

*ART*IFICIAL INTELLIGENCE

Report by Creative PEI





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Cover Credits

Cover graphic "ARTificial Intelligence" by Noah Moss, 2026

Cover illustration "Round table" by Alexis Bulman, hand-drawing of an AI-generated image, ink on paper, 2026

Image Descriptions

Above: A logo featuring a blue, green, orange, and red circular abstract symbol on the left, followed by the word "CREATIVE" in bold blue uppercase letters; to the right, "PEI" appears in thin green uppercase letters

Cover: A report cover page with a white background. The title "ARTIFICIAL INTELLIGENCE" appears at the top, with "ART" in white western-style lettering outlined in orange, "IFICIAL" in blue block letters, and "INTELLIGENCE" below in smaller orange block letters. Black circuit-like lines extend from the left side of the cover page, ending in small black dots. One of the circuit-like lines is orange, with its black dot acting as a bullet point for the subtitle "Report by Creative PEI," positioned beside it in thin black lettering. At the bottom of the page is a hand-drawn black-and-white illustration of a round table surrounded by five chairs.

Land Acknowledgment

CreativePEI acknowledges that the land on which we operate is the traditional unceded territory of the Mi'kmaq Peoples, territory covered by the "Treaties of Peace and Friendship." The AI roundtables took place on and around the 300th anniversary of the Treaty of Peace and Friendship signed June 4, 1726, at Annapolis Royal (Fort Anne), Nova Scotia, bringing Mi'kmaw, Wolastoqiyik, Peskotomuhkati, and Penobscot leaders into a pact with the British Crown. The treaties did not deal with surrender of lands and resources but in fact recognized Mi'kmaq title and established the rules for an ongoing relationship between nations.

As a gesture of active reconciliation, all roundtables promoted **Mi'kmaq Printing & Design**, an Indigenous social enterprise that has been creating high-quality apparel that promotes Mi'kmaq culture for almost a decade and that combines technical and human knowledge and skill in creative ways. An honorarium was offered for use of their images.

ARTIFICIAL **INTELLIGENCE**

A graphic on a white background with blue horizontal bars across the top and bottom. Centred in the top bar is a white "CREATIVE PEI ROUNDTABLES" logo. In the middle, the title "ARTIFICIAL INTELLIGENCE": "ART" in white western-style lettering outlined in orange, "IFICIAL" in blue block letters, and "INTELLIGENCE" below in smaller orange block letters.

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BACKGROUND

CreativePEI's roundtables on arts, culture, and AI, held in May and June of 2026, were funded by InnovationPEI as part of a Strategic Cultural Initiative, following the establishment of the PEI Department of Economic Development, Trade and *Artificial Intelligence* in early 2026.

CreativePEI designed and facilitated the sessions as **peer knowledge exchange** intended to be asset-based (starting from the understanding that everyone has knowledge and wisdom) and bi-directional (participants, facilitators, and partners all both contribute and learn). The intention was neither to present "expert" information to participants nor to extract information from them.

Starting Assumptions

- The arts and culture sectors (creative workers) can make a unique and necessary contribution to the conversation around emerging AI practices.
- AI is not neutral; it reflects existing power structures and systems.
- Not all knowledge should be shared, recorded, or used in AI systems.
- Neither positive nor negative outcomes from AI can be presumed or predicted.

Shared Goals (regardless of theme) were to share knowledge about these:

- Existing assets and practices already in the sector
- Shared risks and opportunities related to AI
- Tensions and divergences within the community
- Practical actions for readiness, such as policy and training needs
- Ethical considerations such as environmental impacts, Indigenous knowledge and protocol, and accessibility and inclusion.

ART Principles

Each roundtable shares the ART principles in the use of AI, as defined and promoted by the Canadian Arts Coalition

A—Authorization

R—Remuneration

T—Transparency

The Coalition advocates for the Government of Canada to ensure ART principles "are in place for artists for the use of their work, whether auditory, literary or visual, in all contexts, including for the training of generative artificial intelligence technologies and for any AI outputs."

CROSS-CONSULTATION KEY THEMES

Across five roundtable discussions, and twenty worksheets submitted, 12 main themes emerged related to arts, culture, and artificial intelligence. Themes are prioritized by the frequency they came up in discussion.

1. Human Creativity, Value, and the Meaning of Art

Across all consultations, participants emphasized that human creativity carries intention, lived experience, cultural lineage, and emotional depth that AI cannot replicate. AI's speed and "average-ness" flatten artistic expression into content, threatening the perceived value of human craft.

2. Copyright, Consent, and Uncompensated Extraction

A dominant theme was the widespread scraping of artistic work—images, writing, music—without permission. Participants described copyright confusion, inability to protect hybrid works, and the erosion of fair compensation. Many people felt that "scraping" (AI collecting content from the internet without permission) was akin to theft, and that opt-out mechanisms, or ways to say "do not collect or use my content," were insufficient to protect creative work from use by AI.

3. Cultural Sovereignty, Indigenous Rights, and Colonial Reproduction

Participants repeatedly raised concerns about AI reproducing colonial archives, appropriating Indigenous designs, and generating fake Indigenous content. OCAP principles were invoked as essential safeguards. AI was seen as a new vector for cultural extraction and misrepresentation.

4. Environmental Impacts and Data Centre Expansion

Water use, land degradation, pollution, and opaque approval processes were major concerns in relation to AI data centres. Participants noted that AI has significant environmental effects and vulnerable communities—rural, disabled, low income—bear disproportionate environmental burdens. AI was described as an extractive industry with hidden ecological costs.

