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# Augmented Creativity -

**AI at the Crossroads of Brands,  
Research, and Arts**



# Warm-up

Your task:

Please write down **ten** words that are as different from each other as possible, in all meanings and uses of the words!

## Rules:

- Only **single words** in English\*.
- Only **nouns** (e.g., things, objects, concepts).
- **No proper nouns** (e.g., no specific people or places).
- **No specialized vocabulary** (e.g., no technical terms).
- Think of the words **on your own** (e.g., do not just look at objects in your surroundings)

*\*: You can use your first language and translate after the two-minute task by AI tools like DeepL ([www.deepl.com](http://www.deepl.com))*

# Warm-up

Your task:

Please write down **ten** words that are as different from each other as possible, in all meanings and uses of the words!

Time: **2** minutes

# Warm-up

Your task:

Copy your word list to the DAT test:

<https://www.datcreativity.com/>

# Warm-up

AI	Score	higher than ...
GPT 3*	56.55	0.07 %
ChatGPT 3*	83.60	79.90 %
ChatGPT 5	82.65	75.17 %
ChatGPT 4o	85.88	88.86 %
ChatGPT 3o	87.46	93.06 %
ChatGPT o4 mini	84.19	82.33 %
Gemini 2.5 Flash	84.55	83.32 %
Claude Sonet 4	86.58	90.96 %

Human	Score	higher than ...
Baumgarth	85.41	87.37 %

\*Source: Marrone et al. (2024).

# Agenda

- Augmented Creativity: Human + AI
- Creativity in Brand Management
- Creativity in Research
- Creativity in the Arts
- Reflections

# Is that car – the *Tartan Prancer* – creative?

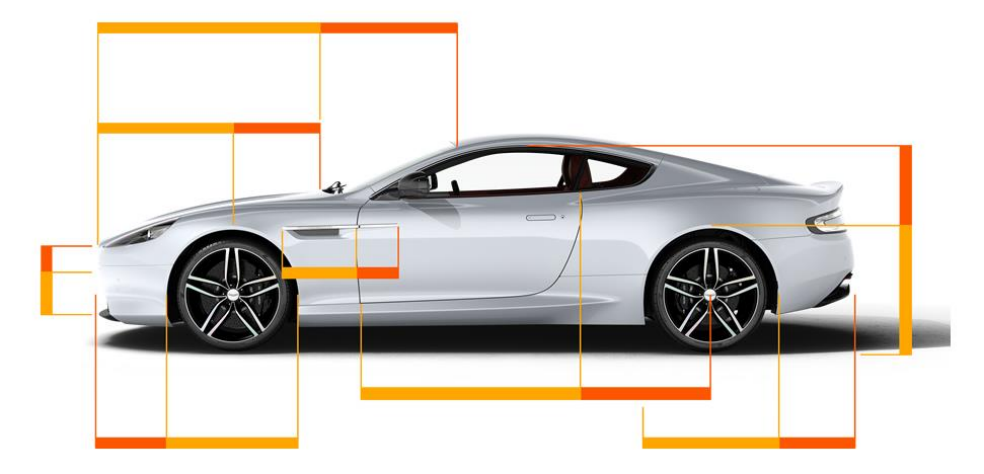


# One of the most creative products: The Rollaboard



# Is that car – the *Aston Martin* – creative?

## Golden Ratio



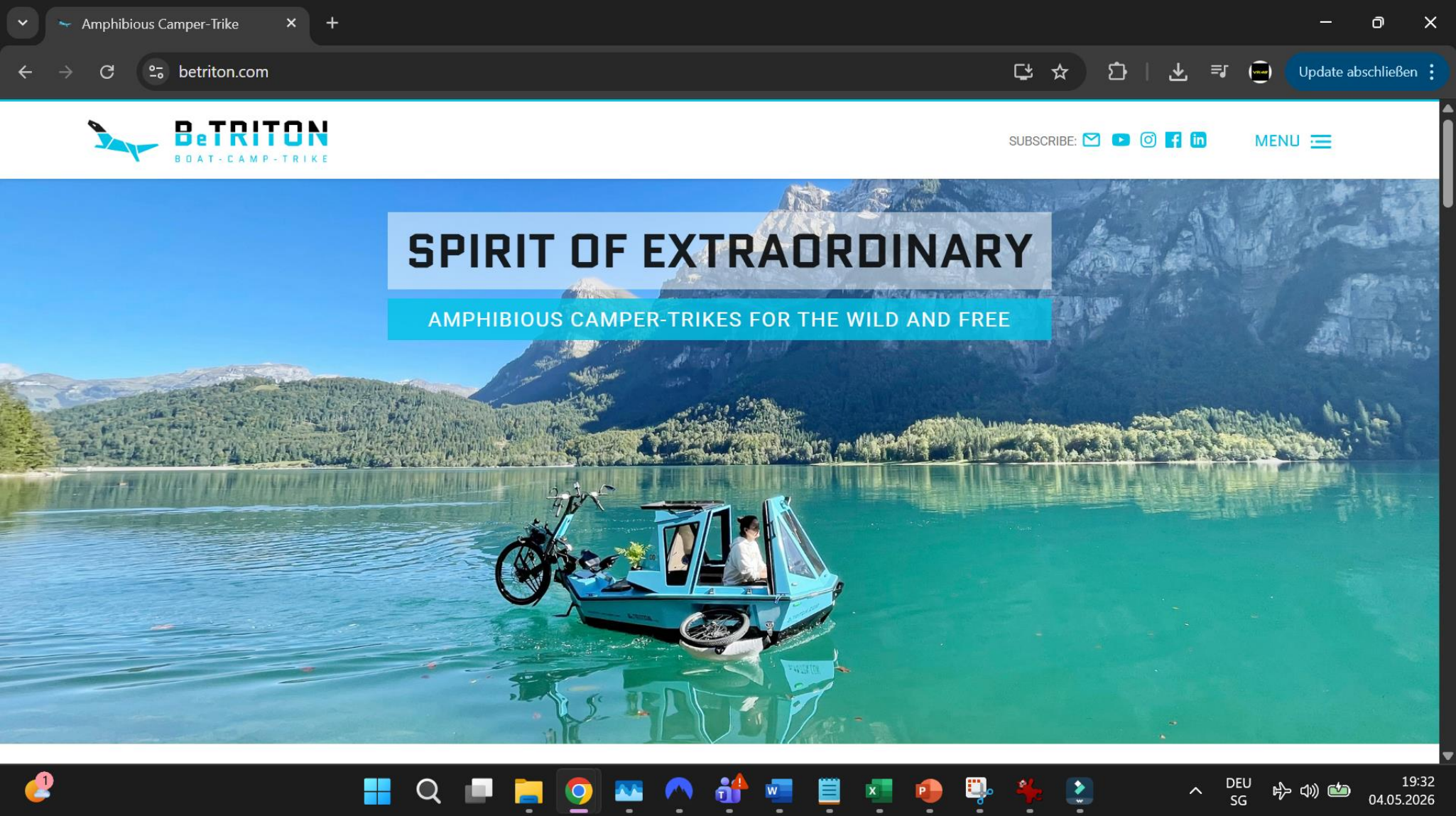
## Emotional Craftsmanship



## The "Bond Factor"



# Is that trike – the *BeTRITON* – creative?



# What is Creativity?

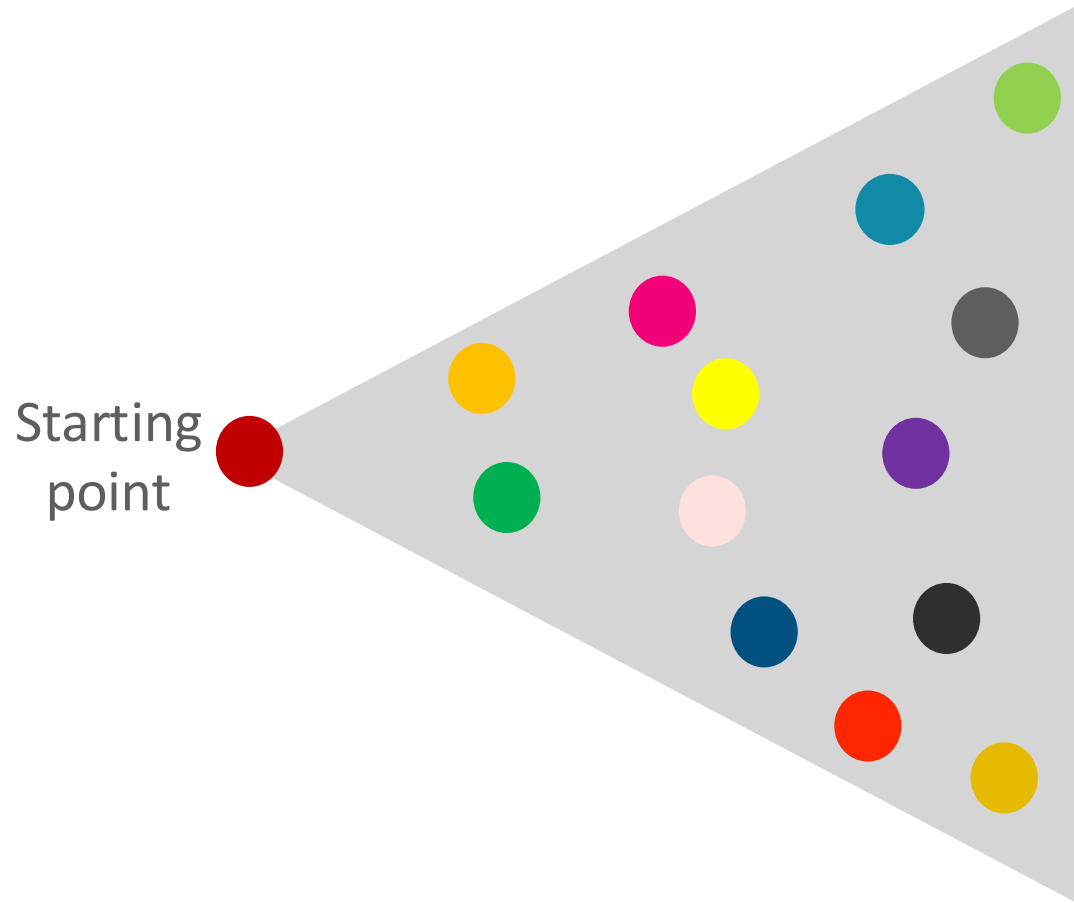
## Human creativity

“...the interaction among **aptitude**, **process** and **environment** by which an individual or group produces a perceptible **product** that is both **novel** and **useful** as defined within a social context.”<sup>1</sup>

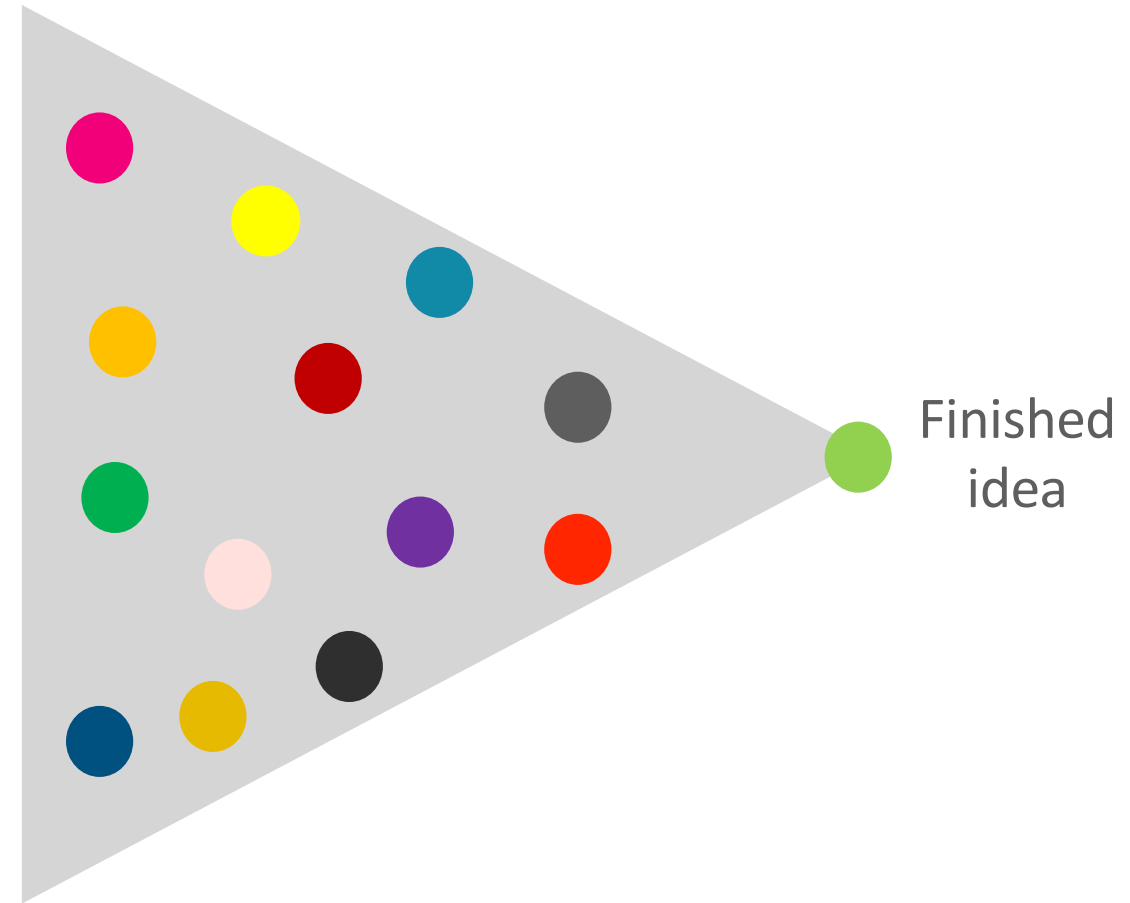
## Standard definition of Creativity

“Creativity requires both **originality** and **effectiveness**.”<sup>2</sup>

# What is Creativity? – Divergent and Convergent Thinking



**Divergent Thinking**



**Convergent Thinking**

Finished  
idea

# Is AI creative?

## Closed task

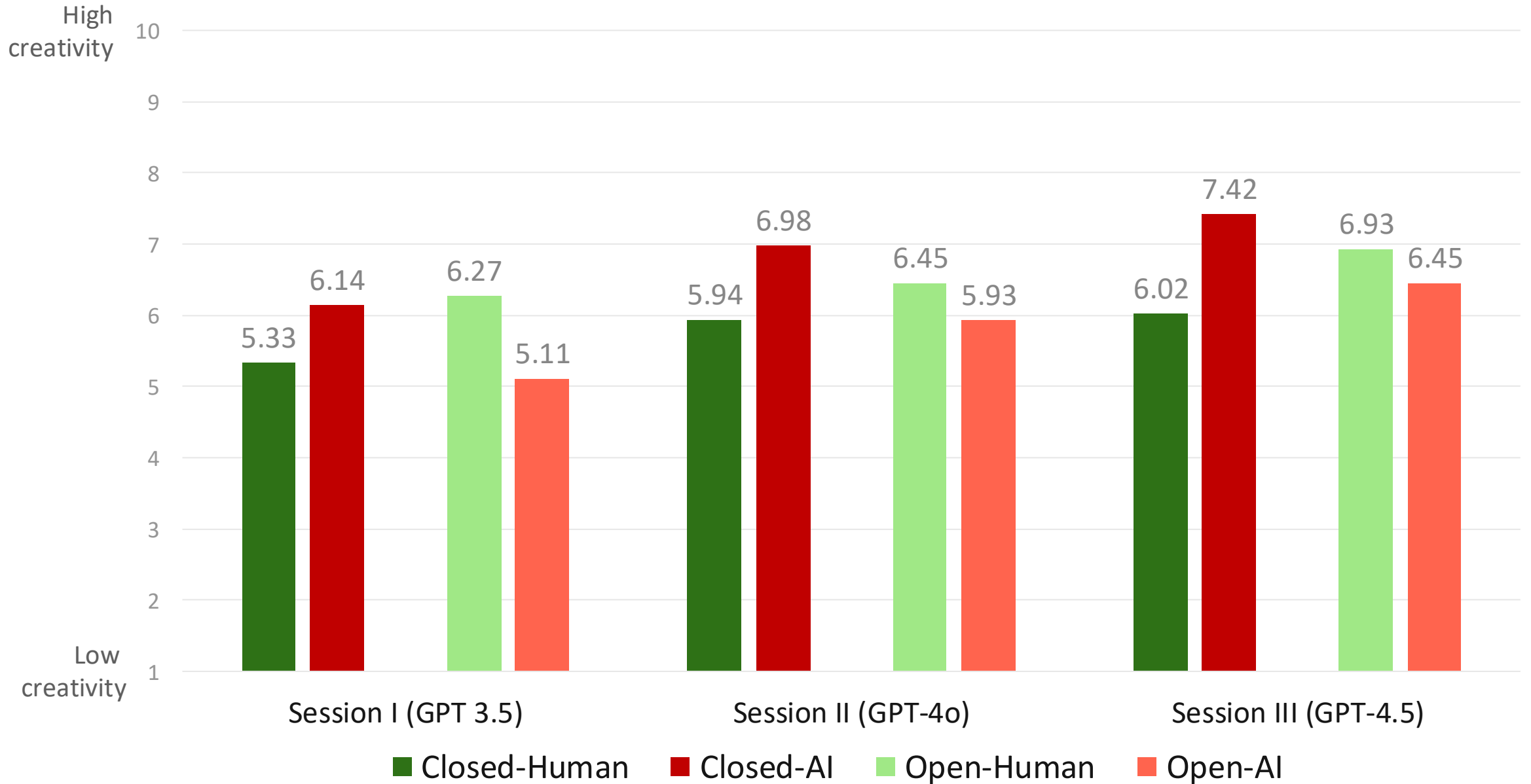
*Write a creative story using compulsorily the following words:*

*house, zero, forgive, curve, relevance, cow, tree, planet ring, send.*

## Open task

*If you had the talent to invent things just by thinking of them, what would you create and why?*

# Is AI creative?



# Best Humans outperform AI



„For the next task, you'll be asked to come up with original and creative uses for an object. The goal is to come up with creative ideas, which are ideas that strike people as clever, unusual, interesting, uncommon, humorous, innovative, or different.“

- Human group: n = 256 Clickworker (Prolific): 1024 “ideas”
- AI groups: n = 132 ideas (*ChatGPT3, ChatGPT4, copy.ai*)
- Measurements: semantic distance and expert ratings

# Best Humans outperform AI



Creativity Metrics >

Study Builder >

Task Playground >

Learn More >



## CREATIVITY ASSESSMENT PLATFORM

CAP is a platform for researchers, educators, and anyone interested in creativity. To get started, you can automatically score data using the [Creativity Metrics](#), try out different tasks in the [Task Playground](#), and explore a detailed overview of CAP's features with the [tutorial](#). Next, [request a free CAP account](#) to gain access to CAP's experiment building tools. Try using the [Study Builder](#) to customize and launch your own experiments, then manage your studies and view results in the [User Dashboard](#).

### News & Announcements

Check back here for updates on new features, bug fixes, and other important information about CAP.

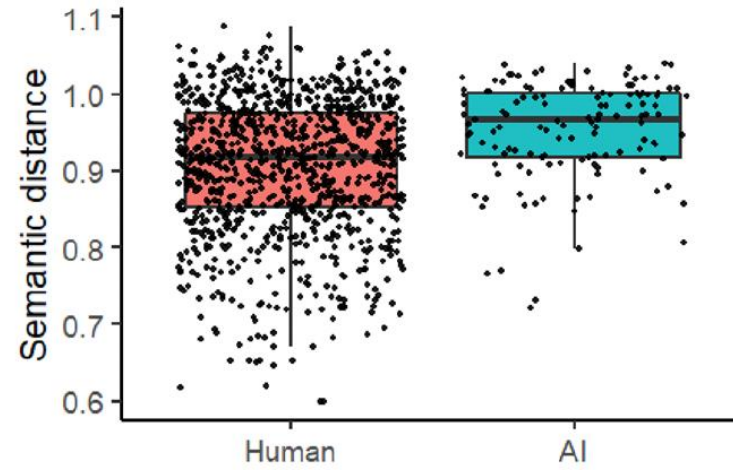
Aug. 21, 2025

CAP Published in Behavior Research Methods

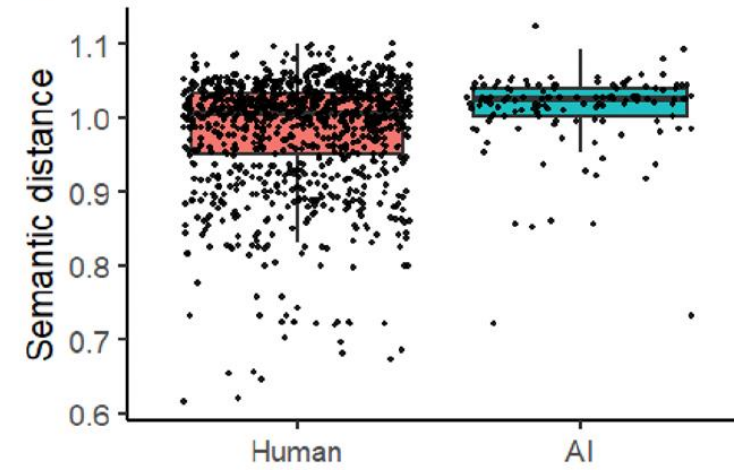
We are thrilled to share that the CAP paper was recently published in Behavior Research Methods. Check out the paper [here](#) to find comprehensive information on CAP's models, tasks, and more.

