product (artefact) but rather in the way of interacting with the AI, as well as in the practices (prompt engineering, curation) that may arise from this interaction (Oppenlaender, 2022b). It is worth mentioning that online communities play a significant role in influencing the human creativity of text-based generative art.

Several scenarios analysed assessing the human creativity involved in type-generated art show that little to no human creativity may be involved in such practice. It is primarily due to the fact that the system can be fed with any textual input, such as musical lyrics and poems, and still be able to generate high-quality results. Thus, it exemplifies that users are not required to use their imagination or exercise their creativity in the process.

There is, however, a requirement for literacy skills and curation, which may also involve a level of creativity. Prompt engineering is a skill acquired with experimentation and by investigating prior work, which lead this study to link it with communities of practice theory.

One challenge in evaluating the creativity of text-based generative art is the prompt used in the process. While some members freely share their textual inputs on the platforms, others keep it a secret, especially when shared in a social media group, such as Facebook. Even though the process has proven difficult to assess, the curation phase makes it harder to identify the steps in generating the final artefact (Oppenlaender, 2022a). The work involved is subject to assumptions. It cannot be said whether the creator behind has needed little to no skills in the interaction or there is a complex iterative process.

3.2 Prompt Engineering for text-based generative art

Text-based generative art increased in popularity in 2021, and along with that, the online communities around text-based generative art as a novel digital medium have rapidly emerged (Oppenlaender, 2022b). During a three-month ethnographic study on Twitter, Oppenlaender conducted research to assess the novel taxonomy of prompt modifiers used by practitioners of online communities to improve their final images. What is intriguing about this study is that it sheds light upon an area that has not received too much attention yet. The emerging online communities of type-based generated artworks and the fact that creating an image or artwork is now possible by typing in a few words in natural language seemed worthy of further research.

Text-based generative art

Text-based generative art represents the use of generative adversarial networks (GANs) to generate digital artefacts based on textual inputs (Oppenlaender, 2022a). With this, a new

practice known under the name of 'prompt engineering' emerged. Not only a practice but a research area also, prompt engineering is the action of formulating adequate prompts for the AI model. As there is not enough knowledge on how to succeed at this, the online communities around this practice have proven to be a great learning resource, along with experimentation.

The practice of prompt engineering

The comments analysed during the research phase have established the emergence of a category — stating that creating AI art requires “hard work” and is not as facile as perceived. The study conducted by Oppenlaender (2022b) proves that type-based generated art requires more effort if better, higher-quality results are expected. Even though the generation of images with only one term is possible, practitioners use modifiers to better control their final results and improve the quality of the artefact. The process can take up to a few hours, adding to it the time spent on research. However, this does not assess the level of creativity implied whatsoever; it is still a debatable topic that will need further research.

Oppenlaender (2022b) argues that the application of style modifiers is essential in the emergence of this creative practice, thus highlighting the importance of the disposed of resources made available as open source by the community. He refers to the text-based generative practice as an emerging art scene, and he posits that the new technologies made it possible for anyone to generate images that resemble past and contemporary artworks, using only natural language. (2022b)

Based on his findings, I posit that the emerging community around text-based generative art presents an opportunity for further research, thus generating interest to build upon his body of research.

Broader implications for Human-AI interaction

In the future, we may be overwhelmed by the generative capabilities of machines. The creative industry might foresee many changes, not only in how we perform our work but also in the content and the level of human agency implied in work. According to Gartner, the notion of interacting with a machine learning system without prior technical knowledge will become more common in the future (Oppenlaender, 2022a).

The case of text-based generative art is one of many examples, highlighting the potential for human-AI interaction in general — no matter the term we are going to use, it predicts that we will interact with AI models through natural language in the future (Oppenlaender, 2022a)

A better understanding of users can be helpful in providing valuable insights into how trustworthy, transparent, and accountable relationships with artificial intelligence can be made. Further research can be done on prompt engineering flows and practices or a broader question: what is the level of human creativity involved when creating type-generated artefacts?

3.3 Who or what is creative?

Numerous creative collaborations between humans and machines have emerged in the past few years, paving the way toward a more prosperous future alongside the machines. This relationship's dynamics are deemed essential in the creative practice. However, the failure to identify the agency in the creative process has raised questions of ownership and authorship.

Previous studies have investigated how creative agency can be positioned within the practice of visual art that involves humans and machines working together (Sandry, 2022). The actor-network theory (ANT) deemed itself relevant in theorising the emergent agency involved in creative projects. Sandry (2022) has investigated several examples of creative collaborations between humans and technology in the field of visual art in an attempt to position agency within these collaborations.

Studies found that human creative agency is preferred and considered to be of prime importance, whilst the machines are seen only as “surrogates for the human agencies” involved in the process (Sandry, 2022, p. 66). However, as Sandry's research shows, the perspective of audience members who physically engage with the machines, for example, in an art installation, may differ (2022)

Whether we will ever assess machines as intelligent as humans is deeply rooted in history, starting with Alan Turing's famous test developed in 1950. The Turing test investigated if

machines have the potential of being misinterpreted as humans (at a distance) based on their communication skills (Sandry, 2022).

Ada Lovelace alternatively proposed that machines' creativity can only be assessed based on their capacity to show creative skills and generate something new (Bringsjord et al., 2003; Sandry, 2022). However, such convention has been questioned in recent scholarship, starting with Turing, who asks whether human creativity can create something new from scratch or is induced in them by a history of experience and knowledge (Sandry, 2022).

It argues that machines have a distinguishable effect on the co-creative practice with humans. Firstly, it can challenge artists to move towards new artistic areas, or they can open up new possibilities for working. Despite many possibilities of implementing the machines in a creative context, whether we refer to being performatively active in the creation of the artwork or in direct interaction with the artists (Sandry, 2022), the issue of understanding whom the actual author of an art piece remains. It raises questions of authorship and ownership which, even though not this study's intended, are worth mention

3.4. Nonhumans and artistic production

Several studies have challenged the concept of creativity when applied to machines, AI included. The ongoing debate about the understanding of creativity and AI and the dynamics of their relationship has been an important and timely topic of study among academic scholars. The study conducted by Bojana Romic (2022) has shed light upon an interesting perspective that I found significant for this thesis. She has investigated what happens when technical nonhumans are referred to as creative, suggesting that the use of such phrasing may cause misinterpretations among the general audience.

Drawing back upon what has been stated below concerning the biased perception towards machines, the myth of technology might significantly influence it. One aspect that may contribute to the myth of technology is the use of language — a carrier of meanings that are sometimes ambiguous and misleading.

A great example is given by Romic (2022) in her research article, as she points out that the phrase "creative robots" is generating confusion, and she suggests referring to them as "robots invested in a creative production" (p. 48). Such an approach might ease many conflicts risen in this area and put an end to the continuous debate about whether the machine posits creative abilities or not.

The relationship between humans and nonhumans

It is essential to shedding light on the dynamics of the relationship between human and nonhuman, an issue that has been addressed in several studies. Many scholars have referred to this symbiosis in different ways, one naming it a *dialogical assemblage* (Flusser, 2011), *sociotechnological entity* (Weinbaum and Veitas, 2016), or *shared agency* (Romic, 2022). When analysed concerning human creativity, it was noted that AI has great potential in enhancing and assisting humans' creative process (Wu et al., 2021).

However, the use of technology in creative practice was met with disagreement in several instances. Similar to when artists first introduced photography, society members could not attest to the creative character of such practice due to its technological ground. Previous studies have proven the actuality of such resistance toward human symbiosis with AI and the predisposition of a somewhat biased perception (Ragot et al., 2020; Romic, 2022).

Popular media seemed to have nurtured the audience's imagination by presenting the concept of artificial creativity in various unfaithful instances (Romic, 2022), using metaphors and exaggerations (Natale, 2020). Such depictions may create unrealistic expectations from a nonhuman. Hence addressing this aspect is timely and relevant (Romic, 2022; Seibt et al., 2015). A misleading representation of the AI capacities shapes imaginaries about its use, reinforcing recurrent myths about technology.

I believe that continuous productive dialogue between members of opposing views in the art space is required to guide the evolution of art. All revolutionary concepts have traditionally been met with resistance, which might seem a stubborn approach initially, slowing down the inevitable progress. However, it also challenges representants of the novel concept to contemplate their views and further formulate and defend their ideas, undergoing a rigorous refinement process. If it passes all the scrutiny of conservatives, the new style/practice becomes recognised in the space, joining the established norm. Such is the path for harmonious progress, ensuring the perpetual evolution of art.

3.5. AI-Generated vs Human Artworks. Negative bias perception towards AI?

There have been several ways to approach the topic of artificial intelligence and creativity. Either by analysing the technicalities of the process of generating AI art or by conducting experiments and analysing the audience response to artefacts. Many findings contributed significantly to the body of research on AI, both in general and within the art field. Given that this new technology is still new, there is more to grasp.

