

AI

ART

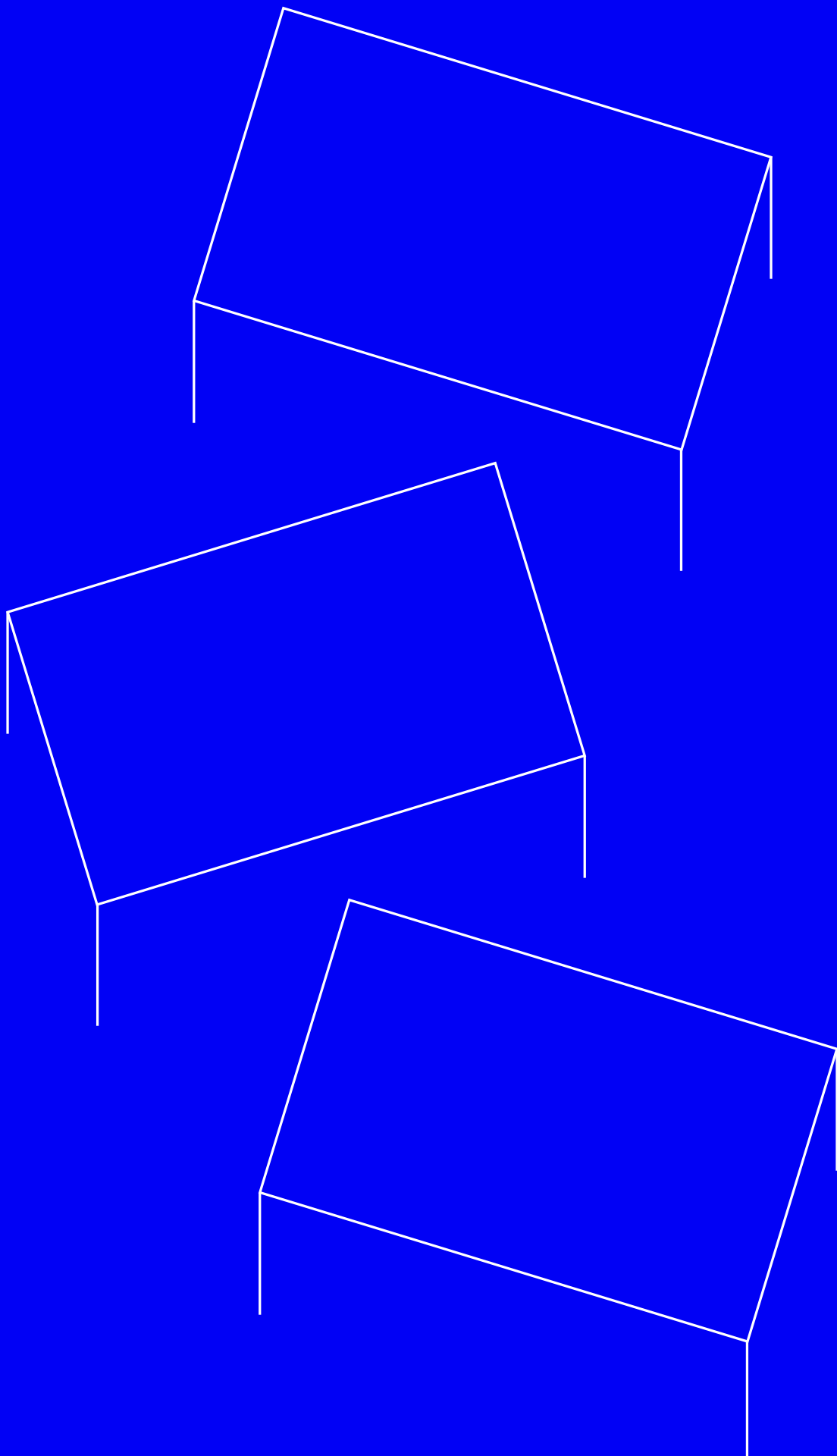
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ASSEMBLY

2

BETA
FESTIVAL

20
25



The AI Art Assembly is an initiative of Beta Festival, Ireland's only festival dedicated to digital and new media art and research. Founded by Aisling Murray and The Digital Hub, Beta has an audience-centred approach to programming underpinned by tech and digital literacy. It serves as both an anchor for Ireland's existing community of artists and researchers working at the intersection of art and technology, and an international platform for work created here. The festival research partner is the Research Ireland ADAPT Centre whose Education and Public Engagement team work closely with the festival team.

Launched in 2024, the AI Art Assembly introduced a new format within the festival: a structured but open deliberative space designed to bring artists, researchers, cultural leaders, and policymakers together to critically examine a single topic. The first Assembly covered substantial ground: It raised urgent questions around copyright and authorship, the ethics of data use, the climate costs of AI infrastructure, and the changing nature of artistic labour. While AI tools were seen to open new creative possibilities and democratise access to materials and technologies, they also surfaced pressing concerns: around regulation and its absence, fair remuneration for artists, and the risk that widespread adoption of AI could homogenise culture rather than enrich it. The Assembly endeavoured to establish an ongoing agenda - a rolling set of considerations for practitioners, institutions as AI continues to develop at pace.

Much of the first Assembly was about naming power: who builds these systems, who is consulted, who benefits from them, and where artists and cultural workers are positioned within that landscape. Several themes emerged with particular clarity. The ubiquity of generative AI intensified long-standing questions around authorship,

copyright, and artistic labour, while also unsettling ideas about creativity itself and where value is located in artistic practice. Participants gave careful consideration to the limits of existing institutional structures: funding models that stymie experimentation, policies that lag behind practice, and the risk that AI simply amplifies power already held by large technology platforms. Concerns around definitional instability, environmental cost, financial barriers, and the emergence of a recognisable 'AI aesthetic' were described as lived experiences shaping artistic work.

The 2025 Assembly returned to many of the same themes. Some repetition, as noted at the outset of this year's gathering, is not only expected but necessary: these are not problems that resolve quickly, and the conversation must keep pace with conditions that are still shifting.

This report reflects an AI Art Assembly which, in its second year, felt both necessary and invigorating. It tracks a movement that remains critical but moves towards organising, from naming harms towards asking what can realistically be done within imperfect conditions. Imperfection emerged as a recurring theme in the Assembly. Importantly, working with imperfection rather than against it. What was articulated clearly was a desire to move away from the polished, the clean data, and the corrected, towards an embrace of texture, fuzzy data, and the artistic potential of serendipitous mistakes.

The Assembly has two aims:

1. identify key concerns and opportunities for the arts and cultural sector navigating AI.
2. Bring people together, moving beyond silos, to advocate for and influence the future of AI and arts in Ireland.

Outcomes and findings will be shared with other research institutions and Ireland's AI Advisory Council bringing a perspective drawn directly from the arts and cultural sector into those conversations. This reflects the original impetus behind the AI Art Assembly. Despite the arts remaining a consistent focal point in public and media discourse around AI, policy responses have been slow to reflect that prominence. References to arts and culture in AI policy frameworks tend to be narrow, surfacing primarily under the headings of copyright or innovation rather than engaging with the sector in its full complexity. More critically, consultation processes around AI policy development, infrastructure design, and support structures in Ireland have largely prioritised the technology industry, with no substantive direct representation from the arts and cultural sector. The Assembly was conceived, in part, as a move of insistence that cultural practitioners should be involved in shaping AI policy, alongside industry, rather than only responding to decisions already made elsewhere.