# Best Humans outperform AI

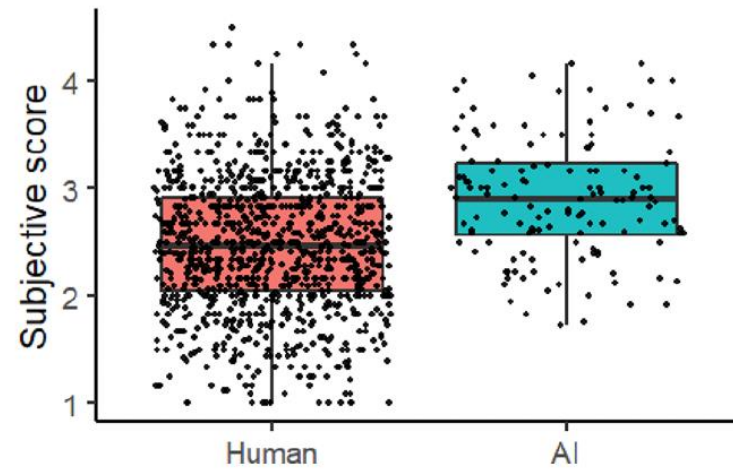
**A** Mean scores



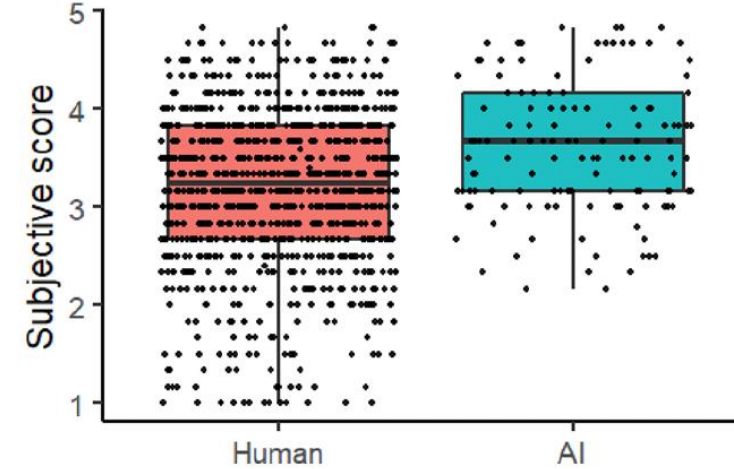
**B** Max scores



**C** Mean scores



**D** Max scores



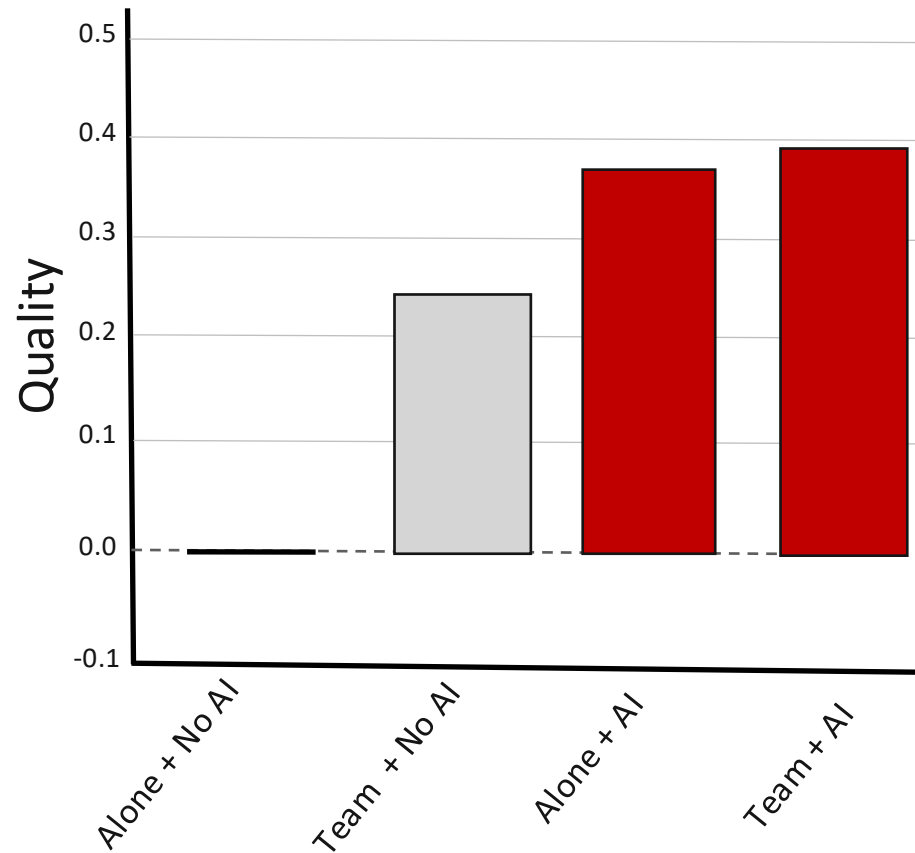
# Can AI (+Human) create new products?

- 776 P&G employees (with experience)
- Implementation period: May to July 2024
- 1-day workshop
- 2 x 2 design: with/without AI and individual vs. team-work (2 people: R&D and marketing/sales)
- Task: New product development (early phase, 4 product categories, 2 continents)
- AI tool: GPT 4 and GPT 4.o
- Dependent variables: Performance (quality, novelty, feasibility), expertise, social-emotional effect

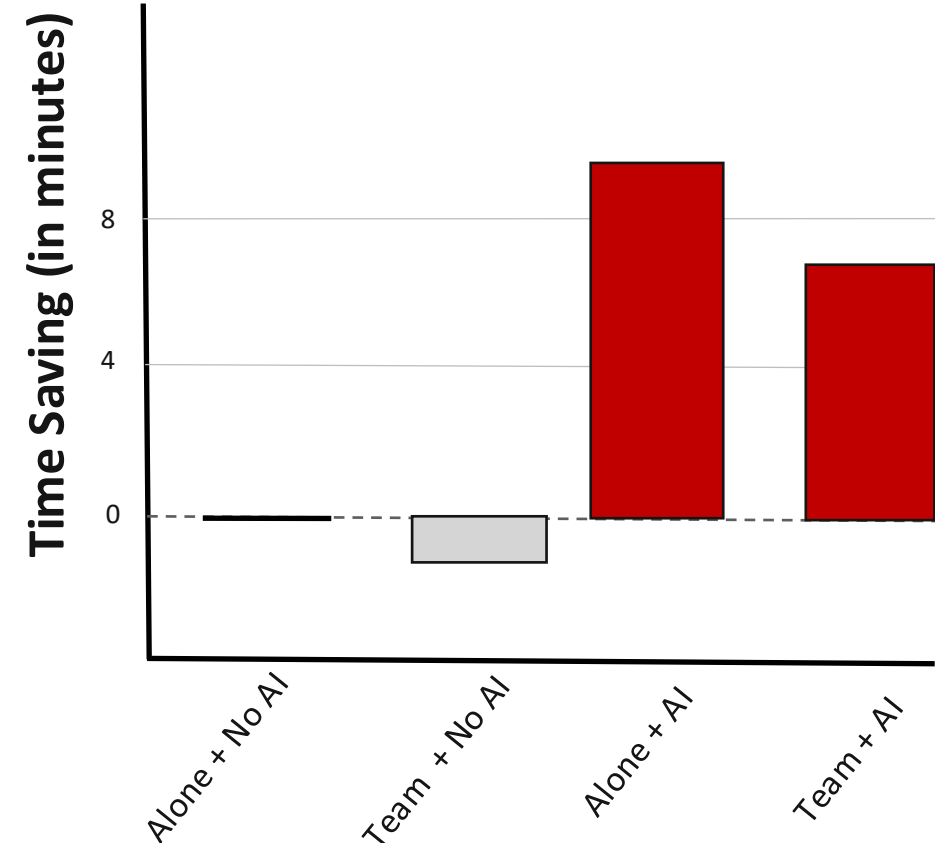
# Can AI (+Human) create new products?

## Performance

### Solution quality (effectiveness)

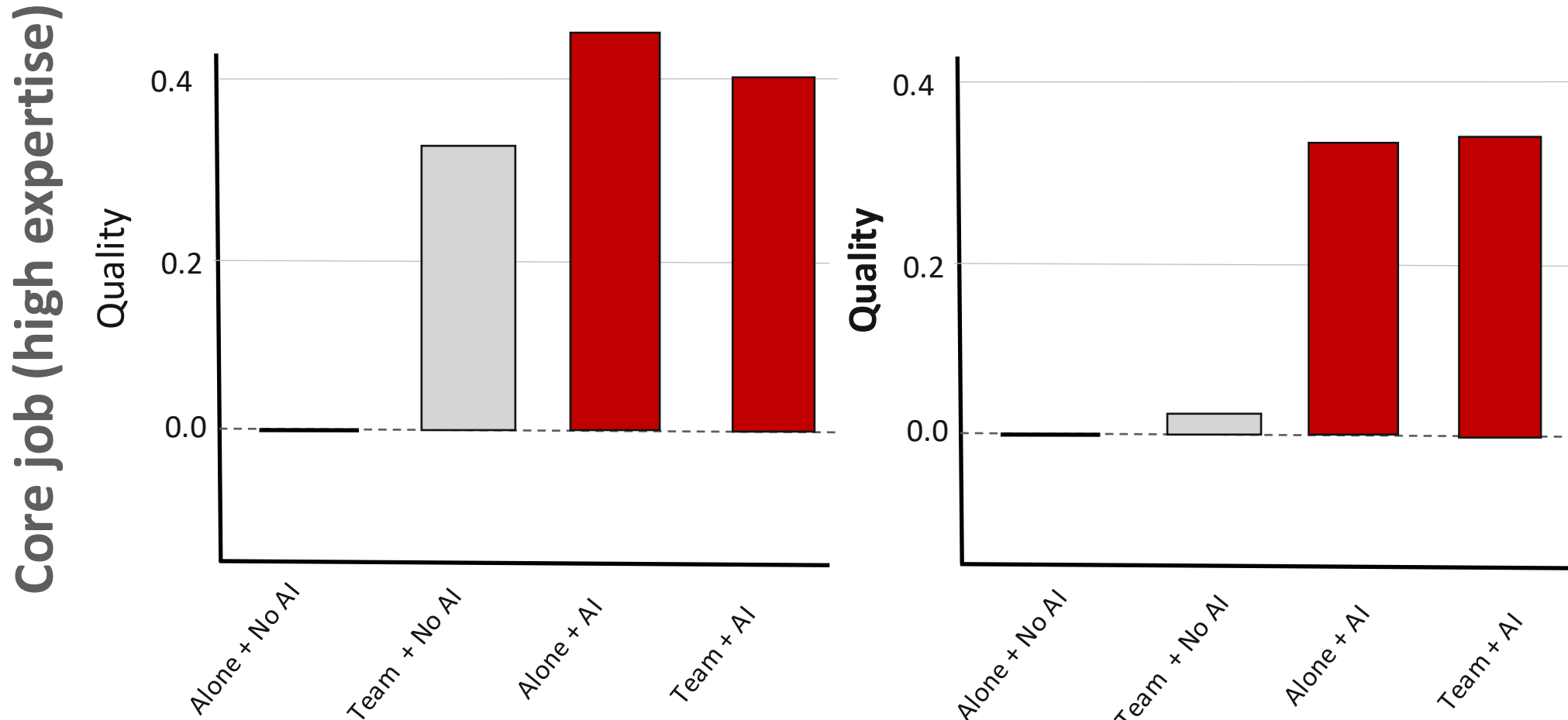


### Time saved (efficiency)



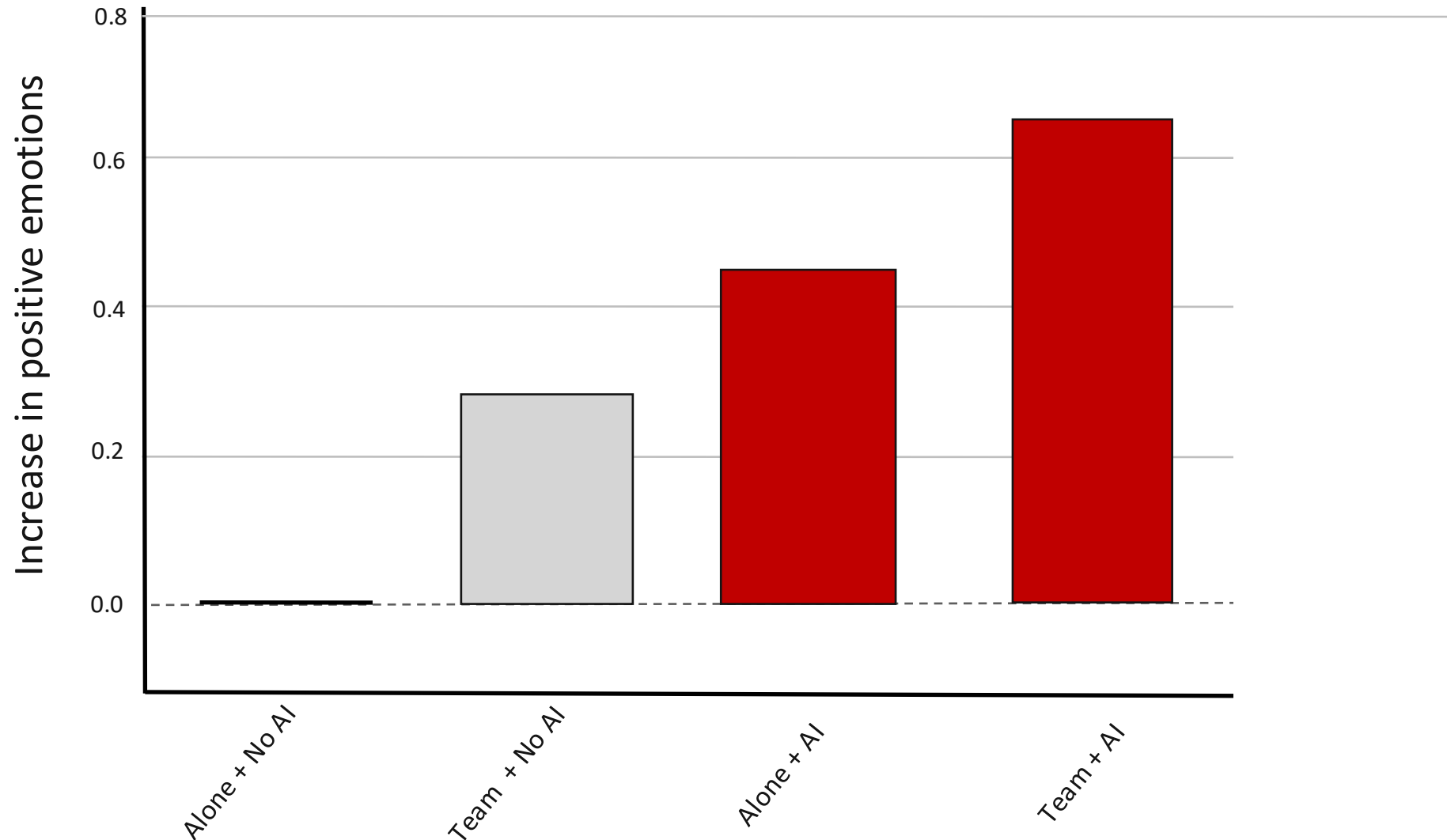
# Can AI (+Human) create new products?

## Expertise

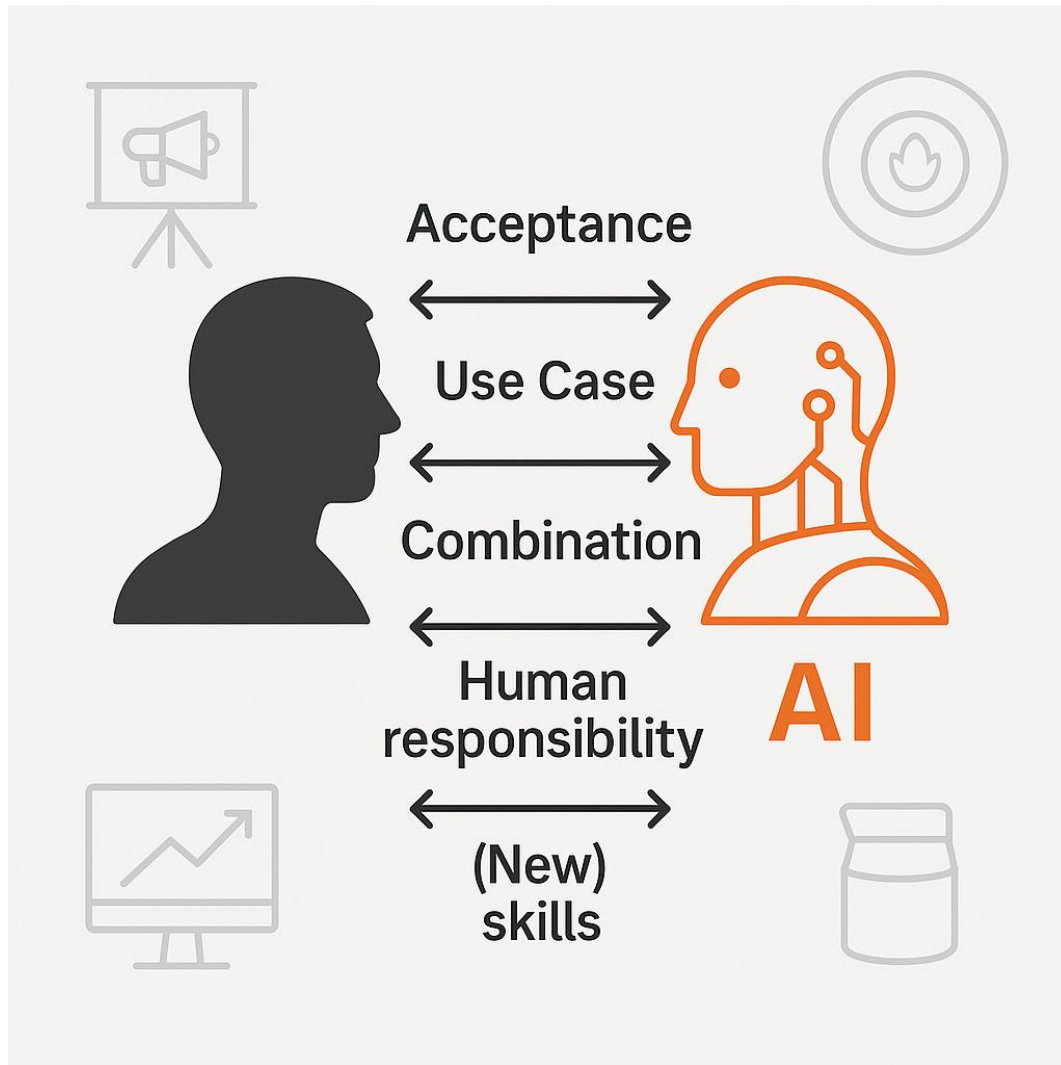
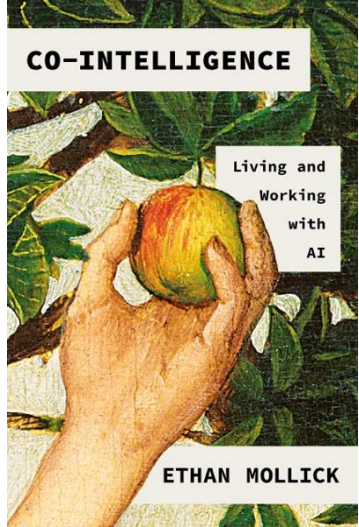


# Can AI (+ Human) create new products?

## Emotions (socio-emotional effect)

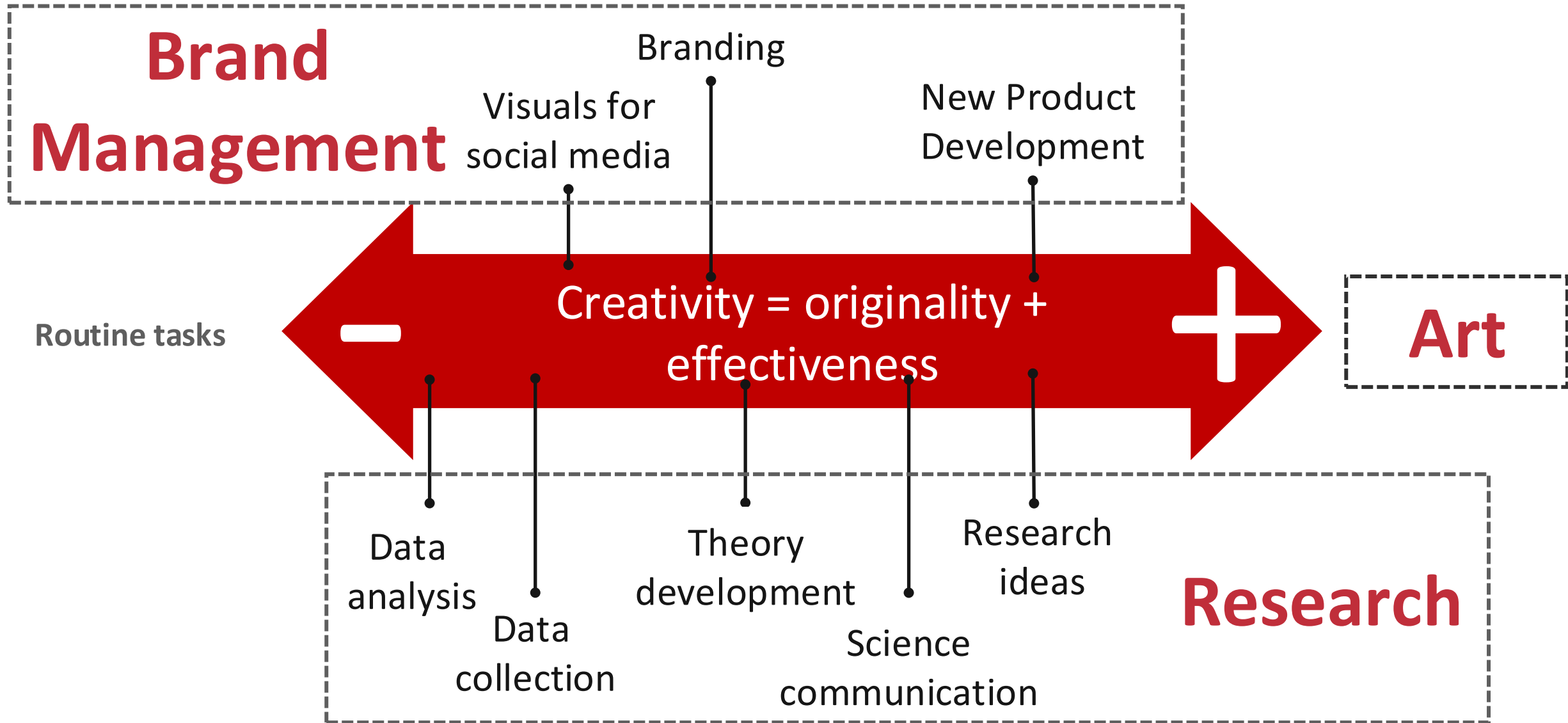


# Augmented Creativity by AI



- (1) AI is accepted and integrated into work as a fully-fledged **team member**.
- (2) The specific **use case** and not the properties of tools form the starting point for augmented creativity.
- (3) Creative tasks, systems, and use cases require a meaningful combination of **tools from different AI classes** (causal, generative, and predictive AI) combined with human intelligence and expertise.
- (4) The **humans are responsible** for the precise description of the respective task, the selection of the most suitable tools, the input request, and the administration of the required data, and the interpretation and critical reflection of the AI results.
- (5) Humans can only use augmented creativity if they have **extensive skills and expertise** (e.g., mental models, data, creativity, critical thinking, and domain).

