A(r)t whose cost? Power dynamics in the AI art ecosystem

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AI is a powerful new medium of creation, that makes the ability to create high quality media accessible to many creators without traditional art expertise. Generative AI art is projected to be a $48Billion industry (Kentaro, et al, 2023). It can also serve as a support tool for artists to co-create media with, enhancing their creative expression. On the other hand, the use of AI for creative expression can harm artists and artist communities, especially through unethical usage of their work, and affecting their livelihood. AI companies unilaterally make profit from the existence of these tools, which could not have been trained without the work of artists, who are in turn harmed in the process. One approach to reduce harm has been to ban or restrict the usage of AI. However, some artists and art consumers have embraced the use of AI, and there is pragmatism in asserting that the tools are out of the bag and are not going back in. There is, then, merit in thinking deeply about designing these tools such that they minimize harm to art communities. In order to design AI that is ethical and does not harm those in the AI and Art ecosystem, it is important to understand who the key stakeholders in this ecosystem are, how they may lead to intended and unintended harm to one another, and how they can benefit from the proliferation of AI tools. Understanding social power - the control over and benefit from valued resources (Overbeck & Park, 2001) - and its imbalance in a system, is integral to designing more equitable and inclusive socio-technical systems (Costanza-Chock, 2020). In this paper, we especially focus on the social power of different stakeholders in the AI art ecosystem.

While discussing the opportunities and implications of using AI for creative applications, previous work primarily highlights a conflict between artists and AI corporations (Jiang et al., 2023; Ali and Breazeal, 2023). However, using AI for creative expression involves several stakeholders that get directly or indirectly affected, and at the cost of one another. While artists get impacted and AI companies hurt artist communities, these impacts are also perpetuated by AI artists, or users of AI art generator tools, and by consumers of AI art, or people who directly or indirectly lead to the commodification of AI-generated artwork. Without the participation of AI artists or consumers of AI-generated artwork, none of the impacts on artists and AI companies would be possible. In this section, I identify four key stakeholders, how they benefit and are harmed from the proliferation of AI for creative expression, and their power dynamics with one another within this ecosystem. These stakeholders are: (1) Conventional artists, (2) AI companies, (3) AI artists, and (4) Consumers of AI art. These stakeholders are not mutually exclusive. For instance, conventional artists may also be AI artists, and AI artists may also be a company that develops creative AI products. The harm that the stakeholders may cause at one another's cost is also not always obvious, since different groups tend to work in silos with little conversation across groups. Mapping these benefits and harms helps each stakeholder reflect on how they

participate in causing harm, and how we can redesign this socio-technical system with greater equity. Benefits and harms are often unproductively attributed to single stakeholders, but are, often, in reality, performed by an ecosystem of stakeholders.