The Assembly called for a more transparent, artist-centred, and critically informed approach to AI within the cultural sector. Participants stressed the importance of involving artists and cultural workers directly in policy and governance conversations, alongside the need for clearer definitions, stronger copyright and intellectual property protections, and transparency around datasets

and AI usage. Recommendations also included investment in long-term artist development rather than short-term AI outputs, the establishment of an AI Art advisory, accessible sector-specific training, more adaptive funding models, and support for ethical and sustainable approaches to AI that account for labour, ecology, and public accountability. Across the discussions, there was a strong consensus that artists should not simply adapt to AI systems designed elsewhere, but actively shape the cultural, social, and political frameworks through which these technologies enter public life.

[Read the AI Art Assembly Report I here.](#)

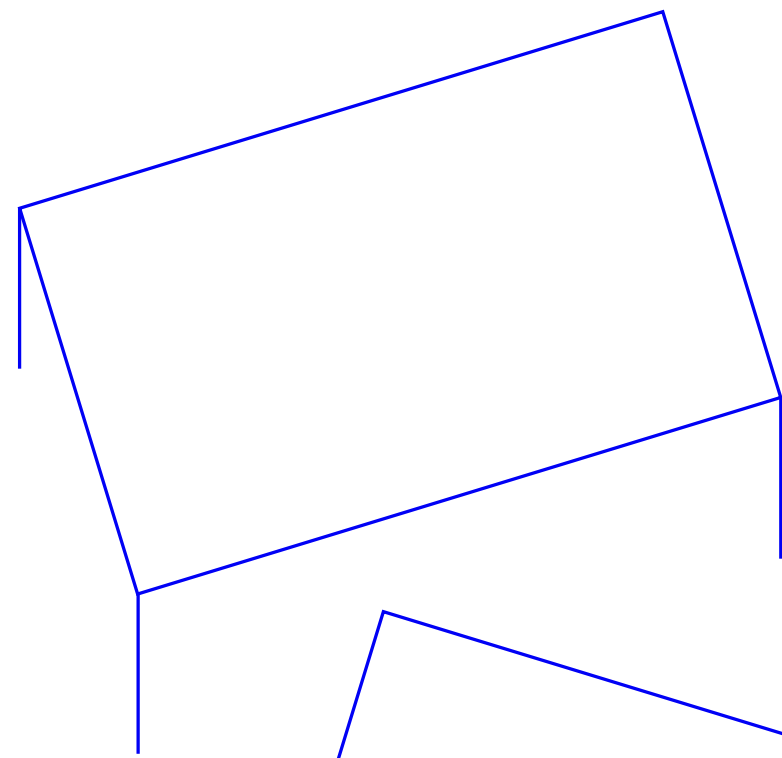
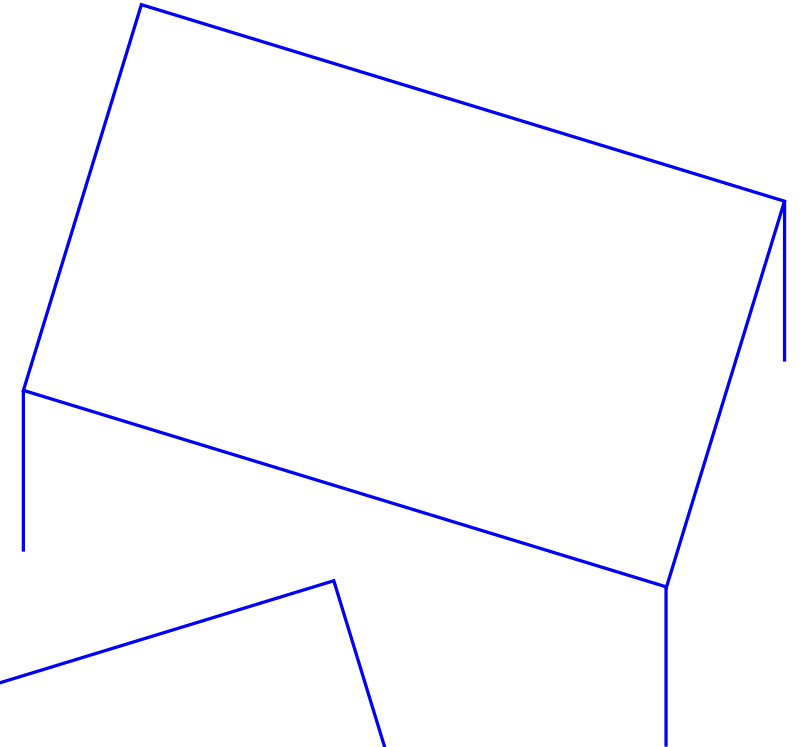
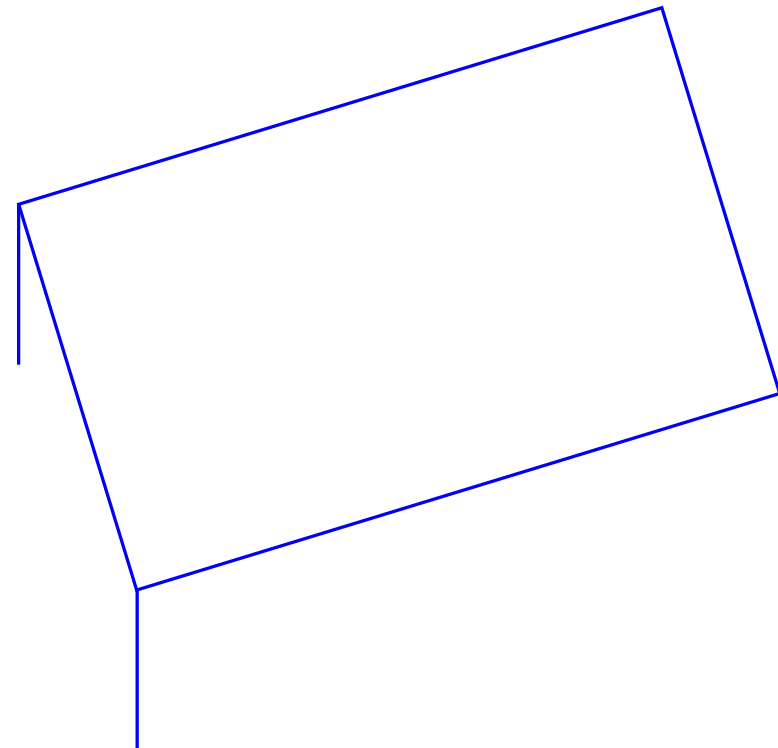
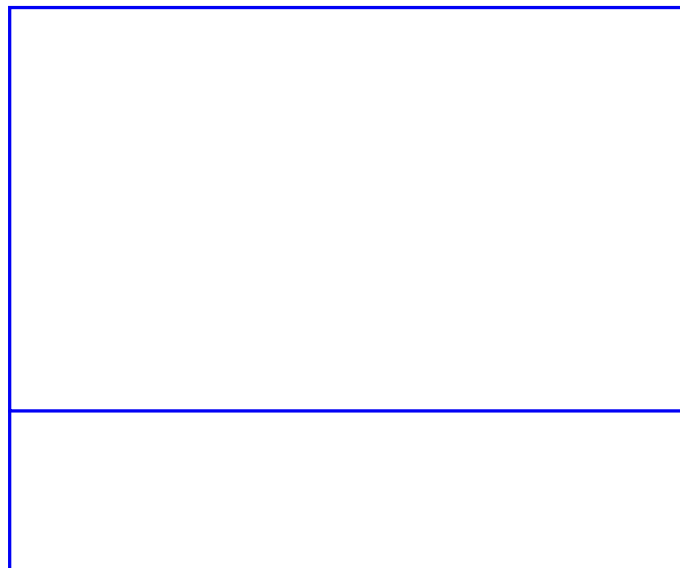


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AI & ART

We are living through a moment where AI is dominating multiple narratives with the arts and culture frequently held up as examples of an industry impacted. Understanding, resisting or embracing this requires moving beyond utopian or dystopian framings and toward critical engagement.

