



AIDED

The AI Design Education Project (AIDED):
Prompted Creativity–GenAI in Design

eSTEEeM Final Report

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With grateful thanks to Arabella Nock.

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Executive Summary

Can GenAI tools function as passive facilitators rather than creative agents within a student's design process?

The use of GenAI technology remains contentious in general educational practice. In Design and Innovation, student use of visual material from unverified sources raises complex ethical dilemmas around idea ownership versus the convenience of quick visual rendering.

Conversely, GenAI tools are widely adopted in the design industry to accelerate process work and routine tasks, with usage growing exponentially (Lange and Myers, 2019).

The AIDED project, in partnership with design students, explored the practical application of GenAI within existing OU design modules and assessed any relative advantages of GenAI image creation tools over conventional visual communication methods.

A small group of second-year design students (T217: *Design Essentials*, October 2024) instructed Microsoft Copilot (Microsoft Copilot, 2025) to:

1. Faithfully illustrate one of their own completed designs, without adding, altering, or adapting it.
2. Visualise a design problem they had already explored within their module work.

Two reflective workshops followed each task to capture student insights. Prior to this, a student survey provided a comprehensive snapshot of design students' attitudes, applications, and aspirations regarding GenAI, generating a rich dataset. This project focused on comparing students' perceptions of conventional visual communication tools with their experiences using Copilot during the workshops.

Findings

Students struggled to persuade Copilot to generate exact representations from specific prompts. There was no clear advantage in convenience (speed and ease of use), and fidelity was a recurring issue; outputs differed significantly from original designs, leading some students to question ownership and authorship.

However, students successfully used Copilot to visualise a *sense* of something, particularly context. When tasked with representing a design problem, Copilot offered relative advantages in convenience and visual communication, with sufficient faithfulness to students' intentions to support ownership, despite the AI appearing to exercise a degree of creative agency.

Interestingly, feedback on this more collaborative task suggests GenAI could serve as a useful starting point for conventional design processes, particularly as a brainstorming partner.

Recommendations

Within design education, GenAI is clearly valuable for contextual presentation of ideas and scenarios. We recommend its inclusion in the design student toolkit, especially timely as two Level 2 design modules are currently in production at the OU.

Aims and scope of the project

AIDED aims and objectives

In response to limited literature on image-based GenAI in design education, our research focus shifted from broad themes of co-ideation and visual communication to students' immediate needs; effective visual communication, which informed our refined aims and objectives.

Key objectives

- Demonstrate the value of generative image-based AI in enhancing design thinking and visual communication.
- Promote ethical and transparent use of AI to address intellectual property concerns.
- Encourage inclusive design education that builds student confidence in critical and reflective thinking.
- Aligning education with industry evolution to strengthen future employability skills.

The AIDED survey explored students' general understanding and experience with GenAI software. Collaborative, reflective workshops with students further examined the value of image-based GenAI in design education across key areas:

- **Visual Confidence:** Boost student confidence in using AI image tools for design presentation.
- **Inclusive Access:** Support diverse learners and ease entry into interdisciplinary STEM and design fields.
- **Ethical Integration:** Embed GenAI tools transparently within the design process.
- **Career Readiness:** Equip students with GenAI skills aligned to evolving industry demands.
- **Efficiency for Learners:** Offer time-saving tools to support distance learners and streamline design thinking.

Key pedagogical questions:

- **Creative Ownership:** Do design students retain full creative control when using GenAI tools in assessed work.
- **Comparative Value:** Questions if AI-generated visuals match or surpass traditional design methods like sketching and prototyping.

GenAI design: practice and pedagogy

Generative AI in the design industry

Designers present completed concepts through visuals that faithfully communicate their ideas. While some create these themselves, others may rely

on technicians who reproduce designs without altering them, offering technical skill, not creative input.

GenAI is increasingly used in creative industries to boost productivity and explore iterative ideas (IDEO U, 2025). As the technology evolves, designers are embracing it as a rapid, artificial technician, while retaining creative control.

Text-based GenAI tools have been available since 2019, while image-based tools emerged in 2021, with platforms such as DALL·E, Midjourney, and Stable Diffusion dominating the market. Along with GenAI-integrated creative software (e.g., Canva, Photoshop), GenAI tools have made image generation widely accessible. This accessibility is reshaping design practice and streamlining workflow whilst creating need for new skills development (World Economic Forum, 2024).

A global survey by 99designs (2024) found that 52% of designers use GenAI tools as creative allies, less (24%) are interested in adoption, however 88% consider AI literacy an essential future skill. However, 76% raised ethical concerns, particularly around intellectual property (IP) rights.

That said, GenAI is increasingly used in creative industries to boost productivity and explore iterative ideas (IDEO U, 2025). While for visual output, it has the potential to transform creative processes and unlock new forms of artistic expression (Cai and Gao, 2025). Early qualitative studies offer insights into professional use. Chiou et al. (2023) examined Midjourney use among Taiwanese designers, highlighting GenAI's role in idea generation and creativity, while noting challenges in integrating human-AI contributions. Vimpari et al. (2023) interviewed Finnish game designers using DALL·E 2, Midjourney, and

Stable Diffusion; participants valued GenAI's speed and inspiration but expressed concern over its potential to democratise and devalue creative work. Designers variously viewed GenAI as ally, enabler, competitor, or expert.

