

ARTICLE

Is AI-Generated Imagery Art? A Philippine Cultural Appraisal

Carie Justine P. Estrellado 

Faculty of Education, University of the Philippines, Quezon City 1101, Philippines

ABSTRACT

The emergence of generative AI has precipitated an ontological crisis vis-à-vis Philippine creative economy, challenging deeply held definitions of art, authorship, and cultural identity. Rooted in a tradition that prizes manual craftsmanship and the communal spirit, the Philippine context views art not merely as a final product, rather as a holistic process defined by human labor, intent, and lived experience. This paper examines the friction between autonomous algorithmic reproduction and the aura of human-led creation through an evaluative methodology of academic inquiries, institutional policies, and digital discourse. The analysis reveals how cultural gatekeepers, including major art competitions and the governmental agencies, are reinforcing boundaries that exclude AI from the realm of fine art to preserve the sanctity of the human hand and the struggle of the creative process. Furthermore, the study explores the legal limitations of the Philippine Intellectual Property Code (RA 8293), which restricts authorship to “natural persons,” and investigates public backlash against AI integration in media. Through an axiological lens, the research identifies a generational divide where digital natives may accept AI as a tool for hybridity, while the broader cultural consensus remains anchored in *Pakikipagkapwa-tao* (shared identity). Hence, the Philippine perspective suggests that while AI may function as an efficient tool for “automated commodities,” it lacks the emotional resonance and accountability required for true *Likha*. In this cultural vista, art remains an irreducibly human communicative act.

Keywords: Artificial Intelligence; Arts; Ontological Crisis; *Likha* (Human Creation); *Pakikipagkapwa-Tao* (Shared Identity); Algorithmic Extraction

*CORRESPONDING AUTHOR:

Carie Justine P. Estrellado, Faculty of Education, University of the Philippines, Quezon City 1101, Philippines; Email: cpestrellado@up.edu.ph

ARTICLE INFO

Received: 25 March 2026 | Revised: 15 June 2026 | Accepted: 22 June 2026 | Published Online: 29 June 2026
DOI: <https://doi.org/10.63385/cvca.v2i1.101093>

CITATION

Estrellado, C.J.P., 2026. Is AI-Generated Imagery Art? A Philippine Cultural Appraisal. *Contemporary Visual Culture and Art*. 2(1): 55–68.
DOI: <https://doi.org/10.63385/cvca.v2i1.101093>

COPYRIGHT

Copyright © 2026 by the author(s). Published by Nature and Information Engineering Publishing Sdn. Bhd. This is an open access article under the Creative Commons Attribution 4.0 International (CC BY 4.0) License (<https://creativecommons.org/licenses/by/4.0>).

1. Introduction

The emergence of generative Artificial Intelligence (AI) has precipitated an ontological crisis within the global artistic community, a crisis that resonates with particular intensity in the Philippines. As a nation characterized by a deep-seated tradition of manual craftsmanship, a burgeoning digital creative sector, and a culture that places high value on human connection and *pakikipagkapwa-tao*, the question of whether AI-generated images constitute “real art” is not merely academic^[1]. It is a debate that touches upon the very definition of creativity, the sanctity of human labor, and the future of cultural identity in an age of algorithmic automation. The integration of AI into the Philippine media scheme—from controversial sportscasters to digital art competitions—has forced a re-evaluation of the “artistic object” and the role of the “author”^[1].

To understand the friction caused by AI, one must first examine what is considered “art” within the Philippines. The Filipino term for art, *sinig* (*art in English*), is broadly defined as the various manners of expressing human skills and imagination to create aesthetic conditions, objects, or presentations. Historically, Philippine art is viewed through three major traditions: the Ethnic Tradition (influenced by geography and indigenous experience), the Spanish Colonial Tradition, and the American Colonial/Contemporary Tradition.

The National Commission for Culture and the Arts (NCCA), the primary cultural agency of the Philippine government, officially categorizes Filipino arts into two distinct branches:

Traditional Arts: These are deeply rooted in indigenous culture and communal life. They include ethnomedicine (like *hilot*), folk architecture (stilt houses), maritime transport (boat-making), weaving, carving, and pottery. Excellence in this field is recognized through the *Gawad sa Manlilikha ng Bayan* (GAMABA) or the National Living Treasures Award, which honors those who preserve the country’s intangible cultural heritage.