5. Labour Precarity, Job Displacement, and Bargaining Power

Creative workers—artists, designers, illustrators, game developers, editors—face job loss, devaluation, and pressure to compete with machine level productivity. AI accelerates expectations, undermines bargaining power, and contributes to burnout and editor fatigue.

6. Accessibility, Disability, and Tension Between Assistive and Harmful AI

AI offers some accessibility benefits (translation, alternative formats), but also reinforces the medical model of disability (which views disability as a personal, physical, or mental defect that needs to be fixed), increases productivity pressure, and replaces human supports that should exist. “Crip time,” which AI contradicts, emerged as a crucial concept for equitable timelines and expectations.

7. Education Gaps, Critical Thinking Decline, and Youth Impacts

Participants worried about declining writing skills, overreliance on automated tools, dopamine-driven screen habits, and the erosion of learning to learn and critical thinking. Youth and newcomers face both opportunities and risks, with digital literacy unevenly distributed.

8. Bias, Stereotypes, and Algorithmic Reproduction of Inequality

AI systems reproduce patriarchal, racist, and gender-based violence patterns embedded in training data. Participants noted “AI confirmation”—people accepting AI-generated answers as true without checking them, even when the answers may be biased or wrong—and the risk of AI amplifying harmful stereotypes at scale.

9. Transparency, Trust, and Invisible AI Adoption

AI is embedded in tools (for example, Canva, ATS systems, social media, grant portals) without disclosure. Participants feared penalties for using or not using AI, and worried about future scenarios where applicants generate funding proposals using AI and then funders assess them using AI systems.

10. Community Vulnerability, Rural Impacts, and Uneven Benefits

AI benefits some (for example, translation for newcomers, admin support for small businesses) but harms others (rural seniors, artists without tech literacy, marginalized communities). Participants stressed the need for peer-to-peer education and community-based learning.

11. Cultural Displacement, Misinformation, and Erosion of Trust

AI generated local news, tourism images, and social media content distort reality and displace human creators. Participants described uncanny, placeless images of PEI that threaten cultural distinctiveness and undermine trust in public information.

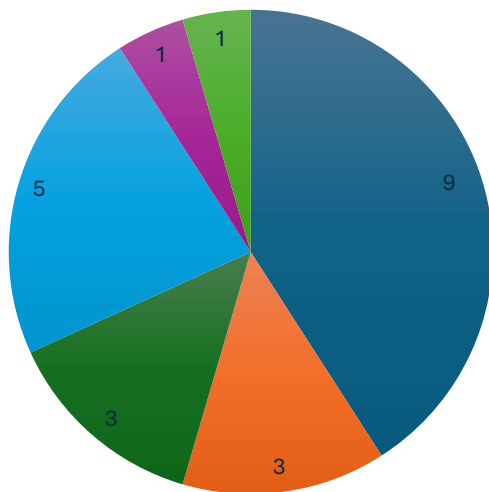
12. Sector Identity, Collective Advocacy, and Policy Gaps

Across consultations, participants called for unified arts sector advocacy, clear goals, and values-based policy. They noted slow government response, lack of AI expertise in public institutions, and the need for federal leadership. Basic income guarantee was repeatedly raised as an essential safety net to protect sectors against AI-related income loss and instabilities.

INSIGHTS FROM WORKSHEETS

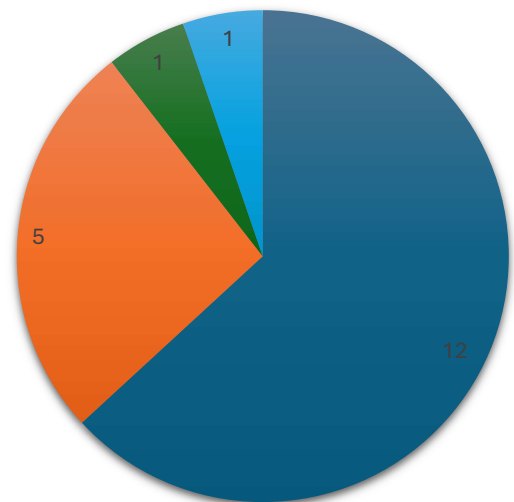
Participants in the roundtables were offered the opportunity to complete worksheets with key questions (hard copy in person; Google form online), and most people (20 out of approximately 35 unique participants) completed and submitted worksheets. The charts below, taken from responses, provide some insight into who participated in the roundtables.

Discipline(s) or Area(s) of Work



- Visual Arts & Design
- Writing & Literary Arts
- Game Development & Design
- Arts Admin, Policy & Funding
- Students
- Marketing/Events