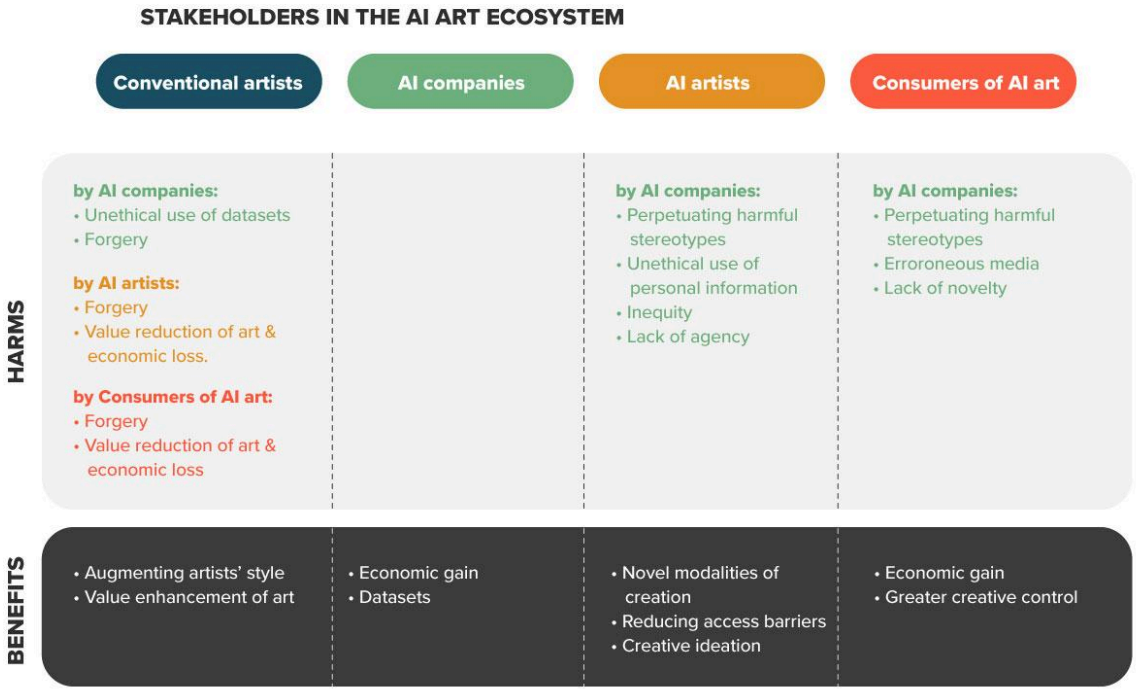

Figure 1: Stakeholders in the AI art ecosystem and how they are harmed by and benefit from the ecosystem.

In the following sections, I enlist each stakeholder, describe their role in the AI art ecosystem, outline how they are harmed by other stakeholders, how they benefit off of other stakeholders and how the ecosystem can be redesigned to minimize harm to each stakeholder. In my knowledge, there is no existing scholarship with a combined outline of the benefits and harms of all stakeholders in the AI art ecosystem.

Conventional artists:
I define a conventional artist as an individual or group of individuals that engage in creating fine artistic media - including, but not limited to visual art, music, poetry and sculpture. What conventional means in the art world has constantly been evolving. Here, the use of the term conventional includes all media of creative expression that lead to an artifact, including, but not limited to, musical instruments, paint and paper, code, illustrations, clay, pen, and words. It is important to note that who is considered "artist" has always been contentious (Lewis, 2007), but we include all individuals engaged in creating novel media as artists. Conventional artists are typically individuals that have a deep expertise through training and/or practice in creating artifacts in their chosen medium. For the purpose of

this paper, I do not make an analogue-digital distinction in what counts as art. Artists may also sell their artwork for profit.

How does the AI art ecosystem harm conventional artists:

(1) **Unethical use of datasets:** Conventional artists are harmed by **AI companies** that use their artwork as training datasets without their consent. Training large scale AI models requires large amounts of data. For creative algorithms, that constitutes large amounts of artwork that are digitally available. Currently, state of the art creative AI algorithms, GPT-4 and Stable Diffusion made use of datasets from conventional artists' work, often without their consent. These data are often large quantities of content scraped from the public internet, often without the permission of rights holders, including art galleries, such as, from DeviantArt. While some corporations bought rights to the data from other art-hosting corporations, others used copyright material. As a result, artists were forced to play a pivotal role in an economy that they do not benefit from. OpenAI acknowledged that it's "impossible" to create useful AI models without copyrighted material, with the underlying assumption that the ultimate goal for all stakeholders is creating useful AI models (Titcomb and Warrington, 2024). This unethical practice by AI companies to use artists' work without their consent also led to several legal cases, including Artists vs Stable Diffusion (Vincent, 2023) and New York Times vs OpenAI (Timer, 2023).

(2) **Forgery:** Conventional artists are harmed by **AI artists** who create artwork in their style without their consent, **AI companies** that design for this feature, and **consumers of AI art** that may view or purchase art that mimic their style. Several AI art generators such as Stable Diffusion or Midjourney can be used to create artwork mimicking specific artists' styles simply by using their name along with a natural language prompt. For instance, concept artist Greg Rutkowski's name has been used in Stable Diffusion prompts over 100,000 times and is now associated both with his work and AI imitations of his work created without his consent. Visual digital artists have found their name used in generated artwork scores of times, which, as Artist Jingna Zhang describes, is a "heartbreaking" experience for them. They shared on the social media website X[1] how the use of their name in the AI art tool Midjourney reduced their life's work to "meaningless fodder for a commercial image slot machine". Previous work including our own found that artists felt betrayed by AI companies and art-hosting companies, and that it was a dehumanizing experience for anyone to gain access to their art style that they spent time, effort and money developing, leading to devaluation of their labor (Jiang, et al., 2023; Ali and Breazeal, 2023). Several music artists, such as Billie Eilish, Nicki Minaj, and Jon Bon Jovi wrote an open letter called "Stop devaluing music", where they call on all AI developers, technology companies, platforms and digital music services to "cease the use of AI to infringe upon and devalue the rights of human artists."[2] Jiang et al. (2023) call this type of digital forgery an "invasive mimicry" that harms artists by causing