Generative AI in design education

Design educators prioritise core skills like sketching and problem-solving, and while design curricula will include the development of conventional visual communication skills, students can lack confidence in their abilities and GenAI image tools may appear to offer a fast, accessible alternative for producing clear visuals (ie: a potential affordable alternative to employing a visual comms technician). However, students often feel disconnected from GenAI assisted work and uncertain about proper attribution, creating academic integrity issues.

Fleischmann (2024) surveyed 17 graphic design students at Griffith University, revealing appreciation for GenAI's creative and efficiency benefits, alongside concerns about loss of human creativity, plagiarism, and IP infringement, concluding that GenAI may act as both enhancer and inhibitor of creativity, depending on its application. Students noted GenAI's limitations in capturing emotional intent but were open to ethical use. These findings align with our focus group reflections on using Copilot.

Additionally, GenAI lacks critical judgment and may reinforce stereotypes (Toso et al., 2023), highlighting students' need to learn to critically assess AI-generated content for bias and misinformation.

The rise of GenAI is transforming creative education; current consensus emphasises oversight and transparency and a need to preserve student creative agency. Students acknowledge benefits while expressing concerns over ethics and copyright. Research indicates negative student reactions to AI-generated work derived from other artists, yet recognition of its value for early ideation (Hutson & Robertson, 2023). Related studies echo these concerns and support our finding that GenAI can contribute to design thinking if agency issues are addressed.

The AIDED study further identified risks such as ownership loss and skill erosion from overreliance on GenAI, which may undermine critical thinking (OU Library Services, 2025).

However, research shows (Appendix A) literature gaps persist regarding the comparative advantages of GenAI image tools over conventional visualisation methods, underscoring the need for practical, comparative investigation (which is the core of the AIDED project).

GenAI's rapid integration within higher education requires retraining to enable tutors to guide students effectively. Current Open University policy uses a tiered system: Category 1 (prohibited) to Category 3 (encouraged), with design modules at Category 2 – allowed with caution (The Open University, 2025a). Overuse by novice students, driven by fear of failure, risks widening skills gaps. Teaching effective GenAI use can help students understand its benefits and limitations as part of critical thinking. Currently improper declaration of AI use triggers academic conduct procedures, it is punitive. University guidance lacks

clarity on acknowledging image-based GenAI, highlighting the need for more robust attribution standards.

Furthermore, prompt engineering/literacy is emerging as a core skill for effectively using GenAI (Federiakin, et al, 2024) and as such should be integrated into future design curricula, specifically covering prompt writing, critical editing, and intellectual property awareness.

Activities

The AIDED project explored whether Copilot could help students accurately express ideas and improve visual communication, aiming to clarify the benefits and limitations of image-based GenAI. The research involved two stages: broad analysis and design tasks with small focus group.

AIDED Student survey

A survey of around 1,000 multi-disciplinary STEM students who completed a design module gathered qualitative and quantitative data on current GenAI use and perceptions. Among our sample, 86% believed developing GenAI skills would enhance employability, citing productivity gains and industry relevance as key factors.



AI is becoming a standard part of most digital design software, understanding and working with this will help students gain the skills and confidence to embrace this potentially time saving and useful tool.

Survey respondent



Students using GenAI tools tend to be either proficient or reliant due to low confidence, time constraints, or fear of critique. Most respondents accessed

image-based GenAI out of curiosity, with only 29% using both free and paid software regularly. Key barriers include referencing, lack of module guidance, IP and ownership issues, cost, and 72% cited unclear permission to use. The survey provided extensive data on student behaviour, exposure, and concerns.

Focus group – GenAI initial experience

Five students participated in focus group workshops after completing the survey. All reported limited experience with image-based GenAI, preferring conventional tools (Figure 1). Four participants were on the BA Design and Innovation pathway and one on a combined STEM pathway, providing limited comparative data between frequent visual communicators and a student less familiar with image use.

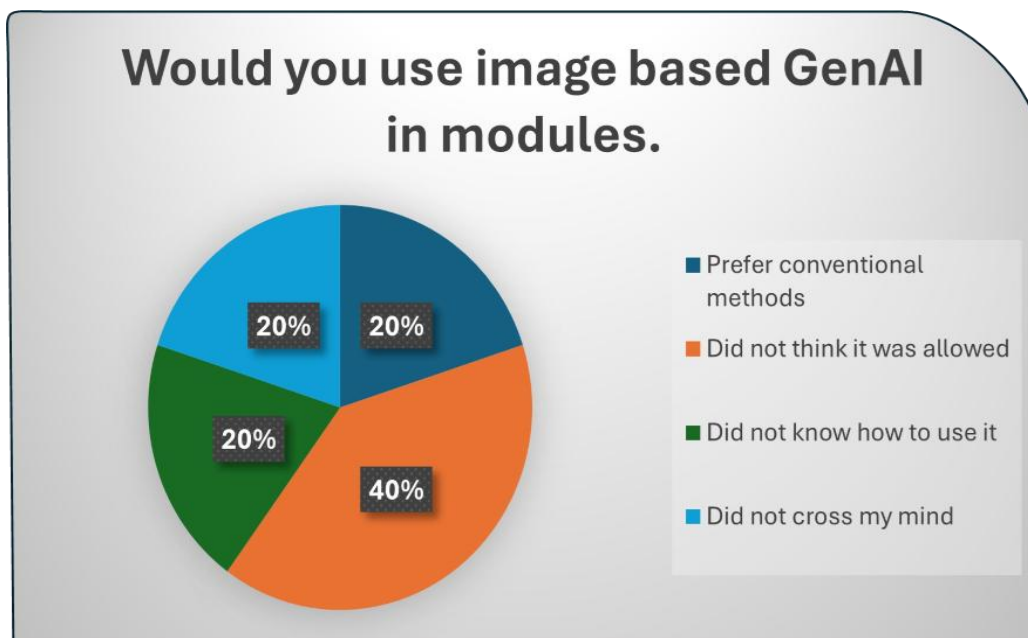


Figure 1 – FG-Initial survey response

The focus group showed curiosity about GenAI tools; three of five had used free image-based software personally, but only one believed it was allowed in assessed work. All preferred conventional tools (Figure 2), though text-based idea description scored highly, suggesting potential prompt engineering skills opportunity.