Non-Traditional Arts: This encapsulates contemporary forms such as dance, music, theater, visual arts (painting, non-folk sculpture, photography, installation art), literature, film, and architecture. High achievement here is recognized through the Order of National Artists, awarded to those who

have significantly contributed to the building of a Filipino sense of nationhood^[2].

Filipino creativity is defined by shifting departure from Western individualistic models, prioritizing a communal nature that reflects relationships built around the bonds of society and collective identity. This artistic tradition is inherently intuitive and holistic, grounded in a consciousness where the self, community, and culture are perceived in their entirety rather than as fragmented parts^[3]. Central to this worldview is the elevation of the creative process over the final product; the labor, intent, and cultural context, the “struggle” of the human hand, carry more weight than the resulting object. Arguably, Philippine art is integrative and multi-focal, simultaneously encompassing religious, moral, spiritual, and environmental concerns to create a work that is not merely an aesthetic item, but a living testament to *pakikipagkapwa-tao*. This framework explains why AI-generated works often face rejection; they are seen as compartmentalized outputs that lack the holistic, centuries-old experience and “lived cultural depth” that define the Filipino creative spirit.

To address the question of whether AI art is “real,” one must first establish a philosophical framework for understanding the relationship between technology and artistic expression. The foundational text for this inquiry is Walter Benjamin’s 1935 essay, “The Work of Art in the Age of Mechanical Reproduction.” Benjamin argued that the “aura” of a work of art—its unique existence in time and space, its history, and its material presence—is devalued when the work is mechanically reproduced through technologies like photography or film^[4]. In the traditional sense, an artwork possesses a “cult value” derived from its ritualistic origins; mechanical reproduction shifts this to an “exhibition value,” unmooring the artifact from its originating center and allowing it to meet the beholder in their own particular situation^[4].

However, we have now transitioned from the age of mechanical reproduction to what contemporary theorists call the “age of autonomous reproduction”^[5, 6]. Unlike the camera, which remains a tool for capturing a pre-existing reality directed by a human eye, generative AI models create new artifacts based on statistical patterns learned from vast datasets^[6]. These creations are unmoored not just from a physical location, but from a narrative of creation and a specific human intention. For Benjamin, the process of reproduction substitutes a plurality of copies for a unique exist-

tence; for AI, there is no “original” to copy, only a probability distribution of pixels^[5]. This raises the question of whether an object can be considered art if it lacks a “presence in time and space” and the “human struggle” that historically defines the creative process^[5].

An ontological crisis occurs when the fundamental nature or “being” of a category is so thoroughly disrupted that its defining boundaries no longer hold^[7, 8]. It is an existential instability where the arrival of a new entity—like autonomous algorithms—forces a radical questioning of what constitutes the “real” versus the “simulated”. The discourse surrounding the creative economy in the Philippines represents an ontological crossroads, where the definition of value is split between technological evolution and cultural integrity^[9]. On one hand, the creative economy is seen as a space for post-colonial hybridity, where digital tools like AI act as a mental prosthetic that liberalizes creativity for the *masa* (the masses) who may lack formal art schooling^[10, 11]. From this perspective, AI is an efficiency tool that allows creators to rapidly iterate and craft ideas to survive the high-demand, low-pay reality of the local gig economy^[12]. Proponents argue that if art is a communicative act, the ingenuity should be located in the conceptual prompt rather than the physical toil, allowing for an augmentation of vision that expands the boundaries of the concept of art^[13].

Conversely, a dominant cultural consensus maintains that the creative economy must be a living testament to human labor and intent. This side of the debate argues that the aura of an artwork is baked into the *paghihirap* (struggle) and *tiyaga* (perseverance) of the artist, elements that a statistical model can simulate but never truly inhabit. The microwave chef analogy frequently surfaces here, suggesting that while AI can produce “automated commodities” that are visually correct, they lack the emotional resonance, accountability, and *loob* (inner self) required for true *Likha*. In other words, this tension reveals a generational and institutional divide: while younger “digital natives” may negotiate a threshold where AI serves as a secondary assistant for hybridity^[14], major gatekeepers and legal frameworks like the Intellectual Property Code (RA 8293) continue to fortify the “natural person” as the sole author to prevent the risk of “cultural dilution” and the erasure of human sacrifice.