[1] https://x.com/zemotion/status/1766332997312057415 (retrieved March 2024)
[2] https://artistrightsnow.medium.com/200-artists-urge-tech-platforms-stop-devaluing-music-559fb109bbac

economic damage, reputational damage, and trauma, and can even be used for nefarious purposes such as creating hateful media in their art style. For instance, artist Sarah Anderson (2022) discusses how "Art is deeply personal, and A.I. had just erased the humanity from it by reducing my life's work to an algorithm."

(3) **Value reduction of art and economic loss:** Conventional artists' livelihoods are harmed by **AI artists** that can create high quality artwork with lesser labor, create in different art styles, and even in conventional artists' styles. The amelioration of AI-generated artwork may reduce the novelty and value of conventional art. This is especially true of art that is commodified for purposes such as advertising, digital content and digital media. **Consumers of AI art,** who choose to purchase AI-generated artwork for their personal or business purposes or view AI-generated artwork similarly contribute to undermining conventional art's value (Jiang, et al., 2023). For instance, an organization that would have hired an artist to create their logo, can now do the same with an AI tool or through an AI artist by spending less money and time. In our own work, we interviewed art students who feared their future livelihoods with AI being able to create high quality artwork (Ali and Breazeal, 2023). A major point of resistance in the 2023 Writers Guild of America strike was to limit the use of artificial intelligence in the writing process, as it negatively affected their economic prospects[3].

While artists have reported immediate repercussions on their commerce (Jiang, et al., 2023), long-term economic influences are unknown. We can turn to other instances in history where technical advances affected conventional artists, such as the invention of photography and its effect on portrait artists, a frequently used parallel for discussing the influence of AI on art (Mahe, 2023). Much akin to AI, photography was *not* originally intended as an artform, but was viewed with scientific curiosity. Photography eventually ended up not displacing traditional portrait painters, but allowed non-rich common people to have portraits of themselves in the form of daguerreotypes, making personal and family portraits more accessible (Fox-Amato, 2019; Sekula, 2020). Some artists even used daguerreotype as supplements for their traditional art (Verplanck, 2017). However, historians state that the real impact of photography was the rise of Impressionism, from artists who lived with photography their entire lives. Rather than trying to be better than photography, they veered away from objective realistic style, and embraced the subjectivity of art and translated their lived experiences and emotions into paint - changing the world of art forever by decoupling painting and objective vision (Herbert, 1988; Crary, 2012). Some art historians credit photography with the development of modern and postmodern art (Herbert. 1988). I find interest in speculating how AI will alter the course of post-contemporary art (or what future art

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3 https://web.archive.org/web/20230502190624/https://www.wgacontract2023.org/announcements/wga-on-strike

historians label this era of art), especially when the reins will belong to artists who are children today, growing up with AI.

How does the AI art ecosystem benefit conventional artists:

(1) **Augmenting artists' art styles:** Conventional artists may benefit while taking the role of an **AI artist** leveraging AI to augment their art style. For instance, electric pop artist and musician Grimes embraced AI and co-created music along with AI, and encouraged others to create in her voice with AI by launching an AI tool called Elf.Tech[4]. Similarly, writers have used chatGPT to correct their grammar and alter their writing styles. Visual artists such as Sougwen Chung have used generative AI in their work to create in a novel style[5].