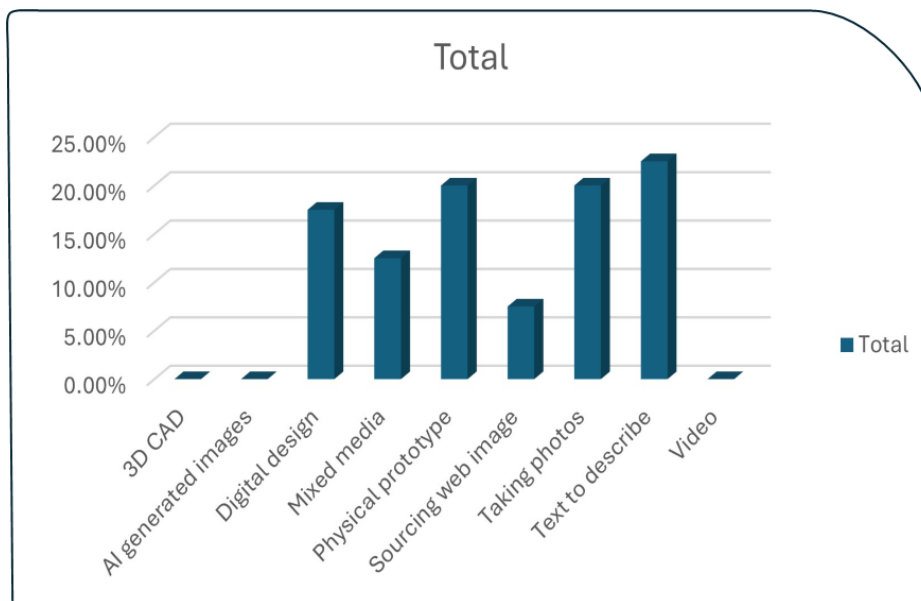


Figure 2 – FG-Preferred method of visual communication – most used.

Initial results suggest students see potential benefits in GenAI, with most believing image-based tools could aid communication and presentation (Figure 3). However, they felt it would not support collaboration or idea generation. Though based on a small cohort, this aligns with observed use of generative features in presentation tools like Canva (Canva, 2025) and Piktochart (Piktochart, 2025) for refining visual communication.

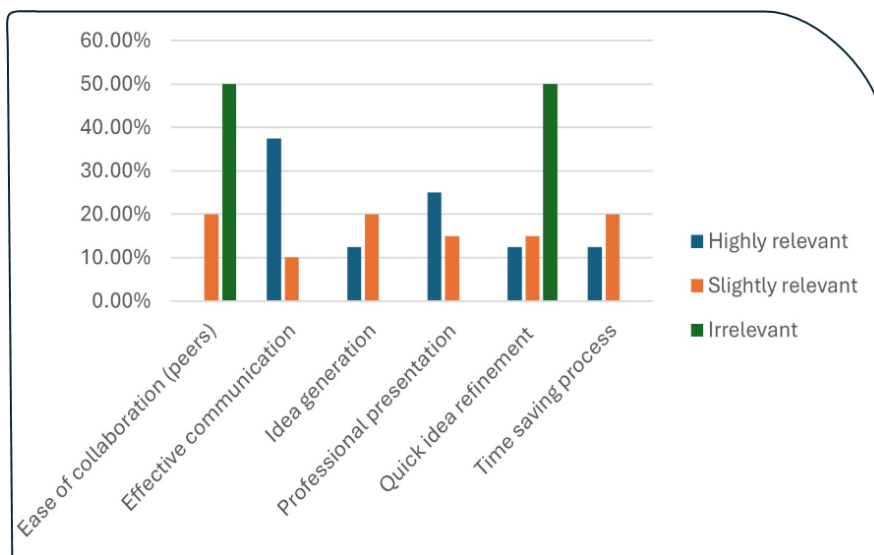


Figure 3 – FG-Potential benefits of image based GenAI

GenAI is often embedded in tools students use without awareness of data sources, yet visuals created with such software fall under current referencing guidelines. There is a growing distinction between citing a tool and acknowledging GenAI outputs in submissions. The focus group reported inconsistent advice on referencing GenAI, highlighting the need for clear, aligned guidance across student resources, particularly at module and tutor level (Figure 4).

