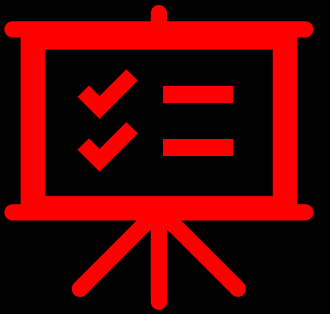


# Town Hall: AI



Sheeler, C. (1920). *Church Street El* [Oil on Canvas]. Cleveland Museum of Art, Cleveland, Ohio.  
All images used in this presentation are from the Cleveland Museum of Art's Open Access Collection.

# POLLING



We are using live polling to help guide the conversation and understand the impact of these dialogues.

You are not required to participate, but your responses are valuable.

Responses are anonymous.

We will share a summary of these results and conversation in a report to the CIA community.

Please answer polling questions as we display them – do not work ahead.

**INTRODUCTION** (panelists & topic)

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**Student Survey Responses**

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**Poll Questions**

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**Open Forum**

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# INTRODUCTIONS

Jimmy Kuhenle

Scott Ligon

Suzie McGinness

Jason Tilk

Kari Weaver

How long have you worked at CIA?

What do you teach?

Why are you involved in this group?



# Topic & Context

Higher education, including colleges of art and design, are all wrestling with questions of AI

- What responsibilities do we have in teaching our students about AI?
- What are the impacts on learning, thinking, and creativity?
- How are jobs changing?

Some art and design schools have integrated this into their curriculum, in both big and small ways:

- Ringling College of Art & Design: AI Certificate
- Parsons School of Design: AI for Creativity & Leadership Certificate
- Pratt: AI Design Certificate



**Perkhin, M. E./House of Fabergé. (1896-1903). *Parrot on a Perch* [Silver, enamel, jasper, agate, emeralds]. Cleveland Museum of Art, Cleveland, Ohio.**



# Topic & Context

Many have institutional statements on AI, which often acknowledge issues of power, labor, environmental impact and potential for bias along with creative potential and changes to the job market.

CIA's Teaching + Learning Committee has been working on an AI philosophy by request of leadership. The draft includes:

- A focus on our history, legacy, and mission
- Centering humans and humanity
- Acknowledging destabilizing and negative effects
- Empowering artists and designers
- Optimism and hope



**Daumier, D. (c. 1863). *Art lovers*. [Gray and black wash, charcoal, and graphite, with watercolor, on cream laid paper]. Cleveland Museum of Art, Cleveland, Ohio.**



# Topic & Context



AI in Creative Practice Committee launched an effort to get people to explore AI. Two recent offerings:

- Kickoff Event Conversation
- AI & Teaching

Statements/points from Kickoff:

- AI use is inevitable – who do we want to be teaching and leading about this?
- AI literacy, ethics, and use were topics of discussion

**Bamileke makers. (possibly 1800s). *Prestige stool*.  
[Wood, cotton, plant fiber, glass beads, and indigo].  
Cleveland Museum of Art, Cleveland, Ohio.**

# Framing your AI use: Ethics & Options

- Provide evidence that you are approaching AI from an ethical and critical standpoint
- What that might look like:

## Concern for energy consumption and carbon footprint:

- Suggest carbon-neutral AI tools and/or small-scale AI models that require less computational power
- Choose limited applications of AI to reduce unnecessary use. This could be done by suggested targeted use by individuals, or by use in groups. You can also batch AI tasks rather than running them repeatedly.
- Ask students if they have other concerns or suggestions to address these specific issues



# Framing your AI use: Ethics & Options

- Provide evidence that you are approaching AI from an ethical and critical standpoint
- What that might look like:

## Concern for ethical issues specific to artists:

- Acknowledge the major concerns of AI use in the arts:
  - Use of artists' work without consent
  - Copyright & intellectual property rights are not protected
  - Devaluation of artistic labor
  - Loss of artistic authenticity and creative integrity
  - Bias and potential for harm in output

Next, explain why you are still planning to use AI, and how you are addressing these concerns.