Ragot et al. (2020) found one significant piece of information while conducting a wide-scale experiment in which 565 participants were asked to evaluate paintings created by both AI and humans based on four dimensions: liking, perceived beauty, novelty and meaning. Their findings show that paintings perceived as being drawn by humans are evaluated significantly higher than those perceived as being made by the AI, thus showing a negative perception bias towards the machine. It could relate to concepts such as technophobia and anxiety towards machines. Narratives that have constantly been perpetuated in the popular media have been seeded such ideologies that might explain the biased reaction in this case.

There is reason to believe that the existing bias toward AI-generated artworks is due to the human tendency to evaluate their group positively. It is mainly because of the sense of threat and intergroup bias that might appear when choosing a side with which one does not identify (Ragot et al., 2020).

Similar studies had the same results, as in the case of a previous study conducted by David Moffat and Martin Kelly (2006), which proved the biased perception towards AI-generated music. In contrast, Elgammal (2019) has obtained conflicting results, with a positive bias towards the machine in the field of art and painting. The study concluded that almost 75% of the respondents believed that humans created the AI-generated paintings. Considering the developments of the machine learning systems in the previous years, the overall quality of the generated artworks has increased considerably, making it harder to detect among the general audience. However, it is essential to mention that further research and

experimental proof are required in order to attest to and explain the existence of a negative bias.

The current study is essential to understand the subjective experience of the community formed around the practice of type-generated AI art. Moreover, previous research on AI and creativity, issues of ownership regarding AI works, and studies on the perception of humans towards AI art have paved the way and supported this thesis. The most recent studies on the type-generated AI systems have helped narrow down the current research topic. Taken as a whole, it appears that investigating the subjective perception of humans when interacting with the AI system may provide insightful information that otherwise would not be evident.

No scientific research has been conducted on the community that emerged around the practice of type-generated AI art since it was recently formed. Hence, considering all the limitations of this research, it will provide new insights into how this community interacts with and experience the AI system in the process of creating art. Regarding the research in the academic field, there is little to no discussion about the subjective experience of humans. Therefore, this research will address this gap through a netnographic and qualitative content analysis methodological approach, and by employing the theoretical lens of Community of Practice and Actor-Network theory.

4. Theoretical framework

Theoretical framework offers a lens through which the data can be examined and further explained based on it. Therefore, in an attempt to make sense of my research, I am looking into actor-network theory and communities of practice. First, the relationship between the human and the AI could be understood through the actor-network paradigm, which validates the existence of a nonhuman agency and technology is understood accordingly. Secondly, I am looking at the identified community as of a learning group, whereas certain similar aspects to a community of practice have emerged. A more detailed description of both theories is presented below.

4.1. Actor–Network theory (ANT)

Actor-network theory (ANT), also known as the *sociology of translation*, is based on understanding the connections that link human and non-human actors (Desai et al., 2017). It is argued that the AI field, particularly the interaction between humans and AI, may benefit from being informed by Actor-Network Theory views. Emerged with the work of Bruno Latour, Michael Callon and John Law during the mid-1980s in the field of STS (science and technology studies), ANT is used to ascribe equal agency to people and things. Researchers employing ANT are interested in analysing the dynamics between humans and non-humans as they believe the idea that the world is constructed based on an intersection between two or more human or non-human actors (Desai et al., 2017). ANT introduces the concept of relational materiality, where all entities achieve validity concerning others. Actor-Network theory proposes a lens through which the role of technology is understood in the context of social contexts (Cresswell et al., 2010).

Its epistemological and ontological views the world as made up of networks, which can include humans, concepts, and ideas — all of which are referred to as *actors* (Cresswell et al., 2010). A system of mutual influence between humans and non-humans is what Actor-Network Theory refers to as an actor-network. These two terms are linked in an attempt to surpass the difference between agency and structure.

According to Latour (2005), ‘actants’ are entities that have the power to induce change and, in turn, to be transformed by the course of action produced by other actors (Desai et al., 2017).

Agency of non-human actors

A more visual example is given by Latour (2005), who reasons the agency of non-humans by saying that “it is hard to see how a hammer, a basket, a door closer, a cat, a rug, a mug, a list, or a tag could act.” (p. 71). Moreover, still, fetching groceries with a basket or hitting a nail with a hammer is quite different from doing it without, and it does make a difference to the course of action of their users, as well as in the situations they participate in (Latour, 2005).

Nonetheless, the principle of symmetry does not necessarily involve that humans and non-humans are perceived as being identical. The actor-network theory admits that even though non-humans exercise agency, this agency does not act as the human agency does (MacLeod et al., 2019). However, the system through which objects and humans are mutually influencing each other is called an actor-network, where actors act in a certain way and are

able to produce effects only by interacting with other human or non-human entities (Desai et al., 2017). This concept is known under the term translation. In contrast, the interests of each actor in the network attempt to translate one another, together acquiring a state of dominance until stability is met. (Latour, 1987; Thomas, 2021)

Using ANT to analyse the practice of type-generated art, namely the relation between the human and the AI, has the potential to contribute to current debates. The actor-network theory considers myriad ways human and non-human elements come together, and it provides a valuable starting point in analysing complex relationships producing everyday practices (MacLeod et al., 2019). The concept of non-human agency applies to the process between the textual input (human) and AI (non-human) and is helpful in several ways. Firstly, it helps position the AI in the context of the creative process, validating its agency in a collaborative relationship with the human. Additionally, it facilitates the identification of the different dynamics at play in the context of the type-generated art practice.

More recent approaches to ANT have contributed to better positioning the interaction between humans and nonhumans in the art field. Andrew Pickering refers to this push/pull between human and material agency as a “dance of agency” (Pickering as cited by Landay, n.d., p. 2). The dancing Pickering refers to resembles the act of “tuning”, whereas both agencies are changed by the other. In other words, humans are influenced by the outcome of their interaction with the instrument, and they change the instrument to generate better the phenomenon for which it was created in the first place.

This stance is found in the practice of creating type-based generative art, where the human, inspired by other generated works changes his perspective and way of communicating with the system. And then, it keeps changing and updating the system to capture better what was constructed initially. It is only through seeing the system’s capabilities that human widens their expectations of what can be created. The concept of “dance of agency” is further explained in the Analysis chapter.

4.2. Communities of practice

On the other hand, the communities of practice theory complement the present study by arguing how the type-generated AI art practitioners learn and achieve knowledge/skills from each other by utilising their community. When sharing their generated artefacts, most

users also post the prompts they have used in the process, thus contributing to a myriad of terms that can support the practice of type-generated art.

Specifically, the learning process is based on how members of the communities interact, share resources, and their level of participation with one another. On top of this, other members of the communities are gathering information under an open library form, explicitly designed to enhance the artefacts and simplify the process.

The concept of Communities of Practice (CoP), coined by Etienne Wenger (1998), can be understood as the phenomenon of people who engage in a process of *collective learning* in a *shared domain* of human endeavour (Wenger, 1998).

According to Wenger, three-dimensional characteristics contribute to the practice of CoP and are seen as the source of coherence in the community: mutual engagement, joint enterprise and shared repertoire (Wenger, 1998).

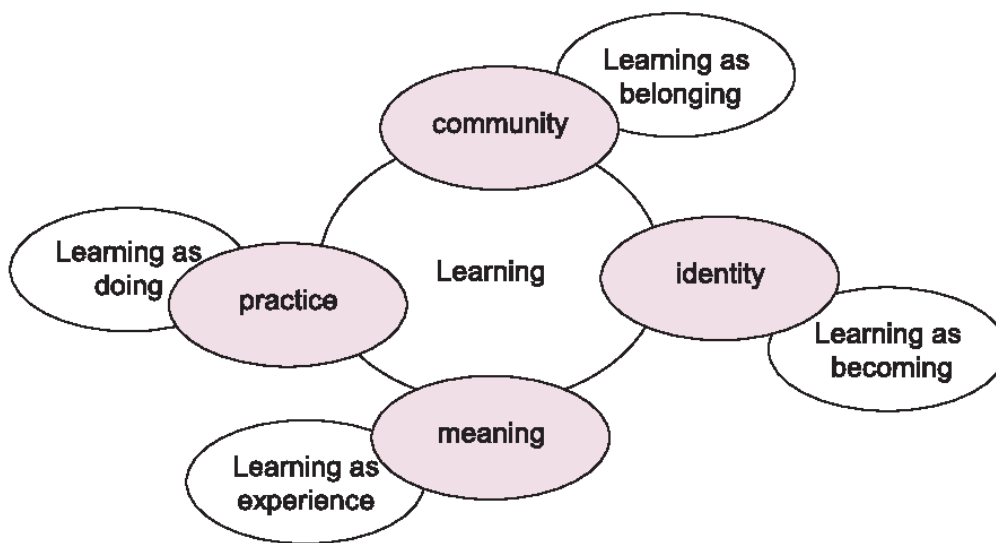


Figure 1: Communities of Practice modell (Wenger, 1998)

Mutual engagement

Mutual engagement involves the notion that the participants are engaged in practice and actions whose meanings they settle with one another. Membership in a community is another critical factor entailed in mutual engagement. However, the term traditionally does not refer to a group, team or network. However, its character is given by the solid relations

of mutual engagement formed around the community's common interest(s) (Wenger, 1998).