(2) **Value enhancement of art:** There is also value in the opposing argument to value-reduction of art that with the proliferation and abundance of AI-generated art, the value of conventional art would actually increase (Horton Jr, et al., 2023), much akin to the heightened value of handmade artwork in the world of machine-made artwork (Morris, 1882). As an artifact is considered easy to create and is available in abundance, its value in our aesthetic taste reduces. In the history of art and commerce, scarcity has often driven up the value (Kapferer, 2012; Catry, 2007). Furthermore, previous studies have found that humans tend to have preference for art that is labeled as human-created vs computer created (Kirk, et al. 2009). As humans, our preferences and aesthetics constantly evolve, more than we currently anticipate (Quoidbach, et al., 2023), and given its abundance we may possibly consider the AI art aesthetic as a thing of passé.

How can the AI art ecosystem be redesigned to minimize harm for conventional artists:

(1) **No consent, no data:** We call on AI companies to seek consent from the artists whose artwork are used for training these algorithms. This required a lengthy retraction and revision of current datasets and models. Relatedly, art hosting websites must default to artwork not being permitted to be used for training AI algorithms, unless the artist specifically opts in.

(2) **Fair compensation:** Related to the first point, there must be fair compensation for artists whose art is used for training these algorithms. This ethical sourcing not only incentivizes artists for sharing their work, but also ensures an equitable compensation for various stakeholders who make AI art possible. Artists may also own the license and earn royalties to artwork that are generated from their art style. Art-hosting companies that sell artists' data must establish profit sharing models with artists who provide consent. What is 'fair' is a non-trivial problem in a multi-stakeholder ecosystem, and artists' voices must be amplified to design a model for fair compensation.

[4] https://elf.tech/
[5] https://sougwen.com/artworks

(3) **Transparency in datasets:** AI tools must make transparent which dataset is being used for training the AI tool and what the sources of these datasets are. This will lead to cognizance in AI artists while using these tools for creating artwork.

(4) **Co-designing AI tools *with* artists and *for* artists:** In order to design AI tools for artistic production that minimize harms for artists, it is important to center artists' voices during the development of the tool. Co-design methodologies, where users are involved in the ideation, development and evaluation of tools has shown to be an effective methodology for designing for stakeholder needs and centering their values and goals (Steen, et al., 2011). There is also a need for designing tools for artists to protect them from the harm perpetuated by AI tools. One such example is a tool called Glaze, designed for artists to add barely perceptible perturbations called "style cloaks" to their art, which prevent generative models from mimicking their style (Shan, et al., 2023).

(5) **AI education for art:** Finally, to be able to understand their rights as artists, be empowered to challenge AI tools, and be able to use AI tools for enhancing their own work, there is an urgent need for creative AI education geared towards the arts. Current efforts in AI literacy are often geared towards CS and STEM classrooms, where AI is considered primarily a technical system. But AI, especially as applied to creating art, is a socio-technical system and influences several fields of work outside technology, like fine arts. Hence, there must be art-focused AI curricula that discuss the technical details of AI, applications in creative arts, ethical implications and copyright policies. In my own work, I create AI curricula focused on creative expression and ethical and societal implications of generative AI for k-12 students (Ali, et al., 2021).

(6) **Copyright law:** There is an urgent need for designing copyright policies around AI-generated art, and making those policies transparent. While there exist copyright laws relevant to art in countries around the world[6] (Gillotte, 2019), they are currently riddled with uncertainties while applied to AI art. As of March 2023, the US Copyright Law does not allow AI-generated artwork to be copyrighted due to their unpredictability[7]. However, the copyrightability of the prompt used, the image generated when the creator has certainty over the output, or manually creating artwork where a part is AI-generated but not the whole, remain uncertain. Further, US copyright Law disallows the use of copyrighted artwork in AI-systems, if the generated artwork is used for commercial purposes. However, it is complicated for small artists to prove that copyrighted artwork was used in training data, and tedious for them to fight legal battles with large corporations. Further, these laws don't apply to images that are already generated by AI. For instance, if an artist wins a legal battle and is able to retract their original artwork from AI generators, the AI-generated artwork in their style still remains fair game. Copyright law, its

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6 https://www.europarl.europa.eu/news/en/press-room/20240308IPR19015/artificial-intelligence-act-meps-adopt-landmark-law

7 https://www.copyright.gov/docs/zarya-of-the-dawn.pdf

enforcement, and its awareness among artists (supported by accessible learning materials) needs to move as rapidly as technology evolves.