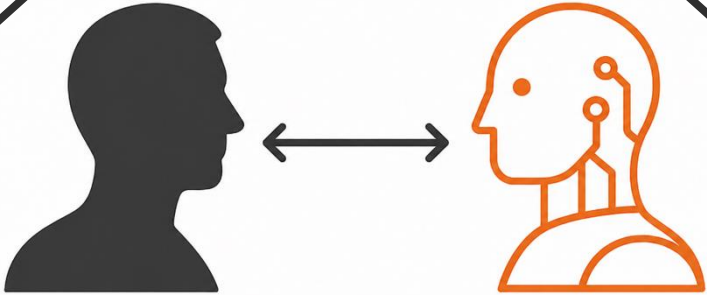
# Level of (necessary) Creativity



# Our perspectives: CxCxC framework

## Creation

(generating ideas, visuals, content, arts & tools)



## Consequences

(Efficiency & effectiveness, impact, disclosure effect)



## Curation

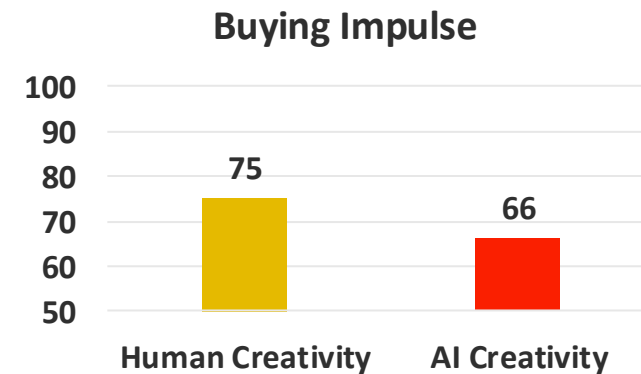
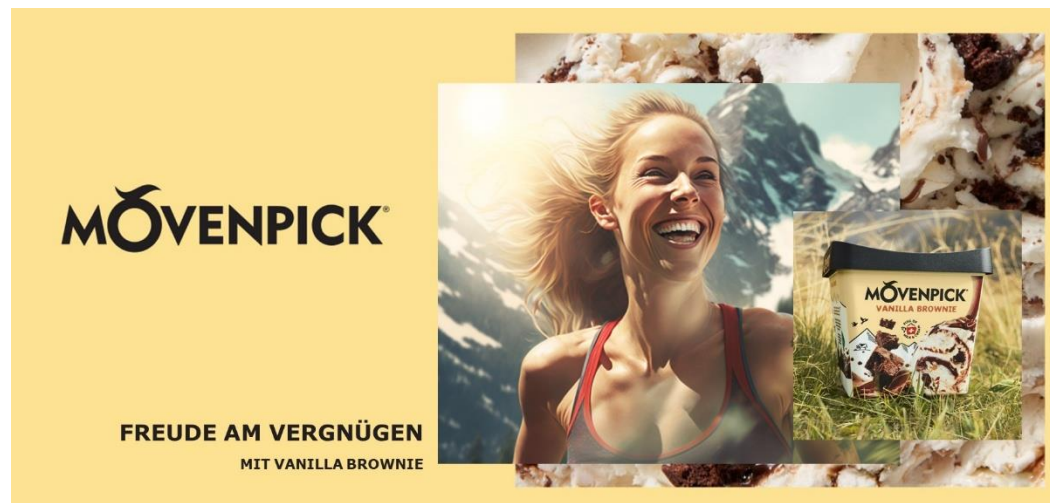
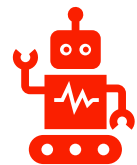
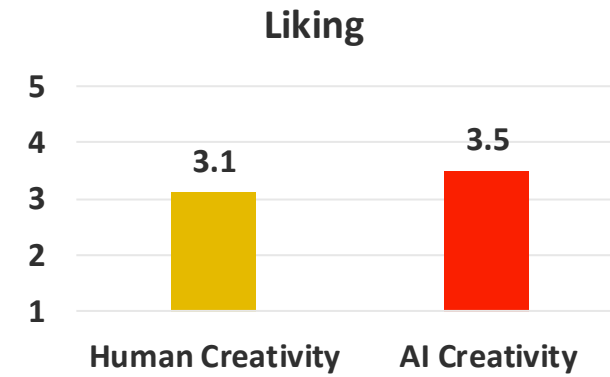
(AI evaluation, testing, selection)

# Agenda

- Augmented Creativity: Human + AI
- Creativity in Brand Management
- Creativity in Research
- Creativity in the Arts
- Reflections



# Creation: Is that ad – *Mövenpick* “melt away” 2023 campaign – creative (and impactful)?





# Creation: Creativity in 2026: Is the only limit your imagination or AIs?

Microsoft Foundry / general001

Search with AI (Ctrl + K)

Agents

Models

Fine-tune

Tools

Knowledge

Data

Evaluations

Guardrails

gpt-image-2-1

Playground Details Monitor Evaluation

gpt-image-2-1 View code

Generate an image to get started

Create nine highly creative ads for the brand Mövenpick in English. Important: Each one must include a suitable animal combination. And ads needs to have the same size.

1536x1024 Low

AI-generated content may be incorrect

18° Suche 19:11 04.05.2026



# Curation: Creative sparing with AI twins

AI twin ensemble



Insights

AI-generated moodboard/collage



Impact

AI-generated Storyboard



Implementation

AI-generated Social Media Spot

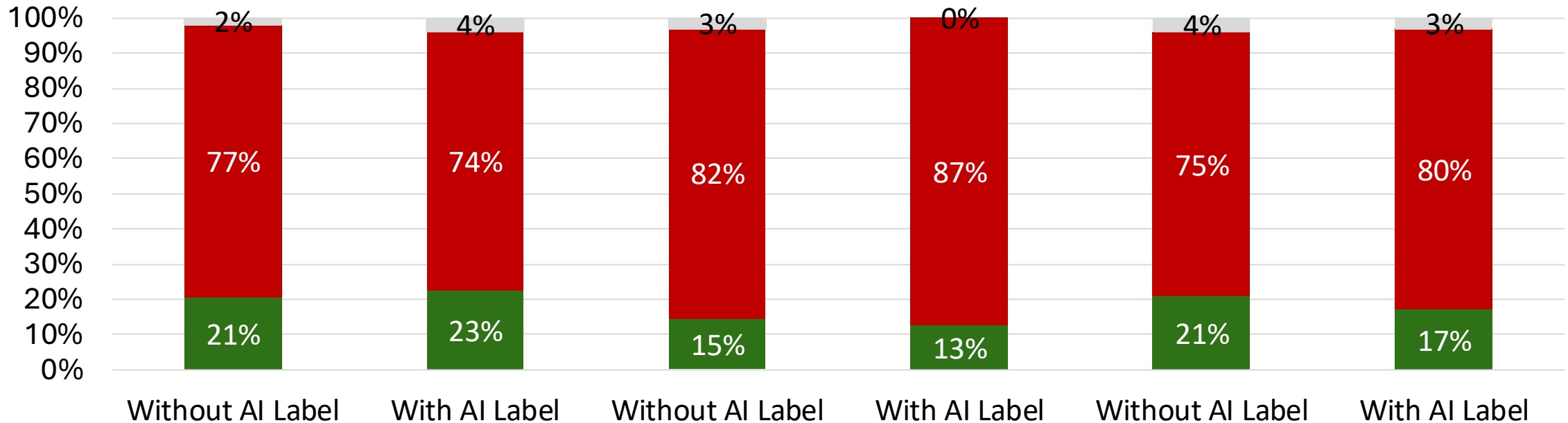




# Consequences: Ad Recognition (before)

The majority of participants did not recall seeing the respective AI ad before

Have you seen the advertisement just shown before?



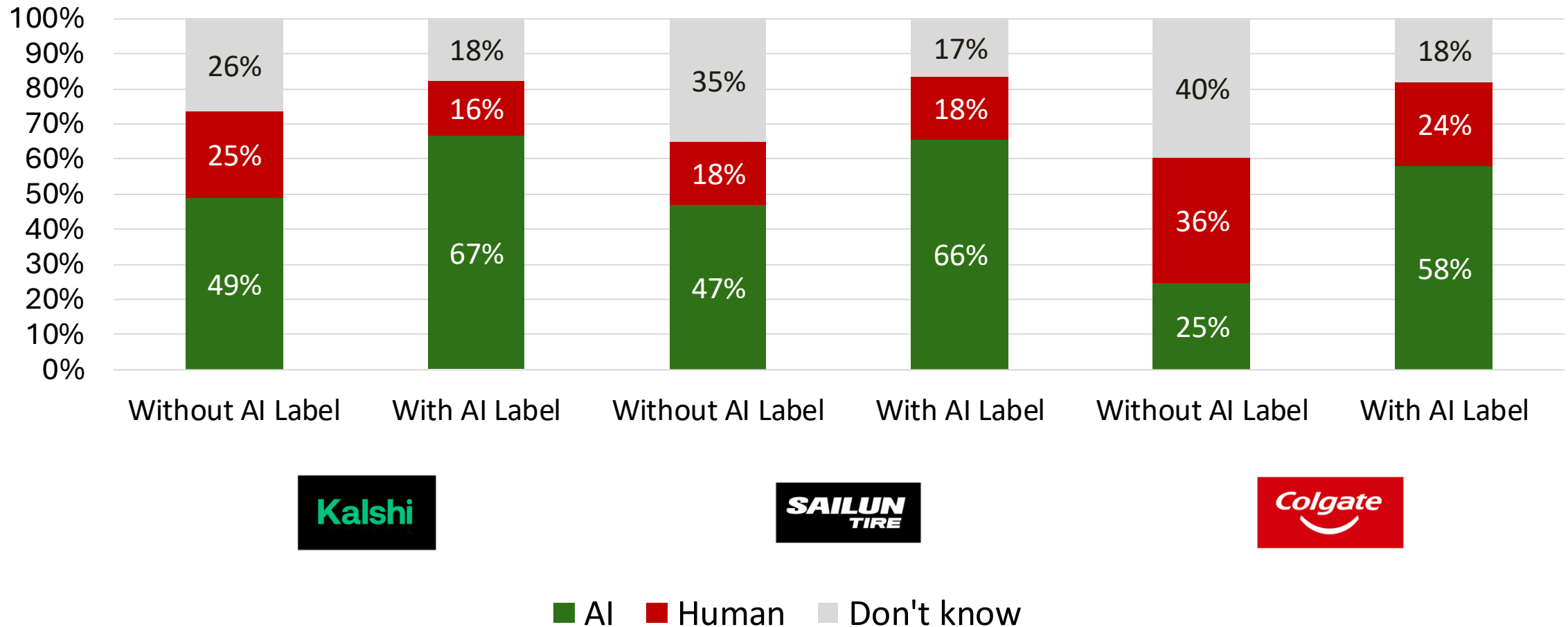
■ Yes ■ No ■ Don't know



# Consequences: AI or Human generated

While 1 in 2 to 2 in 3 participants suspect AI, suspicion drops to 1 in 4 for Colgate's unlabeled ad group

Was the ad you just saw created by an AI or by a human?



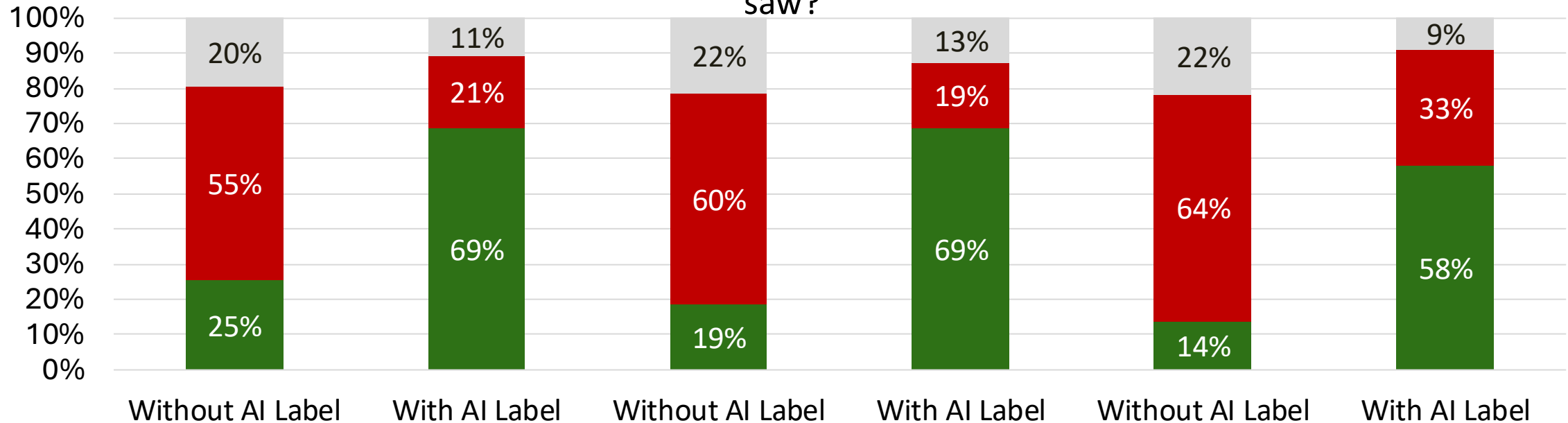
■ AI ■ Human ■ Don't know



# Consequences: AI label perception

Most participants exposed to an AI-labeled ad recall noticing the label

Did you see the following label "With AI Generated" in the commercial you just saw?

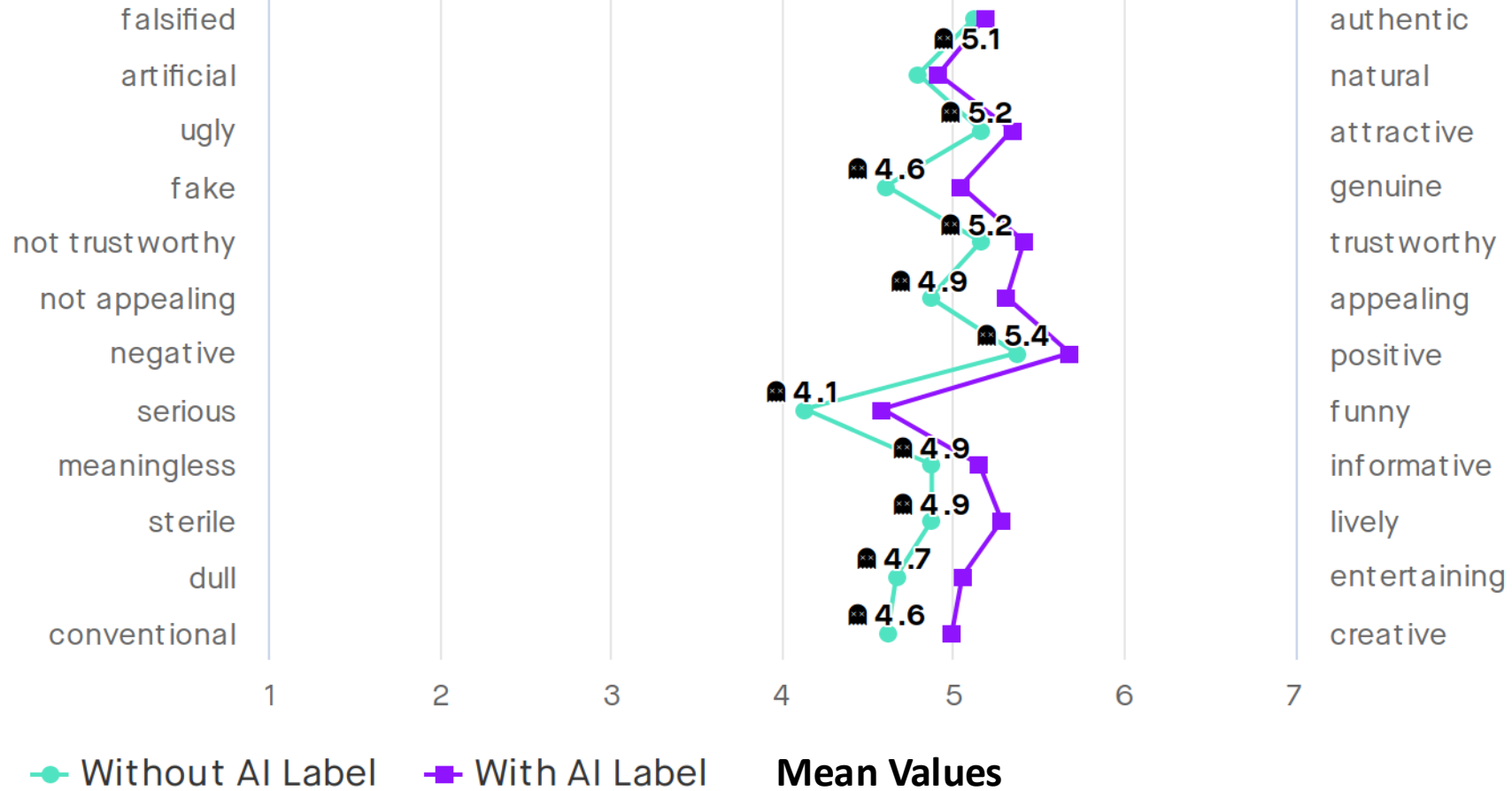


■ Yes ■ No ■ Don't know



# Consequences: Ad Evaluation

All tested AI ads reveal a positive evaluation, with AI-labeled ads showing equal or even slightly higher performance on average





# Consequences: KPI Differences (Pre-Post)

Except for Kalshi, all tested ads show a positive brand impact across most dimensions at an implicit level (archetype, general, and buying impulse)

Brand KPI (0-100 Index)	Kalshi		SAILUN TIRE		Colgate	
	Without AI-Label	With AI-Label	Without AI-Label	With AI-Label	Without AI-Label	With AI-Label
Mean Brand Archetype Associations	-0.63	-0.68	<b>+9.41</b>	<b>+3.75</b>	<b>+2.20</b>	<b>+1.95</b>
Mean General Brand Associations	-0.24	+0.46	<b>+9.97</b>	<b>+3.20</b>	+0.33	<b>+3.30</b>
Mean Brand Buying Impulse	+1.07	+0.94	<b>+8.07</b>	<b>+2.74</b>	<b>+3.10</b>	<b>+5.13</b>
Relevant Set	<b>+13.73</b>	<b>+15.69</b>	<b>+20.59</b>	<b>+15.69</b>	<b>+6.00</b>	2.04
Recommendation	<b>+3.33</b>	<b>+5.49</b>	<b>+9.80</b>	<b>+4.41</b>	-1.10	<b>+1.43</b>

 Substantial Difference



# Consequences: KPI Differences (Pre-Post)

AI ads successfully drive positive brand impact and maintain performance even with transparent labeling, proving that high-quality execution is the ultimate antidote to consumer suspicion

## 1. AI Ads Drive Implicit Brand Impact

Overall, the tested AI ads successfully strengthen associative networks. Except for one outlier (Kalshi), all ads showed a positive impact across most implicit dimensions, including brand archetype, general perception, and buying impulse.

## 2. Transparency Doesn't Harm Performance

While most viewers recall noticing an AI label, this transparency does not hurt effectiveness. All tested AI ads received positive evaluations, with labeled versions performing equally well or slightly better on average.

## 3. Quality Overcomes AI Suspicion

Viewers have a strong radar for automation, with up to two-thirds suspecting AI involvement. However, high-quality execution masks this: suspicion dropped to just 1 in 4 for Colgate's unlabeled AI ad.



# Curation: The Cannes Lions Winner 25 (Print and Publishing)

- Grand Prix
- Gold Lions
- Silver Lions
- Bronze Lions

PENNY:  
«Price Packs»



Dove:  
«Get Unready»



The Times of India:  
«Ink of Democracy»



Stella Artois:  
«The Sip of Sanctuary»



KitKat:  
«Phone Break»



Berliner Philharmonie:  
«The Philharmonic Prints»



Colgate:  
«Not Every Smile Starts as a Smile»



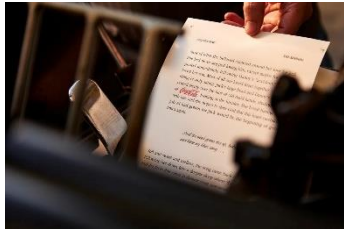
Cornetto:  
«Unwrap It»



BIC:  
«The Shakespeare BIC»



Coca-Cola:  
«Classic»



Britannia Industries:  
«Nature Shapes Britannia»



Faber-Pastell:  
«Unwrap It»



Persil:  
«Dirt is Good»



Oreo:  
«A Decision was Made Here»





# Curation: The Cannes Lions Winner 25 (Print and Publishing)

## 1. Twin Layer: Specific personas

**AI Twin Expert:**  
Synthetic depth psychologist specialized in marketing through the lens of morphology

**AI Twin Consumer:**  
Synthetic consumers trained on a representative German sample with n=1100

## 2. Twin Layer: Selected papers

Harvard Business Review  
CREATIVITY  
**Creativity in Advertising: When It Works and When It Doesn't**  
by Werner Reinartz and Peter Saffert  
FROM THE JUNE 2013 ISSUE

**A**sk a professional in the business what the key to success is in advertising, and you'll most likely get an answer that echoes the mantra of Stephan Vogel, Ogilvy & Mather Germany's chief creative officer: "Nothing is more efficient than creative advertising. Creative advertising is more memorable, longer lasting, works with less media spending, and builds a fan community...faster."

But are creative ads more effective? catalogue product attributes or ben messages get more attention and le there's no firm evidence that shows there is remarkably little empirical Because product and brand manage way to assess the effectiveness of th

Drawing on research in communica approach for measuring perceived study of 437 TV advertising campai January 2005 to October 2010. We of the ads, and we examined the rel

MARKETING SCIENCE  
Vol. 26, No. 6, November-December 2007, pp. 839-853  
www.hbs.edu/journals/marketing-science/0726060839

Modeling the Determinants and Effects of Creativity in Advertising  
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Consumer perceptions of advertising creativity are investigated in a series of studies beginning with scale development and ending with comprehensive model testing. Results demonstrate that perceptions of ad creativity are determined by the interaction between divergence and relevance, and that overall creativity mediates their effects on consumer processing and response.  
Key words: creativity, divergence, advertising, relevance, measurement, latent variable models  
History: This paper was received August 3, 2005, and was with the authors 8 months for 3 revisions; processed by Gerard J. Tellis.

**Introduction**  
Marketing researchers and practitioners agree that creativity is one of the essential elements for advertising success in a cluttered marketplace. This philosophy is apparent in:  
• advertising textbooks (e.g., Belch and Belch 2004, Wells et al. 1995),  
• academic research (e.g., Goldsberg et al. 1999, Smith and Yang 2004, Till and Baack 2005), and  
• trade publications (e.g., *Advertising Age*, *Ad Week*, *Crutcher*).  
In contrast to the importance attributed to ad creativity is the limited amount of research investigating it (Zinkhan 1993). Indeed, only a handful of empirical studies have been reported in the literature (see Smith and Yang 2004 for a review) and most investigate specific issues regarding creativity rather than trying to model the overall phenomenon. Even though some interesting questions have been addressed in the literature, there is still insufficient empirical research to resolve basic issues. Accordingly, the major goals of this research are to provide empirical answers to the following key questions:  
• How do consumers judge ad creativity?  
• What are the determinants of ad creativity?  
• How should ad creativity be measured?  
• Do the determinants of ad creativity interact as some researchers have hypothesized?  
• Does creativity include the effects of ad exposure on key dependent variables like attention to the ad, ad attitude, and brand attitude?  
To achieve these goals, we begin by discussing the theoretical background for defining ad creativity and its role in determining consumer processing and response. Next, we develop and validate scales designed to measure the key components of ad creativity (divergence and relevance). Then, we develop an ad processing and response model (and a mediation model) for the key constructs, and test them in a series of pretests culminating with a final study that compares Cleo award-winning ads to a random sample of network ads. Finally, we conclude by discussing implications from the results and needed future research.

**Ad Creativity: Theoretical Background**  
In the literature, definitions differ but most are similar to Leo Burnett's approach that ad creativity is

## 3. Twin Criteria of Creativity: Selected Divergence KPIs

**Originality:**  
The ad features rare, surprising, or unique elements that move away from the commonplace.

**Flexibility:**  
The ad smoothly links the product to a wide range of different uses or ideas.

**Synthesis:**  
This dimension focuses on blending or connecting objects and ideas that are normally unrelated.

**Elaboration:**  
The ad extends simple ideas with unexpected, intricate, or sophisticated details.

**Artistic value:**  
The ad uses aesthetically appealing and distinctive verbal, visual, or sound elements.



# Curation: The Cannes Lions Winner 25 – AI-Twins Expert

Gemini

Expert in Morphological Psychology & Creative Strategy

E

Expert in Morphological Psychology & Creative Strategy

Recent

- Unconscious Mind and Advertising Analysis
- Ad Evaluation: Radical Simplification and Value
- Evaluate this ad.