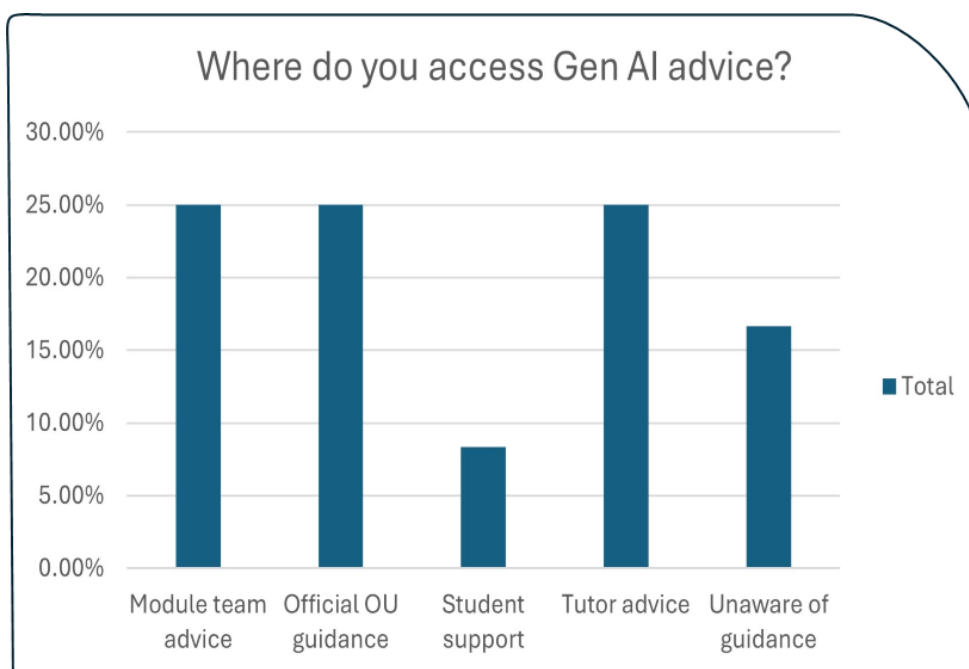


Figure 4 – FG-GenAI guidance

Cost and lack of guidance were the main factors preventing GenAI use in studies, though students indicated they would invest time in learning if permitted (Figure 5). Minor concerns included the learning curve and ownership of generated visuals, reflecting similar issues identified in the wider survey (Table 1).

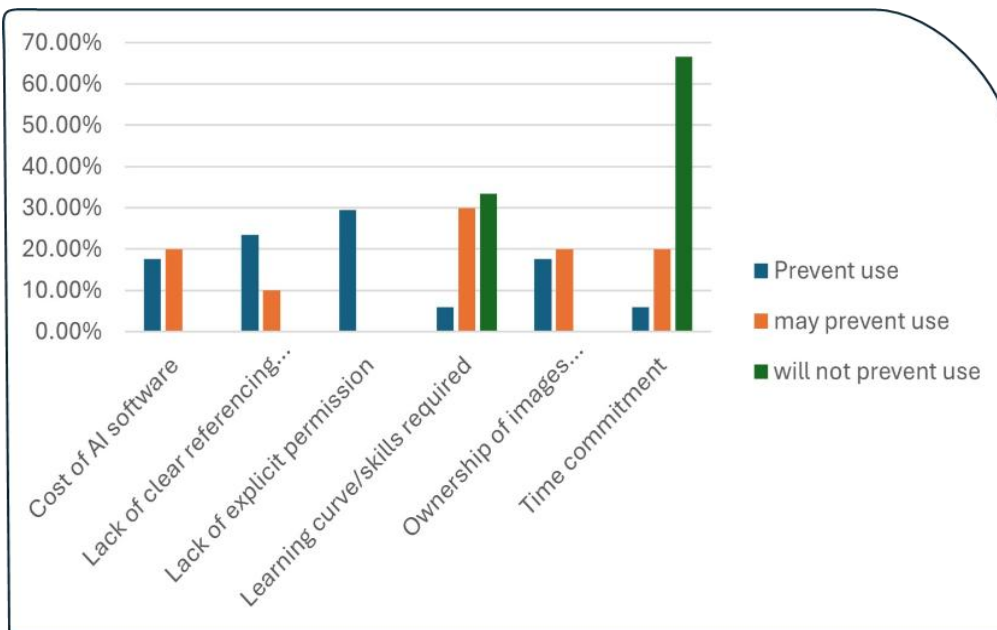


Figure 5 – FG-What would prevent you using GenAI image software

Q21. How much would each of the following negatively influence your use of AI generated images in an OU design module?					
Issues influencing use of AI generated images in an OU design module	Prevent me from using AI	Might prevent using AI	Wouldn't prevent using AI	Total Respondents	% Q21 return rate (total sample)
Lack of explicit permission to use	57(72%)	18(23%)	4(5%)	79	99%
Lack of clear referencing guidelines	40(51%)	30(38%)	9(11%)	79	99%
Learning curve too steep/lack of skills	20(25%)	17(38%)	32(41%)	79	99%
Time needed to produce quality images	17(22%)	38(48%)	24(30%)	79	99%
Ownership of images generated	38(48%)	32(41%)	9(11%)	79	99%
Cost of GenAI image software (subscription and/or purchase)	47(59%)	24(30%)	8(10%)	79	99%

Table 1 – Survey – Use of AI generated images

The focus group raised concerns about ethical and transparent use of image-based GenAI, expressing uncertainty about permissions and acknowledgment. Students preferred conventional tools to develop design skills, and at this early stage, only one of five felt GenAI had a role in design and innovation studies.

Copilot – Design Workshops

A small group of T217 24J design-literate students completed two visual communication tasks using Copilot, powered by DALL-E 3 (Open AI, 2023) an approved GenAI tool meeting University security requirements. Tasks were based on T217 TMA01/02 and conducted post-assignment to maintain assessment integrity (The Open University, 2025b). Students generated designs via text prompts and compared conventional and GenAI outputs during reflective workshops. Participants received vouchers and a digital badge, with an AIDED VLE space—including Adobe Connect, forums, and an Online Design Studio—provided for sharing work and ideas (Figures 6–7).