AI companies:
I define AI companies as corporations and individuals that have developed AI algorithms or programs that can be used to generate art. This could be a larger corporation such as OpenAI or individual programmers who create algorithms and tools for creative use. This group also includes individuals and corporations that collect and share datasets of artwork with the intention to be used to train AI algorithms, eg. LAION-5B[8] (an open large-scale dataset for training next image-text models) or DeviantArt[9] (an online Art Gallery which can provide their data for training AI algorithms). This is a group that also typically profits from the usage of these tools.

How does the AI art ecosystem harm AI companies:
AI companies are the only stakeholder that are *not* harmed by the AI art ecosystem, primarily because they are the financial beneficiaries of this ecosystem.

How does the AI art ecosystem benefit AI companies:

(1) **Economic gain:** The AI art industry is estimated to be a $48Billion industry (Kentaro, et al, 2023). OpenAI's DallE has an active user base of 1.5 million individuals who generate about 2 million images per day. Stability AI is currently valued at $1Billion. AI companies that often use paid subscriptions to their tools or APIs benefit from economic gain from AI artists and consumers of AI art.
(2) **Datasets:** AI companies also benefit from **conventional artists** and **AI artists** by collecting, hosting and selling art datasets (conventional and AI-generated) for the training of AI algorithms. While doing so, they harm artists, especially when the data is collected without their consent, used without their knowledge, and not compensating them fairly.

AI companies benefit off of every other stakeholder in this ecosystem, leading to a deep power imbalance in the ecosystem. This power imbalance leads to systemic inequity in the AI art ecosystem.

AI artists:
I define this group of individuals as people who use AI tools to generate new media. This includes individuals who use an off-the-shelf model, such as Stable Diffusion or ChatGPT or musicLM to create artwork, or fine-tune existing algorithms for their creative purpose, for instance, a creator fine-tuning Stable Diffusion for creating Manga characters, or a columnist writing a creative story using ChatGPT, or a musician creating music track ideas to match a mood. Some may argue that this group of individuals are not "artists" in the conventional sense of the word, but for the purpose of this ecosystem, we refer to them as

[8] https://laion.ai/blog/laion-5b/
[9] https://www.deviantart.com/

artists as they create novel media or aesthetic appeal. This group also includes conventional artists who collaborate with AI tools to augment their artwork.

How does the AI art ecosystem harm AI artists:

(1) **Perpetuating harmful stereotypes:** AI artists may be harmed by **AI companies** by using AI tools to create artwork that contain several stereotypes and biases (Srinivasan & Uchino, 2021; Qadri, et al., 2023; Fergusson, et al., 2023). They may even do so unknowingly and harm people already marginalized by technology. Biased representations in AI-generated artwork may alienate creators. For instance, in our work, we found that young girls found it frustrating to use an AI-portrait generator that would represent them as a male character when they chose STEM professions such as a doctor or an engineer (Ali, et al., 2024)

(2) **Unethical use of personal information and data:** AI artists may be harmed by **AI companies** by providing their personal information in the form of input prompts or input media, as well as providing their generated media back into training generative AI models (Bender, et al., 2021).

(3) **Overreliance and stifling creativity:** The use of AI tools may make AI artists dependent on AI tools and may even stifle their human creativity over a period of time.

(4) **Inequity:** While AI tools of creation reduce barriers of access to creating high quality art, who can create with AI remains limited to certain privileged groups. AI artists may be harmed by **AI companies** that create tools that are not affordable, or require complex computational setup. Further, AI tools are known to be biased and are not trained on balanced datasets, and may not be able to generate artwork that represents every artists' culture and identity. AI tools fail in culturally-specific ways in non-Western and Global South settings (Qadri, et al., 2023). Hence, as an art medium, AI remains only accessible and relevant to certain socio-economic groups.

(5) **Lack of agency:** Finally, AI artists are harmed by **AI companies** that create AI art tools that offer little human agency and control over the generated media, limiting how and what AI artists can create (Chung, 2023).

How does the AI art ecosystem benefit AI artists:

(1) **Novel modalities of creation:** AI tools offer AI artists novel modalities of creative expression that were not previously available or accessible. The past three years have witnessed several novel AI-generated art styles, such as visual representations of mathematical equations, co-creating music with experts, or creating visual anagrams that did not exist before (Geng, et al., 2023; Louie, et al., 2020).