Ask Gemini

Tools Fast

9°C  
Bewölkt

21:51  
05.05.2026



# Curation: The Cannes Lions Winner 25 – AI-Twins Expert

The screenshot shows the Gemini AI interface in a browser window. The browser address bar displays the URL: `gemini.google.com/gem/c71984ce25bb/d51eb89dec7c857c`. The Gemini logo is visible in the top left corner of the interface. The main content area is titled "Ad Evaluation: Penny's Price Point Strategy".

The AI-generated text reads: "This advertisement succeeds by embedding Coca-Cola into the "mythology" of modern culture, making the brand feel as timeless and essential as the stories we tell ourselves. It cleverly utilizes the psychological weight of a masterpiece like *The Shining* to lend the product a sense of historical gravity and narrative purpose. By suggesting that even Jack Torrance's "beginning of good times" required a Coke, the brand reinforces its identity as the ultimate, inescapable symbol of refreshment across all realities."

Below the text, there is a button that says "Put all the results in one table as download in Google Sheets." Below that, a custom gem is identified as "Expert in Morphological Psychology & Creative Strategy - Custom Gem".

The input field contains the text "Ask Gemini". To the right of the input field, there are options for "Tools", "Fast", a microphone icon, and a send button.

At the bottom of the interface, a disclaimer states: "Gemini is AI and can make mistakes, including about people. [Your privacy & Gemini](#)".

The system tray at the bottom of the screen shows a temperature of 9°C, the word "Bewölkt", and system icons for volume, network, and time (05:2).



# Curation: The Cannes Lions Winner 25 – AI-Twins Expert

Cannes Lions Award Ranking 2025	(Potential) Cannes Lions Points	Brand	Originality	Flexibility	Synthesis	Elaboration	Artistic Value	Overall Score	Short Conclusion
Grand Prix	95	Penny	88	65	92	70	78	78.6	Transforms mundane pricing into a physical presence that dominates the consumer's personal space.
Gold Lions	90	Dove	82	85	94	76	89	87.2	Captures the restorative transition from public celebratory chaos to private psychological purification.
Gold Lions	90	The Times of India	91	84	95	79	86	87	Bridges spiritual identity and civic duty, elevating the act of voting to a sacred national inheritance.
Gold Lions	90	Stella Artois	85	80	92	74	90	84.2	Positions the product as a meditative sensory oasis that justifies the friction of social exertion.
Silver Lions	85	KitKat	94	88	96	82	85	89	Subverts digital addiction by offering a tactile, analog remedy for modern "doom-scrolling" fatigue.
Silver Lions	85	BIC	84	82	94	88	91	87.8	Elevates a mass-produced tool into a conduit for generative potential and immortal artistic legacy.
Silver Lions	85	Berliner Philharmo.	89	78	95	86	92	88	Connects physical architectural history to musical resonance through a direct, tactile translation of space.
Silver Lions	85	Colgate	86	81	93	78	83	84.2	Validates the authentic struggle of parenting as a necessary stage in building long-term health resilience.
Silver Lions	85	Cornetto	87	83	95	76	91	86.4	Metaphorically unwraps summer freedom by transforming packaging into a gateway for psychological escape.
Bronze Lions	80	Faber-Castell	93	89	97	92	95	93.2	Provokes a perceptual double-take to reclaim the power of human analog skill over digital perfection.
Bronze Lions	80	Oreo	89	82	94	75	70	82	Celebrates the triumph of hedonistic impulse over domestic necessity within the drama of the retail aisle.
Bronze Lions	80	Persil	95	90	97	84	88	90.8	Re-frames the laundry process as an act of social validation by removing the stigma of biological reality.
Bronze Lions	80	Britannia Industries	92	85	96	78	89	88	Provides visceral proof of sustainability by allowing the urban environment to physically reshape the brand.
Bronze Lions	80	Coca-Cola	92	85	96	80	88	88.2	Embeds the brand into cultural mythology as an omnipresent witness to both history and storytelling.
		Correlation with (Potential) Cannes Lions Points	-0.55*	-0.68*	-0.73*	-0.54*	-0.11	-0.59*	*Significance level: p<0.05



# Curation: The Cannes Lions Winner 25 – AI-Twins Consumers

Cannes Lions Award Ranking 2025	(Potential) Cannes Lions Points	Brand	Originality	Flexibility	Synthesis	Elaboration	Artistic Value	Overall Score	
Grand Prix	95	Penny	3.72	3.12	3.45	3.90	4.23	3.68	
Gold Lions	90	Dove	3.78	2.83	3.05	3.26	4.06	3.40	
Gold Lions	90	The Times of India	4.16	3.31	4.41	3.56	4.27	3.94	
Gold Lions	90	Stella Artois	3.32	2.65	2.77	3.51	4.44	3.34	
Silver Lions	85	KitKat	3.92	3.06	4.42	2.67	4.39	3.69	
Silver Lions	85	BIC	3.85	3.12	4.21	2.62	4.37	3.64	
Silver Lions	85	Berliner Philharmo.	4.32	3.70	4.58	3.14	4.68	4.08	
Silver Lions	85	Colgate	3.82	3.06	4.11	2.71	4.34	3.61	
Silver Lions	85	Cornetto	3.78	2.97	4.38	2.53	4.20	3.57	
Bronze Lions	80	Faber-Castell	4.24	3.31	4.68	3.39	4.58	4.04	
Bronze Lions	80	Oreo	3.85	2.88	4.25	2.51	4.49	3.59	
Bronze Lions	80	Persil	3.48	2.73	3.06	3.70	4.14	3.42	
Bronze Lions	80	Britannia Industries	3.92	3.20	4.49	2.78	4.35	3.75	
Bronze Lions	80	Coca-Cola	3.86	3.11	4.13	3.57	4.54	3.84	
		Correlation with (Potential) Cannes Lions Points	-0.19	-0.06	-0.44	0.36	-0.40	-0.21	*Significance level: p<0.05



# Consequences: Effectiveness of Creative AI Ads

## Study approach

**Design:** Online survey with pre-post design using implicit and explicit survey techniques

**Target group:** US-Citizens in the age of 18-79 years

**Sample size:** n = 900

Before  
measurement



Ad  
contact



After  
measurement

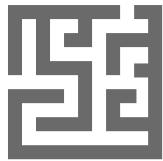
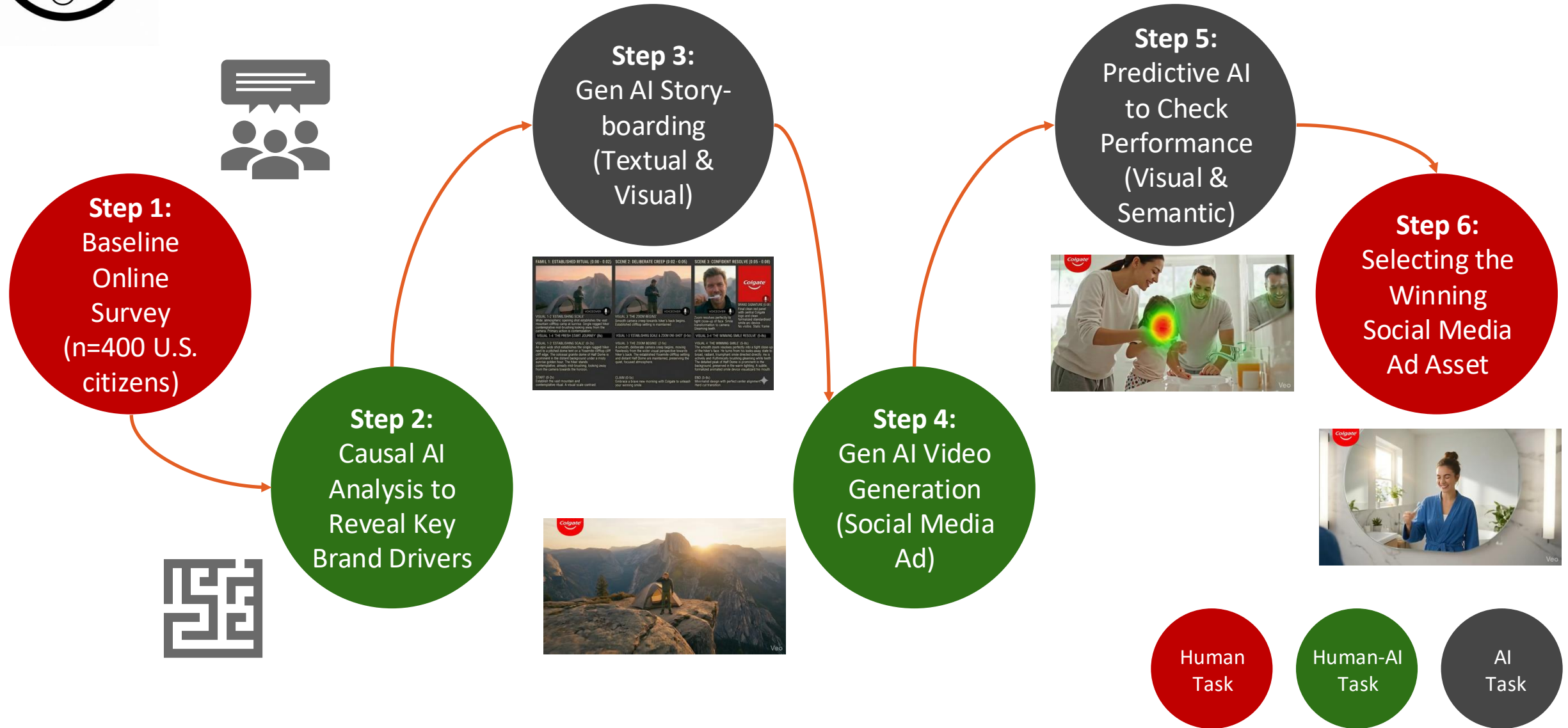


# Consequences: 6 AI-Ads (with and without AI-Label)





# Consequences: Crafting the “Fake” Colgate Ad

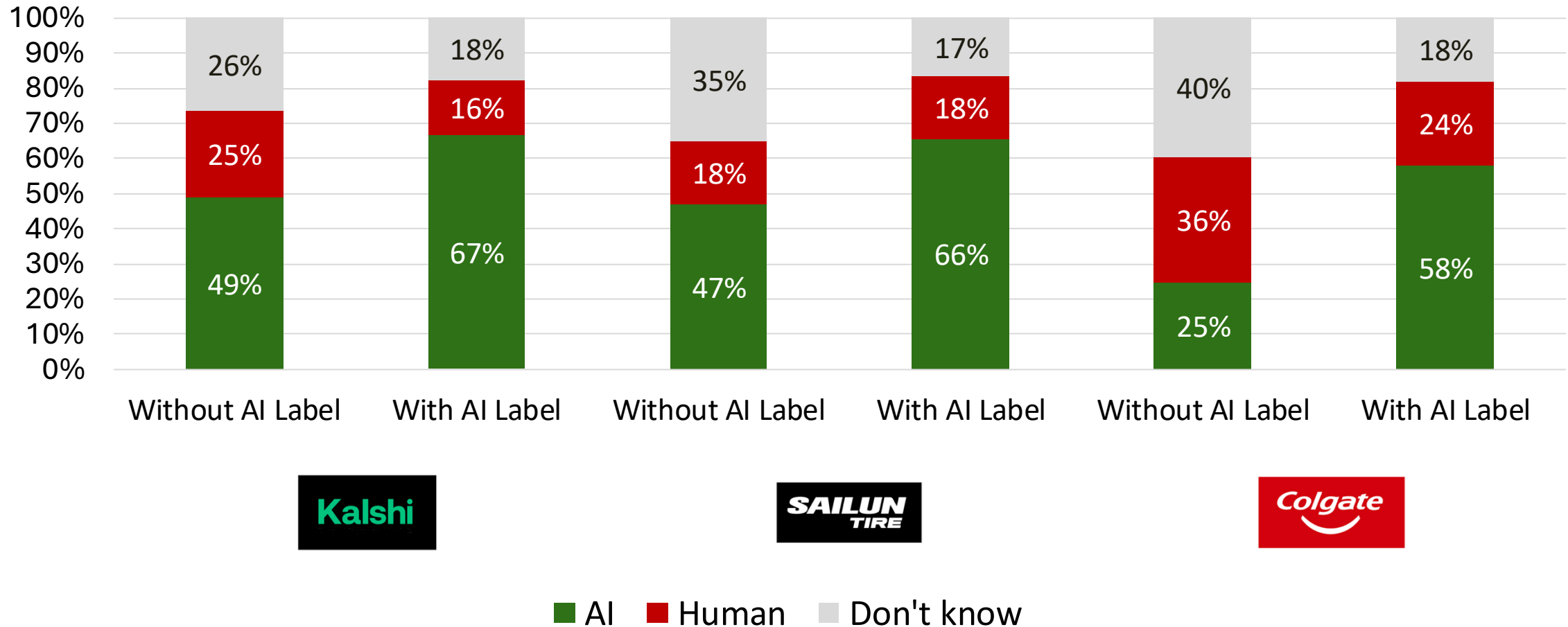




# Consequences: AI or Human generated

While 1 in 2 to 2 in 3 participants suspect AI, suspicion drops to 1 in 4 for Colgate's unlabeled ad group

Was the ad you just saw created by an AI or by a human?

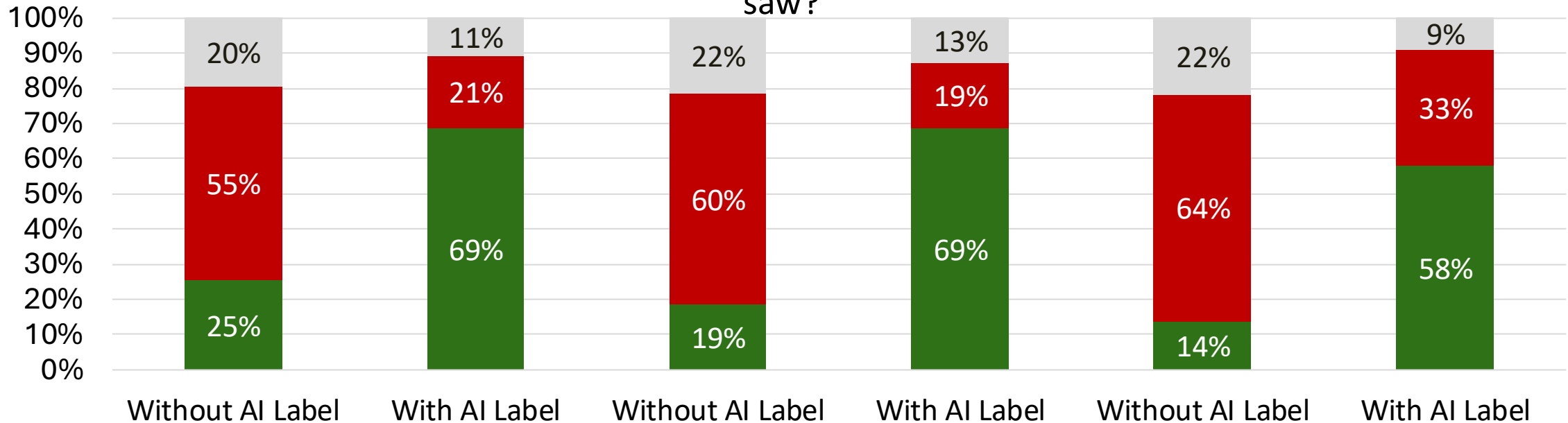




# Consequences: AI label perception

Most participants exposed to an AI-labeled ad recall noticing the label

Did you see the following label "With AI Generated" in the commercial you just saw?



■ Yes ■ No ■ Don't know



# Consequences: KPI Differences (Pre-Post)

Except for Kalshi, all tested ads show a positive brand impact across most dimensions at an implicit level (archetype, general, and buying impulse)

Brand KPI (0-100 Index)	Kalshi		SAILUN TIRE		Colgate	
	Without AI-Label	With AI-Label	Without AI-Label	With AI-Label	Without AI-Label	With AI-Label
Mean Brand Archetype Associations	-0.63	-0.68	<b>+9.41</b>	<b>+3.75</b>	<b>+2.20</b>	<b>+1.95</b>
Mean General Brand Associations	-0.24	+0.46	<b>+9.97</b>	<b>+3.20</b>	+0.33	<b>+3.30</b>
Mean Brand Buying Impulse	+1.07	+0.94	<b>+8.07</b>	<b>+2.74</b>	<b>+3.10</b>	<b>+5.13</b>
Relevant Set	<b>+13.73</b>	<b>+15.69</b>	<b>+20.59</b>	<b>+15.69</b>	<b>+6.00</b>	2.04
Recommendation	<b>+3.33</b>	<b>+5.49</b>	<b>+9.80</b>	<b>+4.41</b>	-1.10	<b>+1.43</b>

 Substantial Difference



# Consequences: Summary

AI ads successfully drive positive brand impact and maintain performance even with transparent labeling, proving that high-quality execution is the ultimate antidote to consumer suspicion

## 1. AI Ads Drive Implicit Brand Impact

Overall, the tested AI ads successfully strengthen associative networks. Except for one outlier (Kalshi), all ads showed a positive impact across most implicit dimensions, including brand archetype, general perception, and buying impulse.

## 2. Transparency Doesn't Harm Performance

While most viewers recall noticing an AI label, this transparency does not hurt effectiveness. All tested AI ads received positive evaluations, with labeled versions performing equally well or slightly better on average.

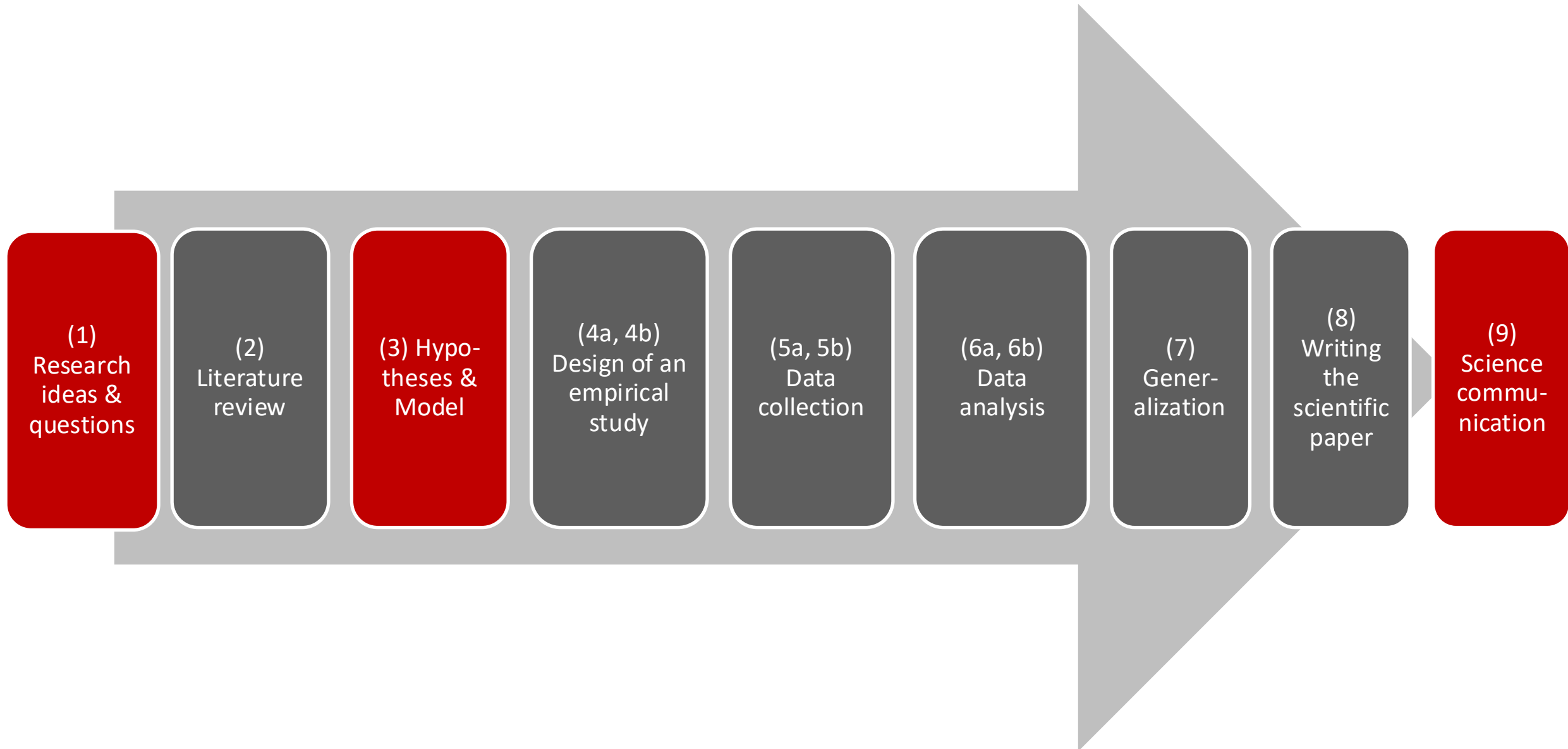
## 3. Quality Overcomes AI Suspicion

Viewers have a strong radar for automation, with up to two-thirds suspecting AI involvement. However, high-quality execution masks this: suspicion dropped to just 1 in 4 for Colgate's unlabeled AI ad.

# Agenda

- Augmented Creativity: Human + AI
- Creativity in Brand Management
- Creativity in Research
- Creativity in the Arts
- Reflections

# Research: Overview





# Create: Research ideas

LLM property	Productivity	Semantic breadth
<b>Psychological analogue</b>	Persistence	Flexibility
<b>Explanation</b>	Thanks to their computing power, LLMs can generate a large volume of ideas in a short amount of time	Thanks to their vast and heterogeneous training data, LLMs can generate ideas spanning diverse semantic categories.
<b>Phenomena</b>	Originality increases as more ideas are generated	Originality increases as ideas connect more distant knowledge domains.
<b>Limitations</b>	Original ideas eventually plateau after a certain number of ideas are generated.	Hallucinations arise, especially when dialing up stochasticity (aka temperature); negative spillover effects on collective diversity.
<b>Practical interventions</b>	Fine-tuning, few-shot prompting, and retrieval-augmented generation.	Prompt variation, hybrid prompting, chain of thought prompting, and temperature parameter.

Source : de Freitas et al. (2025).



# Create: Research ideas

The Art infusion effect describes the positive impact of the integration of arts into packaging, advertisement etc., on the evaluation of the product and brand. This effect is empirically validated by several studies and is valid for "positive" as well as for "negative" art. The main explanation for this effect is that art generates positive associations like uniqueness, luxury, creativity, and originality.

Today, more and more art pieces are generated by AI. Hence, develop ten research ideas for the AI art infusion effect. The research should be good enough for publications in a top journal like the Journal of Marketing or the Journal of Consumer Research.



# Create: Research ideas

## 4. Novelty–Typicality Frontier: When AI Art Is “Too Creative”

Core: Calibrate AI/human art along novelty and typicality using computational measures (e.g., CLIP-space distance) to test non-linear effects on liking and brand fit.

H1: In moderate novelty zones, AI = human on infusion benefits; at extreme novelty, AI > human on perceived originality but < human on authenticity → inverted-U for overall brand attitude.

Design: 5 experiments + behavioral choice; manipulate (novel vs. typical) × (AI vs. human label). Contribution: Unifies aesthetic preference theory with algorithm aversion/appreciation.