Career Stage



- Established
- Mid-Career
- Students
- No Response

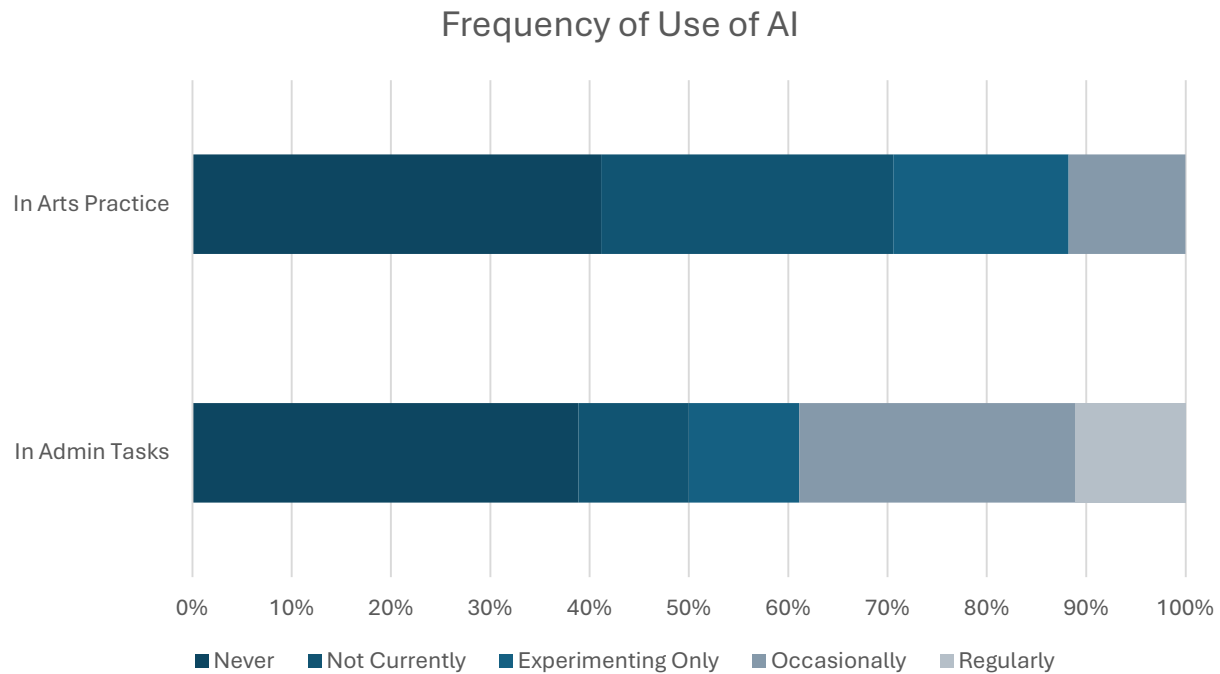
Two side-by-side circular pie charts. The left chart, titled "Discipline(s) or Area(s) of Work," shows dark blue for Visual Arts & Design (9), light blue for Arts Admin, Policy & Funding (5), orange for Writing & Literary Arts (3), dark green for Game Development & Design (3), purple for Students (1), and light green for Marketing/Events (1). The right chart, titled "Career Stage," shows dark blue for Established (12), orange for Mid-Career (5), dark green for Students (1), and light blue for No Response (1). Colour-coded legends appear below each chart.

Three quarters of participants who completed worksheets identified as active as artists in at least one discipline (15/20 responses). Numbers equal more than 20 because some respondents listed more than one discipline or area of work. A strong majority of respondents to a question about career stage (12/19) identifies as "Established" in their careers. If a respondent listed multiple stages for multiple career paths, we assigned the highest or most established stage. For those who listed Arts admin/cultural worker, we treated it as a career stage equivalent to Established unless otherwise indicated. Worksheets also asked participants about their use of AI in their arts practices or for other, particularly administrative, work.

Across respondents, few artists reported using AI in their arts practice, with more than 70% using it "never" or "not currently," and less than 30% "experimenting only" or using it "occasionally"—and none using it "regularly." Those who did rely on AI for quality and clarity checks, such as verifying visual fidelity in artwork, reviewing accessibility and readability, or using Google Translate for quick language support. Others described writing assistance, including generating a first draft of an artist statement or producing initial ideas that can be refined through human judgment. A recurring theme was cognitive scaffolding, with AI tools used to brain-dump, organize scattered thoughts, and structure early-stage ideas. One respondent also noted using a chatbot to meet a critical deadline during a chronic pain flare-up, highlighting AI's role as an accessibility and accommodation tool when health barriers make administrative tasks difficult. Overall, these examples illustrate a pattern of situational, pragmatic AI use, while artists retain creative control and decision-making.



Above right: "Round table" by Alexis Bulman. Hand-drawn black-and-white illustration of a round table surrounded by five chairs.



Two horizontal stacked bar charts, one above the other, with the title “Frequency of Use of AI” centred at the top. “In Arts Practice” on top and “In Admin Tasks” below. Each bar uses five shades of blue, from darkest to lightest, representing Never, Not Currently, Experimenting Only, Occasionally, and Regularly. The Arts Practice bar shows approximately 41% Not Currently, 29% Experimenting Only, 18% Occasionally, and 12% Regularly. The Admin Tasks bar shows approximately 39% Not Currently, 22% Experimenting Only, 27% Occasionally, and 11% Regularly. A legend identifying the five blue shades appears below the bars.

More respondents reported using AI for administrative tasks, with half “experimenting only,” using it “occasionally,” or using it “regularly” while the other half eschew it currently or always.

Respondents using AI described its use as a thinking partner or co-designer, helping them bounce ideas around or structure early concepts. Others relied on AI for communication and translation tasks, such as drafting emails, using employer-provided AI translation systems, or applying Word’s built-in translation tool for internal efficiency. A few describe using AI for technical checks and administrative clarity, including math and grammar verification, breaking down guidelines, or providing basic legal, financial, and business-affairs explanations. Respondents reported that organizationally, some of their workplaces are experimenting with AI (Claude, Gemini, Copilot, ChatGPT) to modernize operations while explicitly rejecting generative image or video production due to ethical or

sector-specific concerns. One respondent noted using AI only in “extremely limited scenarios” in their arts practice and never at work, underscoring the cautious, context-dependent adoption seen across the group.

Overall, these examples reflect a pattern of carefully judged, pragmatic AI use: artists and arts workers selectively integrate AI for clarity, translation, and idea development while maintaining strong ethical boundaries around creative generation and preserving human-led artistic decision-making.