Data is never neutral. As mathematician and data scientist Cathy O’Neill points out in *Weapons of Math Destruction*, “algorithms are opinions embedded in code”; they are built on datasets that reflect existing social inequities. Similarly, sociologist Ruha Benjamin reminds us technological innovation is not the same as social progress, and new tools routinely inherit old biases. Questions of whose voices, bodies, and cultures are represented (or absent) in training data are fundamentally political ones. This extends also to who has a seat at the table in relation to policy development and consultation. In her keynote at Beta Festival this year, Dr Oonagh Murphy astutely observed you don’t have to be an AI expert to discuss the impact of AI on the arts as if you work in the arts or are an artist you are already a domain area expert.

AI operates within structures of global power. From colonial extraction to digital labor, the development of AI systems reproduce historical inequities on a new scale. Different regions have responded differently: the EU leads with legislation (and Ireland follows this lead with focus on copyright and IP), Australia recognises threats to Indigenous knowledge and creative labor, while the UK prioritises innovation.

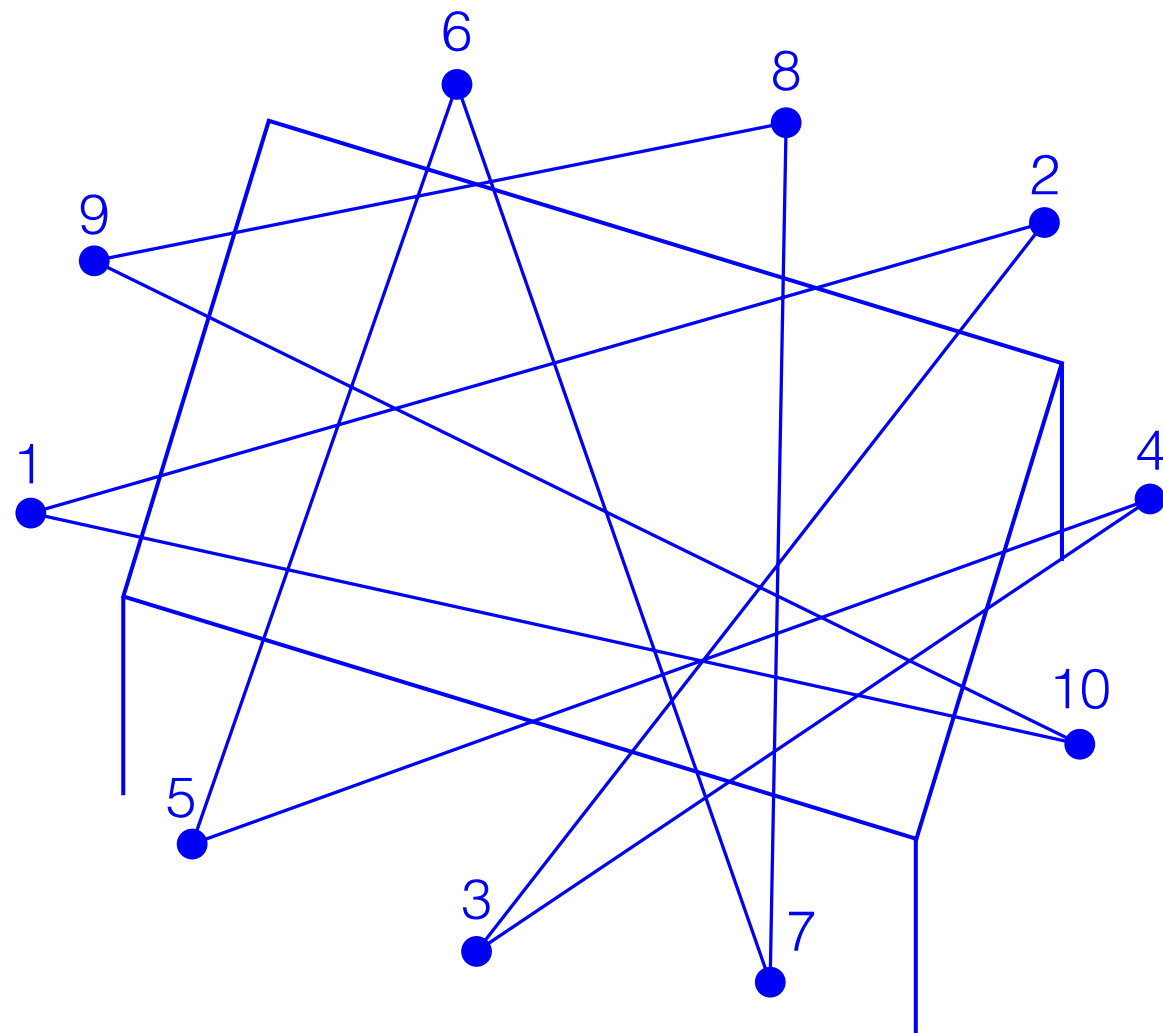


Artists are engaging with AI in multiple ways:

- As a tool for administrative support
- As a method or tool in their creative process (e.g. Peter Power & Leon Butler, Bassam Issa Al-Sabah)
- As a medium - producing living, ephemeral, ever-evolving work (e.g. Refik Anadol, Holly Herndon, Cailean Finn)
- As a subject of critical inquiry, interrogating its systems and consequences (e.g. Kate Crawford, Vladan Joler, Paul O’Neill)

As generative AI becomes embedded in every-day platforms, the stakes grow. Policy must be participatory, artists must be recognised as critical agents rather than content generators, and ethics cannot be an afterthought.