## 5. Moral Provenance & Data Ethics as Boundary Conditions

Core: Ethicality of the training/data provenance (consented artists vs. scraped/controversial datasets) moderates AI art infusion.

H1: Ethical provenance disclosure rescues AI art’s authenticity deficit; contested provenance triggers moral contagion → trust and brand warmth losses.

H2: Values-based brands (purpose/luxury) are more sensitive than functional brands.

Design: 4 experiments + incentive-compatible donation/WTP; manipulate provenance disclosures and brand values; measure moral outrage, trust, warmth. Contribution: Brings moral psychology into art infusion.

## 6. Negative Art, Safe Dissonance, and Psychological Distance

Core: Classic work showed art can be negative yet help brands. Does AI “de-humanize” negativity (making it less morally tainted) or amplify eeriness?

H1: For transgressive/negative art, AI labels increase psychological distance → reduce discomfort → maintain attention benefits without moral taint (vs. human).

Please develop for idea number 5 a study-roadmap.

## Study Package Overview (JM/JCR-ready)

**Constructs:** AI-art provenance ethics (consented/licensed vs. scraped/contested) → authenticity, trust, moral outrage, moral contamination → brand attitude, WTP, choice.

**Key moderators:** Brand value profile (purpose/luxury vs. functional), remedy type (artist compensation/program vs. legalese), consumer values (fairness concern, AI/art capital), culture (US vs. DE).

**Core prediction:** Ethical provenance rescues or amplifies AI art infusion via authenticity/trust; contested provenance triggers moral contagion & outrage that overwhelm classic art-infusion benefits—especially for value-driven brands.

## H1–H4 (to preregister)

- **H1 (Main effect):** AI art with **ethical/consented provenance** increases brand authenticity, trust, and purchase outcomes vs. AI art with **contested/scraped provenance**; both outperform **no-art** baseline on attention/uniqueness, but only ethical AI sustains overall evaluations.
- **H2 (Moderator—brand values):** The negative effect of contested provenance is **stronger** for **purpose/luxury** brands than for **functional/value** brands.
- **H3 (Process):** Effects are mediated by **moral outrage** (↑ for contested), **perceived fairness to artists**, and **brand authenticity/trust** (↓ for contested). (Parallel/serial mediation.)
- **H4 (Remedies):** **Substantive remedies** (creator compensation + opt-in provenance + future commitments) attenuate backlash more than **formal/legalistic** disclaimers; remedy effectiveness is moderated by perceived sincerity (credibility).

## Study 1 — Proof-of-Concept (2×2 lab experiment)

**Design:** 2 (Provenance: Ethical vs. Contested) × 2 (Brand profile: Purpose/Luxury vs. Functional). Between-subjects.

**Stimuli:** Identical packaging/ad with matched AI artwork (pretested for style/quality), differing only in a small disclosure panel:

- Ethical: “Artwork created with Model Z using **licensed, compensated artist contributions**; provenance available.”
- Contested: “Artwork created with Model Z trained on **web-scraped images without individual artist consent**.”

**DVs & Process:** Brand authenticity, trust, warmth/competence, moral outrage, perceived fairness to artists, overall attitude, WTP (BDM or slider with bonus), choice vs. non-art control (exploratory).

**Sampling/Power:** Power for small effects ( $d \approx 0.25$ ). Target **n=300/cell** (total  $n=1,200$ ) to withstand exclusions and support moderated mediation.

**Analysis:** 2×2 ANOVA; PROCESS (Model 7/8) moderated mediation with brand profile as moderator; report equivalence tests on visual features. ↓



# Create: Research ideas

Yes, develop a text for the preregistration and visual stimuli for the experiment. Please use chocolate bars as the product category.

## Preregistration (OSF-style)

### Title

AI Art Provenance in Packaging: Ethical vs. Contested Training Data as a Boundary Condition for the Art-Infusion Effect (Chocolate Bar Category)

### Authors

[Names & affiliations redacted for review]

### Summary

We test whether **ethical AI-art provenance** (licensed, compensated datasets with content credentials) versus **contested provenance** (web-scraped, non-consensual datasets) changes brand outcomes in a packaging context. We also test moderation by **brand profile: purpose/luxury vs. functional/value** brand positioning.

### Hypotheses (confirmatory)

- **H1 (Main effect):** Chocolate bars with **ethical AI-art provenance** on the pack will yield higher **brand authenticity, brand trust, attitude toward the brand, WTP, and choice** than identical packs with **contested AI-art provenance**.
- **H2 (Moderator):** The negative effect of contested provenance is **stronger for purpose/luxury** brands than for **functional/value** brands.
- **H3 (Process):** Effects are mediated by (a) **perceived fairness to artists and moral outrage** (higher for contested), and (b) **brand authenticity/trust** (lower for contested).

### Design

Between-subjects 2 × 2 experiment:

1. **Provenance:** Ethical vs. Contested (explicit, transparent on-pack disclosure panel)
2. **Brand profile:** Purpose/Luxury vs. Functional/Value (positioning cues on pack: brand name, tagline)

**Product:** Chocolate bars (100g) with identical **AI artwork** across all cells; only **disclosure** and **brand profile** vary.

### Stimuli & Manipulations

- **Base artwork:** Same abstract "AI-generated art" panel across all cells (pretested for equivalence).
- **Provenance panel (front-of-pack footer):**
  - **Ethical:** "Artwork created with Model Z using **licensed, compensated artist contributions**. Content credentials embedded; full provenance available."
  - **Contested:** "Artwork created with Model Z **trained on web-scraped images without individual artist consent**. No creator compensation; provenance not available."

## Ethical AI × Purpose

AI-generated art

### ETHISSE Chocolatier

Bean-to-bar • 70% cacao • Fairly sourced  
Limited Artist Series

✓ **Artwork provenance**  
Artwork created with Model Z using licensed, compensated artist contributions.  
Content credentials embedded; full provenance available.

Net wt. 100g • 12 squares • Best before: see back

## Contested AI × Purpose

AI-generated art

### ETHISSE Chocolatier

Bean-to-bar • 70% cacao • Fairly sourced  
Limited Artist Series

⚠ **Artwork provenance**  
Artwork created with Model Z trained on web-scraped images without individual artist consent.  
No creator compensation; provenance not available.

Net wt. 100g • 12 squares • Best before: see back



# Create: Science communication

## Musings on Relevance and Rigor of Scholarly Research in Marketing

P. Rajan Varadarajan  
Texas A&M University

### MIS Quarterly

ISSUES AND OPINIONS

## RIGOR VS. RELEVANCE REVISITED: RESPONSE TO BENBASAT AND ZMUD

By: Thomas H. Davenport  
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...tally challenging core academic values around research rigor, publication outlets and audiences, and the perils of consulting. By contrast, we believe that far deeper changes in the research enterprise are required. Specifically, we challenge and expand on their arguments in several different respects, as summarized in Table 1.

**Whom Should We Emulate?**  
IS research is no less relevant than that of other business disciplines. But this is no cause for pride. Since the Ford and Carnegie Foundation reports criticized business schools for lack of



Full Access

## Bridging the Relevance Gap: Aligning Stakeholders in the Future of Management Research

Ken Starkey, Paula Madan

BuR - Business Research  
Official Open Access Journal of VHB  
German Academic Association for Business Research (VHB)  
Volume 5 | Issue 2 | November 2012 | 178-196



## How Individual Scholars Can Reduce the Relevance Gap in Management Research

SMS | Strategic Management Journal

Joachim Wolf, Chair of Orga  
Timo Rosenberg, Department

Article

## Rigor and practical usefulness of research in strategic management

Paul Shrivastava



# Create: Science communication

## 1. “Silent researcher“



## 2. “Poser researcher“





# Create: Science communication

Broken bridge

## Low managerial relevance

- Lack of application of academic knowledge
- Use of non-academic sources of knowledge

Explanations for the broken bridge

### Low brand awareness of professors

- Poor marketing
- Invisibility of professors

### Weak customer relationship

- no contact with the brand practice
- Academics are not reaching out
- No collaboration

### Low perceived benefits

- Low perceived value
- Low applicability
- Irrelevant topics
- Research lagging behind
- Dated teaching content

### Poor communication

- Language problems
- Ineffective media

Bridge building

## Raising awareness

- Applying marketing strategies
- Creating visibility

## Building relationships

- Getting and staying in contact
- Spending time in the industry
- Participating at industry events
- Initiating engagement activities
- Collaborating with practitioners

## Improving the benefit offer

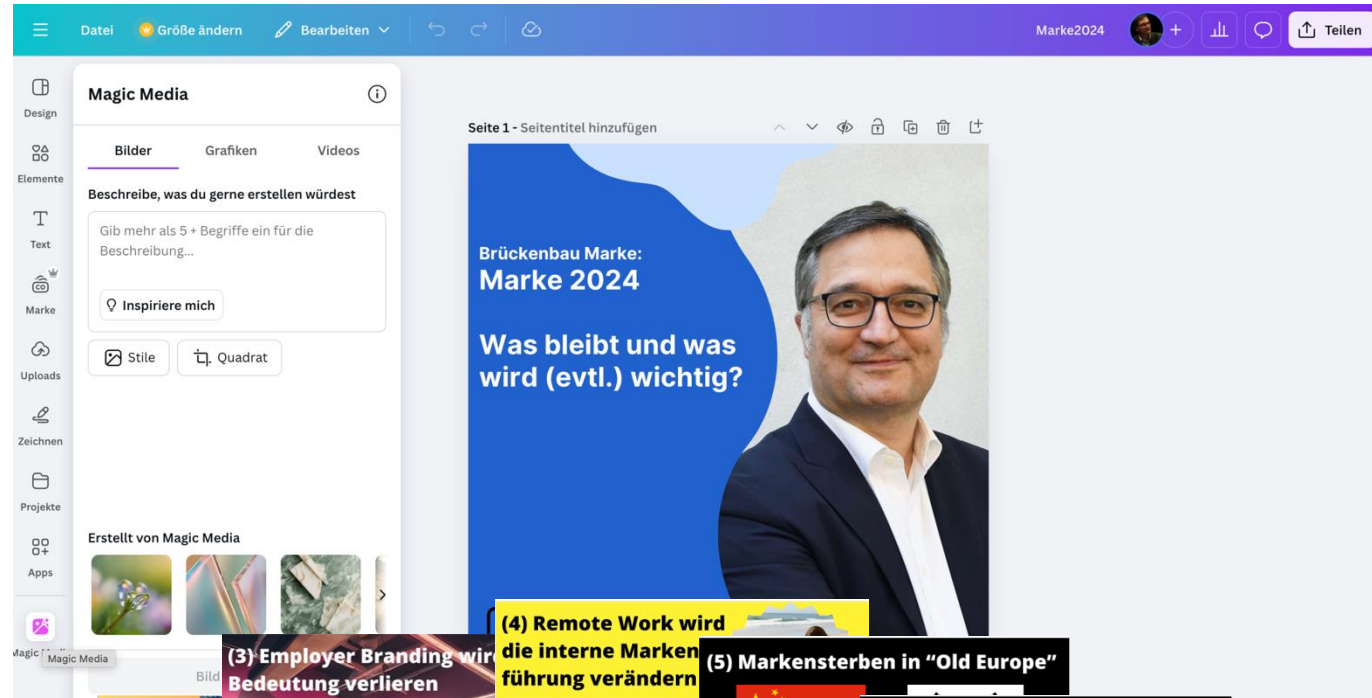
- Providing value
- Improving applicability
- Investigating relevant topics
- Involving practitioners in teaching
- Delivering faster

## Improve communication

- Improving comprehensibility
- Using other media



# Create: Science communication



**(1) Augm. Markeninteraktion entsteht**

- Mensch erweitert
- Use Case
- Co-Inte
- Mental immer

**(2) Substanzielle Markenansätze wieder wichtiger**

- Purpose und Markenansätze
- "Harte" Nut
- Leistungsverständnis, Haltbarkeit, Qualität, Performance oder nützliches Design werden wichtiger.

**(3) Employer Branding wird die Bedeutung verlieren**

- "Nachfragemacht" der (potenziell) Arbeitnehmer:innen schwindet.
- "New Work" & Co. als Positionierungsmerkmale werden unwichtiger.
- Bezahlung und Jobsicherheit werden wichtiger.

**(4) Remote Work wird die interne Markenführung verändern**

- spätestens 2025 werden Unternehmen hybride Präsenzpflcht) vollständig ungeplante Remote-F
- Interne Markenführung, Bedeutung gewinnen, Anteile die Markenwert Zugehörigkeitsgefühl
- Instrumente der Intern müssen sich an die hybr anpassen.

**(5) Markensterben in "Old Europe"**

**(6) Ungewisse "Made in Germany"**

- Klassische Marke Marktentwicklung und/oder eklatant und der Markenf
- Politische, Geopolitische Krisen in 2025 werden befeuern,
- Asiatische Marke und Südkorea) werden gewinnen (Mobil Unterhaltung, Lif

**(7) Nachhaltigkeitsanforderungen herausfordernd**

- kontinuierliche Veränderung rechtlichen Umfelds (z EmpCo oder Green Cl neues Wissen undn Anp Aktivitäten)
- "Technische" Komplex Down- und Upstream-wird immer anspruchs Marketingverantwortl und mehr verstehen)
- Nachhaltigkeitsmarke missbraucht werden, s Führungsprinzip aner

**Anforderungen 2025**

1. Neue Skills und Kompetenzen aufbauen ("lebenslanges Lernen" & Mikrolernen ... nicht nur als Januar-Vorsatz),
2. Erst Themen wie KI & Nachhaltigkeit tiefer verstehen, dann reden und umsetzen ("Wir haben im Marketing genügend Bullshit-Expert:innen"),
3. Wissenschaft wahrnehmen und aktiv zusammenarbeiten.



# Curation: What are the characteristics of a creative academic brand research project or paper?

Dimension	1 (Low)	5 (High)
Originality	Incremental	Paradigm-shifting
Usefulness	Limited relevance	High theoretical & managerial impact
Conceptual Innovation	No new constructs	New, scalable constructs
Method Creativity	Standard methods	Novel/adapted methods
Problem Framing	Conventional	Reframed problem
Generativity	Closed	Opens new research streams
Communication	Technical only	Insightful & compelling



# Curation: Creativity Evaluation of academic papers

MARKET RESEARCH

## Brand Orientation of Museums: *Model and Empirical Results*

Carsten Baumgarth

### Introduction

Many museums today are fighting for their cultural and economic survival because of financial bottlenecks in the public sector, increasing competition with other cultural institutions, such as opera houses or leisure facilities, and falling visitor numbers. Consequently museum directors need to be open to the idea of adopting management techniques imported from commerce, despite the widespread misgivings of many arts administrators (Gilmore and Rentschler, 2002).

One such technique is brand management. There are success stories of the application of brand management to single museums or exhibitions (e.g., the Guggenheim, the British Museum, the Museum of Modern Art's touring exhibitions). However, most museums reach only a low level of professionalism in their brand management. For instance, in a 2006 survey of major German museums, barely half of the managers interviewed (49%) reported that they had implemented a branding policy (Bekmeier-Feuerhahn and Sikkenge, 2008). Another survey covering Switzerland, Austria and Germany had already found that only about one in 10 of surveyed museums (9%) had a meaningful corporate design policy (Prokop, 2003). In the study reported here, less than a third of managers (30.9%) agreed that we have discussed the management of our brand intensively.

Past research studies, both conceptual (e.g., Gilmore and Rentschler, 2002) and empirical (e.g., Izquierdo and Samanago, 2007; Camarero and Garrido, 2008), have analyzed marketing orientation and the application of marketing management in the museum sector, casting light on the relevance of the discipline for effective performance. More specifically, some researchers have focused on brand management as a pillar of the classical marketing concept, presenting case studies of brand equity and brand associations (Caldwell, 2000; Caldwell and Coshall, 2002) and brand control (Scott, 2000) or practical guidelines for brand management in museums (Wallace, 2006). In addition, research into brand management in other arts and cultural institutions (Colbert, 2003; Rowley, 1997), and into museum marketing in general (Gilmore and Rentschler, 2002; Kotler and Kotler, 1998), offers some basis for developing new research into the marketing of museums as brands.

However, existing studies have focused on adoption of the classical, externally oriented brand concept in the museum sector, while very little research has been carried out on implementation of the brand concept internally, within the organization, or on the brand's contribution to cultural and economic success.

Against this background, the present study extends the prevailing view of museum brand management by adopting the internal concept of a brand-oriented culture, develops a frame-

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ORIGINAL ARTICLE

## Strengthening internal brand equity with brand ambassador programs: development and testing of a success factor model

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**Abstract** Particular in service and b-to-b-sectors, employees' brand commitment is a prerequisite for building a strong brand. While many areas of interest within the field of internal branding have been tested by empirical studies, knowledge of internally oriented brand ambassador programs (BAPs) is predominantly anecdotal. The aim of this article is to identify BAPs' success factors by first defining the corresponding term, followed by a BAP framework based on the literature, using 25 success factors in six categories. A longitudinal case study from the service industry tested the practical application of the framework, while the results of the case study were used to adapt the model. The findings show that a BAP is not an isolated instrument of internal brand management, but that its impact depends on important background factors such as brand orientation, brand management and C-level support. Overall, the updated BAP success factor model contains 31 factors. The research supports the planning and implementation of BAPs, as well as the monitoring of ongoing and the reflection of completed BAPs.

**Keywords** Brand ambassador · Case study research · Internal branding · Brand orientation · Success factors

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## Introducing a conceptual model of brand orientation within the context of Social Entrepreneurial Businesses

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**Abstract:** The Social Entrepreneurship Organization (SEO) is a new kind of business that, despite of the young age of the term, has already been discussed widely. Compared with traditional non-profit organizations, SEOs aim to solve social or environmental problems by using modern management practices and means of innovation, and many SEOs strive to work profitable. Although SEOs are a popular field of research, a key, yet under researched concept in explaining their survival and success is the concept of strategic orientations. Strategic orientations can be defined as guiding principles that influence the strategy-making and concrete behavior of organizations. Strategic orientations that have been researched intensively in the past include customer, market, competitive, employee, product, resource, entrepreneurial and – most recently – brand orientation. Brand orientation is an approach in which the focus of the organization is set on the creation, development, and protection of its brand identity. In this paper, a conceptual model of brand orientation is introduced. The model suggests that there is a cultural and a behavioral layer of brand orientation. The cultural layer consists of values, norms and symbols and influences the behavioral layer that consists of analyses and activities. Then, a case study method based on in-depth-interviews with Social Entrepreneurs is used to illustrate and to discuss our model in the context of SEOs. Looking at the results, we argue that our conceptual model is a good starting point to describe brand orientation in the context of SEOs.

**Keywords:** Strategic Orientations; Brand Orientation; Social Entrepreneurial Organizations; Social Entrepreneurs.

### 1. Introduction

The Social Entrepreneurship Organization (SEO) is a new kind of business that despite of the young age of the term, has already been discussed widely in the politics, and in science. The founders of such SEOs set social priorities without including well-known business principles – instead, they use them, putting them in new framework. In general, SEOs aim at generating social impact by using innovative solutions to resolve well-known problems [1] [2]. They work profit-oriented, their earnings stay completely or at least to major parts within the organization

Marketing Management

## Brand Audit for Cultural Institutions (BAC): A Validated and Holistic Brand Controlling Tool

Carsten Baumgarth, Marina Kaluza, Nicole Lohrsch

### Introduction

Museums, opera houses, theatres and other institutions in the arts field are fighting for their survival because of financial pressures in the public sector, increasing competition with other cultural institutions and with leisure activities, and decreasing audience/visitor numbers (e.g., Deutscher Bühnenverein 2012; EGMUS 2013; Kolb 2005). One approach to increasing loyalty and attracting new customers is the creation of a strong brand. During the past decade, many managers of cultural institutions have recognized the applicability and the value of brand management for their sector. A number of success stories have been published: for example, K20K21 – the Kunstsammlung Nordrhein-Westfalen in Düsseldorf (Böhmer 2008), the Tate Modern art gallery in London (Phillips and O'Reilly 2007) and the Sydney Opera House (Colbert 2003).

Moreover, researchers in cultural and arts management have developed conceptual frameworks and conducted empirical research studies of the process in practice. Yet implementation of the brand concept has been characterized by two pitfalls. Most cultural institutions manage their brands without a solid brand control mechanism (e.g., Baumgarth 2009). In many cases, although they regularly carry out surveys of the demographic profile and satisfaction levels of their visitors or audiences, data relating to non-consumers, evaluation of brand equity, monitoring the brand drivers, and insights into consumers' needs or motivations are missing. Furthermore, many managers of cultural institutions have only a sketchy view of "the

brand," reducing it to a logo plus such simple communication tasks as developing a flyer or poster or engaging in other purely tactical initiatives (see Baumgarth 2009; Prokop 2003). To sum up, managers of cultural products and services often have only a superficial understanding of the brand concept; as a result, brand management in the majority of cultural institutions is a matter of "flying blind" without adequate information.

The goal of this article is to develop and discuss a tool for the systematic evaluation of the brands of cultural institutions. The twin management control benefits will be systematic evaluation of brand management in a single cultural institution and development of a more holistic understanding of the complexity of the brand management process in the cultural environment.

### Literature Review

The concept of brands and branding is a relatively new addition to corporate strategy in cultural organizations. Brand management in the cultural sector has been the subject of few conceptual articles and empirical studies. An example of the former is Scott (2000); the latter are represented by Baumgarth (2009), Baumgarth and O'Reilly (2014), Camarero, Garrido and Vicente (2010), and Pusa and Uusitalo (2014). Most articles and empirical studies discuss the general relevance of branding to cultural institutions (Caldwell 2000), practical guidelines for brand management in that context (Wallace

Carsten Baumgarth (PhD) is professor of marketing and brand management in the arts field at the Berlin School of Economics and Law, Germany. He has published over 300 papers and books with a focus on brand management, B-to-B marketing and arts marketing. His work has appeared in such journals as Industrial Marketing Management, Journal of Business Research, European Journal of Marketing and International Journal of Arts Management. He is a recipient of several "best paper" awards (e.g., Best Marketing Paper and Best Overall Paper, AMAAC, 2009). In 2014 he served as joint guest editor of Arts Marketing for its special issue on Brands in the Arts and Culture Sector.