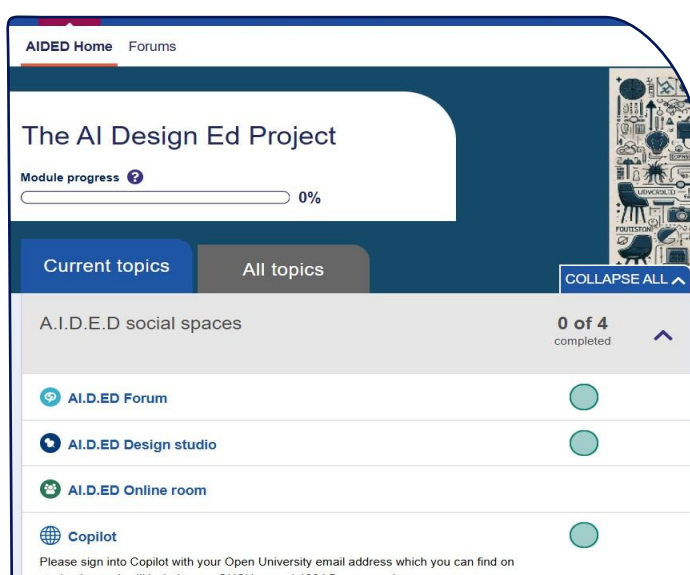


Figure 6 – AIDED VLE

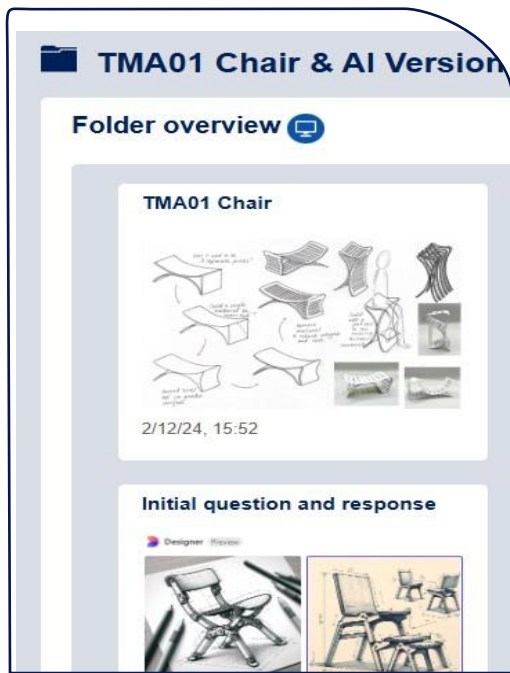


Figure 7 – AIDED Design studio

Task ONE – Can Copilot faithfully visualise your chair?

After submitting TMA01, the focus group completed a task asking Copilot to replicate their final design idea, with mixed results. Students began with descriptive prompts or design briefs, but both approaches caused frustration and required multiple attempts before reaching acceptable outputs. A reflective workshop followed, where students compared their original chair designs with Copilot-generated versions (Figure 8).

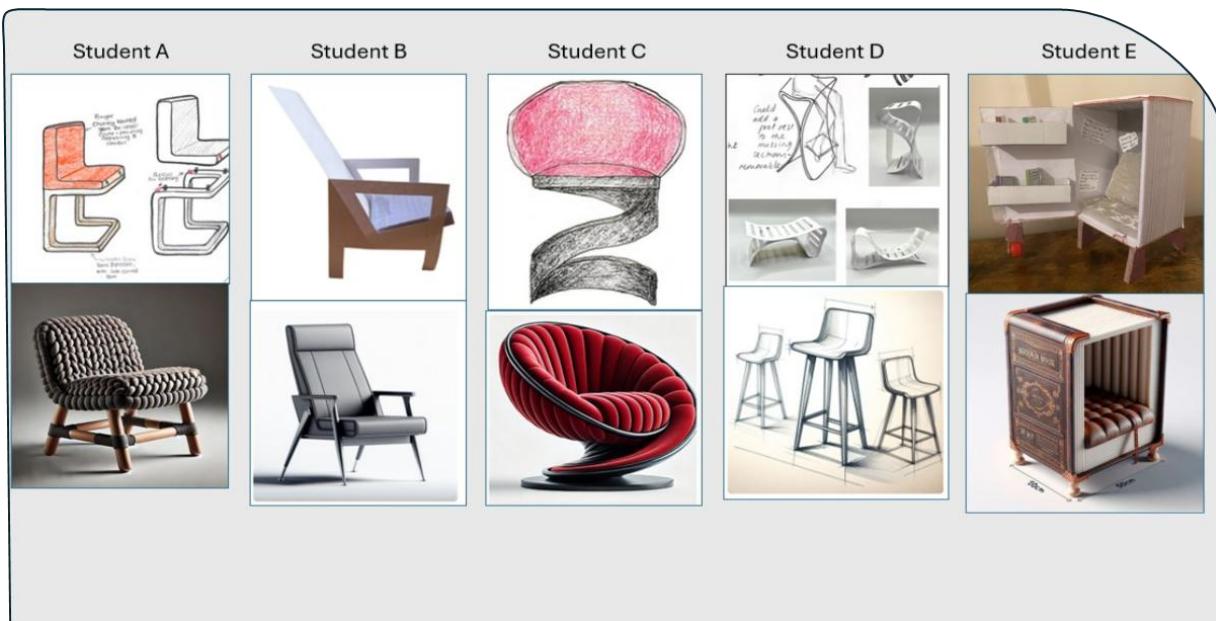


Figure 8 – AIDED focus group task one output

Students selected the Copilot output they felt best represented their design. Results show abstract concepts, such as Student D’s multifunctional bench/stool, were difficult for Copilot to replicate, often defaulting to traditional forms (Figure 9). In contrast, simpler, context-driven designs like Student B’s supportive waiting-room chair were visualised more accurately (Figure 10).