Although, the debate over AI’s artistic status frequently

invokes Roland Barthes’ concept of the “Death of the Author.” Barthes argued that the author’s intentions and biography should be irrelevant to the interpretation of a text, as meaning is created through the interaction between the reader and the work^[8]. From a post-structuralist perspective, the origin of the work—whether human or algorithmic—is less important than the quality and relevance of the work itself^[8]. If an audience is moved by a poem or an image, finding meaning and emotional resonance within it, then it functions as art regardless of its provenance^[10].

Yet, this “liberation of the reader” is met with skepticism in the Philippine context, where authorship is tied to accountability and cultural agency. Post-colonial critics point out that the “death of the author” can facilitate cultural appropriation, allowing dominant powers to consume the aesthetics of marginalized cultures while ignoring the creators’ lived experiences^[11]. In the Philippines, the act of creation is often viewed as a communicative act made by a human with the intention to speak to an audience^[15]. When AI replicates the style of Studio Ghibli or traditional Filipino weaving patterns, it performs an act of “algorithmic extraction” that treats creativity as a raw resource rather than a valued skill^[16].

Objectives

To appraise the ontological status of AI-generated imagery within the Philippine cultural landscape by examining the friction between autonomous algorithmic reproduction and the traditional “aura” of human-led creation; and

To evaluate how Philippine institutional gatekeepers, legal frameworks, and digital discourse reinforce boundaries that exclude AI from the realm of fine art in order to preserve the sanctity of manual labor and communal identity (*Pakikipagkapwa-tao*).

2. Methods

2.1. Methodology

This study utilizes an evaluative methodology underpinned by a literature review of contemporary academic inquiries, institutional policies, and digital discourse to appraise the ontological status of AI-generated imagery within the Philippine cultural landscape. To deepen this appraisal,

the study incorporates Filipino Art Theory, specifically the concepts of *Likha* (creative making) and *Sining* (art as a lived skill). Unlike Western aesthetic distance, Filipino creativity is rooted in *Pakikipagkapwa-tao*—a shared identity where the artist and the community are inextricably linked through the “struggle” of manual labor. All by means, synthesizing diverse perspectives from legal frameworks and real-world media controversies, the research interrogates the friction between autonomous algorithmic reproduction and the traditional “aura” of human-led creation.

The methodology specifically examines three analytical pillars:

1. **Institutional Gatekeeping:** Analyzing how bodies like the NCCA and major art competitions (Shell NSAC, MADE) weaponize “progressive shots” and “native files” to verify the presence of the human hand.
2. **Linguistic Resistance:** Utilizing discourse analysis of online sentiment—where “AI” is often deployed as a

pejorative—to map the semantic rejection of machine-made artifacts as “soulless” or “dead”.

3. **Jurisprudential Boundaries:** Evaluating the Philippine Intellectual Property Code (RA 8293), which restricts “authorship” to natural persons, thereby legally codifying the ontological gap between human *Manlilikha* and algorithmic processors.

2.2. Visual and Generative Representation: The Manlilikha Spectrum

The conceptual diagram (see **Figure 1**) provided serves as a visual manifestation of this study’s evaluative methodology, positioning the *Manlilikha* (Creator) as the central node of a holistic, human-centered ecosystem. In this framework, art is not a stagnant, automated output but a cyclical flow of Lived Experience, Deep Intent, and Communal Spirit—elements that the diagram identifies as the vital organs of Filipino creativity.