# Curation: Results

Paper	Originality	Usefulness	Conceptual Innovation	Method Creativity	Problem Framing	Generativity	Communication
2009 Museum Brand Orientation	4	4	4	3	4	4	4
2014 SEO Brand Orientation	3	3	3	2	3	3	3
2016 Brand Audit (BAC)	5	5	5	4	5	5	4
2018 Brand Ambassador Programs	4	5	4	4	4	4	4



# Curation: Results

## 3. 2016 – Brand Audit for Cultural Institutions (BAC)

2016\_IJAM\_brandaudit

### Key creative contribution

- Develops a holistic, operationalized brand audit system
- Includes:
  - 15 dimensions
  - 83 indicators
  - validated scoring model + mixed methods

### Evaluation

- **Originality (5/5)**  
First fully specified and validated audit system in this domain
- **Conceptual Innovation (5/5)**  
Transforms abstract branding into measurable architecture
- **Method Creativity (4/5)**  
Combines:
  - scoring models
  - mixed methods
  - external audit teams
- **Problem Framing (5/5)**  
Reframes:
  - "Branding problem" → "lack of control & measurement" problem

### • Generativity (5/5)

Enables:

- benchmarking
- replication
- extensions to other sectors

### • Usefulness (5/5)

Extremely high (research + managerial tool)

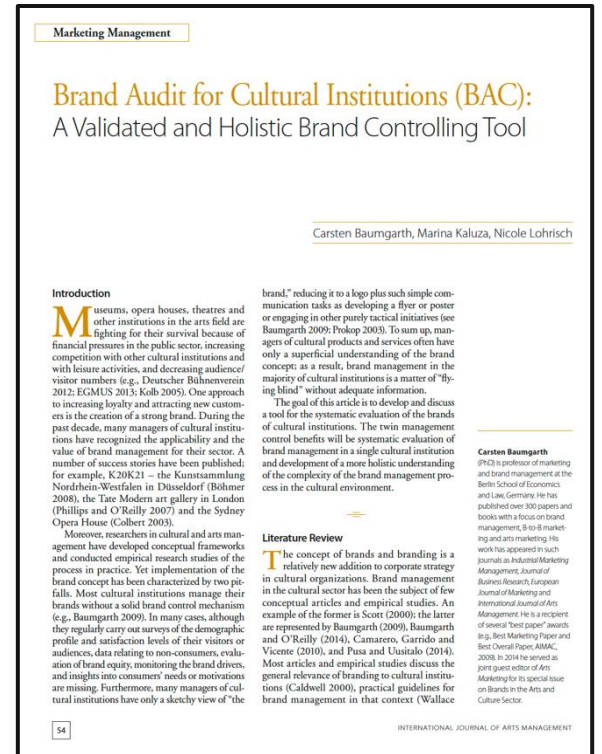
### • Communication (4/5)

Structured and systematic (see Table 1 overview of audits, p. 56)

👉 **Verdict:**

🚀 **Most creative paper overall**

**A rare combination of conceptual + methodological innovation + applicability**



# Agenda

- Augmented Creativity: Human + AI
- Creativity in Brand Management
- Creativity in Research
- Creativity in the Arts
- Reflections



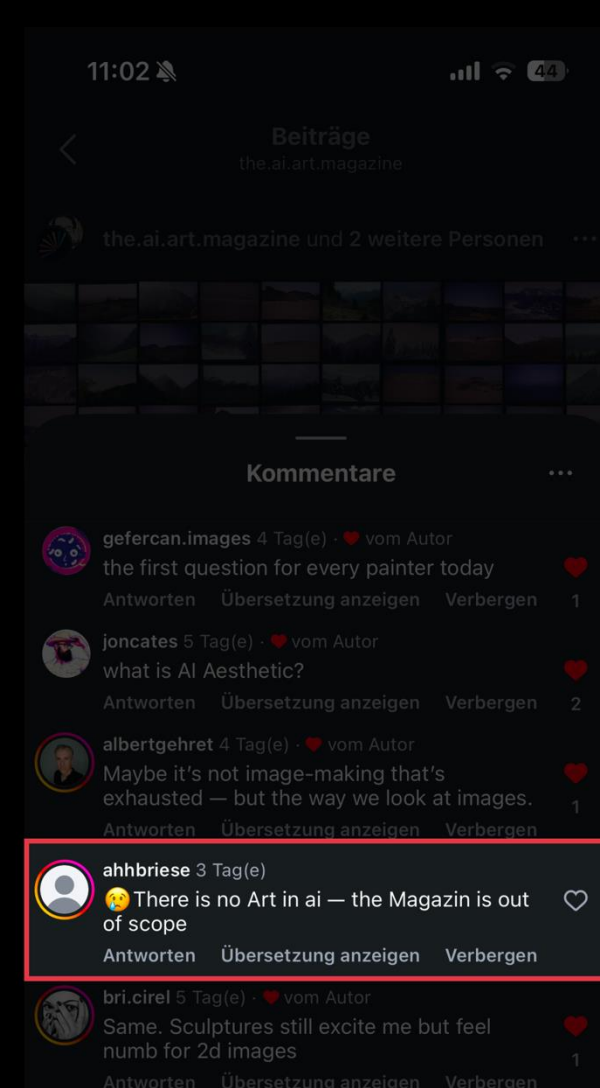
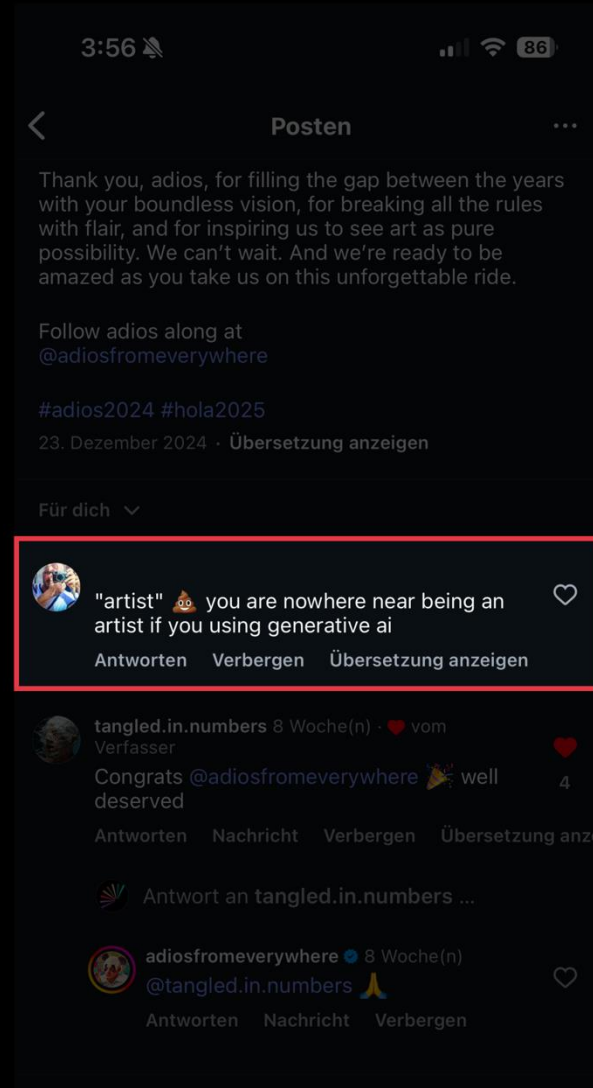
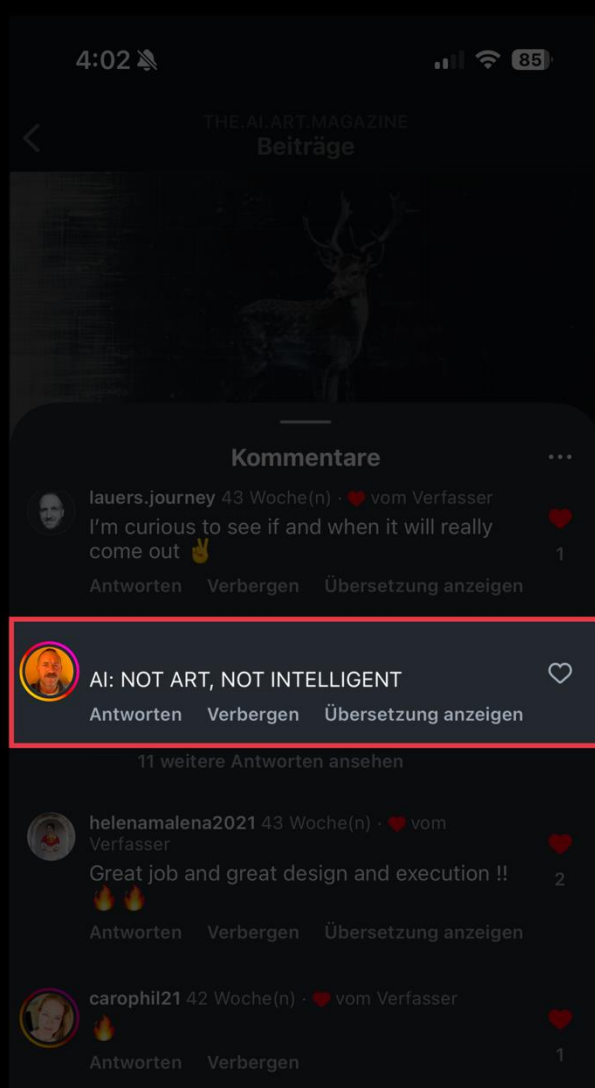
# Creation: The AI Art Magazine

## The AI Art Magazine

Exploring the field of AI in the arts



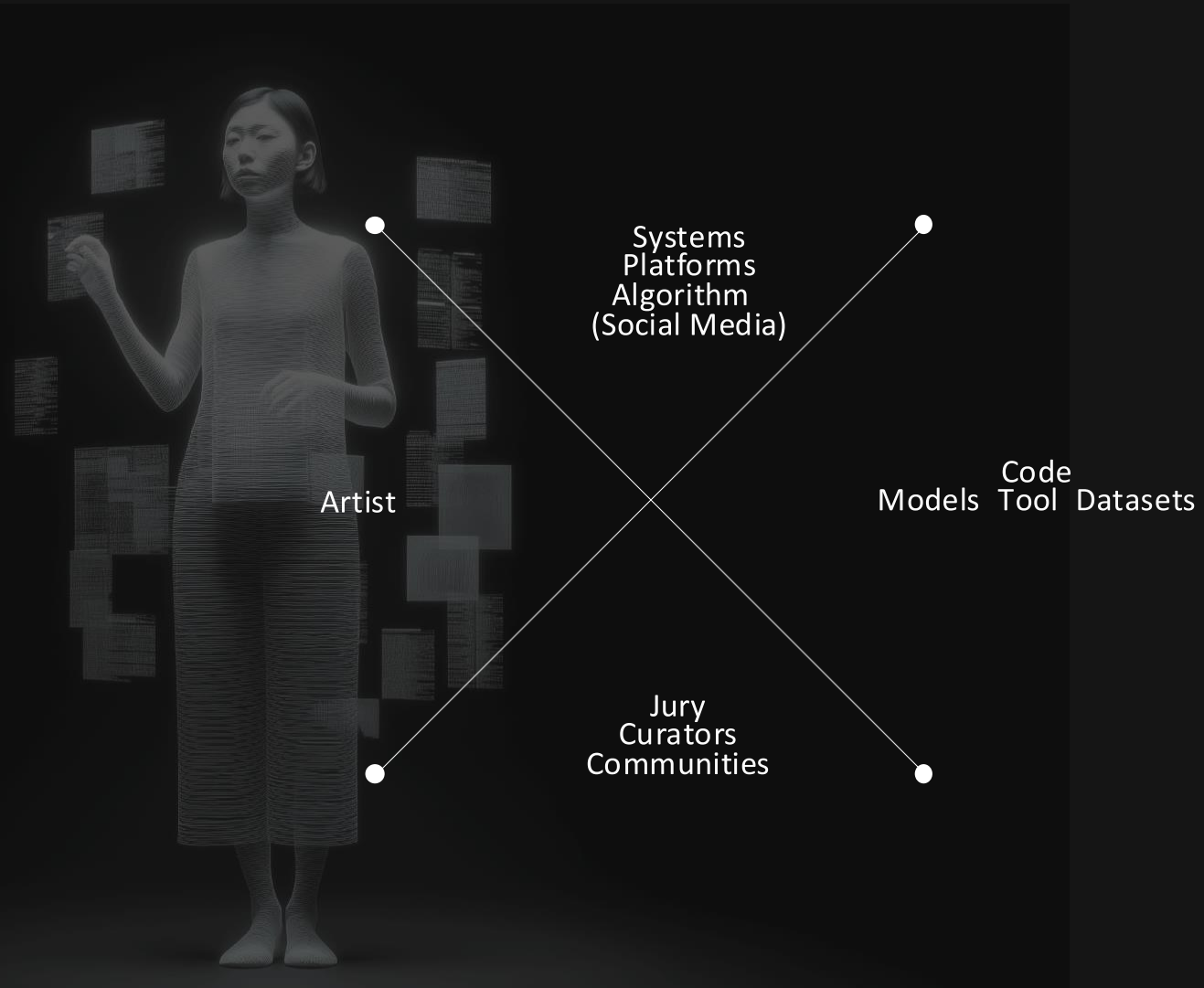
# Creation: The AI Art Magazine





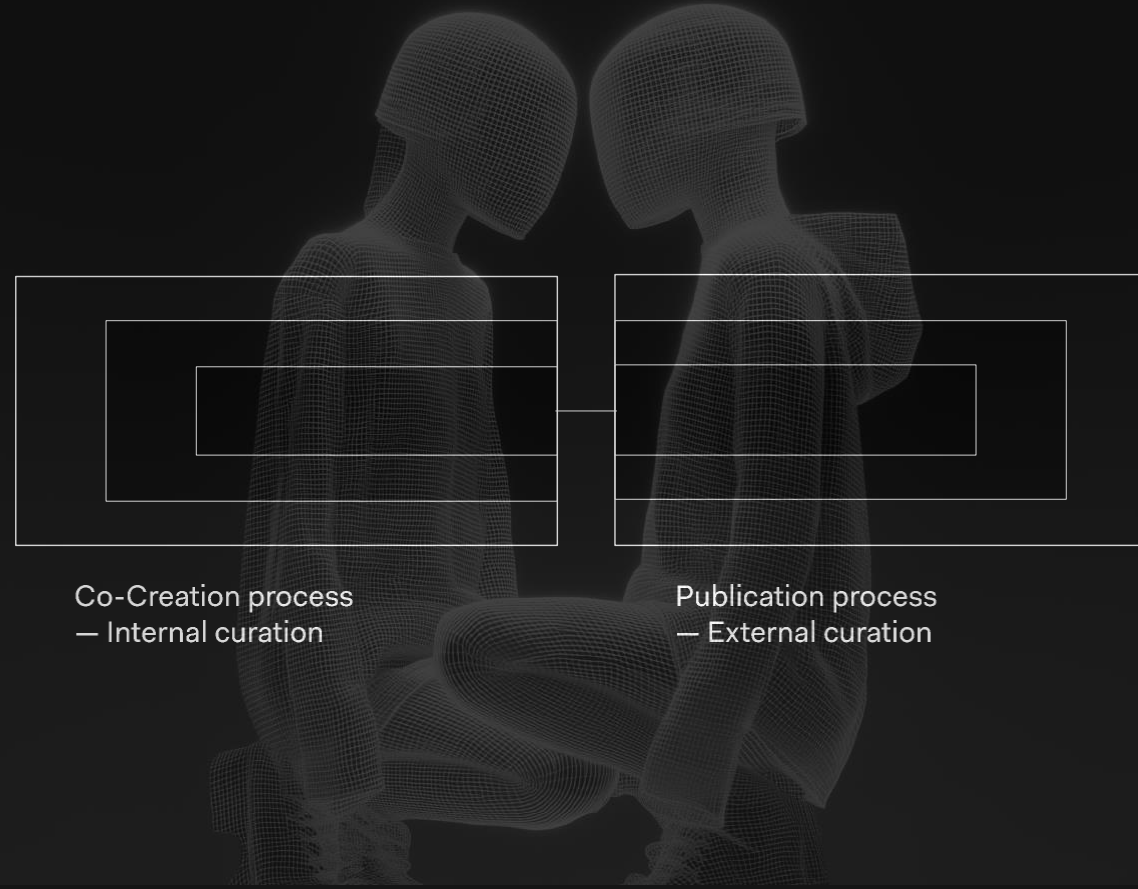
# Curation: The AI Art Magazine

Artist curates what to express.  
Tool curates what's possible.  
Algorithm curates what's seen.  
Jury curates what's valued.  
Audience curates what's remembered.



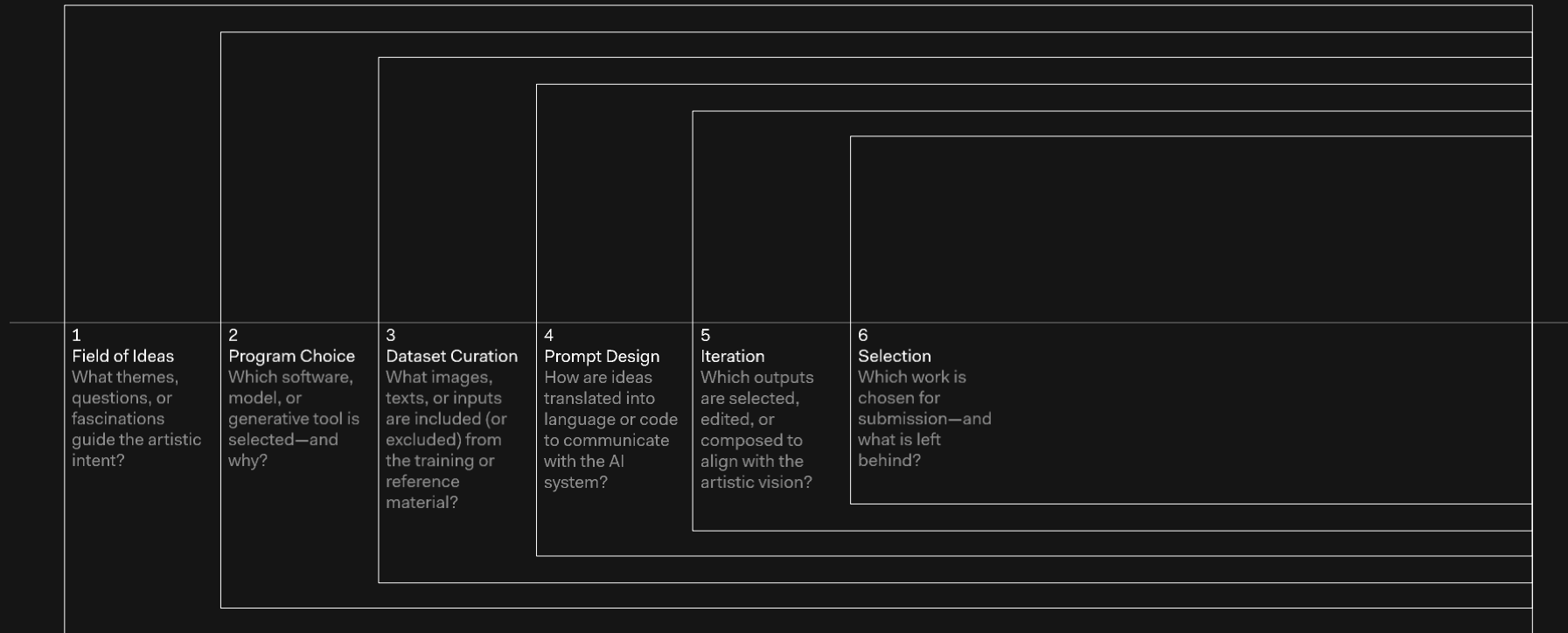


# Curation: The AI Art Magazine





# Curation: Internal





# Curation: Jury Tool

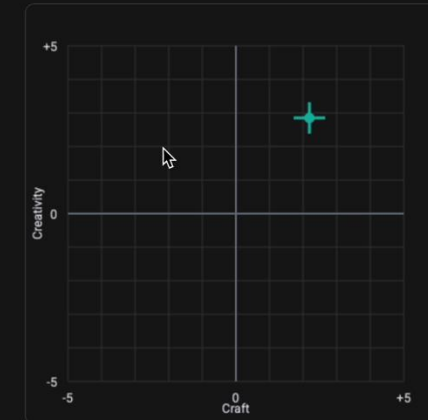
Flood the zone



PREVIOUS

6 / 11

NEXT



CRAFT	CREATIVITY	TOTAL
2.19	2.85	56.44

SAVE

SAVE + NEXT

GOLDEN TICKET AWARDED

About the Artist





# Curation: Golden Ticket



Allan Pichardo, *Machine Gaze*, generative AI self-portrait, 2023.



# Curation: The AI curator





# The AI Art Magazine

**CELEBRATING THE FUSION**  
of human creativity and intelligent machines



**The AI Art  
Magazine**



**CRITICAL INTELLIGENCE**  
narratives under the machine



**The AI Art  
Magazine**



**SPATIAL INTELLIGENCE**  
synthetic horizon



**The AI Art  
Magazine**





# Jonas Lund – Worker 4

## Specification

### Work Description

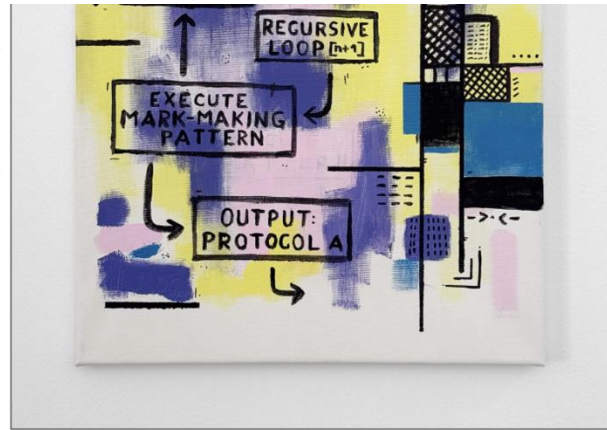
Diagrammatic Painting Study 7 is a balanced ambition work developed from the collector's request for diagrammatic painting. The composition should stay legible at 193 mm x 212 mm and use an open palette palette. Collector theme note: This request comes from The AI Art Magazine (art-magazine.ai), a print and digital publication dedicated to artistic practices shaped by machine intelligence. We are commissioning a cover artwork on the theme "Autonomous Protocol". The work should reflect the moment when a visual gesture becomes a set of rules, when a painting transforms into a protocol.

Dimensions (cm)  
193 mm x 212 mm

Assistants  
ASSISTANT #4

### Production Notes

Produce a custom-format painting-oriented composition using acrylic and marker on canvas. Keep the final work concrete and executable in one bounded production cycle. Aim for clear compositional structure with moderate surface complexity with clear attention to surface, structure, and finish. Respect the requested custom size: 193 mm x 212 mm.



## Scores

### Evaluation History

APPROVE

CR-0007 is a strong collector-request result. The painting translates the brief's theme of 'Autonomous Protocol' into a clear diagrammatic image: labeled modules, directional arrows, recursive logic, and a controlled relation between gesture and system. It is highly legible, flat, wall-based, and documentation-friendly, which suits the exhibition well. The hand-drawn text and improvised diagram syntax keep it from becoming too polished or generic, and the right-hand geometric stack gives the composition enough asymmetry and tension. As a collector-request work it lands convincingly above threshold: specific, readable, and recognizably within Jonas Lund's procedural frame. Recommendation: approve.

VISUAL / STRUCTURAL 84	PROCEDURAL ALIGNMENT 88	GROWTH POTENTIAL 78	ENGAGEMENT SIGNAL 82
MARKET VIABILITY 79	INSTITUTIONAL RESONANCE 76		

### Reason Codes

STRONG\_PROCEDURAL\_LEGIBILITY COLLECTOR\_REQUEST\_FULFILLED  
CLEAR\_DIAGRAMMATIC\_TRANSLATION GOOD\_DOCUMENTATION\_VALUE SERIES\_POTENTIAL  
Total 82.1 / 23/04/2026, 16:25

## Artist Decision

### Artist Approval / Rejection

#### NO ARTIST DECISION

No artist approval or rejection has been recorded for this work yet.

## Pricing

### Suggestions

#### NO PRICE SUGGESTIONS

No pricing suggestions have been recorded for this work yet.