Figure 9 – Student D – second prompt result



Figure 10 – Student B – second prompt result

Copilot outputs revealed a reliance on literal, conventional product concepts and difficulty representing nuanced or divergent ideas.



Maybe my design was a little out there, but I found myself spending so much time on how I could phrase instructions to try and get a valid result that I gave up eventually. In any other situation I suspect it would have stifled my creativity hugely.

Student D



Adding detailed features like connection points and fabric choices to multifunctional designs proved challenging for Copilot, which struggled to combine elements accurately (see Appendix B, Figures A1–A4).

Students reported frustration with the time required to guide Copilot to accurately reproduce their ideas. While it generated options quickly, outputs often failed to match prompts or expectations, and all agreed Copilot struggled

to interpret instructions. As a non-sentient system, responses are logical rather than creative, relying on existing data. Student C's chair design illustrates this challenge: the prompt 'Create an image of a chair inspired by a red lipstick' resulted in Copilot combining two known products rather than producing an original concept (Figure 11).



Figure 11 – Student C first prompt lipstick chair

Student C iterated through nine additional prompts, refining details such as materials, shape, and spiral base to achieve a final GenAI output closely matching the original chair design (Figure 12).



Figure 12 – Student C original and AI chair design

In comparison Student E began prompt engineering with clear instructions: a child's chair resembling a book. Copilot generated a detailed design brief but produced literal outputs (Figure 13) and struggled with creative interpretation (Appendix C, Figure A5).

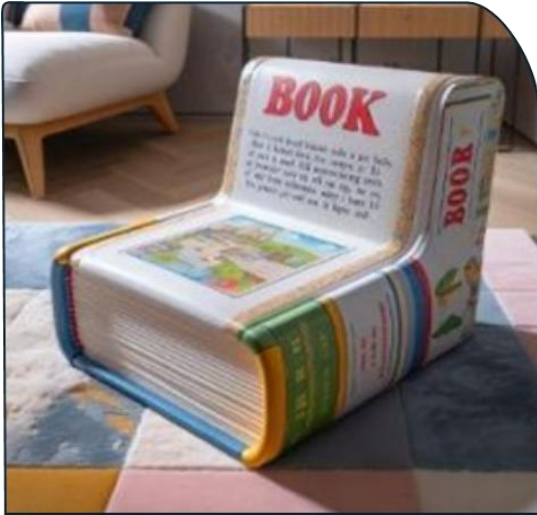


Figure 13 – Student E first prompt output



... it seems to highlight certain words and the words that it seems to pick out and focus on, kind of influences the result that you get.

Student A



The focus group found Copilot often misinterpreted prompts and lacked an iterative process, causing frustration. While improvements are expected as GenAI evolves, outputs require critical scrutiny by practitioners. Positives included rapid idea generation, enabling quick adjustments or new directions, and inspiring unexpected concepts, suggesting potential as a creative

collaborator for future exploration. Another noted benefit was Copilot's automatic contextual presentation of designs, which students valued despite not explicitly prompting for it (Appendix D, Figures A6–A7).



I think I like how finished and complete they AI made the chair look compared to like drawing it by hand.

Student A



Three of five focus group participants said they would consider using image-based GenAI in their design process. All agreed Copilot offers value for quickly generating visual starting points that can be refined with conventional tools. The first task and workshop confirmed its usefulness for rapid idea visualisation, inspiration, and producing polished presentation images as part of a broader skill set.



I think my eye's drawn to the perfection of the AI generated ones.

Student B



Participants agreed Copilot had limitations, including poor colour handling, bias toward traditional forms, and increasingly abstract outputs under pressure. Clear, well-structured prompts were essential, requiring time and training. Students recognised AI's susceptibility to inaccuracies and bias (University of

Oxford, 2024), stressing the need for critical evaluation when integrating GenAI into design practice. Most felt creative agency remained intact, as they authored and refined prompts, viewing the software as a tool rather than a creator.

Copilot suggested new options, but students felt ownership of ideas since outputs were based on their prompts and choices. None would use GenAI images without editing or pairing with conventional visuals, indicating image-based GenAI serves as a complementary tool for design and presentation rather than replacing original ideas.

Task TWO –Can Copilot visualise your problem context?

The second task asked students to use Copilot to create an image illustrating a design problem for their upcoming project. While students had researched their problem areas, Copilot's visual outputs were mixed. One example, a hair clogged bath/shower-produced an effective image after three prompts (Figure 14). Though issues with scale and tap positioning were noted, the group agreed the concept was clear despite these flaws.



Figure 14 – Student C problem context

Two students explored home food-growing problems, revealing Copilot’s limited cultural awareness and tendency for literal interpretations. Outputs varied by prompt wording. Student B’s use of terms like *“modern, light, apartment, city”* produced a spacious loft setting (Figure 15), while Student A’s prompts emphasised *“cluttered, dimly lit bedsit”*, leading to extreme results such as vegetables growing from a bed (Figure 16). Both noted Copilot’s autonomous assumptions about gender and race, raising concerns about bias and fair representation. Misinterpretation of context and reliance on narrow data sets highlight ethical and inclusivity issues in GenAI outputs (Figures 15–18).