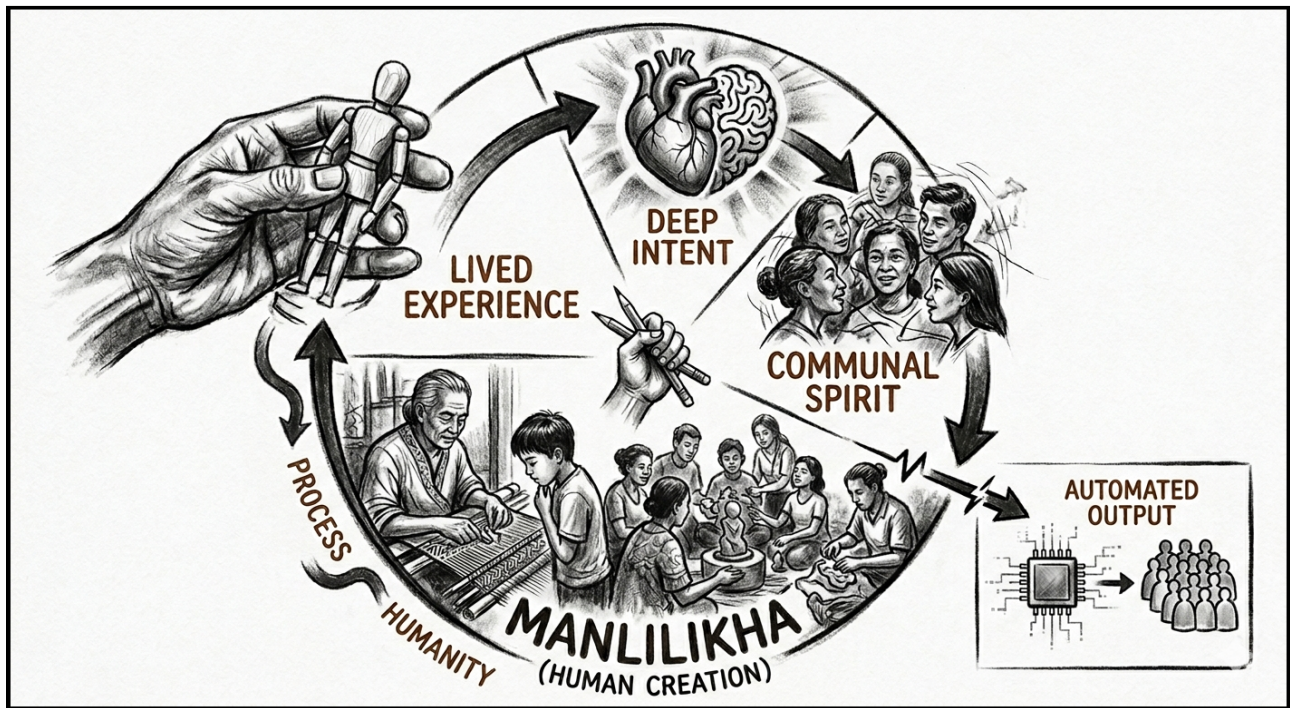


Figure 1. The Manlilikha diagram.

Note: This image was AI-generated to exhibit these thoughts into a picture for ease of visualization, serving as a meta-commentary on the tool’s capacity for illustration versus its lack of innate “aura”.

Also, the trajectory of Philippine Expressionism serves as a conduit for the nation’s interiority, transcending mere representation to articulate a raw, emotive historiography of the Filipino psyche. For instance, re-centering indigenous

subjects, the movement actively decolonizes the aesthetic landscape, liberating native identities from a colonial framework that historically relegated indigenous expression to the static domains of the purely religious or the ritualistic. This

argues a frenetic, fast-paced product replaces the polite silence of the relic with a kinetic agency, one that asserts the indigenous experience is not a fossilized artifact of the past, but a living, urgent force over microchip. Undeniably, this aesthetic reclamation transforms the canvas into a site of resistance, where the ancient and the contemporary collide to dismantle traditional hierarchies of power and visibility. In a contrasting view, this vibrant cycle against the “Automated Output” represented by a microchip, the visualization reinforces the paper’s axiological argument: that the value of *sining* is found in the *paghihirap* (struggle) of the human hand and the accountability of the author, rather than the mere efficiency of algorithmic extraction. The interpretation of this diagram reveals a stark ontological divide that is deeply rooted in Filipino values, yet increasingly contested across generational lines. For older generations and traditional “gatekeepers,” such as those represented by the GAMABA or the Order of National Artists, the “Process” and “Humanity” segments of the diagram are non-negotiable prerequisites for art. However, as the methodology shifts to digital discourse, a layer of nuance emerges within younger demographics, specifically Gen Z and digital natives, who may view the spectrum of creation as more fluid. While the public consensus remains critical of AI’s dead eyes, a segment of the youth may begin to negotiate the “threshold” of human intervention^[14], accepting AI as a tool for “open-ended hybridity” so long as the *Deep Intent* remains firmly guided by a human *Manlilikha*.