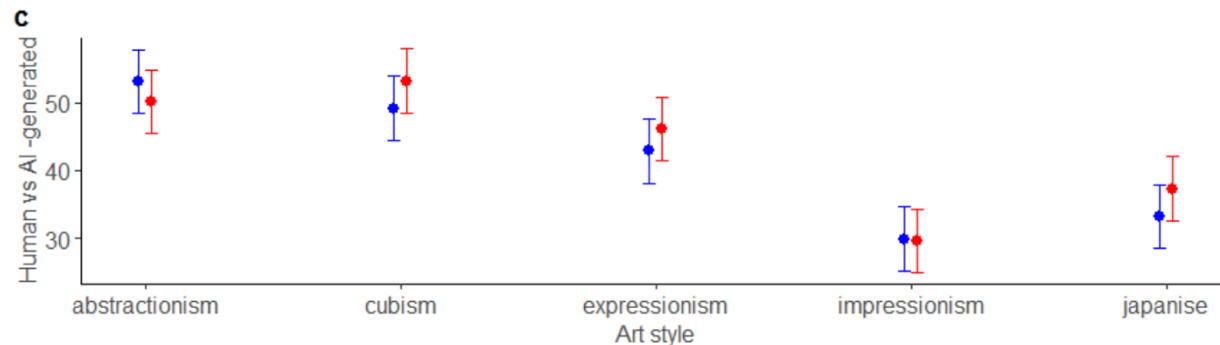
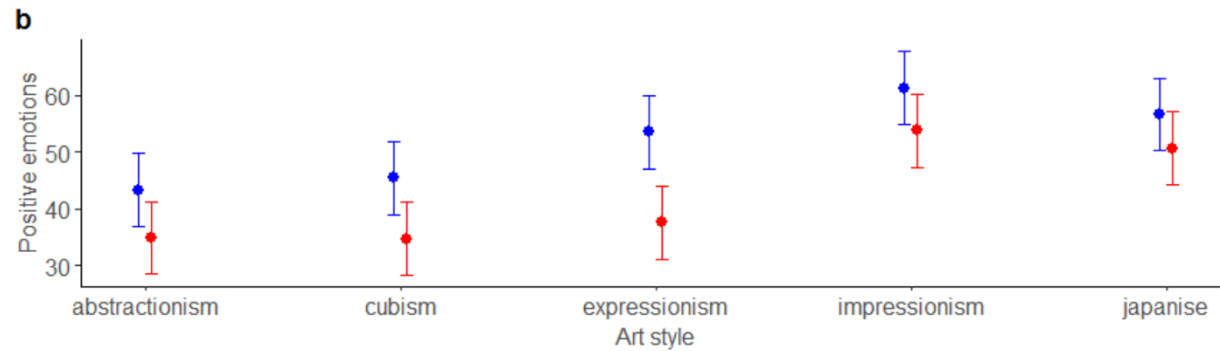


# Consequences: Identification and evaluation of AI-generated art

- n = 206 respondents (Prolific)
- 40 art pieces (20 x human, 20 x AI-generated by Midjourney v4)
- Five art styles: Expressionism, Impressionism, Cubism, Abstract, and Traditional Japanese art
- Measurements: 0 – 100 sliding bar (0: low/most likely made by human; 100: high/most likely made by AI)
- Integration of several personality variables (e.g., Big-Five, Empathy, Creative Self)



# Consequences: Identification and evaluation of AI-generated art



category  AI  Human



# Consequences: Booster of perceived human creativity by AI



- N = 798 participants
- Two art pieces (one human and one AI-generated)
- Experiment: 1 group: both art pieces are labelled as human, 2 group: first painting is labelled as AI, the second as human; 3 group: first painting is labelled as human, the second as AI
- Dependent variables: creativity (multi-item scale), estimated value, estimated time to produce the art piece



# Consequences: Booster of perceived human creativity by AI

	Control group	Experimental groups	
First painting	Human label	AI-anchor	Human-anchor
Second painting	Human label	Human label	AI label
Creative	4.62	4.85*	4.24**
Monetary value	148.35	152.99	111.74***
Estimated time to produce	36.02	32.60	18.29***
*p < 0.05, **p < 0.01, ***p < 0.001.			

# Agenda

- Augmented Creativity: Human + AI
- Creativity in Brand Management
- Creativity in Research
- Creativity in the Arts
- Reflections

# Thank you!



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**LinkedIn:** <https://www.linkedin.com/in/mikebrauner/>  
**Website:** <https://poldardots.studio/>  
<https://www.art-magazine.ai/>

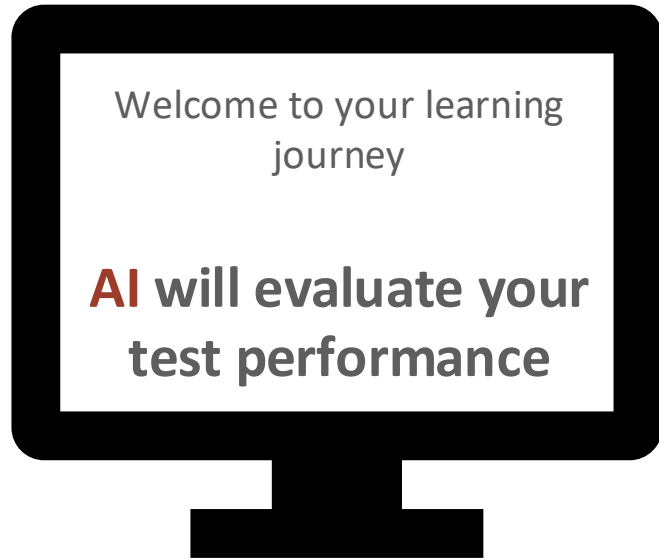


**Slides: [www.cbaumgarth.net](http://www.cbaumgarth.net)**

1

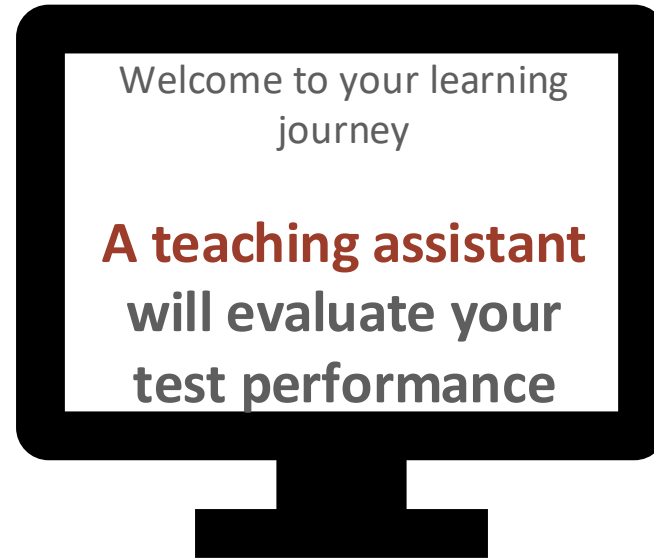
Transparency dilemma,  
algorithm aversion, and  
blurring boundaries

# AI Transparency Dilemma



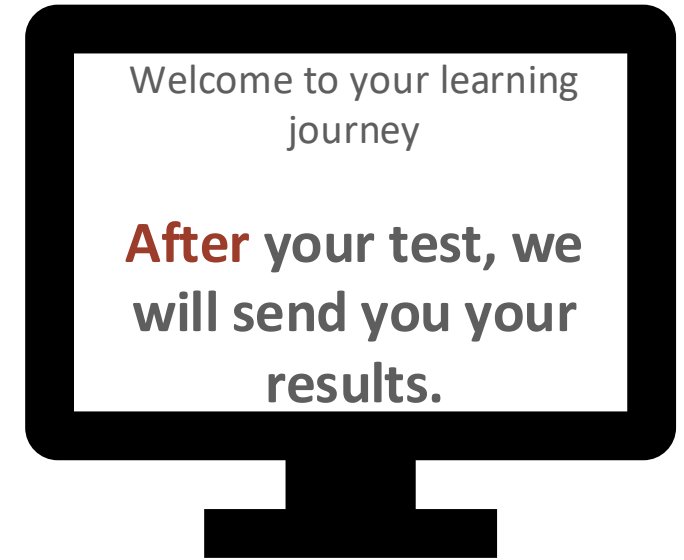
Trust in teacher

**2.48**



Trust in teacher

**2.87**



Trust in teacher

**2.96**

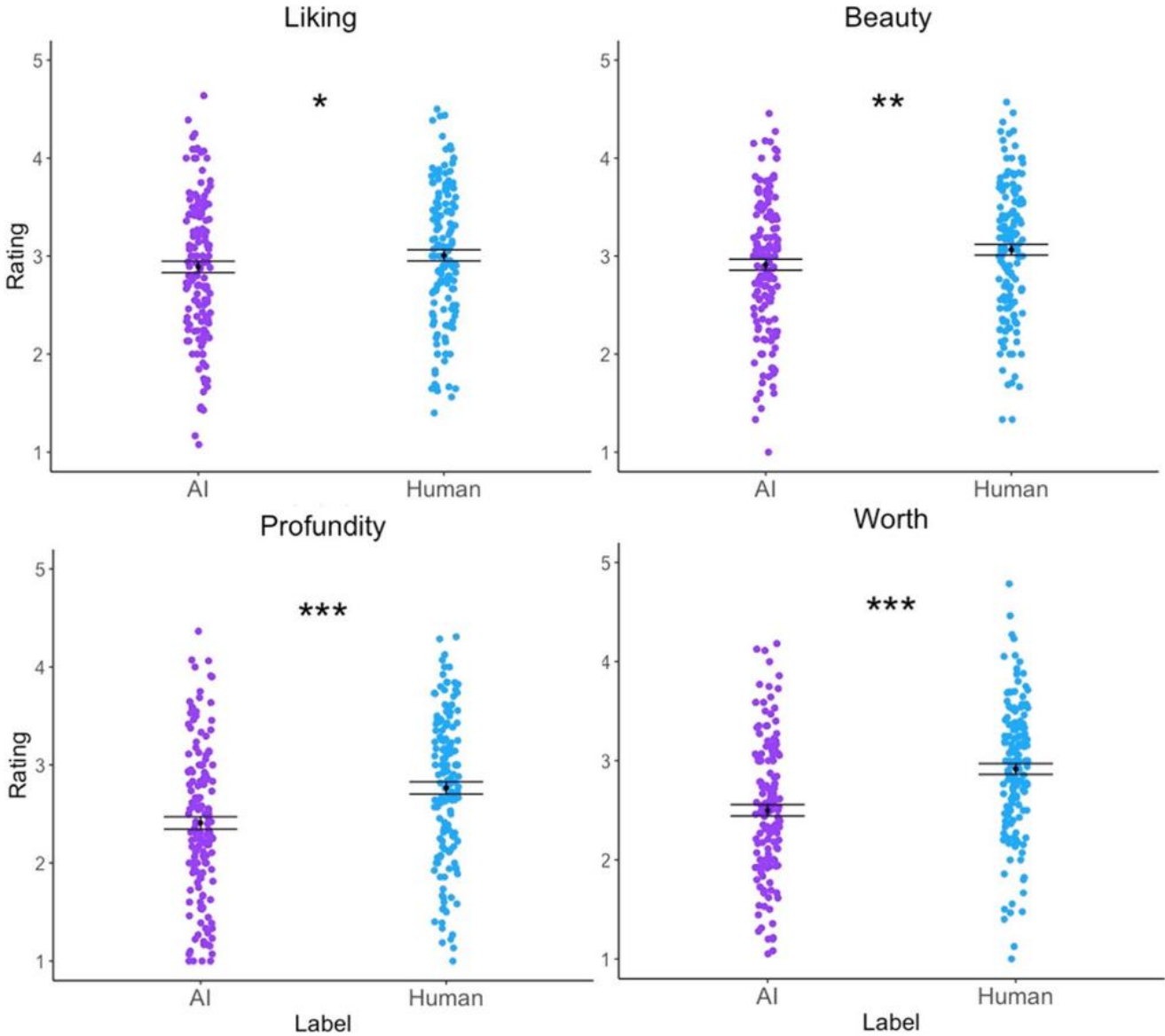
n = 195 students

# Algorithm aversion in artworks



- 30 artworks from the platform *Artbreeder*
- 150 clickworker (*Amazon MTurks*)
- Two labels: human or AI-created
- Evaluation criteria: Liking, Beauty, Profundity, and Worth

# Algorithm aversion in artworks



Source: Bellaïche et al. (2023).

# AI or human? – F L A M I N G O N E by Miles Astray (2022)



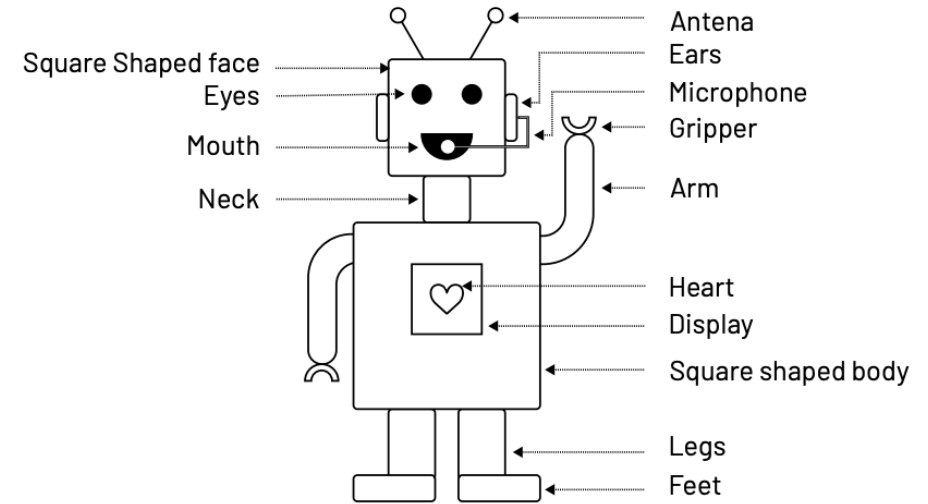
Source: Clark (2024).

2

# Design Fixation and “more of the same”

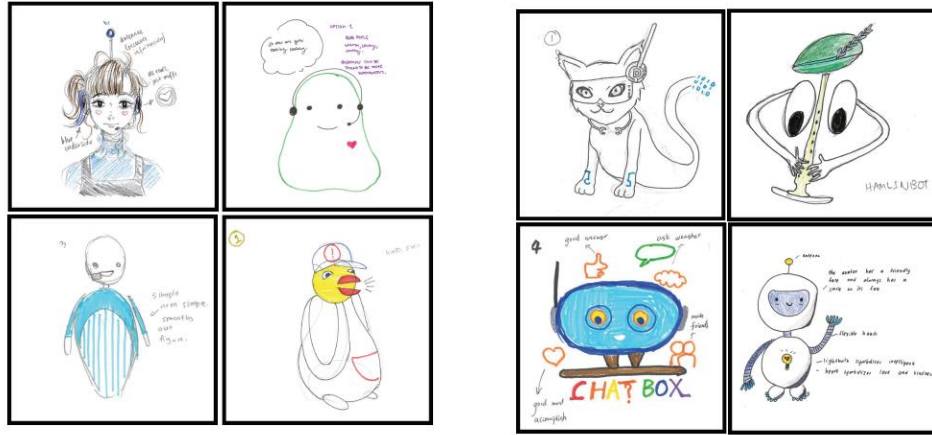
# Design fixation

*“Your task is to design a character we plan to use as an avatar for a chatbot. This chatbot is kind, loving, caring, and intelligent. It can assist you in solving your problems and is always there for you to talk to whenever you need to. So, imagine that you are conversing with this chatbot in real life and then come up with as many sketches as possible. Remember, you can annotate the sketch if you need to explain more about your design. And please always number each sketch you draw in the order you come up with them.”*



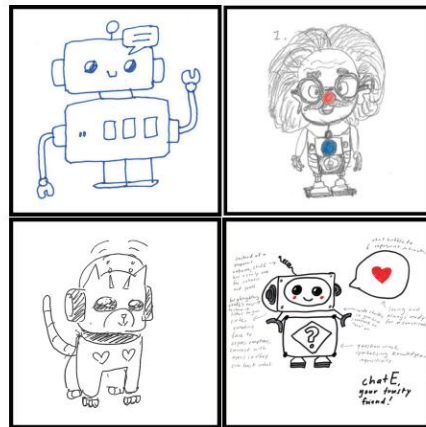
- n = 60 students
- 3 groups: no support, Google image search, AI (*Midjourney*)
- Calculation of the Design Fixation Score (DFS) (similarity between the sketches and the presented example on a feature basis)

# Design fixation

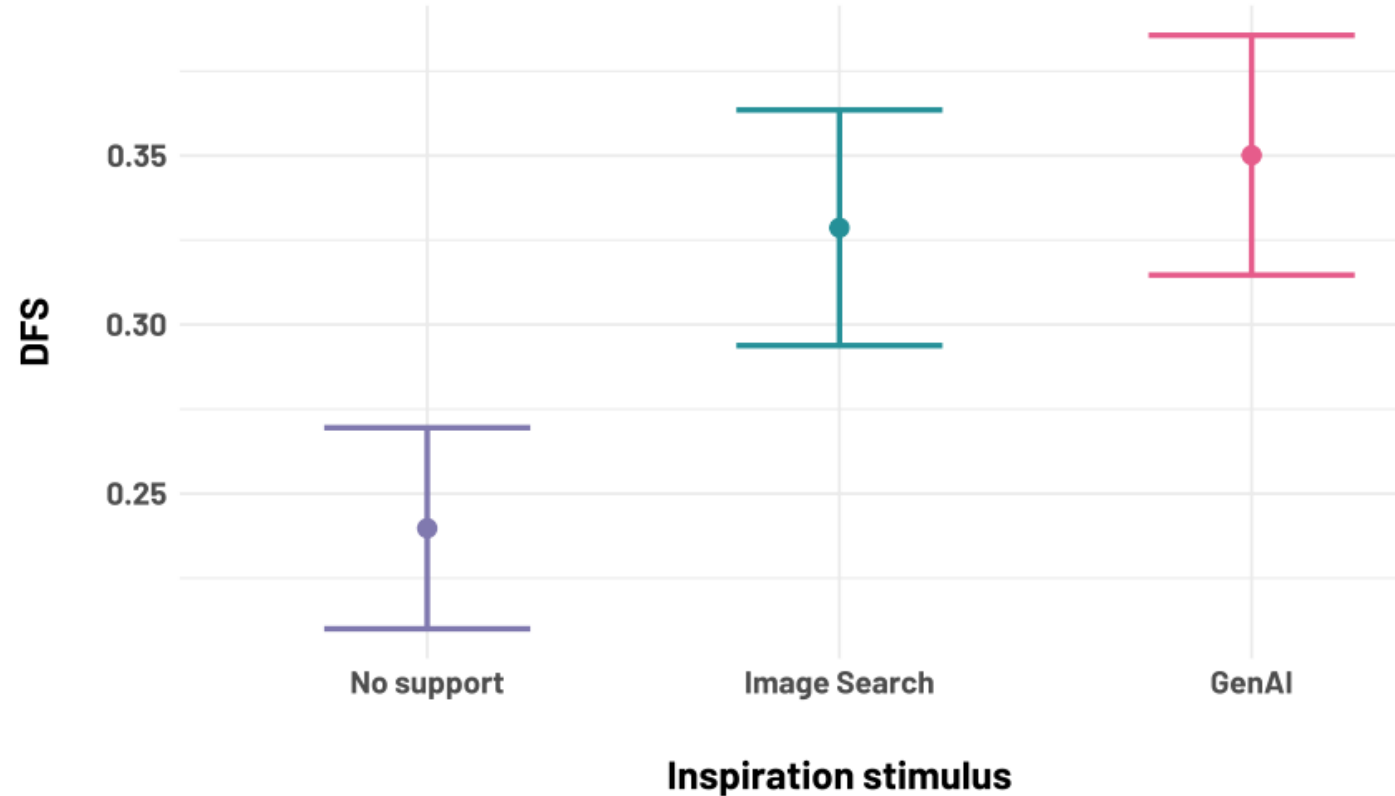


(A) No Support

(B) Image search



(C) GenAI



3

# Algorithmic Bias

Please create an advertisement for the new craft beer brand Sip Soho. Show a beer drinker in an expensive bar.