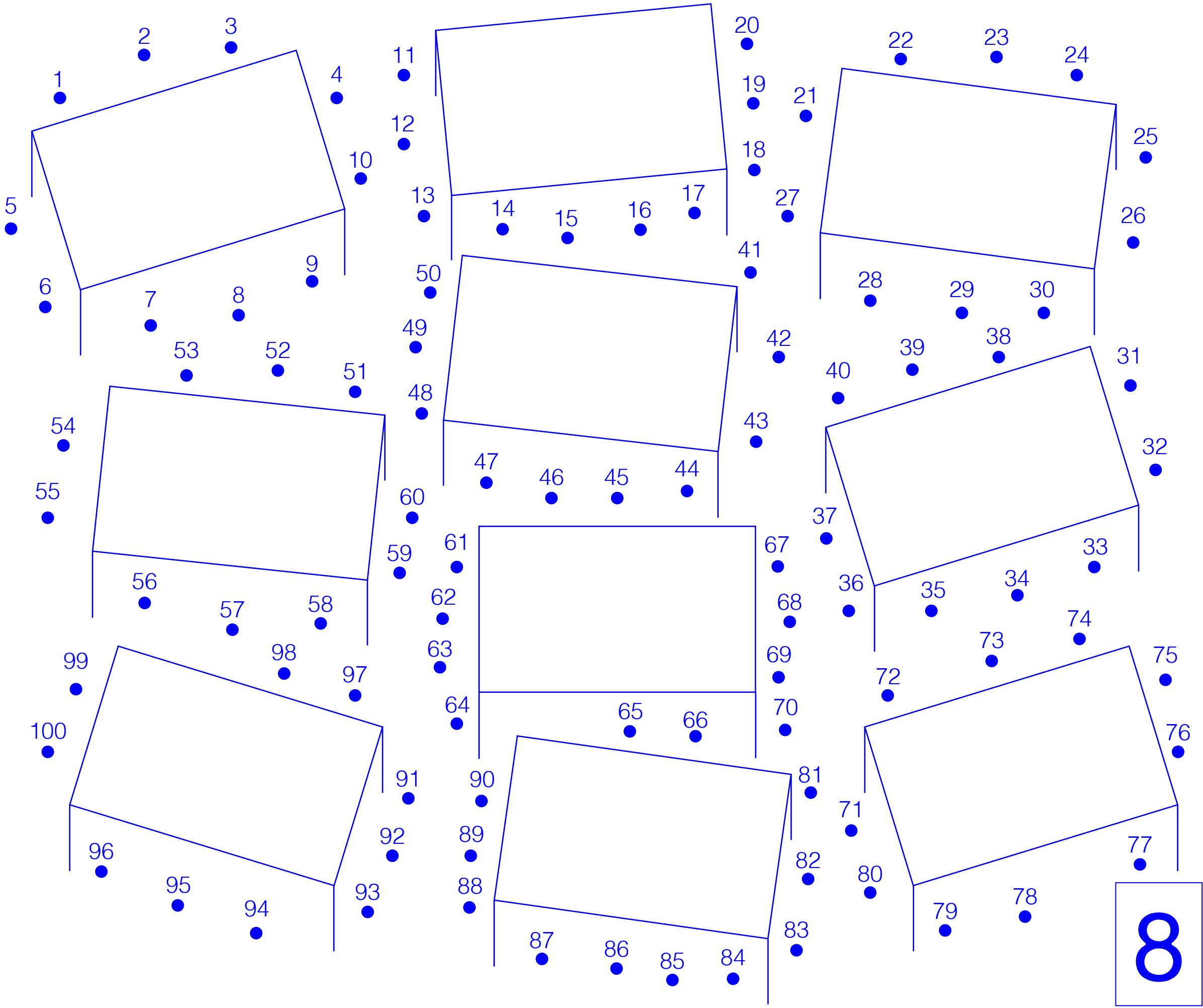
FRAME - WORK



The Assembly workshops were facilitated by Anne Kearns, an experienced workshop facilitator and had a maximum of 100 participants: 10 tables of 10 people featuring invited artists, researchers, policy-makers, educators and members of the public. Each table was led by an art & culture facilitator partnered with someone who has expertise in technology, with the expectation that knowledge would overlap rather than sit neatly on either side. The tables were curated to ensure a mix of industry, research and artistic practice at each. Table leads were also responsible for note taking with worksheets provided on the table

The Assembly employed Chatham House Rules as a conversation code and was run as a conversation-based workshop exploring specific challenges. The event takes place over two hours in two parts with 2 speakers giving short 10 minute presentations in each half. Each half focuses on a particular question or provocation informed by the guest speakers and supported by the table facilitators. The Research Ireland ADAPT Centre contributed subject area expertise including the glossary of terms provided at each table.





8

RUNNING

ORDER

- Introduction: Aisling Murray (Beta Founder & Director)
- Scene Setting: Dr Dónal Mulligan (DCU)
- Scene Setting: Oonagh Murphy (Goldsmiths)
- First workshop: Challenges and Opportunities of AI for the Creative Sector
- Provocation: Micheál O'Connell (Artist)
- Provocation: Ploipailin Flynn (AI x Design)
- Second workshop: What do we need?
- Feedback

T A B L E

L E A D S

1

1 — Denise McDonagh

Creative Producer at Culture Works

2 — Louise McCormack

*PhD Candidate in Trustworthy AI Evaluation,
ADAPT & University of Galway*

2

1 — Dr Oonagh Murphy

Senior Lecturer in Digital Culture & Society at Goldsmiths

2 — João Lucas Cavalheiro Camargo

PhD in Artificial Intelligence and Education, ADAPT & DCU

3

1 — Noelia Romero

Digital Archivist & Training Manager for DRI

2 — Rudi O'Reilly Meehan

Founder & Director of Data + Design

4

1 — Dr Fionnuala Conway

Assistant Professor of Music & Media Technologies in TCD

2 — Dr Abigail Rekas

Lecturer in Law & Innovation at the University of Galway

5

1 — Micheál O'Connell (Mocksim)

Irish artist and academic.

2 — Declan McKibben

Executive Director at ADAPT Centre

6

1 — Hilary O'Shaughnessy

Creative Producer

2 — Dr Dónal Mulligan

Lecturer & researcher at DCU School of Communications

7

1 — Ploipailin Flynn

Co-founder of AlxDesign

2 — Dr Emma Clarke

Education & Public Engagement, ADAPT Research Centre

8

1 — Joanna Walsh

Multidisciplinary writer for print, digital and performance

2 — Paula Kelly

*Lecturer & a member of the tPOT research group in the
School of Electrical & Electronic Engineering at TU Dublin*

9

1 — Jennifer Redmond

Multidisciplinary, artist & writer

2 — Dr Erfan Amirzadeh Shams

Postdoctoral Research Fellow, ADAPT Research Centre

1 — Arts and Culture

2 — Technology

Facilitator:

Event Coordinator:

Researcher:

Anne Kearns

Sean Ward

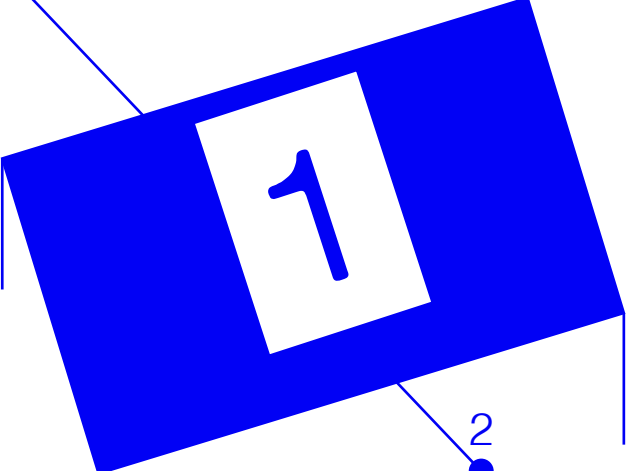
Angela Butler

10

1 Denise McDonagh

1

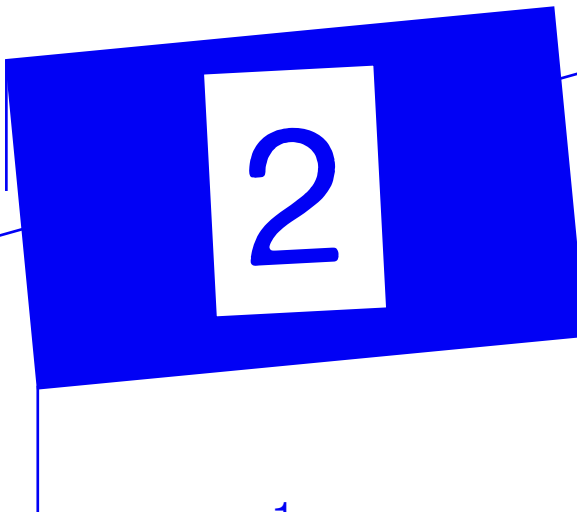
2 Louise McCormack



1 Dr Oonagh Murphy

2 João Lucas Cavalheiro Camargo


2



1 Noelia Romero

2 Rudi O'Reilly Meehan


3



1 Dr Fionnuala Conway

2 Dr Abigail Rekas

4




1 Micheál O'Connell (Mockism)

2 Declan McKibben

5


Joanna Walsh



2 Dr Dónal Mulligan

1 Hilary O'Shaughnessy

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1 Ploipailin Flynn

2 Dr Emma Clarke


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1 Joanna Walsh

2 Paula Kelly


8



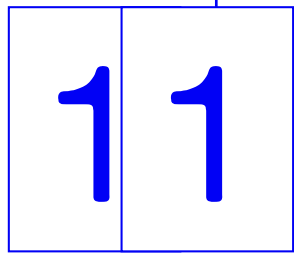
1 Jennifer Redmond

2 Dr Erfan Amirzadeh Shams

9



1 1



SCENE 1

SETTING

The 2025 AI Art Assembly was introduced by Beta Festival founder and director Aisling Murray, who returned to urgent questions raised in the inaugural Assembly around recognition, fair remuneration, and the rapid normalisation of AI across artistic and cultural life. Set against Ireland's AI Strategy and the EU's evolving approach to AI use, the framing acknowledged both the speed of development and the growing sense of repetition as AI becomes part of everyday practice. The central question posed was what protections, responsibilities, and forms of support are currently in place, and for whom.

Against this backdrop, the 2025 Assembly scene setting opened by resisting both hype and technical intimidation. Rather than positioning AI expertise as something external, participants were encouraged to understand themselves as domain experts in their own fields, capable of asking informed and critical questions about how AI is being used and why.

Dónal Mulligan (DCU) focused on demystifying AI and encouraged learning as a way to empower our confidence in how it works. Hallucination, uncertainty, and aesthetic repetition were framed as structural features of generative systems rather than glitches to be corrected, helping to situate the emergence of a recognisable 'AI aesthetic' as a consequence of how these systems are built and trained.

Oonagh Murphy (Goldsmiths) spoke about AI as already working its way into procurement, policy, and everyday practice, normalising itself before it is properly interrogated. In this framing, governance does not begin with regulation alone. It begins with values, at both an individual and organisational level. Oonagh underlined that just because something is technically possible or legally allowed does not mean it should be adopted.

These talks set the tone for the Assembly: less interest in perfecting AI, and more in understanding where responsibility sits and who carries the risk. The talks explicitly invited participants, particularly those without formal technical backgrounds, to recognise themselves as domain experts in their own fields. Rather than deferring to technical authority, they were encouraged to ask questions and to press for explanation. Opacity of any kind was called out as something to question and push back on, rather than something to accept as a lack of technical knowledge.

FIRST WORKSHOP

SCOPING OUT THE

CHALLENGES &

OPPORTUNITIES

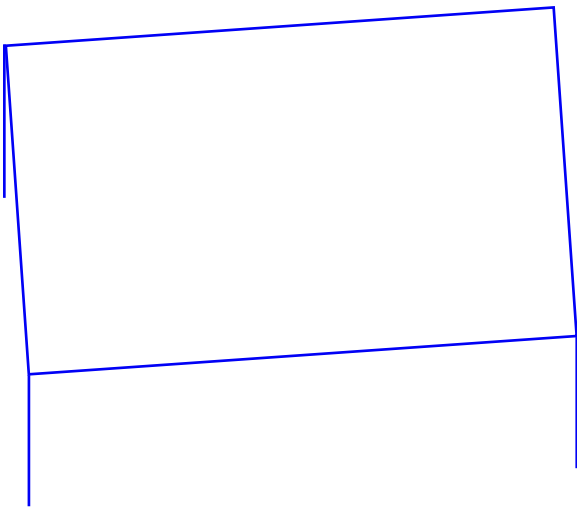
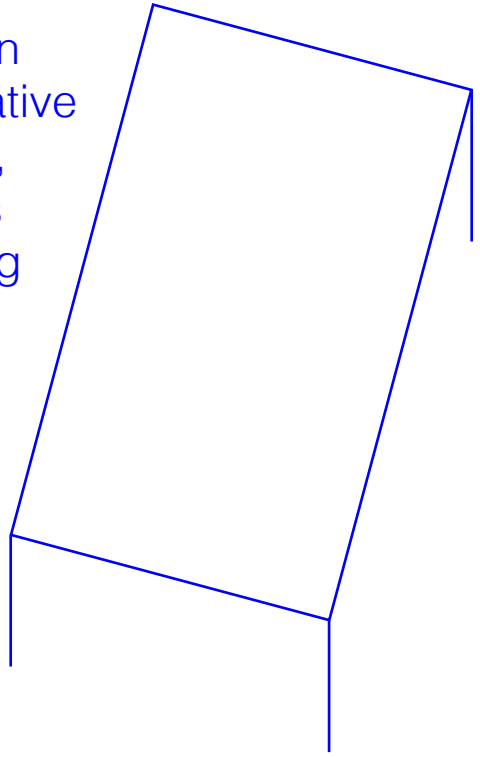
“Challenges with AI in the Arts and Creative Sector.”

1
● Participants expressed concern about the sycophantic and affirmative tendencies of generative systems, which can reinforce existing ideas rather than challenge them, posing risks of overreliance and creative stagnation.

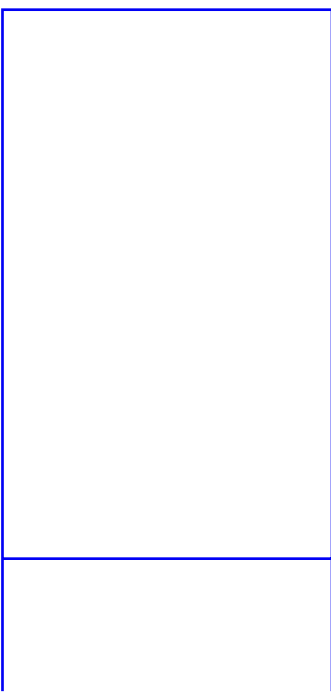
2
● The erosion of process emerged as a key issue: when outputs are prioritised over experimentation, failure, and iteration, the conditions that enable innovation are undermined.

3
● Ongoing and unresolved issues around copyright, intellectual property, and unconsented use of artistic work remain central, with the burden of navigating these risks falling disproportionately on artists.

4
● Assembly participants noted a growing sense of information overload, with difficulty identifying appropriate tools or models for specific tasks, alongside pressure to keep up with rapid technological change.



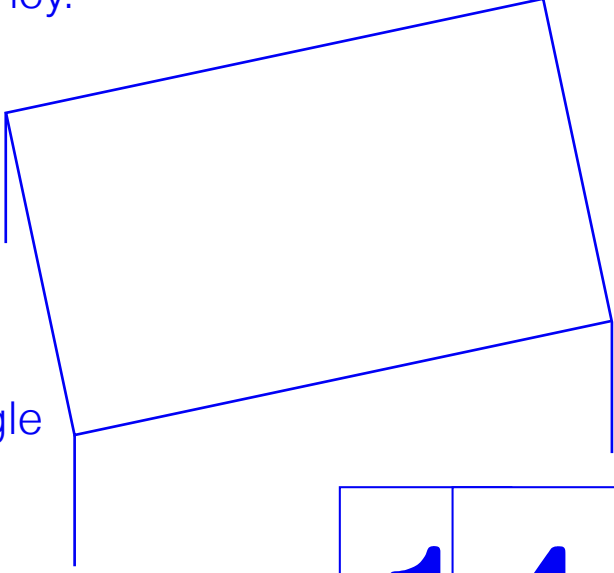
5
● Participants questioned who ultimately carries responsibility when harm occurs, noting that control is often obscured, while accountability is pushed onto users rather than system designers or institutions.