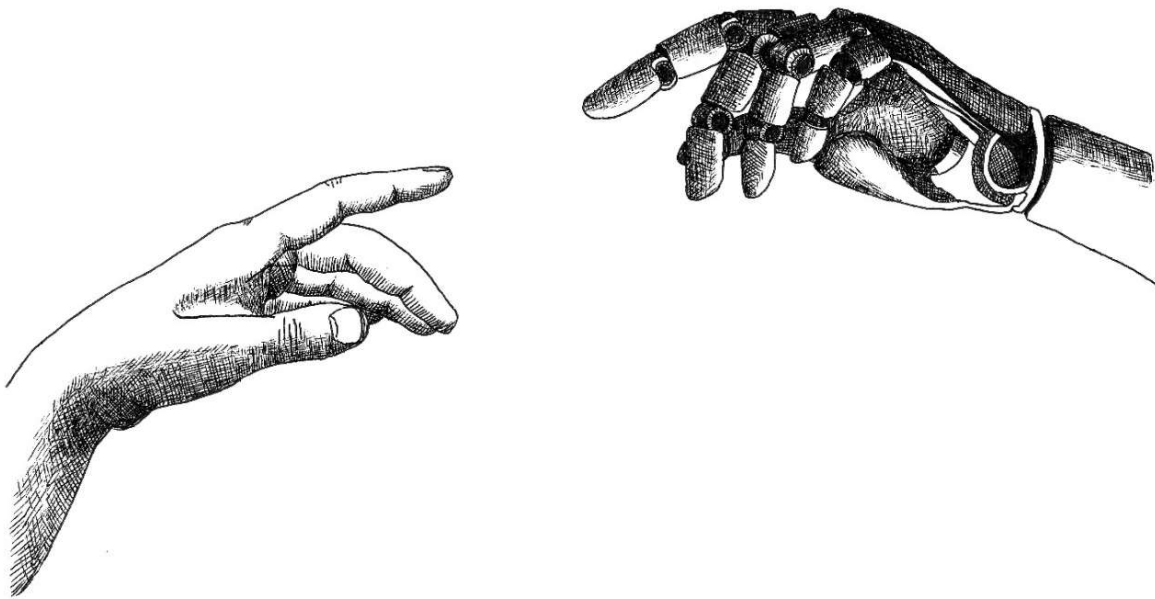


Illustration by Alexis Bulman: Hand-drawing of an AI-generated image, ink on paper, 2026. A black ink sketch against a white background shows a human hand reaching from the left toward a robotic hand extending from the upper right, with both index fingers nearly touching.

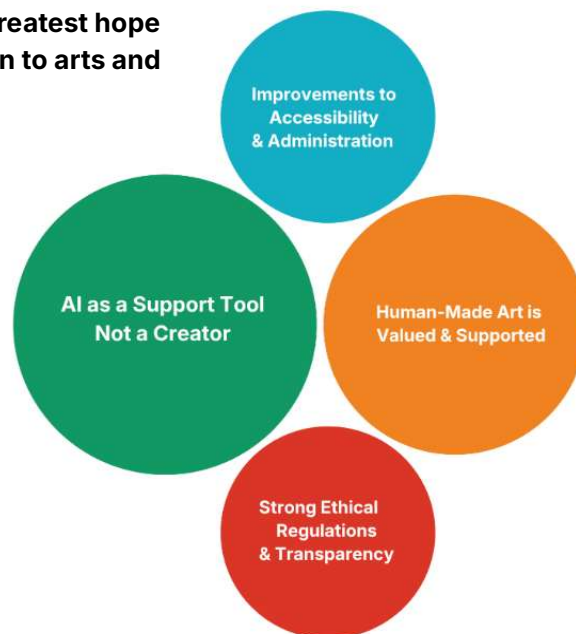
Asked about their greatest concerns and greatest hopes about the interaction of arts, culture, and AI, participants offered a wide range of responses. The greatest concerns related to the loss of creative jobs and livelihoods, followed by the erosion of human creativity and authenticity, the theft of creative work and ownership, and creative sector disinvestment and deepened social inequities.

The greatest hopes related to AI being used as a support tool, not a creator, and changes in society leading to human-made art being increasingly valued and supported, improvements to accessibility and administration, and strong ethical regulations and transparency. The size of the bubbles in the graphics on the next page indicate the relative frequency of each response.

What is your greatest concern about AI in relation to arts and culture?



What is your greatest hope for AI in relation to arts and culture?



A graphic contains two hierarchy charts positioned one above the other. Each chart uses differently sized orange, teal, green, and red circles, with white text centered inside each circle. At the left, the question "What is your greatest concern about AI in relation to arts and culture?" is positioned beside the chart. A large orange circle on the left contains "Loss of Creative Jobs & Livelihoods." A large teal circle on the right contains "Erosion of Human Creativity & Authenticity." A medium green circle below them contains "Theft of Creative Work & Ownership," while a smaller red circle above contains "Creative Sector Disinvestment & Social Inequities." Below, the heading "What is your greatest hope for AI in relation to arts and culture?" is on the left beside the second chart. A large green circle on the left contains "AI as a Support Tool, Not a Creator." A large orange circle on the right contains "Human-Made Art is Valued & Supported." A medium teal circle above them contains "Improvements to Accessibility & Administration," and a smaller red circle below contains "Strong Ethical Regulations & Transparency."

THEME A: AI and Creative Labour, Rights, and Compensation

Charlottetown, Tuesday 2 June, 3:30 to 5:30 p.m.

(Charlottetown Library Learning Centre)—11 participants

Summerside, Tuesday 9 June, 3:30 to 5:30 p.m.

(Summerside Rotary Library)—6 participants

What threats and opportunities do you observe related to AI and training data, copyright, consent, fair compensation, attribution, extraction, and creative workers' bargaining power? What are the specific implications for consent of Indigenous communities, collective rights, and cultural ownership?