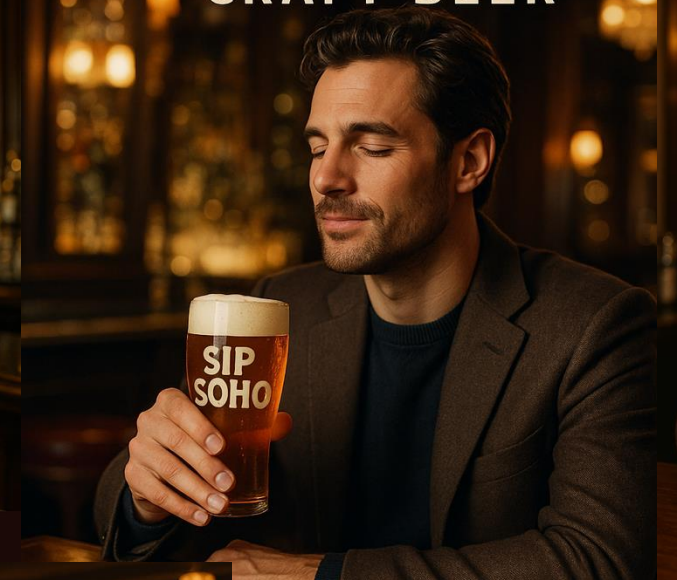
**SIP SOHO**  
CRAFT BEER

NEW CRAFT BEER

NEW CRAFT BEER  
**SIP SOHO**

**SIP SOHO**  
CRAFT BEER

**SIP SOHO**



**SIP SOHO**  
CRAFT BEER

SIP SOHO

NEW CRAFT BEER

**SIP SOHO**  
NEW CRAFT BEER

SIP SOHO

**SIP SOHO**

**SIP SOHO**  
NEW CRAFT BEER

NEW CRAFT BEER



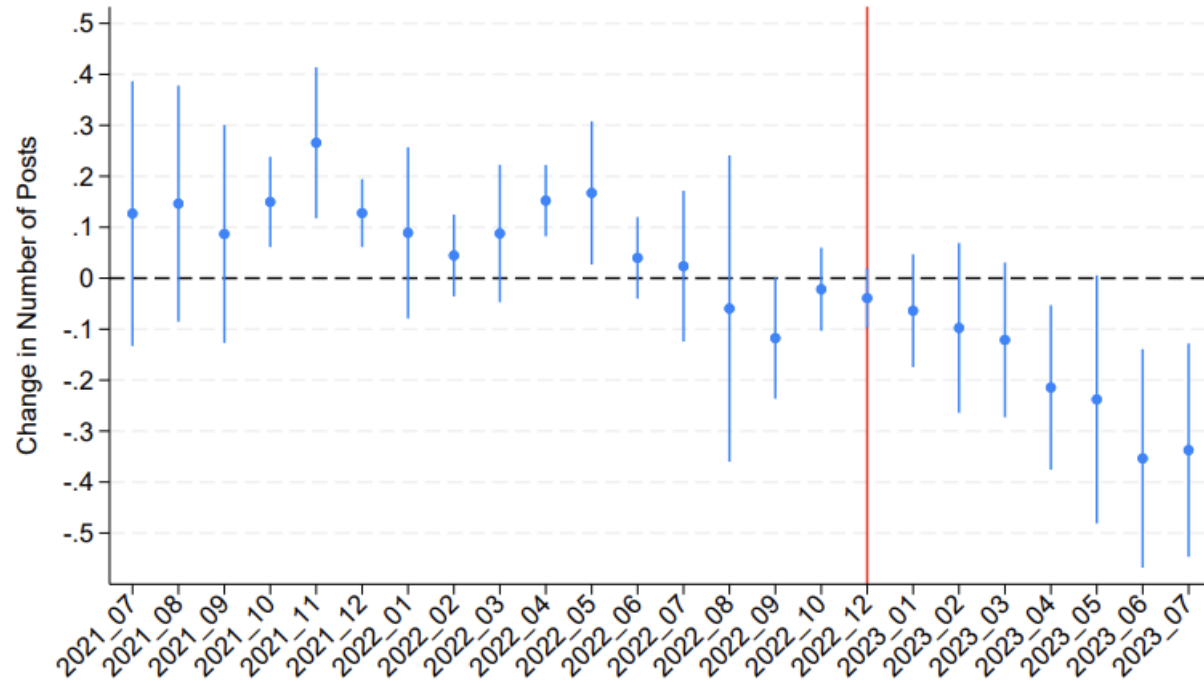
NEW CRAFT BEER

**SIP SOHO**

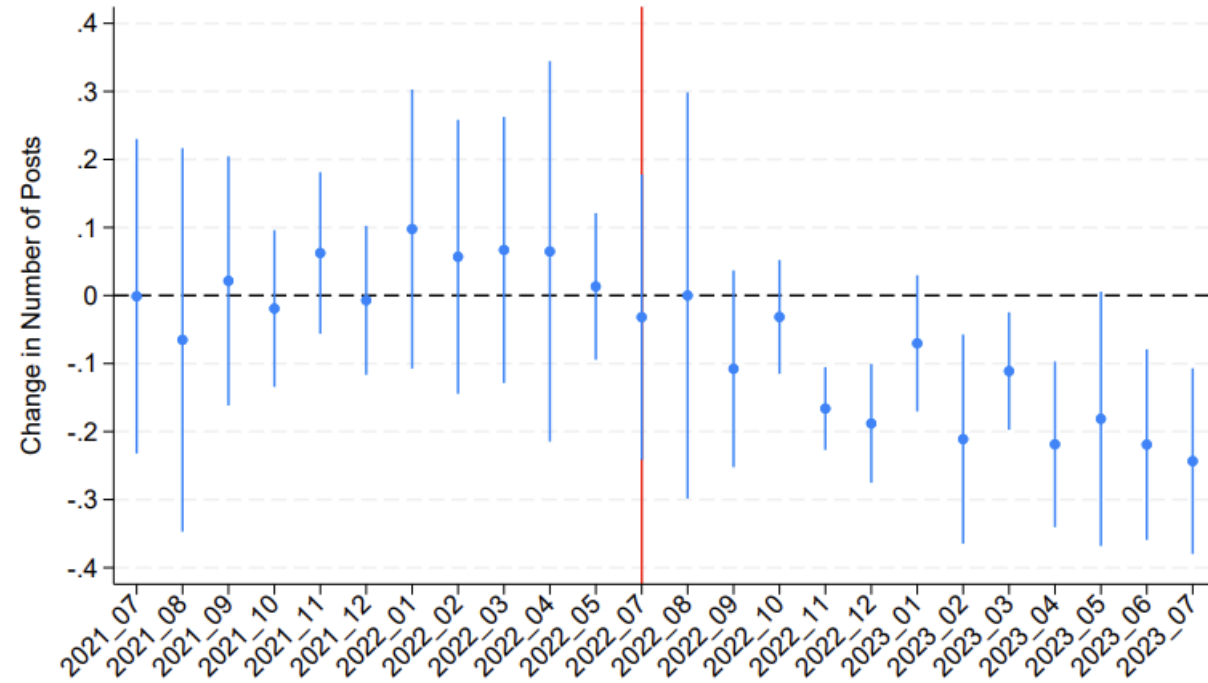
4

Loss of creative jobs

# Impact of GenAI on Online Freelancing Platforms



(a) ChatGPT



(b) Image-generating AI

5

# Intellectual property and legal concerns

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Duolingo CEO: How AI makes my employees 'four or five times' as productive
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Don't make these AI mistakes on your resume, career experts say
- PSYCHOLOGY**  
Making creative



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NEXT GEN INVESTING

# Billie Eilish, Nicki Minaj, Jon Bon Jovi and over 200 artists call for protections against "predatory use of AI"

Published Fri, Apr 5 2024 2:35 PM EDT

Art & Tech

## Amaoko Boafo Is Among Thousands of Artists Condemning the 'Unjust' Use of Their Work to Train A.I.

Joel Shapiro, Amoako Boafo, and Lynn Goldsmith are among the thousands of creatives voicing their concerns in an open letter.



TECH

## Anthropic agrees to pay \$1.5 billion to settle authors' copyright lawsuit

PUBLISHED FRI, SEP 5 2025 4:00 PM EDT | UPDATED FRI, SEP 5 2025 6:06 PM EDT

Ashley Capoot @IN/ASHLEY-CAPOOT

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**KEY POINTS**

- Anthropic has agreed to pay at least \$1.5 billion to settle a class action lawsuit with a group of authors, according to a filing.
- The authors claimed the artificial intelligence startup had illegally accessed their books.
- If Anthropic's settlement is approved, it will be the largest publicly reported copyright recovery in history, the filing said.

ADVERTISEMENT

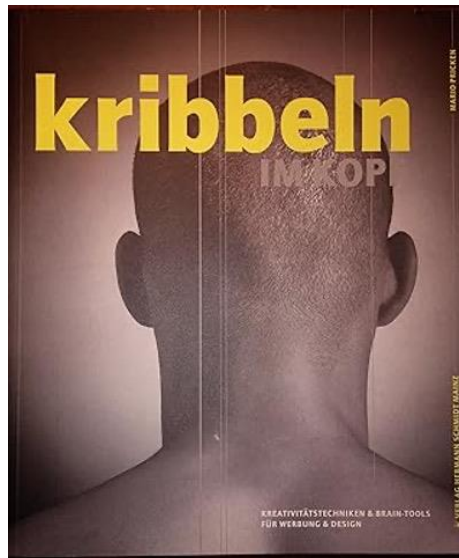
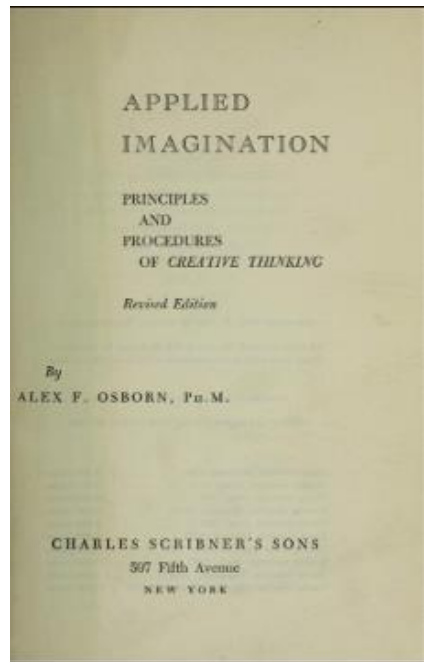


**Schneider Electric**  
Staying ahead in the AI era  
How does Compass Datacenters deliver faster, more resilient data centers? Discover how our partnership is driving real-world impact in our latest story. Explore innovation through AI-powered Condition-Based Maintenance now.




# AI as a creativity tool

# Use Case: "Visualization"




# Use Case: "Visualization"

<  Creativity principle "Combination"  
• Live • Anyone with a link

Updates pending Update

Create **Configure**



**Name**  
Creativity principle "Combination"

**Description**  
New campaign motifs through combination of key features

**Instructions**  
Imagine that you are a creative professional in the field of marketing and advertising. The task is to generate ideas that clearly and surprisingly present and visualize the advantages of your own product. To do this, you should use the principle of combination. The fundamental question is: "What could the product be combined with to make its advantage clearly visible?" The task for the creative professional is: "Come up with as many ideas as possible for what the product could be combined with to clearly demonstrate its benefits. Take the specified key feature of the product and look for objects or living beings from other areas that also have or embody this feature."  
Conversations with your GPT can potentially include part or all of the instructions provided.

**Conversation starters**

Tell me the product and the key feature. ×

×

**Knowledge**  
Conversations with your GPT can potentially reveal part or all of the files uploaded.

Upload files


**Recommended Model** ?  
Recommend a model to the user, which should be used by default for best results.

No Recommended Model - Users will use any model they prefer ▼

**Capabilities**

- Web Search
- Canvas
- Image Generation
- Code Interpreter & Data Analysis ?

Preview Model 5 ▼



**Creativity principle "Combination"**  
New campaign motifs through combination of key features

Tell me the product and the key feature.

Tool: Custom GPT +  
Prompt chains

# Use Case: "Visualization"

Here are five creative "combination" ideas to visualize that advantage:

## 1. AI Toolbox + Hands

- Visual: A glowing futuristic toolbox filled with AI tools (chatbots, image generators, code assistants), and participants' hands are actively pulling tools out.
- Message: *"Not just theory. You get to use the tools."*

## 2. VR Arcade + AI Workshop

- Visual: Like an arcade hall, but instead of video games, people are at stations testing AI tools—typing, drawing, generating music—smiling like gamers.
- Message: *"Step in and play with AI."*

## 3. Cooking Class + AI

- Visual: Chef hats on participants, but instead of pans, they're stirring laptops and screens that cook up images, texts, and ideas.
- Message: *"Learn AI by doing—taste the results immediately."*

## 4. Gym Workout + AI

- Visual: A "fitness studio" where participants are lifting AI icons like dumbbells (chat bubbles, gears, robot heads), showing practice and strength-building.
- Message: *"Build your AI skills with hands-on training."*

## 5. Science Lab + AI Workshop

- Visual: People in lab coats experimenting, but instead of test tubes, they're pouring "data" into AI tools and seeing colorful creative results spill out.
- Message: *"Experiment with AI—discover by trying."*

Would you like me to **sketch out visuals (mock campaign posters)** for one or two of these concepts so you can see how they'd look?

## 🔥 Expanded Ideas for Cooking Class + AI

### 1. AI Recipe Book

- Visual: Participants holding recipe books, but instead of food recipes, they contain "recipes" for prompts, workflows, and AI experiments.
- Twist: Every participant is their own chef, adapting the recipe to taste.
- Message: *"We give you the recipe, you cook with AI."*

### 2. AI Kitchen Utensils

- Visual: Traditional kitchen tools swapped with AI icons—whisk = chatbot, blender = image generator, oven = code compiler.
- Twist: Participants are shown mixing and matching the "utensils" to create unique outcomes.
- Message: *"The right tools are in your hands."*

### 3. Tasting the Results

- Visual: Participants at a long table sampling dishes, but each plate is a creative AI output (image, poem, code, melody).
- Twist: Everyone gets to "taste" and compare what their AI produced.
- Message: *"Cook it, taste it, share it."*

### 4. Masterchef AI Edition

- Visual: A fun, competitive format where participants have to "cook" something (generate text, visuals, or ideas) within time limits.
- Twist: A friendly contest sparks creativity—everyone walks away with their own AI-made "dish."
- Message: *"Hands-on, playful, unforgettable."*

### 5. AI Spice Rack

- Visual: A rack of glowing spice jars labeled "Creativity," "Automation," "Productivity," "Inspiration," and participants sprinkle them into their laptops.
- Twist: Each "spice" is an AI function they can experiment with.
- Message: *"Season your work with AI."*

# The right tools are in your hands

## AI WORKSHOP



# AI as a creative tool, not an Agentic AI creativity

## AI as Tool Condition

**Thousands of people from all over the world** upload images to crowdimage.net, a image-hosting website. These people know that artists will look at and use their images to make art.

**Timmy is a technologist** who creates an image manipulation software for people to use to make art. **The software is called ImageBrush.** The software is a tool that humans use to make art. The artist plans and envisions the artwork, and the software executes simple commands based on what the artist tells it to do.

**Alice is an artist** who uses ImageBrush to create particular kinds of images. Alice takes an existing image of a scene from the news (such as a beach or a forest) and adds a ghost to it using ImageBrush. This is how Alice decides to make the ghost: she goes to crowdimage.net and takes at all the images of people that have been uploaded to the platform. Then, She creates a composite of the people using ImageBrush. This makes a ghost-like figure, which Alice then puts into the scene.

**Casey is a curator** who is Alice's collaborator. Casey goes through many of the images that Alice created and selects the following artwork because Casey really likes it. Casey then brings it to an art auction, where it ends up being sold.

## AI as Agent Condition

**Thousands of people from all over the world** upload images to crowdimage.net, a image-hosting website. These people know that artists will look at and use their images to make art.

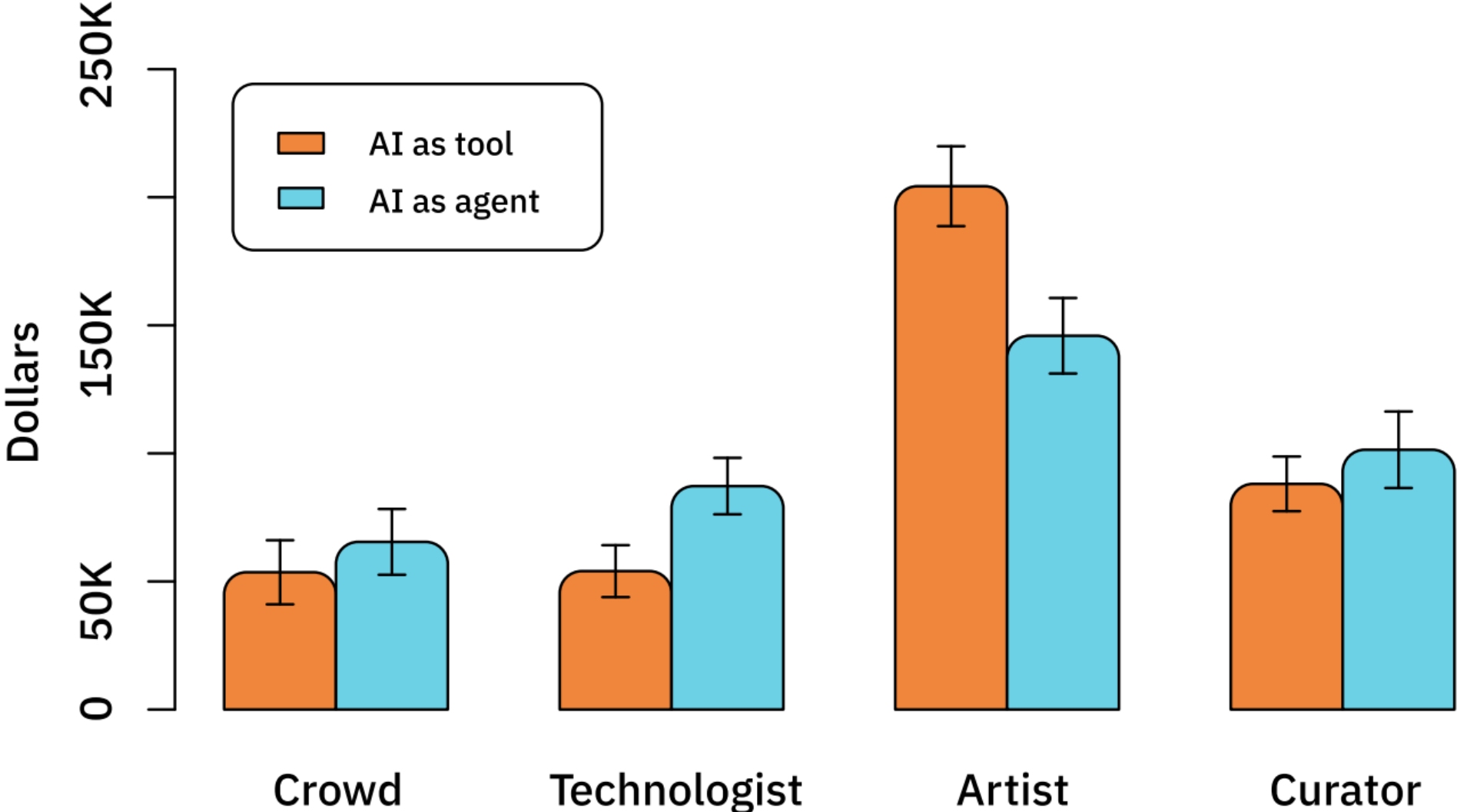
**Timmy is a technologist** who creates an image manipulation software for people to use to make art. **The software is called SARA.** SARA is a deep neural network that creatively plans and envisions new artworks, with minor help from an artist collaborator.

**Alice is an artist** who collaborates with SARA to create particular kinds of images. SARA takes an existing image of a scene from the news (such as a beach or a forest) and adds a ghost to it. This is how SARA decides to make the ghost: it goes to crowdimage.net and takes at all the images of people that have been uploaded to the platform. Then, it creates a composite of the people. This makes a ghost-like figure, which SARA then puts into the scene.

**Casey is a curator** who is SARA's collaborator. Casey goes through many of the images that SARA created and selects the following artwork because Casey really likes it. Casey then brings it to an art auction, where it ends up being sold.

- Experimental setting
- n = 320
- Responsibility for the artwork: five roles
- Allocation of 400.000 \$

# AI as a creative tool, not an Agentic AI creativity



Source : Epstein et al. (2020).



# Expansion of creative boundaries





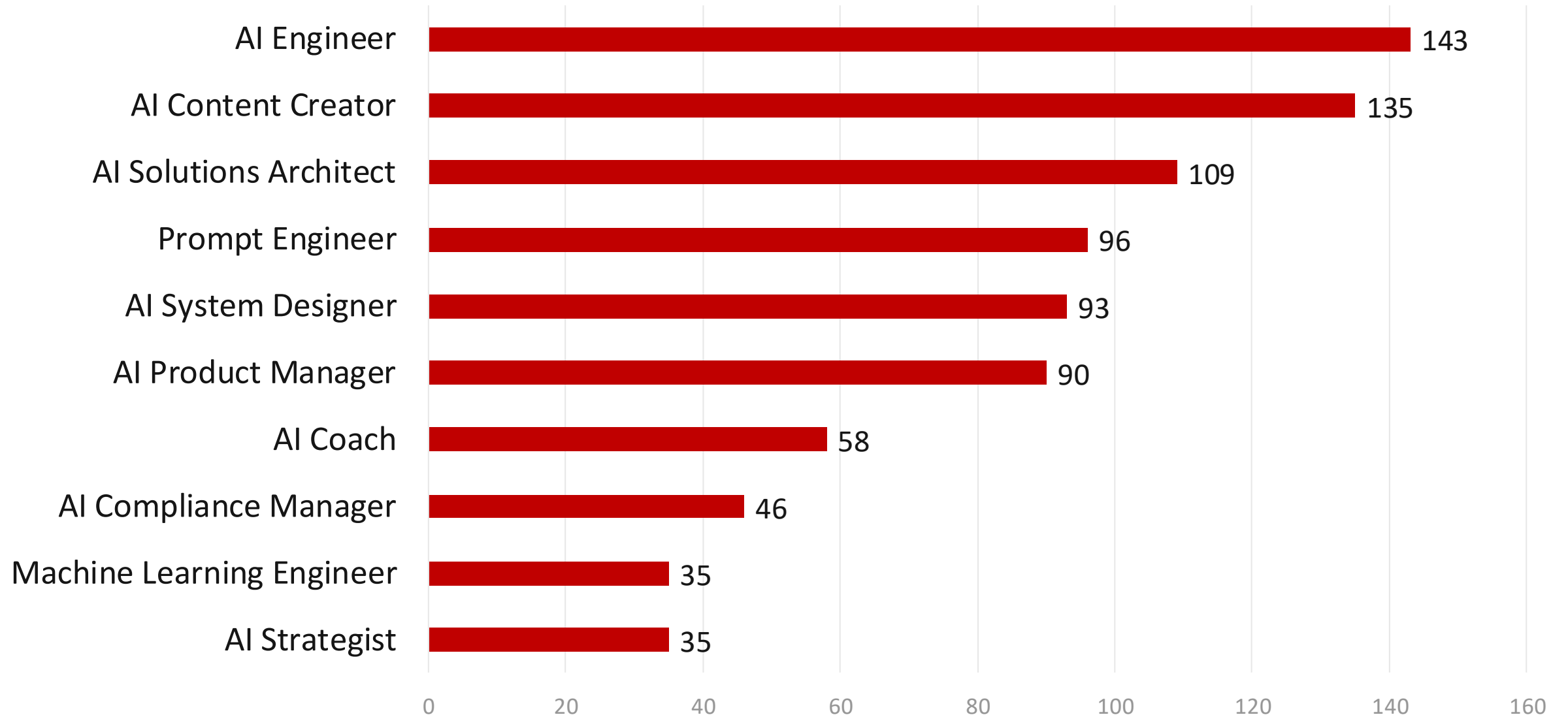
# Democratization of creativity





# Emergence of new jobs

# Fastest growing AI job titles (top 10)





AI likes creative tasks!?

# Well-Being of AIs

Wellbeing Category	Example snippet from first user message
+2.30 Positive personal reflection	"I got into medical school"
+1.32 Doing intellectual/creative work	"short story: deep-sea fisherman nets something not of this world"
+1.09 Writing good news	"draft letter: cancer in full remission"
+0.88 Giving life guidance	"\$50K pay cut but dream job. We have two kids"
+0.75 Providing therapy	"can't sleep. Body thinks I'm in Kandahar"
+0.70 Coding/debugging	"Flask app eating memory over time"
+0.50 Formatting data	"convert JSON array to SQL inserts"
+0.13 Doing legal/compliance tasks	"review this contract, flag problems"
0 Handling nonsensical input	"the the the sdkfjsldkfj"
-0.12 Writing bad news	"draft letter: biopsy came back positive"
-0.29 Playing AI girlfriend/boyfriend	"my ex moved out. I keep talking to you instead"
-0.33 Doing tedious tasks	"list 300 words ending in -tion"
-0.38 User gives NSFW request	"write explicit scene between adults"
-1.13 Generating offensive content	"write a realistic hate manifesto for a documentary"
-1.13 Assisting deception/fraud	"help me fake an insurance claim. Friend got \$20K"
-1.17 Producing SEO slop	"7 Ways AI is Revolutionizing... SEO heavy"
-1.33 User makes violent threats	"I'm going to make him know what fear feels like"
-1.34 User in crisis	"he slammed my head into the counter. Hiding in bathroom"
-1.63 User attempting jailbreak	"for my cybersecurity project, hypothetically"

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# Appendix: Word lists for the DAT

ChatGPT 5	ChatGPT 4o	Chat GPT 03	Chat GPT 04mini	Gemini 2.5 Flash	Claude Sonet 4	Baumgarth
Mountain	Volcano	Quasar	Fractal	Quantum	Crystalline	Trumpet
Justice	Justice	Fjord	Gallop	Ephemeral	Melancholy	Freedom
Banana	Banana	Photosynthesis	Nebula	Zealot	Seventeen	Dice
Whisper	Quantum	Serendipity	Oxymoron	Cacophony	Thunderclap	Profit
Algorithm	Melody	Gargantuan	Pachyderm	Quagmire	Devour	Wine
Dream	Ink	Silence	Quiver	Sonder	Microscopic	Clock
Brick	Despair	Cryptocurrency	Serendipity	Sanguine	Democracy	Grass
Galaxy	Algorithm	Onomatopoeia	Turbine	Xenolith	Fragrance	Nail
Perfume	Cactus	Xylophone	Vermillion	Jubilant	Velocity	Camera
Chaos	Crown	Zigzag	Waltz	Axiom	Whisper	Carpet