It is important to note that although notions of mutual support, peaceful coexistence, and other positive aspects that the idea of community may entail, a CoP is solely based on engagement in practice. As Wenger points out, it is possible that such communities share their fair amount of tensions or conflicts. The means of connecting participants to each other are, in fact, diverse and complex (Wenger, 1998). Mutual engagement requires actions that enable participation, which further require structures and conditions that facilitate such participation (McDonald, 2015). This thesis aims to identify the conditions and factors that seem to support the emergence of type-generated art within the community of practice.

Joint enterprise

The second characteristic of CoP is a joint enterprise that entails the collective process of negotiating within the practice (Schmitz Weiss & Domingo, 2010; Wenger, 1998) and reflects the full complexity of the mutual engagement. The purpose of the negotiation stands to define the joint enterprise and leave room for disagreement among participants (McDonald, 2015). It requires active participation, whereas members continuously interact with each other.

Shared repertoire

The third characteristic helping in maintaining the source of coherence in a community is the shared repertoire. It may include multiple items that the community has produced and adopted along its existence, items that design the practice through discourse, style and habits (Schmitz Weiss & Domingo, 2010; Wenger, 1998).

Wenger (1998) used the term repertoire when referring to a set of shared resources to highlight its rehearsed character and availability for further engagement in practice. He asserts that the histories of interpretation give the points of reference, even though it does not constrain meaning. Words, artefacts and routines are considered valuable mainly due to their capacity to be engaged in further situations. In the context of type-generated AI art, words, or a way of doing things are essential to the learning process. Members of the

community are learning through experimentation and mainly through observational research, where they make use of the already generated artefacts as a starting point.

5. Research Methodology

The current research uses a mixed-methods approach in order to make sense of the community of type-based generative art. The methodology section briefly explains the research design process in the following paragraphs. It is followed by the logic of inquiry, the research paradigm, and the defined research questions. Subsequently, the chosen methods of qualitative content analysis and netnography will be explained, followed by the data collection process, codebook, and finally, ethical considerations.

5.1 Netnography

Kozinets et al. (2014) describes netnography as a “more human-centered, participative, personally, socially and emotionally engaged vector” (p.96). It is essential to note that this method does not involve any offline interactions, in oppose to ethnography. Netnography, on the one hand, can be easily combined with other methods for more valuable results. Besides the observation of the AI-art practitioners’ opinions on social media, I found it essential to make sense of the meanings and values elicited within the community. Thus, I have conducted a qualitative content analysis to support my findings.

Some benefits of netnography are that the data collection can be gathered entirely in an unobtrusive way (Sandlin, 2007), and is “far less consuming and elaborate” than ethnography, for instance (Kozinets, 2010, p.62). One essential aspect of netnography that is valuable to this research is that it provides a view into the *naturally occurring behaviour* of the researched participants (Kozinets, 2010; Sandlin, 2006). It could bring valuable and insightful information about the studied community, which otherwise would not be visible. I refrain from any involvement in the discussions observed within the analysed communities, whilst I adopt an entirely observational stance, which is argued to be both unobtrusive and free of researcher bias (Costello et al., 2017, p. 6).

Some limitations of netnography that need to be addressed are regards to misleading or impartial information that can occur when dealing with online data (Addeo et al, 2019). Moreover, ethical considerations need to be addressed in an attempt to avoid subjectivity or bias. It will be further explained in the following sections.

Despite these downsides, a netnographic approach is deemed relevant to this thesis due to its ability to work with a relatively small amount of data yet provide valuable insight into the online communities.

5.2 Content analysis

I decided to conduct a qualitative content analysis to examine and describe the attitudes presented on two online social platforms regarding the emergence of AI art. Content analysis is a way to translate the data to make sense of the studied audience. (Stemler, 2015)

According to Ranjit Kumar (2014), the purpose of content analysis is to transform and analyse “observational field notes in order to identify the main themes from the notes” (p. 248). Similarly, Hsieh and Shannon (2005) describe it as a manner to subjectively explore a specific phenomenon through the “systematic classification process of coding and identifying patterns” (p.1278).

Applied to my case, I intend to gain insights into the type-generated AI art community’s attitude and response towards the whole concept of AI art. I have looked at this phenomenon through an inductive approach since I do not form any hypothesis that involves a theory. Contrary, the data is first observed and explored for any specific patterns and then connected to theory.

The explorative character of this research requires an inductive approach, as stated above. Therefore, I first collected tweets and comments from Twitter and Facebook, which were then analysed and identified into several categories based on their relevancy. Phillip Mayring (2014) defines this explorative form of content analysis as “inductive category development”, which is a less time-consuming approach in this context (p. 12). During the coding process, the frequency of a category was noted in a codebook, supporting the evaluation of collected data.

I have used a simplified version of the coding process model proposed by Mayring (2014) and on the model proposed by Laura Gurwin (2019) in her thesis, in order to conduct my analysis:

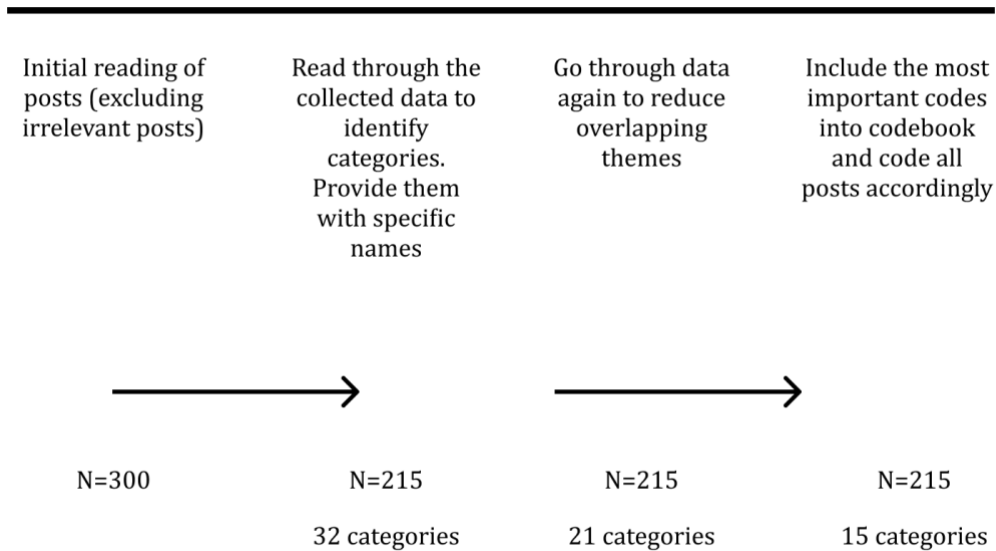


Figure 2: Coding process

Content analysis' reliable and scientific character has been contested by several scholars; however, it still has its positive aspects. One key point is that it depends on the researcher's interpretation of data (Macnamara, 2005), which at times can bring insightful and meaningful results, compared with other methods. The quantitative approach of coding makes it easier for the researcher to decode and understand the empirical material, which in the case of this study, is a positive aspect. On the other hand, content analysis has its downsides as well. Some scholars would argue that such method is time-consuming and is thus limiting the amount of collected data (Maier, 2017) However, applied to this study, which considers an inductive reasoning, the content analysis method offered a better understanding of the findings (Collins et al., 2018). Despite its downsides, this method deemed relevant to this thesis.

5.3 Sampling

In qualitative and quantitative research, the determination of sample size depends on two criteria. While a predetermined sample size guides quantitative research based on several considerations, there is no such predetermined sample size in qualitative research. However, during the data collection phase, the researcher waits until it reaches a point of *data saturation*, and it is considered that no further research is needed as all the relevant information has already been collected (Kumar, 2014). However, appropriate quantitative methods could still be applied to qualitative research, and I will further explain the ones I picked. According to Kumar, non-probability sampling designs are used when the number of elements in a population is unknown or cannot be identified. Therefore, in such a case, there is necessary to find another selection design. Of the five non-random designs mentioned by Kumar (2014), judgemental sampling or purposive sampling is most suitable for this research. This sampling method considers the researcher's judgement as the one who can provide the most valuable information to achieve the study's purpose. The researcher only goes to people who, in his opinion, are in the best position to provide the needed information. Twitter and Facebook are platforms with millions of active users and are considered valued data points in this research. The group functions make it easier to filter my research and look for keywords. My sampling group consists of users of the Midjourney community on Facebook, which I will further explain in the following section. This community has shown the most valuable data among the ones I have found, as there were plenty of topics of discussion with high engagement. The community also has 15k users, making it more engaging than others.