Who might be interested:

- Writers (authors, journalists, screenwriters, poets)
- Composers, songwriters, recording artists
- Visual artists, illustrators, photographers
- Storytellers, cultural knowledge-keepers, and creators using traditional knowledge in their arts practice
- Videogame narrative designers and concept artists
- Film or TV screenwriters, editors
- Other creative workers who create IP that could be scraped, replicated, or devalued by generative AI
- Other creative workers who are already encountering rights conflicts due to AI

Summary (Charlottetown Discussion)

Participants expressed deep unease about how generative AI is reshaping creative work, with many describing a sense of erosion: of skills, of artistic value, and of human intention. Several speakers emphasized that AI's speed and efficiency devalue the long learning processes and investment of time that define artists and artistic practice.

The roundtable participants expressed concerns about "scraping," copyright violations, and the loss of bargaining power, with artists describing their work being taken without consent and used to train systems that undermine their livelihoods. Others highlighted existential discomfort: the idea that time spent engaging with art "created by no one" feels like a loss of human connection and meaning. The risk of human-created art being accessible only

Participant Quotations

AI is not necessarily the villain, but if AI is controlled by those taking away our voices and freedoms, it poses a risk to us all.

AI output is all of the same visual quality (as human-made art), but with no thought or intention or soul, no amalgamation of life experience and ancestors. I know I romanticize artists and tradition, but I also know there is a lot of commodification.

Time is the only currency we have. To waste time on something created by no one—I am risking my life force. The appeal of art is to think of the person who created it, the time they took to create it, my time to appreciate it. To give me AI slop is offensive to me as a human in almost a primal sense.

at a premium or only by an elite, like organic food, was discussed; this risk especially applied to writing and publishing.

At the same time, the group acknowledged tensions and nuance. A few participants noted that AI can lower barriers for beginners or help people without access to materials or training. Some saw limited, ethically constrained uses—such as working with public-domain material or using AI in non-creative problem-solving domains like healthcare. Yet even these more positive views were tempered by worries about learning from “copies of copies,” the flattening of art into content, and the risk that AI accelerates disposability in creative industries, much like fast fashion.

Digital-artist participants also stressed that AI-generated work harms perceptions of digital art more broadly, lumping skilled digital creators together with automated output.

Across the discussion, participants repeatedly returned to power: corporate control, political agendas, environmental impacts of data centres, and the exploitation of low-paid workers, especially in the global South, who sort training data. Many felt that AI’s trajectory is being set by those with economic and political influence, not by communities or creators. They raised concerns about lack of consent—especially for Indigenous communities and collective cultural knowledge—and called for organized advocacy, stronger regulation, and transparent policy processes.

The theme of historical precedents for significant technological change came up several times, with discussion of how artists and arts responded to oppressive systems through “underground” movements.

In the past, when oppression affected the ability of artists to exhibit and share art, it went underground. That can happen again.

In an art gallery: You know what you are seeing is not replicable. In-person consumption of art compared to experiencing art online, there is no comparison. Seeing art is a transcendent human experience.

The urge to create will never be extinguished.

A quotation from Guillermo del Toro: “The value of art is not how much it costs and how little effort it requires; it’s how much would you risk to be in its presence.”

Through AI, high-level products are taken from professionals and given to the beginner. It reduces barriers to entry points. It may be bad for experts who are not compensated as before, but it is good for beginners.

In the health and medical system, AI might be solving problems there. But creative work is not a problem to be solved—[companies] are just trying to profit *faster*.

Art takes time to learn.

I worry we will lose the actual [art-making] skills like we’ve lost languages.

I am concerned about privilege, that analog arts will become specialties, like organic food—only a few can afford to pay the premium for human art, and everyone else gets AI slop.

Generative AI learns lots of images, learns the noise and texture—it takes pixels of apple photos and recreates the apple: AI redoes it, but slightly worse.

Participants expressed how much they valued participating in an in-person conversation about a topic they have only seen discussed online, in disembodied conversations. The discussion ended with a sense of solidarity and hope for resistance, community organizing, and the persistence of human creativity.

Summary (Summerside Discussion)

Participants described AI as accelerating long-standing pressures on creative workers—copyright vulnerability, uncompensated extraction, and declining bargaining power—while introducing new forms of cultural risk. Artists worried that putting work online now feels unsafe: images, designs, and writing are scraped into training datasets without consent, making it harder to maintain ownership or earn income. Several noted: AI collapses the time and labour behind creative practice, making human work appear “slow,” or “wasteful.”

Participants highlighted that this dynamic is especially harmful for emerging artists, surface designers, photographers, and writers whose fields are already precarious. Others emphasized that AI’s speed and opacity undermine cultural sovereignty: fake Indigenous content circulates widely, Indigenous designs are reproduced by fast-fashion platforms, and communities risk a loss of control over their stories, symbols, and protocols.

At the same time, participants acknowledged that AI presents complicated opportunities. Some have used AI for experimentation, for administrative tasks, or for curiosity-driven creative play. Others noted that AI can help identify patterns, simulate scenarios, or support accessibility—though these benefits are overshadowed by concerns about hallucinations, misinformation, explosion of

If I want to learn film-making: I can make 100 bad short films and learn to make a film, compared to typing 100 prompts and learning nothing. I'd rather make something bad on my own than something good by a computer. People have an aversion to learning by failing and getting better, and they seek instant gratification.

I am someone who loves to learn new things regardless of what I don't know. Learning is part of the human experience, and I value being part of the human journey.

I would love to see a genuine, organized group of artists to speak to federal and provincial AI ministers on community consent.