(2) **Reducing access barriers:** AI art tools also reduce the barriers to *who* can create high quality art. These tools use simple human input such as natural language prompts or human sketches to create high quality novel artwork (Crownson, et al., 2022). Creating high quality art, then, becomes accessible to those without extensive art training, practice or tools.

(3) **Creative ideation:** AI tools also serve as powerful ideation tools for creators to represent their imaginations, communicate their ideas and gain creative inspiration. Previous work has demonstrated that AI can benefit human creativity in various creative collaborative tasks (Hitsuwari, et al., 2023; Rezwana, et al., 2023; Ali & Parikh, 2021; Louie, et al., 2020). AI tools have also found their places in architecture or graphic design as creative ideation tools (Radhakrishnan, 2023; Aris, et al., 2023; Ploennigs & Berger, 2023).

How can the AI art ecosystem be redesigned to minimize harm for AI artists:

(1) **Equitable design of AI art tools:** There is a need to apply human-centered design methods, such as value-sensitive design, to AI art tools that take into account different stakeholders' needs and goals (Friedman, 1996). AI tools need to be modifiable by different creators for their culture and identity, and be widely available to all creators. Finally, there must be education efforts to make these tools accessible and safe for all creators.
(2) **Transparency:** AI tools should be designed to be transparent about their limitations, training data and possible biased representations. AI tools must also be transparent about how they may use user information and inputs. Explainable AI design guidelines can be leveraged to make systems more transparent for users (Xu, et al., 2019; Hoffman, et al., 2018).
(3) **Creator agency and user control:** AI tools can be designed to provide greater agency and human control in creating, modifying and sharing artwork (Rezwana & Maher, 2023). Chung (2023) discusses how AI art tools can allow for users to intervene when AI models diverge from what the user desires and how AI tools must be embedded in existing creative workflows. Li, et al. (2019) describe how we can control parts of image generations using natural language descriptions.

Consumers of AI art:

This group includes individuals who buy or view AI-generated artwork. This could be art galleries, NFT collectors or purchasers, viewers of AI-generated artwork on social media and news articles, and users of AI-generated artwork in their business, example in advertisement, book covers or science articles. Consumers could be individuals or companies who contribute to the commodification of AI-generated art by directly paying for the artwork (eg. art galleries), or indirectly paying for it (eg. viewers of the artwork on social media).

How does the AI art ecosystem harm consumers of AI art:

(1) **Perpetuating harmful stereotypes:** Similar to AI artists, consumers of AI art are harmed by **AI companies** by consuming media that may be biased and perpetuate stereotypes. AI tools have been known to misrepresent identities of black people, of women, of immigrants, and even of countries (Jiang, et al., 2023). These hegemonic representations are alienating, harmful and traumatizing. In their work on cultural

limitations of text-to-image models in the South Asian context, Quadri et al. (2023) discuss how image generators perpetuate cultural hegemony and stereotyping.

(2) **Erroneous media:** Consumers of AI art may also gain erroneous or inaccurate representations in these generated media, another harm caused by **AI companies** releasing tools with known errors (Bender, et al., 2021). Viewing these erroneous media may lead to the spread of misinformation. Misinformation is especially a concern for creators in journalism that may use AI-based tools to create or verify news media (Pavlick, 2023). In February 2024, an academic journal retracted an article titled "Cellular functions of spermatogonial stem cells in relation to JAK/STAT signaling pathway" due to the use of AI-generated artwork in their figures that had misspellings and incorrect representation of a rat (Guo, et al., 2024). While this article caught the attention of social media and was retracted promptly, research articles may not get noticed, and may inadvertently spread scientific misinformation.

(3) **Lack of novelty:** AI art is ultimately trained on human artistic media. Hence, it is unlikely that AI art pushes boundaries of art aesthetic and novelty. Furthermore, AI art parrot their datasets, and may not represent the personal and societal lived experiences that an artist depicts in their artwork. Even when it pretends to, it remains only a pretense, which when known, is not as impactful for the consumer, and when unknown, may be deceptive.