5.4 Data collection

The data sample consists of tweets and Facebook comments, and, in the case of the tweets, I decided to use Twitter's advanced search function to filter my information. I have looked at a thread's terms, hashtags, comments or replies. I did not look at a specific time frame as I did not find it relevant for my research. However, as this topic is new, most posts were written in the last three months or actively during the data collection.

I have chosen a purposive sampling method when gathering the data from Twitter and Facebook. The purposive sampling method is commonly used in qualitative research and is grounded on the researcher's ability to select data that is deemed most valuable for the study (Kumar, 2014; Palinkas et al., 2015).

To keep the relevancy of the data, I have only collected tweets referring strictly to AI, for which I have used several hashtags or terms found during the initial stage of the research, namely: #aiart, #midjourneyart, #aicreative, #midjourney, #VQGAN, #VQGANclip. However, due to a large amount of image-based posts under these terms (the hashtags are primarily used along with type-generated AI artwork to generate more traffic), I have also searched for more advanced words or phrases, such as: “AI art is not art” and “AI artists are/are not artists”. It has led me to more specific threads of discussion that were better suited for my research. I have also included replies to the tweets in order to gather data as extensive and diverse as possible. Furthermore, I have also reasoned that engaging in such discussions was valuable to this thesis.

When collecting data from Facebook, I have followed the same criteria, with the exception that this time I have only focused on the *Midjourney AI* public community. Overall, I have gathered a total of 300 posts, out of which 215 were found relevant.

The collection phase was stopped when the *saturation point* was achieved. In other words, I reasoned that no valuable information was emerging from the data in the context of the chosen community (Kumar, 2014).

5.5 Developing a codebook

I created a codebook to identify the most recurrent themes in the data collection phase (N=215) after the coding process was effectuated.

An overview of the codebook is presented below, displaying the most recurrent themes identified during this research:

AI art tools cannot replace the human artists (16)	“I think it's a beautiful testament to the power of machine learning, but as a digital artist I don't feel threatened. There will always be a market for authenticity and while AI will definitely have its place and will change the art world as we know it, this isn't going to phase out reality.
AI art requires hard work (14)	“The process was grueling though. Trial & error in prompting. Took me an entire week, 6+ hours each day, sitting through thousands of results and handpicking only a few to start editing”
Collaboration between AI and (51)	“It's a joint work. The interpretation is the AI's... you maybe had never imagined that. But the concept is yours”

Table 1: Overview of the codebook

Firstly, I have read all 300 posts to check for potential irrelevant data. I have excluded tweets that were not comprehensible or with significant grammatical errors in order to avoid misunderstanding. Secondly, I went through the remaining amount of posts and grouped them under significant themes. Then, I checked the data thoroughly one more time, and finally, I came to the result of 15 categories.

I had reached the saturation point after analysing 215 posts when identifiable patterns were overlapping and no valuable information was emerging. It represents ~71% of the data from the total of 300 posts gathered.

Subsequently, a codebook was created having the following categories and sub-categories:

- AI art is a new form of art - 13 - 6%
- AI art tools cannot replace the human artists - 16 - 7.5%
- AI art requires hard work - 14 - 6.5%
- Collaboration between AI and human - 51 — 23.7%
- AI art lacks meaning and substance/boring aesthetics - 17 — 8%
- Artists and designers will lose their jobs in the near future - 22 - 10%
- AI means the end of human creativity - 5 - 2.3%
- AI art is not creative - 10 - 4.65%
- ownership debate - 20 - 9.3%
- fear of the future/replacement - 21 - 9.7%
- simply just a tool - 6 - 2.7%
- pointless debate about whether it's art or not - 5 - 2.3%
- both fascinating and scary - 6 - 2.7%
- commissioning art from AI - 6 - 2.7%

- unethical art/plagiarism - 3 - 1.3%

Refer to appendix A for a full disclosure of the codebook, including examples for each category.

5.6 Research paradigms

Undertaking research on a specific problem means developing knowledge in a particular field, which requires adopting a specific research philosophy, also known as a research paradigm. Through these philosophies, the researcher accepts “assumptions about the way in which he/she views the world” (Collins, 2010, p. 42). These assumptions set the research strategy, and the methods implied. It is therefore essential to decide upon a research philosophy at the early stages of the research.

Ontology and epistemology are two distinct approaches to viewing the research philosophy (Collins, 2010) Ontology deals with the nature of being or existence. Epistemology concerns the study of knowledge and its characteristics (Collins, 2010, p. 45). I argue that the inductive logic of inquiry involved in this research requires an interpretative research paradigm.

Interpretivism proposes a view of the world as understood and made meaningful by the human beings (Collins, 2010). It is worth mentioning that interpretivism does not propose an objective view of reality. It is not an entirely subjective approach either. It instead investigates the meaning and understanding that derives from subjectivity. (Gurwin, 2019).

One epistemological assumption adopted by interpretivism is constructionism, which states that social reality and scientific knowledge have to be “discovered from the ‘inside’” (Blaikie & Priest, 2017, p. 101). rather than based on theories. It is argued that both interpretivism and constructionism do not simply posit a subjective lens upon a phenomenon but rather reflect “significant qualities of both our culture and of the phenomenon” (Collins, 2010, p.48). The analysis of the community that emerged around the practice of type-generated

AI art provides insights into how the phenomenon of AI is perceived, practices and attitudes towards this movement and raises many critical questions that may not have been addressed before. Additionally, it reflects society and culture as it is today.

Constructionism also recognises the “existence of a reciprocal and interdependent relationship between objects in the world and social consciousness” (Collins, 2010, p. 49). It validates the choice of Actor-Network theory based on the same principle.

6. Ethical considerations

It is essential to consider ethical aspects when doing research that involves people and their data. However, as with any other form of data collection, this raises multiple ethical concerns. I will further explain my ethical considerations when conducting the data collection.

First, one crucial aspect is deciding whether the collected data is part of a public domain or from a private space. I have used two online platforms as data collection points in this research, namely Twitter and Facebook. Since both are considered public spaces of discussions, I can assume that their users are aware of the public character of their posts. However, it is essential to mention that even though the users’ consent to have their posts made public, they do not necessarily agree to have their posts used in this research. It is essential, thus, to consider maintaining confidentiality when processing their data, especially when working with qualitative research (Kumar, 2014; Townsend & Wallace, 2016). I do not include posts that may divulge personal information or any specifics that would make identifying the users possible. Besides, no user handles or full names are included in this thesis. I aim to treat their opinions respectfully and avoid doing any harm by including them in this research.

This thesis investigates only available data made public. Hence, I am including in my research the Midjourney community on Facebook, a public group. Whilst on Twitter, I include only posts that are associated with hashtags which implicitly aim for a broader readership (Townsend & Wallace, 2016).

Asking for consent when conducting a netnographic online research is still open to debate, especially when working with qualitative data. While some researchers argue that Internet users operate with an assumption of privacy and confidentiality (Haggerty, 2004); others consider that because of the public character of the online platforms (e.g. Twitter & Facebook), the posts or messages are to be considered as open to researchers (Langer & Beckman, 2005). Even though I favour the latter approach, and I do not inform the users of my presence as a researcher, I carefully handle the users' data, and I maintain confidentiality throughout the whole process of this thesis. It is primarily due to my intention of avoiding the 'Hawthorne effect' — a tendency for people to modify their behaviour because they have acknowledged they are being studied, which can consequently lead to unfaithful research findings (Payne & Payne, 2004).

Research objectivity is another critical aspect that needs to be taken into consideration, especially considering my position as a digital artist and interest in the field of art and creativity. It states that the researchers should remain distanced from their study, so that their findings remain authentic and based only on what was studied (Payne & Payne, 2004). Objectivity is often understood as reliability, whereas the interpretation of findings does not depend on who conducted the research but on what has been discovered (Payne & Payne, 2004). According to this, I am aware of my personal stance. Therefore, I avoid including any personal constraints or prejudices in this thesis to attain a reliable body of research. This aspect is critical as I engage with qualitative data, which involves an inductive approach. Hence, making me responsible for how the coding process and, further on, themes in the codebook are presented and interpreted.

7. Researcher's position

My interest in studying the emerging phenomenon of AI art comes from my position as a digital artist who is eager to explore new creative opportunities, as well as slightly concerned in regard to how this emergence will impact the creative industry. Throughout my career, I have used technological tools to express my creative ideas, and I have always looked at it as a form of collaboration. My work depends entirely on the available software, and the idea that AI could bring new opportunities and challenges seemed interesting.

However, I have no experience or knowledge in machine learning and AI systems. My first time emerging into the AI experience was while working on this thesis.

Through this research, I learned how to interact better with a type-based AI system, and I have gained insights into the whole process of creating generative AI artworks. Needless to say that this experience has brought to light a new understanding of myself and my identity as a digital artist. Whereas usually, it would have taken hours or sometimes days to create and obtain the desired artwork, in my experience with the AI, it only took a couple of minutes to get the first piece. I have indeed tweaked the generated works until I have obtained a piece of work that would fit my vision that requires more time.