As a digital artist there is skill, learning, and beauty in digital art. Digital art is another branch of a tree—we don't want to chop the tree down at the end of all that [just because of AI's effect on digital media].

How do we keep politicians in line to value arts and culture over things they don't understand but that they think will make them money, like AI data centres?

Can I approach a manufacturer to sell something I've made but with an AI-generated surface design? Where is the line between my design, Photoshopped design (which may be enhanced with AI), and generative AI?

AI is a tool: it can cause harm or benefit—regulation is needed, just as regulation was (and still is) needed for cars. Cars have to be inspected; they now have various safety features; we have to drive in certain ways and not in others; new drivers require training/testing—all these regulations are to reduce harm.

technology-assisted gender-based violence, and the erosion of critical thinking.

A key tension emerged: artists want to understand AI well enough to protect themselves, but not to become dependent on it or complicit in systems that exploit creative labour. Many expressed frustration that policymakers are moving too slowly, that governments lack AI understanding, and that new departments with “AI” in their titles lack meaningful expertise or mandate. Participants debated what realistic goals for advocacy might look like, given that “eliminating AI” is impossible but unregulated AI is unacceptable.

Overall, participants stressed the need for collective action, clear goals, and values-based policy. They argued that meaningful consent—not opt-out toggling—is essential, especially for Indigenous communities whose cultural knowledge is being appropriated in deepfakes. They called for basic income guarantees to buffer rapid labour disruption, for transparency in funding systems, and for regulations analogous to vehicle safety rules: AI should be treated as a powerful tool requiring oversight, training, and limits.

Participants also highlighted the cultural stakes: AI-generated tourism images distort the landscape, flatten local distinctiveness, and risk erasing the very qualities that make PEI’s culture meaningful. For future advocacy focus, participants saw achievable policy levers, opportunities for cross-sector collaboration, and a growing public appetite for ethical AI governance.

It is hard to organize advocacy when the ask to government is not clear: we need to narrow the goal—eliminating AI is not a realistic goal, so what is the right goal?

OCAP principles, created by the First Nations Information Governance Centre, provide a guide to how cultural knowledge needs to be protected and controlled by the people who create it, so they can benefit from it rather than the people who have stolen the knowledge.

Social media groups are doing a good job raising awareness of stolen Indigenous design [by fast-fashion brands, for example] but they are “pushing the ocean back with a spoon.”

After seeing an AI-generated image of PEI: The more I looked, the more uncanny the image. I wondered, Where is this? Nowhere. Diversity and culture are what they want to show [in marketing PEI]. If we lose the distinctiveness of those things, I wonder if the idea of PEI has anything left.

Discussion of consent is helpful: toggling off to opt out of scraping is not meaningful consent. Opting out of AI means erasure [for example, from search engine results]. We need meaningful, informed, transparent consent around use of cultural workers’ content and creations by AI.

THEME B: AI as a Creative Collaborator—Or Not

Charlottetown, Thursday 4 June, 2:00 to 4:00 p.m.
(Charlottetown Library Learning Centre)—9 participants

How is AI actually being used (or rejected!) in creative practice. How in your observation does it affect tools, hybrid workflows, authorship, and artistic identity? How do artists avoid cultural appropriation at scale through AI tools?

Who might be interested:

- Game developers (designers, technical artists, indie studios)
- Film/video creators (editors, VFX, animators)
- Digital visual artists and new media practitioners
- Music producers and sound designers
- Arts educators (especially digital/media)
- Indigenous artists and artists whose work engages with Indigenous content
- Other creative workers who are already integrating AI into workflows – or actively deciding not to

Summary

Participants described a complex mix of curiosity, anxiety, and cautious experimentation with AI in creative practice. Several talked about using AI in limited, task-based ways—cleaning up language, automating administrative work, or handling repetitive “donkey work”—while rejecting generative outputs in their core artistic practice. Some made a distinction between AI for creative work undertaken as a hobby and professional creative work.

Across disciplines, people noted that AI can speed up work but risks eroding the satisfaction, skill development, and cognitive benefits that come from doing creative work oneself. Several expressed fear that generative systems encroach on artistic identity, devalue human effort, and create new forms of burnout, especially in industries with relentless production demands.

Opinions diverged on authorship and originality. Some argued that all art is influenced by prior

Participant Quotations

I have never rejected technology in my practice. I want to know where we are headed with technology now, but I see the resistance.

I have seen a seismic shift this year in AI capacity, with inklings of actual creativity I didn't see before.

What will happen if we become second-rate machines? We make art for pleasure—but if machines can do our craft, what will we do?

I am kind of against the use of AI in artwork, because of the fear it will take away human agency, and fear of the consequences if we give up human agency to a machine with no experience, no feeling, no intent.

Does AI have the ability to be profound if I prompt it?

The anxiety in my industry is an absolutist objection to use of AI, even a tiny bit. If there is even a sense of AI being in usage, there is a very strong negative reaction.

work and that AI is simply another remixing tool; others insisted that human intention, lived experience, and decision-making remain irreplaceable. Copyright was a major point of confusion and frustration: artists worried about their work being scraped without consent, questioned whether hybrid human–AI works could be protected, and debated whether copyright itself might need to evolve or even dissolve.

Concerns extended to cultural appropriation at scale, especially when AI models reproduce styles or cultural motifs without context, permission, or accountability.

Underlying these debates was a broader unease about societal impacts: environmental harms from data centres, cognitive decline from over-reliance on automated tools, job displacement in fields like gaming and illustration, threats to economic and democratic systems due to tech oligarchs, and the vulnerability of children and future generations to low-quality AI-generated media.