6
● The environmental cost of AI, alongside the financial barriers to developing or training models, was seen as reinforcing existing inequalities of access and power.

7
● Concerns were raised about job precarity, particularly in commercial arts sectors such as graphic design, translation, and screen-based production, with students expressing anxiety about future employment and agency.

8
● AI systems were described as reproducing and amplifying gendered, racial, and cultural biases, including sexualised representations and culturally flattened outputs that struggle to reflect local context or specificity.



“Opportunities with AI in the Arts and Creative Sector.”

1
● Rather than as a substitute for creative decision-making, AI is being used by some artists as a structuring and support tool, particularly at early stages of ideation and development

2
● Participants described AI as useful in supporting administrative tasks, especially lifting a portion of the burden involved in coordinating applications, reporting, drafting, and preparation, allowing more time to be spent on artistic work.

3
● AI tools can support accessibility & communication, particularly for artists working in a second language or navigating institutional systems that privilege specific forms of articulation.

4
● When used collectively rather than individually, AI opens up possibilities for shared authorship and community-based models, including local or smaller-scale datasets that resist extractive or proprietary norms.

5
● AI can prompt renewed reflection on collaboration with non-human agents, raising questions about co-existence, authorship, and the boundaries of artistic agency.

6
● The widespread visibility of low-quality or formulaic AI outputs was seen by some as an opportunity for creative resistance, spawning new aesthetic responses that value specificity, process, and intentionality.

SCENE 2

SETTING

The second workshop widened the frame, with Micheál O’Connell (Artist) placing AI within longer histories of systems, labour, and control. Drawing parallels with other algorithmic infrastructures already shaping everyday life, the talk made clear how abstract digital systems produce very real effects. It returned to questions of intelligence and creativity, using mistakes and so-called “artificial stupidity” to unsettle narrow, historically loaded definitions that continue to sit beneath these technologies.

From there, Ploipailin Flynn (AlxDesign) shifted the focus towards agency and practice. The emphasis was on recognising that expertise already exists in the room, particularly in knowing where systems break and how they are felt in specific contexts. Rather than defaulting to large, general-purpose models, the conversation turned towards smaller, more intentional forms of AI: systems built for specific needs, with viable datasets and clearer limits. Making was framed as a way of thinking, and language as something to get sharper about, so that critique is grounded not just in refusal, but in understanding what is being built, by whom, and why.



SECOND

WORKSHOP

WHAT

DO WE

NEED ?

“What Kinds of Policies or Frameworks are Needed to Ensure Artist’s Rights, Credit, and Fair Remuneration in the Age of Generative AI?”

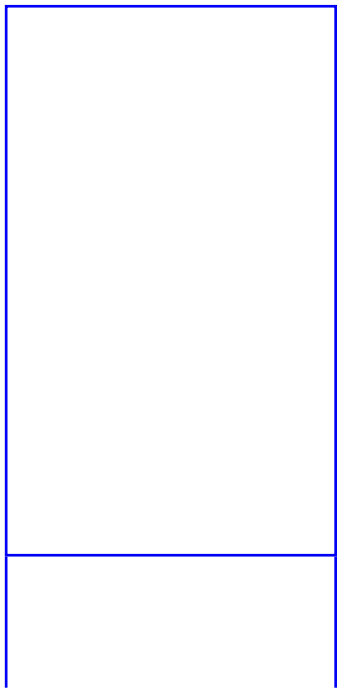
1
● Participants emphasised the need for clear mechanisms to acknowledge, attribute, and compensate artists whose work contributes to AI systems, particularly where datasets draw on existing cultural production.

2
● There was strong support for attribution infrastructures, such as embedded metadata or traceable credit systems, drawing comparisons with emerging approaches in the music sector.

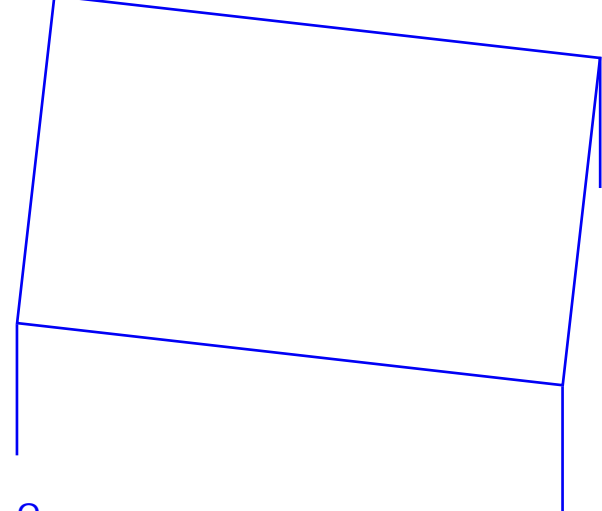
3
● Participants discussed the need for granular, opt-in licensing frameworks that allow artists to define the terms under which their work may be used in AI systems.

4
● Calls were made for expanded income support for artists, including the Basic Income for the Arts, recognising that AI may intensify existing precarity.

5
● Training was seen as essential, not only in how to use AI tools, but in understanding the legal, ethical, and economic implications of AI, data use, and authorship.



“How Can We Build Transparency and Consent into AI Systems from Dataset Use to Attribution, That Respect Artistic Labour and Cultural Ownership?”

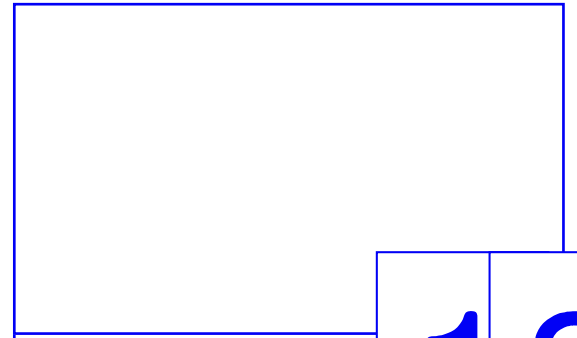
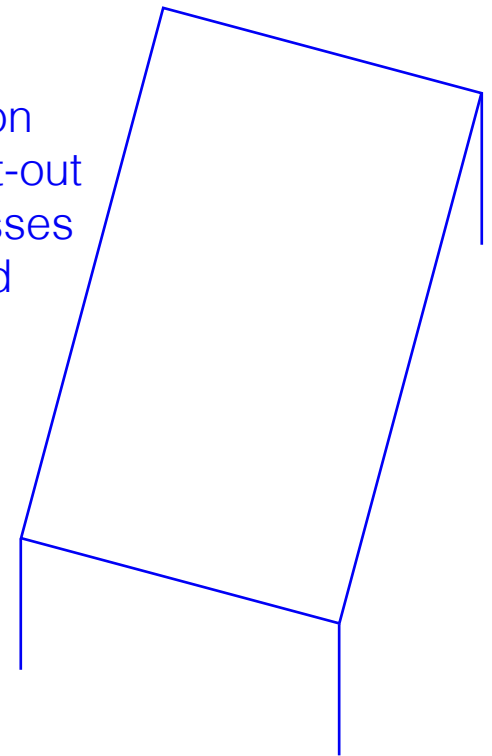


1
● Participants argued that responsibility for transparency and consent should sit with AI developers and deployers, rather than being placed on individual artists or users.