## Addressing the major concerns of AI use in the arts:

- Use of artists' work without consent
- Copyright & intellectual property rights are not currently protected
- Devaluation of artistic labor
- Loss of artistic authenticity and creative integrity
- Bias and potential for harm in output



Support AI tools that obtain consent from artists for training data, such as Adobe Firefly



Educate students about emerging legal battles over AI and copyright and advocate for organizations fighting for AI-related copyright protections



Explain why you are using this, and how it supports their learning, creativity, and authentic voice. Engage students in discussions about these topics. **Allow students to opt out and do alternative projects.**



Educate students about potential biases, stereotypes, and misrepresentation of cultures as well as the potential for incorrect output from AI. Help craft/utilize prompts that address these potential issues. Use guides for critical analysis of output.



# Class Discussion/Reflection Questions

Advancements in AI are changing how people work. This includes industry/profession-specific skills, knowledge, and attitudes.

**At CIA, students earn a BFA, which is a professional degree.** This is a degree that prepares students for careers in the arts. It is different from a vocational degree; vocational degrees prepare students for specific occupations, and professional degrees offer a broader range of knowledge and skills, including liberal arts areas of humanities & sciences.

- What responsibility does CIA have in providing education about AI? What are potential harms in not teaching about AI?
- What kind of educational approach to AI will prepare you for careers in the arts?
- What approach to teaching & learning about AI would align with CIA's mission, which is "to cultivate creative leaders who inspire people, strengthen communities and contribute to a thriving and sustainable economy through an innovative education in art and design"?
- What kind of future do you want for your major/professional area? For our society? For artists and designers? What does that tell us about our approach to learning about AI?

# Student Responses & Open Discussion



“One question I have is: what kind of message does normalizing AI usage for artist practice send to students who are only beginning their craft, struggling to express themselves, waiting for their skills to catch up with their imaginations? Do you think that instant gratification kills creativity? I do. I hope there will be an opportunity for students to speak.”

“Why should we bring AI into a space that is designed for creatives to learn the design process and create art with their own ability?

And if we do implement AI, how do we assure that the model it is trained off of is ethical and consensual?”



“AI has no place at a (any) creative art Institution, and any real creative person knows that. AI is a cheap copout for a lack of creativity and imagination. If you care for the students at CIA who are creative, and you bring into its creative programs, ban any AI practice IMMEDIATELY.

AI takes mass amounts of fresh water to run its servers which, eventually, will deplete water resources. Think of it this way, every time you generate a piece of AI-slop, your taking away a glass of water from your future self. Furthermore, AI takes from others produced production. Unethically stealing left and right to produce something NOT created from the original creator. Artists, sense the dawn of time, have worked hard to create the masterpieces we know throughout history. We see the same hard work and dedication everyday from the hardworking students at CIA in every department. AI has no place in that creation, as there is no creation with AI”

Enabling, encouraging, and allowing students to use AI during their time at CIA defeats all critical thinking and creative skills taught to us in these 4 year programs.

The ability to use AI at CIA without repercussion only breeds laziness and artistic incompetence in your students. Exhibitions and student-organized events will only be filled with slop and amalgamations of other art from trained generative programs.

CIA even considering the allowed usage of AI feels like a slap in the face to current and past students who have worked tirelessly in these renowned programs to produce stunning pieces day in and day out.

At this point you should have generated the poster, the email, all potential questions and responses, and any other available content for this town hall meeting. **Wanting to “explore” AI’s potential/usage in a school dedicated to teaching fundamentals of art so that we, the student body, may succeed as professional artists feels downright lazy and negligent.**

Generating anything on efficient/effective AI models does not create anything inherently new, but produces content based on scalped and stolen work of those who understand their content and mediums. It will never be real art, writing, or content.

**As faculty and administration, do you fully understand the implications of allowing AI in the school?**

Your jobs are as easily replaced and replicated by artificial intelligence as our ability to create bodies of work is. Taking away the human experience anywhere in an institution of this stature is disrespectful to those who have worked hard to establish these programs.

No one would willingly pay upwards of \$60k a YEAR to be fed artificially generated curriculums being proposed to us as “higher education”, nor should an institution that takes pride in the content produced by its student body accept work even remotely produced by AI.

# POLL & Open Discussion



# Want to get more involved?

- Express interest in a students -as-partners effort for curriculum design or other formalized ways for student collaboration
- Request program or classroom conversations around this topic
- Share your thoughts strategically

Form for  
additional  
anonymous  
feedback about AI  
at CIA



**Unknown. (c. 1427-1401 BCE). *Paint box of Vizier Amenemope*. [Boxwood with inscription inlaid in Egyptian blue]. Cleveland Museum of Art, Cleveland, Ohio.**