Yet the conversation also surfaced nuance—some participants found hope in community dialogue, saw potential for carefully bounded uses, or felt less polarized after hearing others' perspectives. The group agreed that creative-sector policy must be culturally informed, not purely technological or economic, and that boundaries, safeguards, and thoughtful norms are urgently needed.

I have a concern about passively accepting something without barriers or controls—that we will realize the damage when it is too late.

What is the effect on my brain since I didn't work out the problem [but asked AI to do the task]? I have deep anxiety about this.

Maybe there will be a path to copyright in the future, but we have lost a lot of our IP already.

It's okay to use AI to save myself time, but I have fears about generative AI and threats to the relevancy of the creative process. The satisfaction of the result is based on effort with human art.

Nothing is inherently special; humans are just fleshy machines—but we are fleshy. I worry we will make ourselves irrelevant, and we are responsible for this planet.

As a videogame artist, new, larger companies are using AI for what is my job—what if I have to start from scratch in a new career?

One ironic/paradoxical effect of AI prevalence: "I feel very free now to write poorly—to prove I am human. I feel very free to make mistakes."

I have a love/hate relationship with AI. On the pro side, automating administrative tasks is making work more productive and effective. On the con side, I have always been against generative AI. I'm open to it only if I am convinced it is not dangerous to other artists' work.

I want to buy art and have my resources go to an artist.

I wish we would all slow down. AI is letting us get more competitive in a race to nowhere.

Gen Alpha does not have a choice about whether or not to be exposed to these tools.

THEME C: Access and Inclusion and AI in the Arts and Culture Sector

Charlottetown, Friday 5 June, 11:30-1:30
(Law Society Classroom)—9 participants

Who do you observe benefiting from AI, who is excluded, and what supports or policies are needed, especially for equity-deserving groups, as a result of emerging AI? How do AI risks balance with assistive potential, collaboration potential, or potential for language revitalization and access? What could digital sovereignty and equitable futures look like?

Who might be interested:

- Artists with disabilities and neurodivergent artists
- Emerging artists and students
- Rural and regionally isolated creators
- 2SLGBTQIA+ and gender-diverse artists
- Arts administrators, producers, and service organization staff
- Community-based cultural organizations
- Other creative workers with lived experience of systemic/structural barriers, precarity, and unequal access to supports
- Other creative workers who experience AI through both risks and potentials

Summary

Participants described AI impacts (both opportunities and threats) falling unevenly across communities. Some artists and arts workers benefit from AI's ability to reduce administrative burdens, translate text, or provide a sounding board when human support is inaccessible or unaffordable. For people facing barriers—disability, rural isolation, language minority status—AI can offer stopgap assistance. Yet many roundtable participants stressed that these uses of AI arise because human systems have failed: inadequate accommodations, inaccessible grant processes, unaffordable legal advice, and underfunded support networks push people toward AI out of necessity rather than choice.

At the same time, participants emphasized that AI amplifies existing inequities. Creative workers already struggling with precarious employment now face competition from

Participant Quotations

AI is seen as a support for vulnerable populations but is it truly equitable when it is used because structures, workflows, are lacking equity and accommodation? When human training and skill-building is missing?

I still want humans to make art.

[My art form] is dominated by white men, but the people who have the power in the industry also have power over the same technology and can continuously move the goalposts for entrants.

I watch verticals [with increasing AI-generated content] and wonder what happened to the humans, their incomes, the careers they got to start?

The key for me: not penalizing users of AI means transparency and clear parameters for use.

AI-generated content, rising productivity expectations, and opaque use of AI in funding applications. Indigenous communities face risks to cultural sovereignty when AI systems scrape data without consent, violating principles such as OCAP (Ownership, Control, Access, and Possession). Artists with disabilities noted that AI often reinforces the medical model of disability—treating individuals' differences as problems to be "fixed"—rather than addressing structural barriers such as time, access, and community support. They discussed the need for reframing productivity and real-life application of "crip time" accommodation supports to benefit a wide range of disability types.

Environmental harms from data centres disproportionately affect vulnerable groups, and the normalization of AI in government systems without clear communication or guidelines leaves many feeling excluded, anxious, or penalized—whether for using it or for resisting its use.

Participants also explored possibilities for equitable futures. They pointed to examples of community-controlled AI as models for digital sovereignty grounded in cultural values, environmental stewardship, and collective benefit. They envisioned policies that protect artists; uphold Indigenous rights in regard to land, data and culture; strengthen unions; and ensure transparency in public systems. Many expressed hope that collective action, shared advocacy, and clearer sector-wide identity could counter feelings of isolation and help shape AI in ways that support human creativity rather than replace it.

There is systemic change in understanding of "productivity." It takes time to explore ideas. The machine "helping" raises the bar so we are expected to produce at the same rate as a machine or we will be replaced. Why are we not having that conversation?

I work with unions that are primary keepers of accessibility and accommodation in workplaces—how are they approaching AI? What policies are arts and culture workers' unions putting place regarding AI?

"Crip time" is a unicorn—it doesn't exist in society—but it would be the accommodation most valuable to the most disability types. It means broadening the parameters of time, open deadlines or no deadlines, changed understanding of productivity and expectation of what can be done in a period of time.

Social versus medical model of disability: medical model would "fix" or adjust your disability while social model recognizes the building or program or social structure is the barrier, and that the problem is not the individual. I am fearing that we're doubling down on the medical model and that AI is part of the problem.

Lack of resources in a capitalist world means productivity conforming to models of profit, AGAINST community-building, so we can't ask our neighbour and we can't afford to pay, and we turn to AI.

How do I resist something and have to use it as well?

It is lonely to be an artist writing grants against the machine.