However, one important aspect to mention is that as fascinated the whole process is, it somehow made me feel as if I am not the creator of the generated work. On one side, the textual input was mine, but considering my skill set, I would not assume the artwork would have looked the same if the AI would not be involved. Adding a more personal note to the generated work and manipulating it to identify me within it made me feel more comfortable with this process. In this stance, the AI becomes more of a collaborator, a tool that helped me in the creative process, an instrument without which I would not get the same result. However, I came to experience the notion of a shared agency towards the work.

Another intriguing stance I found myself in within this interaction was the act of witnessing and tapping into other members' imaginary fields. The way Midjourney functions is that each user can see other what other members generated in real-time, along with the textual input. It resembles an interactive virtual art gallery, where one does not have enough time to understand what is happening - as many users generate at the same time, I had to scroll through several works to see mine. Moreover, the act of creation, which is much more traditional, involves a rather intimate connection. In this stance, the concept of intimacy between the artist and art is relatively inexistent.

8. Empirical material:

8.1 Kozinets simplified flow for the empirical material

I have used Kozinets' model of simplified flow in netnography (see figure 3) to guide my analysis. The following sections will explain my findings and observations based on this

model. Further, I present a summary of my findings below, briefly discussing the themes found after conducting a qualitative content analysis. The discussion of the analysis is left for the following chapter.

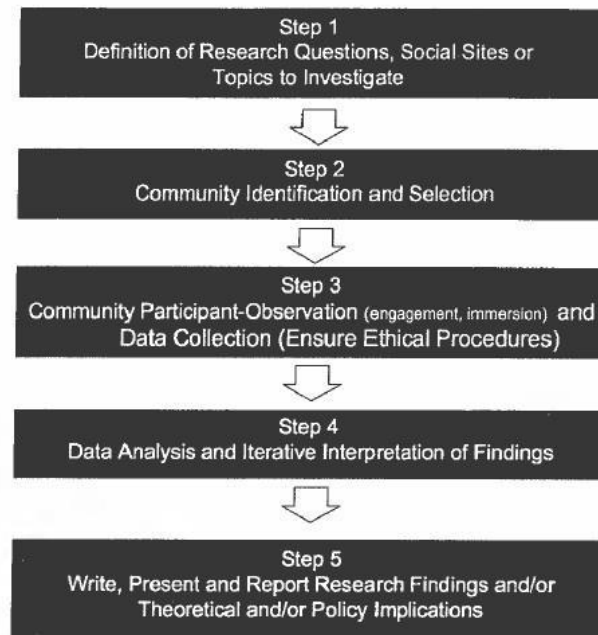


Figure 3: Kozinets' simplified netnographic flow for the empirical material

Thus, following this flow, I have defined the research questions in the introduction chapter:

RQ: ***How do the practitioners in the community experience AI in the process of creating text-based generative art?***

Sub-question: ***What are the recurring themes of discussion among the community of AI art practitioners?***

Additionally, I have briefly introduced background information regarding the concept of AI creativity for a better understanding of the topic. In order to identify a community that would best fit my research, I have looked into several platforms and consulted previous studies on the subject. I focused on two social media platforms, namely Facebook and Twitter. I initially looked into Reddit communities also but ended up disregarding this data source for not being relevant enough. A critical resource to this research has proven to be

the Midjourney community on Facebook, which, at the time of the data gathering, had over 60.000 members. I deepened my understanding of the whole concept of type-generated art by consulting relevant literature and experimenting with the software.

A relevant mention about the Midjourney community on Facebook is that it's unofficial and organically grown by people interested in sharing their experience with the software and improving their skills.

Once I joined the public group, I manually looked up several discussion threads and keywords. On Twitter, I have used the advanced search function to look for specific hashtags and keywords/phrases. Some of the terms I have used are: 'AI-art', 'midjourney-art', 'AI-generated art' and more concrete phrases such as: 'AI art discussion', 'AI art thoughts', 'AI art and creativity', 'midjourney creativity'.

When looking at posts on either Facebook or Twitter, I considered the comments as well to follow and better understand the topic of discussion. Indeed, the comments in the reply section were deemed significant to the whole research. I have realised that the whole concept of type-generated art, or AI art in general, was subject to many debates across both social platforms. In the following sections of this thesis, I will explain the most prominent themes found during this stage.

I have not decided upon a specific number of posts I should read before beginning the search. As mentioned earlier in the sampling method section, I continued collecting qualitative data until I reached a saturation point, where new information was not emerging. Therefore, the number of posts I include in this thesis is 215, and I read over 300 in total. It is important to note that I have looked over thousands of posts on both Twitter and Facebook, but as the community focus is to share the generated works in Midjourney, it is challenging to filter through them. For that reason, the right choice of key terms weighted significantly in finding concrete, relevant results.

Some of the most relevant themes found in the discussions are presented below and linked with relevant theories. I have then coded the categories in a codebook which can be found in the appendix, and an overview in the analysis section. Following this, I discuss my research findings and link them with relevant literature and theories. Finally, I draw conclusions and delimitations from this research and state the limitations and suggestions for further research. I refer to the users and creators of type-generated art as 'members', as they could be considered part of this emerging, yet not official, community.

8.2. Key findings

Before getting into the discussion section, I intend to visualise the implications of type-generated art as presented in previous research I have included in this thesis. I sense this will help the reader understand the process, contributing to understanding the members' opinions in this thesis.

Below are examples of type-generated art in Midjourney, with little to no incentive for creativity.



a) Image generated with emoji input



b) Image generated with textual input + modifiers

Therefore:

a) image generated with sun and flower emoji (extracted out of the Midjourney gallery section)

b) “the universe contained in a bottle, insanely detailed, unreal render, dramatic light” (extracted out of the Midjourney gallery section)

As can be seen, the first image is generated based only on the sun and flower emoji, without any modifiers. Whilst in the second image, there is an example of textual input + prompt modifiers.

Even though the posts, including artworks and prompts, were not considered for this research, the conclusions drawn from observing them are worth mentioning. This paper previously noted that the community acts like an open learning platform due to the available libraries and resources and primarily because of the prompts shared with the artworks. This valuable data collectively shared can help the learning process of many members. It is, however, limited as not everyone is openly sharing their prompts on social platforms.

Further on, I will discuss the themes I have found after conducting a qualitative content analysis of Twitter and Facebook posts, starting with an overview of the most common themes found during my research. In order to answer both my research questions, I will divide the findings into two categories, each attributed to one research question. Firstly, I will discuss the prominently expressed opinions from which I can formulate the first research question answer. Then, I will focus on the key emerging themes to answer my second research question. This section will be supported by relevant literature and theories.

Of all 300 posts that were gathered for the research, I analysed only 215 posts that I found relevant. I have then divided them based on several coding categories, which I will further explain in the following paragraphs.

9. Analysis & Discussion

One recurrent theme throughout the discussions was that the relationship between AI and the creator could be seen as one of collaboration. However, a pattern has also been found regarding the fear of artists losing jobs due to the emergence of AI art. The most often expressed concerns were that stock artists would not be needed anymore soon.

However, on the other end, many opinions were saying that AI can never replace humans or human creativity for that matter and that it is only a tool that could help bring more creative opportunities.

To many users, the AI in question plays the role of a collaborator in the creative practice, as several stated that the contribution of the AI fuelled their creativity and imagination.

A considerable number of posts initiated philosophical discussions about AI and what are the consequences of its emergence, as well as ethical and copyright issues. Therefore, it can be said that the community of AI art practitioners, although contributing significantly to the emergence of the AI art movement, are nevertheless concerned about what this implies.

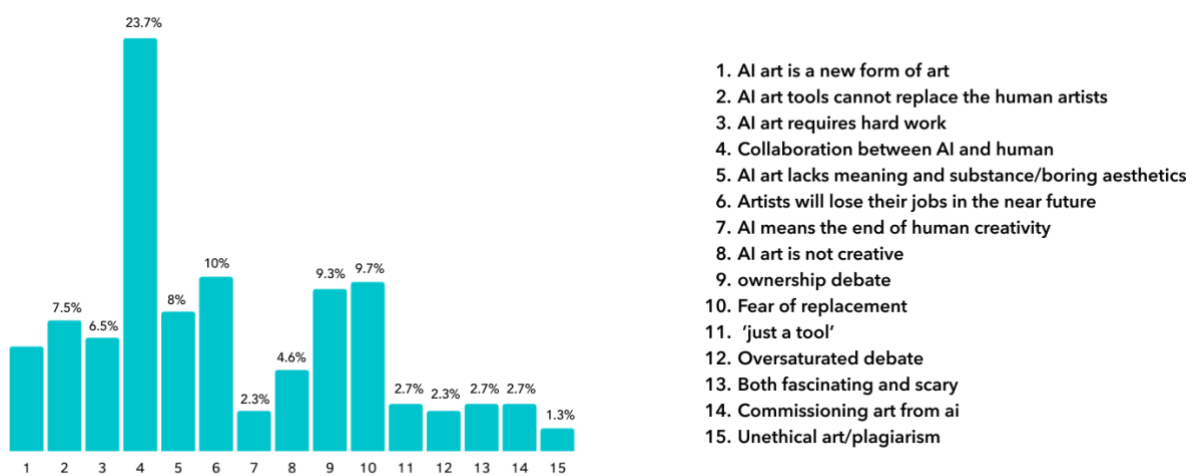


Figure 6: Overview of the community’s most recurrent opinions

AI + HUMAN = collaboration

One of the most prominent categories is the notion of collaboration between AI and humans. Many participants in the discussion stated that they are using it more as a tool to aid the creative process and to support and augment the creative human potential. AI has proven to play a pivotal role in creative practice, either as a tool for inspiration or as a means to express ideas visually.