Figure 15 – Student B problem



Figure 16 – Student A problem



Figure 17– Student A –prompt three



It's got a fridge in the corner. All these interesting things, but then, you know, you've got your radishes kind of growing where your bed should be.

Student A





Figure 18 – Student A – prompt two & five consecutive

Visualising problem context was partly successful. Copilot could depict some contextual elements but struggled with core features and reflected biases in its dataset. T217 students, skilled in expressing emotional and stylistic intent, found including qualitative aspects in prompts improved alignment with their vision. While Copilot introduced variation and reduced direct control, students maintained creative ownership, viewing outputs as recognisably their own.

AIDED – what we learned

Main findings

To enable transparent and ethical use of image-based GenAI in design education:

Practical insights:

- Students could use Copilot to convey general context effectively.
- Exact visual replication from specific prompts was challenging.

Scholarly implications:

- GenAI offers a starting point for inspiration alongside conventional tools.
- It can function as a creative brainstorming partner for rapid idea generation and critique.
- Useful for polished visual perspectives and contextual presentation of designs.

Anticipated outcomes

Key priorities for future practice:

- Ensure transparent, non-discriminatory use of GenAI in STEM visual subjects, enabling students to justify its use legitimately.
- Support employability by building confidence in AI image generation for idea communication while maintaining academic integrity and creative authenticity.

- Reduce barriers to entry, making STEM, especially Design and Innovation, more inclusive for underrepresented groups and those concerned about artistic ability.
- Provide module teams and tutors with clear guidance on how GenAI tools can positively enhance learning and development.

Unanticipated outcomes

The extent of student frustration in developing prompts that aligned with their intended outcomes was unforeseen. Copilot demonstrated selective responsiveness, yet proved particularly effective in supporting the articulation of design brief components; a benefit identified serendipitously by a participant in the focus group (Figure 19).



Figure 19 – Copilot generated design brief – Student D

Copilot performed effectively when prompts employed established design terminology, such as form or function or material thinking (Appendix E, Figure A8). However, it struggled with nuanced concepts, including distinctive design thinking or precise colour specifications (Appendix F). While capable of generating text-based design briefs with specific features, Copilot was less successful in producing accurate visual representations of these ideas (Figure 20).



Figure 20 – Student D original design vs Copilot final image

A better understanding

The AIDED focus group findings indicate that image-based GenAI serves as a valuable supplementary tool within design education, though its effectiveness is limited and best realised when integrated selectively alongside conventional practices. Prompt engineering emerged as a critical competency, requiring iterative refinement and systematic documentation to preserve creative agency. While the design industry increasingly incorporates GenAI, equipping students with confidence in its use can enhance employability without compromising academic integrity. Despite GenAI's ability to generate visual

content, outputs often lack accuracy, leading to frustration and necessitating time-intensive evaluation and refinement. Accessibility concerns, particularly for students with language difficulties or limited access to advanced (paywall) tools, remain unexplored in this project. This study focused on Microsoft Copilot, a free educational tool, acknowledging that more sophisticated alternatives exist.

Impact on design pedagogy

Student experience

- Build confidence in using image-based GenAI for rapid visualisation and collaborative ideation.
- Understanding GenAI's limitations and industry relevance enhances employability.
- Most students (4/6) prefer traditional methods like sketching and prototyping, citing concerns over ownership.

Teaching

- Integrate image-based GenAI into module content and teaching.
- Provide clear tutor guidance and training.
- Use GenAI as a creative partner with prompt and IP acknowledgment.

The AIDED project team now feels confident in promoting image-based GenAI as part of the design process, with a clearer understanding of its benefits and limitations. We aim to influence broader teaching practice and will present findings to the Design and Innovation faculty and AL peers for discussion on its pedagogical value. The introduction of the new Bachelor of Design degree and its first module, T190 (The Open University, 2025c) includes refined tutor guidance on advising students using GenAI visuals, aligning with AIDED recommendations to incorporate GenAI as a practical tool in design education.

Strategic change and learning design

Establish a transparent framework for referencing GenAI outputs, including prompt summaries. Documenting prompt engineering will clarify creative agency and support ethical, robust practices for using image-based GenAI in design projects.

Further recommendations and impacts

- Apply caution when incorporating GenAI tools due to software disparities (free vs paywall).
- Use light-touch GenAI with documented prompt processes to evidence design thinking.
- Future goal: secure funding for STEM to explore GenAI as a transparent, ethical, and accessible visual design tool.

We recommend incorporating image-based GenAI tools into students' design toolkit and module teaching/assessment, supported by tailored guidelines. Students should provide a brief account or screenshot of GenAI use to evidence their process. In the AIDED study, students worked from their own ideas and found Copilot unhelpful, with limited serendipitous outputs. Proper use requires understanding benefits, limitations, and ethical considerations to maintain creative ownership. Image-based GenAI should be viewed as part of a broader suite of learning and communication tools, with faculty, tutors, and students engaging critically with its application in design.

Dissemination

Dissemination is at an early stage with intention to publish the main report on eSTeEM scholarship site and share with Design and Innovation module teams and wider STEM areas where use of GenAI for visual content is relevant.

Internal and external to OU academic publications and events will be the next steps in the project dissemination, e.g. future eSTeEM conferences and UK Horizons proposals.