I hear artists express a feeling of shame for using AI: how does shame connect with vulnerability? It is not up to the arts and culture sector to fall on our sword. We hold arts and culture to a very high standard, but I would hate for people to feel shame for doing what they feel they have to do to get by.

Regarding AI in the film sector: I am conflicted about it because it does level the playing field in a good way for some with fewer resources, such as on the administrative side, using AI for financing, legal documents, and business affairs sides of proposals; it facilitated more access to professionals, or can be a sounding board in absence of physical support before costly consult with out-of-province experts or lawyers—but arts and culture is already fighting for a small pool of funding and now we're up against the machine.

I see neurodivergent peers using AI for support on writing, but this is sad to see: AI is a machine replacement for human supports that didn't exist for them.

Faking information (disinformation, misinformation) is empowered by AI. It twists reality, normalizes twisted reality, creates chaos.

I have a concern about cultural appropriation of queer culture by AI. (From a queer community member.) The first groups impacted by climate change [including climate effects of data centres] are the most vulnerable groups, including people with disabilities.

As an artist with a disability, part of an affected community with disabled members, I've seen how the community worked through challenges of access and AI is now training from this hard-won data and learning from us without consent.

AI is stealing from people lacking human accommodations to replace those accommodations with robots.

Meagre untouched land remains; data centres are not long-term job generators. They create jobs in the construction, but then just exist, extracting resources.

If people have trouble with an application and need help from AI, that's a systemic problem. Systemic problems keep money out of the pockets of people who earned it.

I worry about the impact of AI on youth and children. How can they grow to be the thinkers we want them to be?

THEME D: AI and Cultural Gatekeeping

Friday 12 June, 11:30 a.m. to 1:30 p.m. (Virtual)—9 participants

How in your observation, does AI shape what gets seen, recommended, funded, archived, or remembered? Who controls metadata, description, and context? What are the risks of AI reproducing colonial archives and biases?

Who might be interested:

- Librarians, archivists, museum professionals
- Curators, programmers, festival organizers
- Publishers and editors
- Knowledge-keepers
- Arts service organizations
- Grant-makers and funders
- Cultural journalists
- Creative workers experiencing AI through professional roles

Summary

Participants described a widening gap between how AI is marketed and how communities actually experience it. Many noted that mainstream AI development is driven by elite tech interests, built on scraped data taken without permission, and now shaping everyday tools in ways most users don't understand. This creates a landscape where artists, funders, and rural residents encounter AI without informed consent—whether through grant applications written by chatbots, AI-generated local news, or automated résumé builders that misrepresent people's skills. While some saw limited administrative benefits, the dominant feeling was concern: AI is being adopted casually, invisibly, and without the education needed to use it safely or ethically.

At the same time, participants expressed frustration with how AI reshapes cultural ecosystems. AI-generated advertising (for example, the Burger Love controversy) sparked public backlash, suggesting some critical awareness—but AI-generated local content (for

Participant Quotations

When I look at mainstream AI, it is very geared to elites and to the tech industry, and it is feeding itself in a bad way, scraping the existing internet without permission. You have to fight for rights to IP while people use AI as a fun tool.

I've found education and communication, person to person, at the local level, is hard to scale up, but people want to learn—and will make better choices [after they know about impacts].

We need to get back to human-to-human interaction, get back to community, get away from hyper individualism, talk to colleagues and friends rather than chatbots—I don't understand the "race to get there."

Education is a preoccupation.

I like in this group that we are seeing the use of AI not as a foregone conclusion.

example, What's Up PEI) also circulates widely without people realizing it is synthetic. This raised fears about erosion of human creativity, loss of trust in public information, and the displacement of artists, graphic designers, filmmakers, actors, and cultural workers. Participants worried about funders receiving applications built with AI, about unclear ownership of submitted content, and about the possibility that future assessment processes could themselves be automated. Others highlighted how AI amplifies bias, reproduces patriarchal and racist patterns, and encourages "AI confirmation"—a feedback loop where people accept machine output without fact-checking.

As pathways forward, the participants emphasized human-centred approaches, community conversations, and peer-to-peer education as essential counterweights to AI's rapid, opaque spread (though they were uncertain how to scale up these ground-level activities). They called for transparency in how AI is used, clearer guidelines for grant applications, and stronger digital literacy in schools. Many found reassurance in hearing others question AI rather than accepting it as inevitable. The discussion ended with a shared sense that collective action, sector-wide coordination, and sustained public dialogue are needed to ensure AI supports rather than replaces human creativity.

ACKNOWLEDGEMENTS

AI Disclosure Notes

Humans generated the summaries and wrote the notes they are based on. Quotations may be paraphrases due to hand-written notes, but draft summaries and quotations were sent to session participants for review before publication.

A transcript of the virtual roundtable was generated and cleaned by Logical Outcomes AI, a Canadian service which does not retain content beyond one hour.

CreativePEI used anonymized notes/cleaned data in AI to test results: for example, to check summaries for missed themes and to curtail biases. We used AI to help compile and rank lists of themes from across the five roundtable sessions. All uses of AI are disclosed, and all results with AI content have been reviewed, edited, and finalized by humans.

Thanks

Thank you to all roundtable participants who generously shared their knowledge with their peers.

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Left: A logo of abstract blue, green, and orange shapes representing Kings, Queens, and Prince counties overlap slightly to form the shape of the province Prince Edward Island. The words "PEI CREATES" appear below in bold, uppercase letters, with "PEI" in orange and "CREATES" in dark grey.

Contact Us

For any questions related to this report or this project, please contact us

CreativePEI

303-119 Kent Street (Box 32), Charlottetown, PE C1A 1N3

902-367-3844 | info@creativepei.ca

creativepei.ca