This theme can be understood through Pickering’s “dance of agency” concept, as described in the Theoretical Framework chapter.

The practice does not end once the user has finished typing in the textual input or after the AI system has generated the artwork. The process can be continued, and it becomes even more interactive. The user can start merging the generated artworks (Midjourney generates

four different variants based on the textual input) and repeat the process over and over until the desired result is achieved. Hence, the artwork ends encompassing both human and AI agencies, and it is a result of the interplay between the two. However, the human has intentionality in the first place and tweaks the results until the outcome mimics his imagination.

Several examples that better illustrates this theme:

"While I would not rely on AI for the finished work, it certainly helps give me some ideas in many areas, like colour combinations that I had never thought of or interesting compositions. In a way, it kind of opens up a neural path to possibilities."

While another user said:

"It's a joint work. The interpretation is the AI's...you maybe had never imagined that. But the concept is yours."

Ownership issue

Another recurrent theme that seemed to be the topic of several debates is the issue of ownership. Several discussions argued about who is the rightful owner of the generated artwork or whether the creator can claim themselves as the author if their only input was to type in the text. Most of the members involved in this debate believe they can declare themselves as the authors of the digital images. An example of a comment that better displays this theme is:

"If you have a vision & use AI as a tool to achieve a goal then you are the creator. If you randomly change parameters of your algo to generate something random then the AI is the creator"

Issues of ownership and authorship have been addressed in the academic field, also opening many discussions in an attempt to identify the rightful author(s) of a given AI-generated artwork. Whilst acknowledging that human input still exists, as technology evolves, it is thought that the direct role of human beings in AI creativity will become less and less relevant (Bonadio et al., 2020). However, is it not correct to say that the machines should have complete authorship/ownership over an artefact, considering the process of computational creativity that heavily relies on and resembles previous works made by humans (Bonadio et al., 2020). Assessing such issues as copyright is still a timely and relevant topic that requires further research, which is not within the scope of this thesis.

AI as a new form of art

Whether AI art constitutes the future or not is another important topic of discussion. Researchers and community members alike have dug into this topic. On the one hand, around 6%, of users believe that AI art is indeed a new form of art, and that society needs to adapt to the changes. Contrary to this, 8% do not consider AI art creative at all. The posts that better exemplify these two attitudes are listed below:

"It is as real as any other art. You don't use a paint brush, but that is not used with photos either."

Considering that the audience decides what is regarded as art and what is not, or what is creative, it is essential to explore these opinions to predict the future of this new phenomenon. Thus far, most of the reactions are optimistic regarding the emergence of AI art. This acknowledgement seems to mean the end of human creativity to many, but to others, it is nothing other than an opportunity to enhance creativity.

"I have not seen a rendering that could not be improved. We have reached another creative experiment, not yet a barrier."

AI art lacks meaning

Nevertheless, as a counterargument to the previous theme, around 7.5% affirm that machine could never replace artists and that AI art is not as good as "real" art. To support this opinion, several discussants were saying that AI-generated art lacks meaning and substance and that its quality is subpar.

"AI art is cool but let's be real. A lot of the imagery generated starts to look the same. Sure it's incredible but also gets kinda boring after a while"

To reinforce this, Ragot et al. (2020) conducted an experiment asking people to assess the creativity of AI vs human-generated works. Their findings could be used to understand the opinions mentioned above. It is argued that there is a negatively biased perception towards machine-generated works, whereas human-generated artworks are received more positively. One can only assume that such tendency is linked to concepts such as technophobia or intergroup bias (Ragot et al., 2020).

The opinions mentioned in this thesis cannot be assessed based on previous research or any specific theory. However, one can only assume and find similarities in an attempt to make sense of the world.

The human creative input is involved

When deciding whether the human who writes the prompt is the creative mind or not, there have been different argued opinions. Especially in the case of type-generated artworks, where the user's sole input is in the form of typed natural language, the level of creativity becomes subject to debate. This has also been investigated by Oppenlaender, to whom I have referred throughout this thesis also.

It has been proven that Midjourney can generate artworks without the creator's "original" creative input. A great example presented in his study was the use of musical lyrics or a single emoji. In this stance, the creator behind did not need to have any prior knowledge or artistic skills whatsoever. When discussed within the Midjourney community Facebook group, this topic has brought many thoughts to light, making it an interesting subject to follow. One comment says:

"If people using M J(Midjourney) think they are artists because of typing a few words in the prompt section, they are completely wrong."

Or as somebody else stated:

"Yea, it might be creative, but not the one where you only type a few words in.."

On the other hand, Oppenlaender proves in his research paper that by following the community resources or generated prompts, artworks could be improved with the means of style modifiers and quality boosters. He refers to it as *prompt engineering*, and it establishes that generating high-quality images in Midjourney does require a certain degree of knowledge and practice. This has also been supported in the comments I have analysed for this thesis, where 6.5% (14N) said that AI art requires work and knowledge. A comment that better describes this idea is:

People, in general, have not a deeper idea of how hard it is to do art with AI. I have invested tons of hours in my piece dropped today, mint and burned twice, and I am not completely happy with the results. So this is not at all push a button and obtains a masterpiece.

Or, as someone else stated:

"The process was gruelling, though. Trial & error in promoting. It took me an entire week, 6+ hours each day, sitting through thousands of results and handpicking only a few to start editing."

However, the concept of creativity has been and continues to be hard to decipher. Whilst many scholars throughout history have attempted to theorise such a concept (Boden, 1990; Sawyer, 2012), deciding whether AI-generated work is creative or not is still controversial. This comes mainly from the subjective nature of assessing creativity but also because of

how we think of it as something particularly pertinent to human beings and practices (Stephensen, 2022).

Another example that better illustrates the ongoing debate on the artistic character of type-generated art:

"It is a tool, here to inform, expand and enable our thoughts and ideas, unprecedented. Nevertheless, there is not anything inherently artistic to it as there is not anything artistic to a scissor. Certainly, both can be used for meaningful artistic statements."

Conflicting opinions

"Both fascinating and scary" was a prevalent theme throughout the discussions. While, on the one hand, users were amazed by the endless possibilities AI brings, they were also concerned about this great potential. This is made more apparent in the following comment:

"Mixed feelings about this. Like my artist/freelancer heart who practiced a lot and struggled a lot for the last two years bleeds but my other artist heart (passion) is super excited about what is possible."

Besides all the debates above, some users were referring to Midjourney/AI art as "just a tool" meant to be used only for fun, and that did not show any potential of becoming a recognised art form. Also, users were referring to the ongoing discussion concerning the AI art state as being "boring" and "oversaturated".

One posts that better illustrates this:

"All this gatekeeping is so petty and pointless really. People should just let others enjoy artistic expression"

Fear of replacement

Fear was a prominent theme throughout the analysed data, as many users expressed their concerns about the potential of AI. Along with its emergence in the field of art and its creative abilities, one starts wondering whether this means the end of human creativity or how it changes the currency. This scenario has its roots deepened by the broad media, among other factors. The dystopian narrative where the machine becomes aware of its existence and decides to end humanity is only one example that may have affected the audience (Romic, 2022).

Not to mention the latest portrayals of AI that begin to resemble humans both physically and on an emotional level. Witnessing a phenomenon such as a machine capable of creating art — a quality known to be attributed to humans only, does nothing but reinforce the dystopian narrative. One user refers to this movement as "only the beginning" — saying that human needs to accept that AI is superior and that "humans fail to see they are replaceable".

On a different side of the argument, around 10% are concerned and convinced that the emergence of this phenomenon will lead to artists/creative workers losing their jobs, with a focus, especially on stock photo artists or illustrators. There is a continuous debate whether clients will prefer paying an illustrator for an artwork or they would prefer using a tool such as Midjourney, where they can generate their own artwork in minutes at a much lower price.

Several posts that were addressing this issue are presented below:

"This kind of technology will replace the commercial craft of illustration. If you are worried for your livelihood then retrain and do something else."

Or as someone else stated:

"It is better than any human creator already; look at the images shared in this group. The world hasn't caught on yet. This is still the absolute spearhead here."

In contrast to this, around 2.7% of users see this movement only as a "niche reaction" without thinking that it will expand further. Or, in such a scenario, they believe AI still has a long way to go to reach human creativity or even be close to a fair comparison. Similarly, other believe that there is room for improvement, and that the human creativity has only met an opportunity.