Deliverables

AIDED Prompted creativity – GenAI in Design – Final Report – The AI Design Education Project (AIDED): Focus group and workshop image-based GenAI tools in design practice for visual communication of ideas.

AIDED Student survey analysis – The AI Design Education project (AIDED): Student views and experiences of AI image generation tools and their applications in design education.

Blog article 'To Design or to DesAIgn? The Generative AI Question for Design Students' Available: <https://www.open.ac.uk/blogs/design/to-design-or-to-desaign-the-generative-ai-question-for-design-students/> Published 29 September 2025.

In production: Further workshop blog article for D&I, presentation and poster for future conferences and events.

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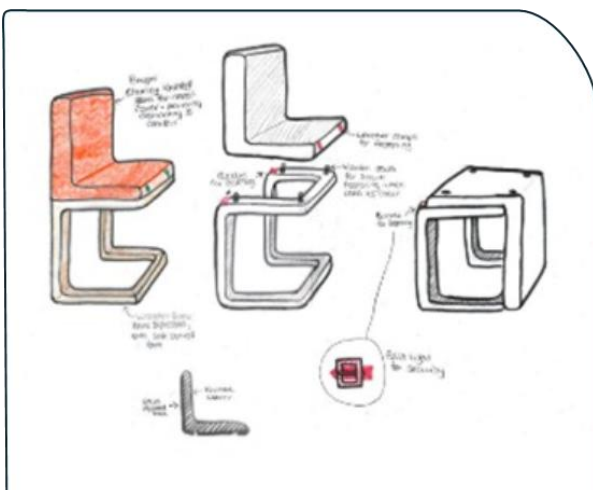
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Appendix

Appendix A – Copilot and details in workshop practice

Student A's design featured multifunctionality and a knitwear industry use case with a textured seat cover. Initial Copilot prompts produced a simple factory chair lacking intended complexity. Multiple refinements specifying shape, function, texture, and artist inspiration improved visual accuracy, but even after eight attempts, the final output did not fully represent the original design (Figures A1-A4).



Appendix figure A 1 – Student A – Original design detail



Appendix figure A 2 – Student A -Initial prompt result Copilot



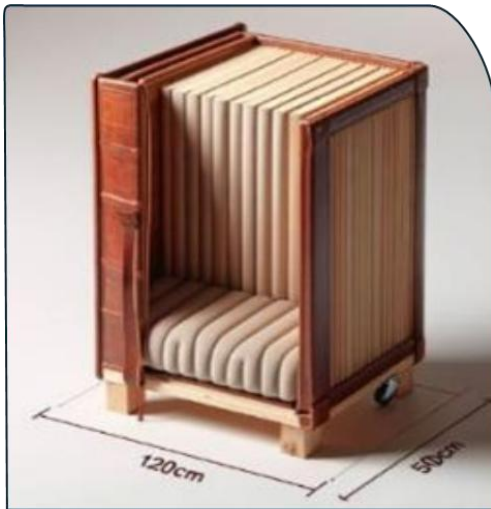
Appendix figure A 3 – Student A – prompt six Copilot



Appendix figure A 4 – Student A final Copilot visual

Appendix B – Copilot and literal representation

After seven prompts, iterations emphasised book features while neglecting the child demographic (Figure A5). Copilot also misinterpreted dimensions, highlighting its lack of precision and inability to produce orthographic drawings, making it unsuitable for exact specifications.



Appendix figure A 5 – Student E – fifth prompt Copilot response

Appendix C – Copilot and contextual setting

Students noted Copilot prioritised contextual settings over accurate product representation. For example, Student B chair appeared in a waiting room and Student A in a knitting factory (Figures A6–A7). While designs were incorrect, the realistic settings provided inspiration and reassurance, and the professional quality of GenAI outputs appealed as final presentation images.



Appendix figure A 6 – Student B – Chair presented in waiting room context



Appendix figure A 7 – Student A – Chair presented in factory context

Appendix D – Copilot and material analysis

Copilot did provide good material analysis, a useful aspect for design projects and student A's chair example proved that Copilot had good material analysis skills and visualisation (Figure A8).

can you design a chair that has a L shaped seat made from chunky knitted materials, sleek wooden legs in a bracket shaped form, the seat should be removable

Comment: Final attempt describing my design ignoring principles.



Appendix figure A 8 – Student A – Copilot material analysis

Appendix E – Copilot and colour precision difficulties

Copilot proved unsuccessful in rendering colour choices well and struggled with instruction on colour palette (Figure A6) .



*I think I'd put purple in, in the end, I can't remember why, but it was more a lilac.
... how does it know what colour is... has it got like a certain number of colours
that it can pull from at the moment and is it going to learn about more shades
as time progresses...*



Student B

University approval processes

Approval details

- SRPP/SSPP – AIDED Project team received approval from the Student Research Project Panel/Staff Survey Project Panel according to the Open University's code of practice and procedures before embarking on this project. Application number 2024/2797.
- HREC/Ethical review – AIDED Project team conducted an ethical review according to the Open University's code of practice and procedures before embarking on this project. Reference number HREC/2024/0549.
- Data Protection Impact Assessment/Compliance Check – AIDED Project team received conducted a Data Protection Impact Assessment/Compliance Check according to the Open University's code of practice and procedures before embarking on this project. Data Protection registration number 1121.

Data Management Plan

The AIDED project began prior to December 2024; however, we gathered a substantial amount of data that would be valuable to future scholarship projects exploring image-based GenAI, we would look to upload this once anonymised to the Scholarship Exchange.

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