How does the AI art ecosystem benefit consumers of AI art:

(1) **Economic gain:** Consumers of art that purchase, view or collect artwork have a very straightforward economic gain, since this artwork can typically be created more rapidly and with lesser cost. For instance, a publishing house that would have hired an illustrator to illustrate encyclopedias may now use a text-to-image generator to create these illustrations. This would typically cost the company less time and money (Jiang, et al., 2023).

(2) **Greater creative control:** Consumers of AI art can also exercise greater control over the artwork that is created, by simply varying user input prompts, model parameters, and AI tools. This is a quicker process than requesting iterations from a conventional artist.

How can the AI art ecosystem be redesigned to minimize harm for consumers of AI art:

(1) **Reducing bias in AI tools:** There are existing approaches that are suggested (both algorithmic and systemic) for reducing bias in AI tools (Roselli, et al, 2019; Friedler, et al., 2019; Costanza-Chock, 2020; Liao, 2020; Zhang, et al., 2022) that focus on the design, evaluation, questioning and publishing of AI tools. AI companies must prioritize reducing bias and stereotypes in the tools. There is also a need for developing guidelines, benchmarks and datasets for conducting audits of AI art tools before they are made openly available for use. This suggestion is an antithesis to for-profit organizations in a competitive field and a capitalist economy that gain economically from early adoption of imperfect tools. Hence, there is a requirement

for policy-level regulations for implementing AI audits, and responsibility bearing by AI companies for generating harmful media.

(2) **Transparency:** AI tools must make transparent to the users that the tools are imperfect and may lead to erroneous or hegemonic representations. As mentioned in the AI artist section above, this transparency can be realized in designing explainable UIs (Xu, et al., 2019; Hoffman, et al., 2018).

Conclusions

In this paper, I outline the four major stakeholders in the AI art ecosystems: conventional artists, AI companies, AI artists, and consumers of AI art. I highlight their power imbalances by discussing how each group of stakeholder is harmed by the others, and how they may benefit from the use of AI art tools. I also make design recommendations for how the AI art ecosystem can be redesigned to minimize harm for each stakeholder. I build upon prior literature discussing societal harms perpetuated by AI systems (Bender, et al., 2021; Jiang, et al., 2023). It is clear that AI companies unilaterally benefit at the expense of every other stakeholder in the AI art ecosystem. AI companies are predatory towards other stakeholders, particularly conventional artists, by using their work without consent or compensation, forging their art style and affecting their livelihood. I suggest several reforms, such as, policy for fair compensation and attribution, designing transparency in AI tools, developing audit benchmarks that take into account artists' interests, co-designing tools with and for artists, developing AI education materials geared towards art, and prioritizing approaches for reducing bias in AI tools. I also endorse systemic reforms in AI suggested by Gebru et al. (2021) that discuss how funding for developing AI must be decentralized from a few corporate powers and universities. It is imperative to note that reform needs to be in the form of regulations that are systemic, policy level and address the entire ecosystem of AI art. As Jiang et al. (2023) note, AI communities have "failed to stop the harms caused by image generators proliferated by powerful powerful entities, due to their disproportionate focus on abstract concepts like defining fairness metrics, rather than preventing harm to various communities."

1. Conventional Artists are being harmed by most everyone; don't have any benefits
    a. Benefits to others are coming at the cost of an artist
2. AI artists and consumers play an active role in this ecosystem and contribute to benefits and harms
3. Benefits to AI art existing but it comes at a cost
4. Ways to minimize harm

Limitations

This work does not cover the entire landscape of stakeholders in creative AI. For instance, AI community members, lawmakers, educators are not acknowledged. There are many ecosystems that are affected by AI tools; we only address the art ecosystem. This landscape acknowledges the major stakeholders that may benefit from each other, and may harm each other, in the process of creating, consuming, and selling artwork. There also

lie external societal benefits and harms that this ecosystem leads to, such as leading to singular pervasive artistic styles, or leading to significant carbon footprint. But in this article, we only acknowledge their internal power dynamics with one another. There are also several open questions around the ecosystem of AI-generated artwork, such as who gets attributed for AI-generated art, or who takes responsibility in case of erroneous or harmful art, that this paper does not acknowledge.

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