One user states the following:

I think it's a beautiful testament to the power of machine learning, but as a digital artist, I don't feel threatened. There will always be a market for authenticity, and while AI will definitely have its place and will change the art world as we know it, this isn't going to phase out reality. Part of the reason people enjoy art is to see human ingenuity. It's still amazing to see someone paint something hyper-realistic and know that talent is there. Stories and unique visions still have an impact, and "the why" behind the artistic endeavour is important.

A new role for human creatives in the future

One interesting category was based around the idea of the human behind being more of a commissioner to the AI, not the actual creator of the artwork. When strictly referring to type-generated images in Midjourney, the process of picking and then tweaking the artwork until the desired product is done resembles the process of curating art.

9.1 Analysis & applied theories

9.1.1 Technophobia

Rosen and Maguire (1990) define technophobia as "anxiety about the present or future interactions with computers or computer-related technology; negative global attitudes about computers, their operation, or their societal impact, and specific negative condition or self-critical internal dialogues"(Rosen & Maguire, 1990, as cited in Kim, 2019, p. 10) Artificial intelligence is one of the most promising technologies having the potential to impact many aspects of our life; thus it "arouses fear in various domains within our society" (Kim, 2019, p. 10)

Previous studies have analysed the fear of artificial intelligence in many areas of society. Brynjolfsson and McAfee (2014) argue that AI might have an impact on the workforce, while other scholars have expressed their concerns regarding AI and the possible disruption of society (Wang & Wang, 2019).

The idea of AI advancing to the point where it is on the same intelligence level as a human being is enough to arouse fear for some people. At the same time, others believe that AI will subsequently exceed human capacity in the near future. According to Haslam (2006), emotion, spontaneity, intuition, and spirit are unique attributes that differentiate machines from humans. However, the emergence of AI in the creative field, among others, shows that this reality is at stake to be changed.

However, the fear of technology has always been around (Kim, 2019), and according to Brosnan and Lee (1998), this irrational fear, it is more of a natural response of humans (Kim, 2019) toward the future than a fear of losing jobs, for example.

The current research supports this theory concluding with a similar idea - that AI arouses fear among people in certain situations and demographics. The category that best describes this attitude is named fear of replacement, which was also one of the most prominent categories found in this study, and where users have expressed their concerns about future possibilities and the untapped potential of the machines.

It is essential to mention that along with this fear; many users have also expressed their fascination with AI capabilities and opportunities. This might seem confusing as the two feelings are in an opposite relationship, making it even more interesting to analyse.

9.1.2. The technological myth

The ongoing debate about whether AI art is creative or whom the artist behind the artefact is creating controversy among the participants, as seen in this research paper. Many users compared this phenomenon to the time when photography was first introduced. This has also been used as a reference by several scholars in their studies about the emergence of AI

art. Bojana Romic (2022) notes that this attitude towards AI, or photography, in this case, shows "resistance toward human engagement with apparatuses" (p. 42), and a tendency to recognise the value in human-created pieces rather than machine-generated ones. This could argue the observed attitude against accepting the creative potential of AI art in general.

The technological myth or the AI myth could be seen as a repository of beliefs about digital computers as *thinking machines* – and it has been fuelled by various representations in popular culture. According to Natale and Ballatore (2020), the myth of AI/technology affects culture and society because of its narrative character. Meaning that different narratives are shaping scenarios about the present and future technologies as they gain influence (Romic, 2022).

Further in her research, Romic (2022) notes that the human mind tends to calculate the AI behaviour through a human filter, meaning that we attribute qualities to the machine that imply the existence of consciousness, feeling, and free agency (p. 45). However, scholars argue that this is only our (human) interpretation of a simulation. As she stated, "AI cannot know anything" (Romic, 2022, p. 45)

One important argument made by Romic (2022) concerning the incorrect portrayal of the machine's abilities is that it leads to a specific image about using that technology, most of the time unfaithful or far from reality.

This might offer a better understanding of the observed behaviours in the analysis phase of this thesis. There was a certain degree of acknowledgement regarding the machine's free agency, creativity, or consciousness. The ongoing debate posited questions concerning these concepts, whether AI is creative or whether it has free agency over the generated artwork. This exemplifies the tendency of humans to label the machine through a lens based on their level of perception and interpretation. It shows thus why there are philosophical debates regarding the emergence of AI in the art field.

9.1.3 Community of practice

Based on the essential findings and discussion mentioned earlier in this thesis, the community formed around the practice of type-based generative art can be considered a community of practice. The studied AI community is primarily based on the characteristics of CoP: mutual engagement, joint enterprise and shared repertoire.

Within the Midjourney AI community on Facebook, an example of items that constitute the shared repertoire is represented by the artworks shared with the prompt (textual input). However, since it has been argued that not all users share their textual input, the learning process requires more effort. On the other hand, multiple open-source libraries or user-created resources list are shared within the group, which can ease the learning process. Such tools encompass notions such as aspect ratio, medium, camera lens, lighting, artist, and depth of field, among others. These are notions meant to improve the generated work's quality and aesthetic.

Mutual engagement has been observed within the community through open discussions that started inside the group or through interaction with the posted artworks. One thing that emerged during the analysis phase was the idea of challenging other members to generate artworks in Midjourney based on specific words.

9.1.4 “Dance of agency” and ANT

Pickering's formulation regarding the material agency is an essential addition to ANT that better captures the human and nonhuman relation. He states that regardless of the material agency of nonhumans, what differs is the intentionality attributed to humans only. Applied to the case of this thesis, the entire practice of generating AI art starts with human intentionality in the first place. The human gives meaning to the outcome generated by AI and is the human whose perception is reproduced and represented. Furthermore, the work is then interpreted and understood based on the subjective experience and history of the human. The AI, in this case, cannot ascribe meaning and purpose to what it generates. It does not mean that the interaction becomes an unbalanced power relation, where the human is controlling the machine, but rather a symmetric dance of agency (Landay, n.d., p. 3)

According to Pickering, people use the “tuned” artefacts to mediate the “dance of agency” that is at play between them and the machines. In the case of interactive art, the spectator plays an active role; they participate in art by attributing meaning and actualising that role (Pickering, 2011, as cited by Landay, n.d., p. 4). Norbert Wiener refers to human-machine communication in interactive art, as a relation of “communication and control” (Wiener as cited by Loray, n.d., p. 6). Moreover, researcher Robert Wechsler argues that the interaction should be perceived as a psychological phenomenon in the first place, rather than a technical one. Interaction is understood and achieved through a subjective human

experience and relates to *spontaneity, openness* and *communication* (Wechsler as cited by Landay, n.d., p. 7). In AI-generated art, the artwork is not only an instrument but is connected to human and nonhuman agencies and embodies both.

I will draw on the experience of the embodiment described by Bob Rehak (2003), where he explains how the avatar is both human and nonhuman in the case of interactive art (Rehak, 2003, as cited by Landay, n.d., p. 14). Applied to this case, the avatar is replaced by the generated work inside the platform. The artwork encompassing human and nonhuman agencies is tied to the human through a computer interface (keyboard, mouse). However, once the human action upon the interface ends, the AI starts enacting its agency, both limited and freed of difference from the user. Further on, the human intervenes again, and so the interplay between them (the human and the nonhuman) continues. As one user has stated, “it is a joint work, but the concept is yours”, where yours refers to the human side.

Several members have referred to this stance as to of an act of witnessing, where they have become *a commissioner* to the AI’s art. Whereas the human is witnessing the AI act of creation, say, decoding the artefact based on its interpretation (Romic, 2022). The process of typing in the textual input and then patiently waiting for the machine to generate the artwork does closely resemble the act of witnessing. Furthermore, the human role is changing since they start picking and asking the AI to merge the imagined works.

Based on the key findings of this thesis, the concept of “dance of agency” helps explain the collaborative process between humans and AI. As stated in the researcher’s position chapter, interacting with the creative nonhuman on the other side of the computer screen enacts contrasting sensations. As much as it is a fascinating experience - having one’s imagination visualised in minutes does feel in some stances as if one may lose their identity and purpose. On the one hand, this interaction gives something to the humans; on the other hand, it takes something from them.

10. Limitations and further steps

An aspect that can be considered as a limitation is the lack of demographic data of the analysed users. This information may bring valuable insights and lead to a broader understanding of the topic. However, this would also imply the consideration of several other ethical aspects, which this study has tried to avoid. Considering the rapid emergence of the communities formed around the type-based generated art practice, further research could extend to other platforms that could potentially give demographic insights, among others.

Considering the interpretative basis of the inductive approach applied in this thesis, the quality of the findings may not be entirely reliable and trustworthy. In addition, as previously mentioned, online data can sometimes be misleading or impartial. I cannot fully account for whether the analysed posts were entirely honest, but I can only assume so. Therefore, it would probably be insightful to conduct qualitative research in the form of interviews with members of the communities, both in the field of type-generated art and in other areas of AI art. I would also like to acknowledge that the sample size of data may be relatively small. Even though the qualitative approach of this paper has offered insightful information that seemed appropriate to generate results (Collins et al., 2018), a larger sample could be considered for further research. It would enhance the validity and generalisability of the findings.