2
● There was a strong emphasis on the need for legible opt-in and opt-out mechanisms, with consent processes that are readable, meaningful, and genuinely actionable.

3
● Participants highlighted the risks of “digital colonialism”, calling for clearer disclosure around dataset composition and the cultural origins of training material.

4
● Transparency was framed not as full technical disclosure, but as clear explanation of purpose, scope, and limits of AI systems in specific contexts.



“What Role Should Cultural Institutions and Funders Play in Shaping the Ethical AI Policy for the Arts (Regulator, Facilitator, or Advocate?)”

1
● Cultural institutions were recognised as being in a strong position to convene and facilitate collective discussion, reducing the pressure on artists to navigate AI alone.

2
● Participants emphasised the importance of shared capacity-building, including pooling resources, and expertise to avoid duplication of effort across organisations.

3
● Institutions and funders were urged to model ethical practice, including clarity about their own use of AI and the values guiding those decisions.

4
● A stronger advocacy role was called for, including direct engagement with government and policy bodies on behalf of the arts sector.

5
● Participants supported dedicated funding for AI-related research and experimentation, particularly work that cannot be easily reproduced or automated.

“How Can We Ensure AI in the Arts Strengthens, rather than Replaces, Human Creativity and Cultural Diversity?”

1
● Participants stressed that AI should be used to support ideation and reduce administrative burden, rather than to replace artistic creation itself.

2
● There was broad agreement that human judgement and subjectivity remain central, and should be protected.

3
● Education emerged as a key site of intervention, with calls for critical AI literacy that addresses how systems work and how they shape values and behaviour.

4
● Participants emphasised the importance of community-based and collective approaches, resisting atomised models of artistic practice reinforced by platform economies.

5
● A recurring theme was the need for more precise language around AI. To move beyond general rejection or acceptance towards clearer articulation of specific desired and undesired uses.

KEY CONCERNS

- **Normalisation without accountability**

AI is increasingly treated as an infrastructural given within arts and cultural contexts, while responsibility for its impacts remain unclear. There is ongoing concern that adoption is outpacing clarity around who is accountable when harm takes place.

- **The displacement of responsibility onto artists**

Despite growing awareness of structural issues, artists and cultural workers continue to carry the burden of navigating consent, attribution, copyright, and ethical use on an individual basis, often without institutional support.

- **Erosion of process and cultural texture**

The prioritisation of speed and outputs risks flattening artistic process, reducing space for experimentation, iteration, failure, and serendipity. This concern is aesthetic, but also political, shaping what kinds of work are possible and valued.

- **Uncertainty about rights, remuneration, and attribution**

Questions of authorship, credit, and fair payment remain unresolved, particularly where AI systems are trained on existing cultural work without clear consent or compensation mechanisms.

- **Growing skills and power asymmetries**

Differences in access to knowledge, resources, power, and influence risk widening divides between those who can shape AI systems and those who must adapt to them, with particular implications for early-career artists and smaller organisations.

- **Opacity**

Technical complexity continues to be used, implicitly or explicitly, to shut down questioning. There is concern that opacity is too often accepted as inevitable rather than challenged as a barrier to trust and governance.

- **Environmental and economic costs**

The climate impact and financial cost of AI systems are still poorly accounted for within arts funding and policy frameworks, reinforcing inequalities of access and participation.

- **Risk of fatigue**

While the need for these conversations remains clear, there is concern that without structural follow-through, discussion risks becoming repetitive, with energy dissipating rather than translating into action.

RECOMMENDATIONS

1

Strengthen and resource deliberative, action oriented spaces across the sector, building on models such as Beta's AI Art Assembly.

2

Recognise and support the important role spaces and festivals such as Beta Festival play in facilitating conversations such as these and hosting capacity building workshops. Build on the work, resources, and expertise already present in existing organisations, rather than seeking to create multiple and disparate parallel initiatives from scratch.

3

Establish an AI advisory council with a dedicated arts and culture arm, ensuring artistic labour, cultural value, and creative rights are represented in AI-related policy and decision-making.

4

Invest in critical AI learning and literacy for artists and cultural workers, with training that is tiered, context-specific, and focused on understanding systems, limits, and implications rather than tool adoption alone.

5

Review and adapt funding models to reflect changing conditions of artistic labour, prioritising investment in artists and artistic development rather than outputs or AI-driven production.

6

Embed transparency, consent, and attribution as baseline expectations in arts contexts, with responsibility placed on institutions and system builders rather than individual artists.

7

Develop funding opportunities for artists to experiment with emerging technologies.

The AI Art Assembly model has been adapted numerous times: For example adapting the model for an online model with the British Council and National Gallery of Jordan with participants from Jordan, Palestine, Iraq, Egypt, Tunisia, the UK, Ireland, Germany, and India. And adapting the model to be subject specific with a focus on AI, Art & Disability for Disrupt Arts Festival.

The format is open source and can be used by anyone using these reports as a blueprint, please just credit Beta Festival and where appropriate tag the festival so we can reshare. If you would like Beta to work with you on adapting or running an event with you please contact: aisling@betafestival.ie



Written by Dr Angela Butler & Aisling Murray

Facilitator — Anne Kearns

Photography — Ruth Medjber

Graphic Design — Séamus Gervin

Assistants — Sive Martin, Finn Donovan, Anne Marie Hickey, Aoibh Foley

Research advisory — Emma Clarke & Laura Grehan

Researcher in Residence — Dr Angela Butler

Glossary of terms — Research Ireland ADAPT Centre

Resources — Age Friendly AI & Adapt / Discuss AI / EPE

The second edition of the AI Art Assembly and report was supported by The Digital Hub, ADAPT Research Centre and Coimisiún na Meán.

Thanks to the British Council and Arts Council of Ireland for contributing towards our speakers.

IRL event: November 2025

Report published: May 2026

Beta is Ireland's annual festival of art and technology, taking place over two weeks each November. It operates on two fronts: supporting the artistic and research ecosystem working with digital and emerging technologies, and engaging the public in critical conversations about their societal impact. Through exhibitions, performances, a three-day discourse programme, workshops, and debates, Beta brings together artists, technologists, researchers, policymakers, and citizens.

Beyond the festival, Beta maintains a year-round presence through workshops, artist development, European projects, and capacity building. In its first year alone, it supported four artists to develop new work with trans-mediale, and last year produced Foolish Flame by Peter Power and Leon Butler, commissioned and premiered at Ars Electronica - where Beta's Director, Aisling Murray, was also invited to deliver a keynote.

Through the European project S+T+ARTS4Water, Beta artists have presented newly commissioned works at Villa Arson during the UN Ocean Conference, Love Tomorrow, and Galway International Arts Festival. The festival is currently a partner for the Creative Europe projects Realities in Transition and Studiotopia. Beta has built a strong partner network spanning education, research, culture, government, and industry including: Creative Futures Academy, Coimisiún na Meán, Screen Ireland, EMAP, NCAD, TCD, TU Dublin, UCD, IMMA, the British Council, Goethe Institut, Research Ireland, and the French Embassy.