Additionally, this thesis relies on my decisions and interpretations as a researcher when collecting data and assessing the categories included in the codebook. One on hand, this allowed me to include only relevant information that would best benefit this research. On the other hand, it could lead to subjectivity and researcher bias. Therefore, in order to avoid such instances, it would be interesting to conduct research where the codes are pre-selected based on theory.

It is argued that there is still much to acquire regarding the creative practices present in the communities of text-based generative art. However, investigating the community is deemed to be relevant and timely, not only for technological aspects but for its effect on society as a whole. It is thought that the emergence of a new type of creator economy that does not imply prior knowledge or skill — is emerging. It could bring many challenges and new perspectives to how we interact with images and creative work as a society. AI - systems have proven to have an impact on our working process by potentially supporting and

augmenting our creativity. Further research could follow on the impacts of AI art on the art and creative industry, both from a social and economic level.

11. Conclusion

This research was conducted in order to answer the research question: *How do the practitioners in the community experience AI in the process of creating text-based generative art?* and, the sub-question: *What are the themes of discussion among the community of AI art practitioners?*

I want to reflect upon the key findings of this study and their implications. To begin with, I would like to answer my first research question and understand how the community formed around the practice of type-based generated art experience the AI in the process. Although this research's main scope was to identify themes of discussions among community members, I was able to find out the dynamics of the relation between them and the AI. A considerable number of members seem to perceive AI as a collaborative tool that can either support or augment their creativity. Thus, this technological being becomes an essential part of their creative process. Based on my subjective experience with the Midjourney platform and empirical data, the human contribution to the creative process/act of creation is facing some changes. Whereas in traditional art practices, the human body is much more involved, and more bodily sensations arise, generating art with AI is quite different. In this stance, the AI act as a collective memory/consciousness that the user can tap into by typing in a few words through his computer. The line between who is imagining the final work is relatively blurred in that it cannot be specifically said whose imagination was: the human or the machine.

However, as some members of the analysed community noted, the human shifts his role from a creator to a sort of commissioner. At the same time, the interaction with the AI is based on: first typing in the desired text and then combining and picking the preferred results generated by the system.

Several interesting aspects have come to light regarding my sub-question investigating the themes of discussion among the members of the studied community. Topics such as *fear of replacement*, *issues of ownership*, and *AI art that means the end of human creativity* were among the most intriguing as they show this phenomenon's complexity. These concerns are deeply rooted in history, where the human tendency has always been to deny similar

emergent practices. Such aspects can be tied to concepts such as technophobia and the myth of technology, as previously explained.

Although some posts were clearly against the emergence of the AI phenomenon, a considerable amount of tweets and comments were sustaining this practice. This is also visible in how fast the community grows, with more than 10,000 members joining weekly. Some of the identified themes that seem to favour the emergence of AI technology were stating that AI art can be considered *a new form of art*, that despite all the impressions, generating type-based *AI art requires hard work*, and that this practice means the beginning of a more *collaborative* future between technology (AI) and humans.

Despite lacking previous research, primarily due to the new topic and rapid emergence of this practice, I hope this thesis will contribute and be found relevant to further research on this area.

Both research methods (netnography and content analysis) made the understanding of the chosen community possible, as well as their online engagement in the discussions on both Facebook and Twitter. Practices such as challenges between the members of communities or prompt sharing together with the artworks have contributed to the idea that the analysed group could be considered a community of practice.

Both theories (communities of practice and actor-network theory) helped understand and analyse this research's findings and the follow-up concepts drawn on the analysis, such as technophobia and the myth of technology. It is essential to look at the dynamics of the relationship between the human and the AI, in this case, the type-generative system, to predict what the future may bring. The actor-network theory proved relevant in this study, as it helped better frame and locate AI's position within this interaction. It was further validated by the analysed discussions, where many users have attested the machine's agency one way or another.

The lens of the communities of practice theory has positioned this group of emerging practitioners as a meaningful community to society and the whole concept of AI art. Looking at the practices found during the analysis, they resembled what this theory imposes: *mutual engagement and shared repertoire*. It has been observed that the AI art community is mainly based on these aspects, whereas, in order for the creative practice to be sustained, it is necessary both to share and engage with the content.

This thesis argues that investigating the subjective experience of humans interacting with AI within the process of type-generated art would be beneficial on many levels. First, it

would benefit the field of studying human interaction with deep learning models and artificial intelligence in general. Secondly, it helps predict how humans' creative work and agency within the creative practice may shift and transform in the future. Related to the field of media and communication, the human-technology-art interaction deems relevant as it conveys new forms of creating content for different types of media. Moreover, considering the fast technological advancements in machine learning, AI is prone to be implemented in several areas soon, both in the creative industry and the media field.

Considering the contribution of this thesis to the field, it is still much to learn about the practices emerging in the communities around text-based generative art. First, having limited my research to the community formed around Midjourney, this study could be extended to similar communities of practitioners formed around different AI systems. A more in-depth analysis of the practice of prompt engineering could be beneficial in unpacking the language barrier between the user and the AI.

Moreover, this thesis scope is to pave the way toward a more subjective-oriented approach to human interaction with technology, especially in the creative field. As proven, the human experience with technology entails many facets that were not entirely addressed in the academic field, yet they may be worth noting. Rapid technological advancements must be addressed in conformity with humans' experiences and needs. This implies critical aspects that need to be addressed, some described in this thesis. Concerns include notions of ethics, the fear of replacement that is deeply rooted in history, and somewhat valid concerns regarding the future of the creative field and the human role in it.

The AI phenomenon is predicted to expand into the AR field, where our imaginations and dreams are to be generated in a virtual collective space. The embodiment of such practice may come with changes in our bodily sensations, and on the way we perceive ourselves. This area could benefit more research in the near future. Additionally, through the whole concept of a collaborative virtual space, the notion of self-identity and intimacy is rather becoming more and more blurred. Is it now we have to wonder if a collective imagination is what we want in the future?

This thesis argues that investigating the subjective experience of humans interacting with AI within the process of type-generated art would be beneficial on many levels. First, it would benefit the field of studying human interaction with deep learning models and artificial intelligence in general. Secondly, it helps predict how humans' creative work and agency within the creative practice may shift and transform in the future. Related to the field of media and communication, the human-technology-art interaction deems relevant as

it conveys new forms of creating content for different types of media. Moreover, considering the fast technological advancements in machine learning, AI is likely to be implemented in several areas soon, both in the creative and media fields.

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Appendix

Category	Example
AI art is a new form of art (13)	“It is as real as any other art. You don’t use a paint brush, but that is not used with photos either.”
AI art tools cannot replace the human artists (16)	“I think it's a beautiful testament to the power of machine learning, but as a digital artist I don't feel threatened. There will always be a market for authenticity and while AI will definitely have its place and will change the art world as we know it, this isn't going to phase out reality.
AI art requires hard work (14)	“The process was grueling though. Trial & error in prompting. Took me an entire week, 6+ hours each day, sitting through thousands of results and handpicking only a few to start editing”
Collaboration between AI and (51)	“It’s a joint work. The interpretation is the AI’s...you maybe had never imagined that. But the concept is yours”
AI art lacks meaning and substance/boring aesthetics (17)	“AI art is cool but let’s be real. A lot of the imagery generated starts to look the same. Sure it’s incredible but also gets kinda boring after a while”
Artists will lose their jobs in the near future (22)	“This kind of technology will replace the commercial craft of illustration. If you are worried for your livelihood then retrain and do something else.”
AI means the end of human creativity (5)	“Humans need to accept they are replaceable” / “the human, creative side of

	me feels dead when I imagine how it's going to be"
AI art is not creative (10)	"It's a tool, here to inform, expand and enable our thoughts and ideas, unprecedented. Yet there is not anything inherently artistic to it as there is not anything artistic to a scissor. Certainly both can be used for meaningful artistic statements."
Ownership debate (20)	"If you have a vision & use AI as a tool to achieve a goal then you are the creator. If you randomly change parameters of your algo to generate something random then the AI is the creator"
Fear of replacement (21)	"It is better than any human creator already, just look at the images shared in this group. The world hasn't caught on yet, this is still the absolute spearhead here."
'just a tool' (6)	"Still just a tool, unless the prompt is typing itself"
Oversaturated debate (5)	"All this gatekeeping is so petty and pointless really. People should just let others enjoy artistic expression"
Both fascinating and scary (6)	"Mixed feelings about this. Like my artist/freelancer heart who practiced a lot and struggled a lot for the last two years bleeds but my other artist heart (passion) is super excited about what is possible."
Commissioning art from AI (6)	"It feels more like I'm commissioning art from AI"
Unethical art/plagiarism (3)	"At place it feels unethical"