In a short time, Beta has become the central node of Ireland's digital arts landscape delivering international co-productions, European-funded commissions, and a national platform that strengthens Ireland's cultural and technological literacy.

This work builds on multiple other organisations' work including Research Ireland's ADAPT Centre's Discuss AI programme led by Laura Grehan, Emma Clarke and Cara Greene.

[Better Images of AI \(A library of images to use to better represent AI ie. no sexy robots\)](#)

[The AI Resist List](#)

[ADAPT's Age Friendly AI](#)

[ADAPT's public engagement resources \(guides, learning, toolkits\)](#)

[ADAPT's Discuss AI programme & resources](#)

[Data Detox Kit – Tactical Tech](#)

[Responsible AI Toolkit – Arts Council England](#)

[Why Technology Needs Artists – British Council](#)

Micheál O'Connell

Often working under the moniker Mocksim, Micheál O'Connell's artistic practice involves interference with everyday functional processes: misuse, misunderstanding, lampooning, and tinkering with technological systems. These range from surveillance, bureaucratic, and digital systems to heavier infrastructures such as transport networks. His practice-led doctorate *Art as 'Artificial Stupidity'* (2016) explored these strategies, which were also the focus of John Roberts' book *Art, Misuse and Technology: Micheál O'Connell's 'System Interference'* (2022), published alongside a touring exhibition of the same name that began at Uillinn: West Cork Arts Centre. His writing and meaning-making stem from four overlapping areas of experience: fine art and post-conceptual practice; industry work in mathematical modelling, coding, and simulation; political economy and activism; and dramaturgical approaches, particularly comedy. O'Connell is Associate Professor and Head of Creative and Critical Practice at the University of Sussex, UK.

Oonagh Murphy

A Senior Lecturer in Digital Culture and Society at Goldsmiths, University of London. Dr Oonagh Murphy's research and practice focus on Responsible AI and the social impacts of digital technologies in the culture and society. She has led AI strategy and governance work with Arts Council England, and advised the Department for Culture, Media and Sport (DCMS) on AI and cultural innovation. Oonagh is an ODI-certified Data Ethics Professional and is internationally recognised for her work supporting ethical, inclusive, and accountable AI adoption across cultural and creative organisations.

Ploipailin Flynn

Ploipailin Flynn is an AI researcher interested in making AI work for "the rest of us." They are the co-founder of AIxDESIGN, a global community of 8,000+ creative technologists building alternatives to Big Tech AI. They also lecture at UAL: Central Saint Martin and UAL: Creative Computing Institute in London.

Dr Dónal Mulligan

Dónal Mulligan is a lecturer and researcher at Dublin City University's School of Communications, where he works on interdisciplinary topics related to media technologies and society. His recent work has focussed in the development and delivery of policy and practice models for the critical review and integration of Generative AI (GenAI) in Higher Education. He is also interested in how identity and political discourse are mediated in the structured conversational spaces of social media and how computational methodologies support this analysis. He has collaborated in the development of novel methodologies and applications across disciplines, including current work intersecting with Education Studies and Geochemistry. Dónal Mulligan is the founding Chair of the Humanities & Social Sciences Faculty Research Ethics Committee, at DCU, and has contributed to the development of new procedures and policy for ethics and reporting. He was a member (2019-2023) of the RIA Irish Humanities Alliance board, and working group on Digital Humanities. He has co-founded DCU's Interdisciplinary Digital Research Group, has held roles as Research Integrity Advocate for the Faculty of Humanities & Social Sciences, Program Chair, and other admin positions.

Angie Butler

Dr Angela Butler is a researcher specialising in technology and arts. She earned a PhD in Creative Arts from Trinity College Dublin and was a Postdoctoral Research Fellow at the Trinity Long Room Hub Arts and Humanities Research Institute. In 2022, she was awarded a Fulbright TechImpact Scholar award, conducting research on human-AI connections at UC Berkeley's Center for Human-Compatible AI. Angela has published across multiple areas, including postdigital culture, immersive experiences and technologies, and the phenomenology of human-AI aesthetics. She is currently investigating the intersections of AI and boredom.

Artificial Intelligence (AI)

Technology that is designed to do tasks that usually need human thinking, like finding patterns in huge amounts of information - it is used on your phone, for example in predictive texting or in online shopping for making suggestions.

Algorithm

A step-by-step set of clear instructions (like a recipe) that computers follow to solve a problem or complete a task. It tells the computer exactly what to do, in what order.

AI Literacy

The Knowledge, skills, confidence and understanding of what Artificial Intelligence is, how it works in everyday life and how to use it safely and thoughtfully.

Chatbot (bot)

Also referred to as a bot, a chatbot is a computer programme designed to have conversations with people, either by text or voice usually to answer questions or provide information.

Data

Information like numbers, words or pictures that computers store and use. It's the raw material that AI systems learn from and work with.

Generative AI (Gen AI)

A type of AI (e.g. Chat GPT, Copilot, Gemini) that can generate new text, images, music or even videos, based on what it has learned from existing information.

Machine Learning (ML)

A way to teach computer programmes to learn from data (information) without being specifically programmed for every task, This allows the programmes to improve over time as they get more data.

Personal Information

Any information that can be used to identify you, like your name, address, phone number, date of birth or email. It can also include your health or financial information.

Training

The way an AI system learns by being given large amounts of information (data), allowing it to recognise patterns and improve its ability to perform specific tasks. It's how AI gets smart enough to do things like understand speech or identify objects.

Voice Assistants

AI technology (e.g. Siri or Alexa), that understands spoken questions and commands and can respond with information or actions. Voice assistants can help you do things hands-free, such as asking to check the weather, set a reminder or play the radio.

AI System

Computer programmes and devices that help us do things like answer questions, recognise faces or make recommendations and predictions.

App

An App (short for application) is a piece of software you can download and run on your smartphone, tablet or computer. Apps can perform specific tasks, such as checking the weather, shopping online or sending a text.

Dis-information

False information that is deliberately created and spread with the specific intention to deceive, mislead, or cause harm to others. Unlike misinformation, this content is knowingly false and is shared to manipulate peoples thoughts or actions.

Ethical AI

Developing and using AI in a way that is fair, safe, transparent and respectful of human rights and values.

Group chat

An online conversation on a phone or computer where multiple people can instantly send messages, photos, and videos to everyone in the group at once.

Mis-information

Misinformation is the spreading of false or inaccurate information without meaning to cause any harm.

Recommender System

An AI tool that suggests things you might like such as movies, products or news articles, based on your past activity and the preferences of similar users.

Smartwatch

A watch that connects to your smartphone and is worn on your wrist. It can track your fitness, show notifications, answer calls and perform other basic functions like contactless payment.

Training Data

A collection of information (data), like pictures, words or numbers, that an AI system uses to learn how to do its job.



WHAT ARE THE OPPORTUNITIES AND CHALLENGES WITH AI IN THE ARTS AND CREATIVE SECTOR?

OPPORTUNITY	CHALLENGE

WHAT DO WE NEED?

What Kinds of Policies or Frameworks are Needed to Ensure Artist's Rights, Credit, and Fair Remuneration in the Age of Generative AI?

How Can We Build Transparency and Consent into AI Systems from Dataset Use to Attribution, That Respect Artistic Labour and Cultural Ownership?

What Role Should Cultural Institutions and Funders Play in Shaping the Ethical AI Policy for the Arts (Regulator, Facilitator, or Advocate?)

How Can We Ensure AI in the Arts Strengthens, rather than Replaces, Human Creativity and Cultural Diversity?