Correspondingly, the friction illustrated in the diagram highlights the risk of cultural dilution if the Filipino sense of identity is flattened into automated commodities. The methodology argues that while younger generations may adopt AI for rapid visual storytelling, the core of Philippine art remains an irreducibly human communicative act. The layers of the diagram suggest that as long as the concept of *pagkaka-manlilikha* is tied to *Pakikipagkapwa-tao* (shared identity), the machine can only ever function as a “microwave”—a tool of convenience that lacks the emotional resonance and “lived cultural depth” of a hand-cooked masterpiece.

This holistic approach facilitates an analysis of how Filipino cultural gatekeepers reinforce boundaries—not merely to exclude technology—but to preserve the sanctity of human labor, intent, and the “lived cultural depth” that an algorithm

can simulate but never possess. Furthermore, the study evaluates the shifting hierarchies of value within the digital creative economy—specifically how the “worth” of an image is negotiated when the labor of the hand is replaced by the efficiency of a prompt^[10, 17]. In the Philippine context, aesthetic value is not merely found in the visual “correctness” of the final product, but is inherently tied to the ethical and relational cost of its production—the *paghihirap* (struggle) and *tiyaga* (perseverance) of the artist. This axiological tension highlights a conflict: while the algorithm prioritizes speed and accessibility, the Filipino creative spirit remains anchored in the belief that true value is derived from *Pakikipagkapwa-tao*—the shared human resonance that a statistical model can simulate but never truly inhabit.

3. Discussion

3.1. Controversies and Public Discourse

The introduction of AI into Philippine media has been met with timely friction, revealing a deep-seated cultural resistance to the displacement of human talent. The prominent example is the GMA Network controversy involving “Maia” and “Marco,” the nation’s first AI-generated sportscasters, unveiled for the NCAA coverage^[2]. The network framed this as a “commitment to innovation” and “inclusivity,” aiming to provide a modern sports news experience^[3, 18]. However, the public reaction was overwhelmingly negative, with critics describing the avatars as “brainless and heartless”^[3].

3.2. The “Dead Eyes” Critique and the Soul of Sports

The backlash against Maia and Marco centred on the perceived lack of soul and emotional nuance. Veteran sports broadcasters and netizens argued that sports commentary is a celebration of human achievement that requires an “instinctive passion” to bring stories to life^[3]. The AI sportscasters were criticized for their “dead eyes” and mechanical delivery, which failed to capture the mood and excitement of the game^[15]. This reveals a cultural consensus in the Philippines: art and media are not just about the transmission of information, but about “humanizing the complexity” of life through shared emotion^[16].

Furthermore, the controversy, not taken for granted,

stirred economic anxieties within the industry. Journalists argued that adopting AI in a climate where media professionals suffer from job insecurity and meager wages was a callous gesture^[3]. The fear is that AI sets a “dangerous precedent” for the erosion of human involvement in broadcasting, reducing journalism to a “sterile account of events”^[3].

3.3. Semantic Discourse in Online Spaces

Research into Filipino online discourse, particularly surrounding the “Ghiblified” art trend (where AI was used to render personal photos in the style of Studio Ghibli), reveals a dominant linguistic rejection of AI’s artistic status^[17]. Discourse analysis shows that the term “AI” is frequently used as a negative noun or an insult^[17]. Filipino netizens often argue that “AI prompters” are not artists, framing the use of AI to mimic “real” artists as “disgusting” and a rejection of manual labor^[17].

In response to the proliferation of AI, major Philippine art institutions and competitions have established clear boundaries and context discourse (see **Table 1**) to preserve the integrity of human-led creative processes. These institutions act as the “gatekeepers of the aura,” ensuring that artistic recognition remains tied to individual skill and effort.

For instance, the Shell National Students Art Competition (NSAC), now in its 58th year, and the Metrobank Art and Design Excellence (MADE) competition are foundational pillars of the Philippine art scene^[19]. Both have taken a firm stance against AI-generated entries. The Shell NSAC strictly prohibits AI-generated images^[20], requiring participants to submit original “native” files, such as layered digital

paintings or raw photography materials, to verify their authorship^[20]. This technical requirement is an institutional mechanism for ensuring that “human input” remains the primary driver of the work^[21].

Similarly, the 2025 Metrobank MADE guidelines specifically disallow “Artificial Intelligence (AI)-generated images and composition”^[21]. To enforce this, entrants must provide “progressive shots” of their work in progress^[22]. This procedural insistence on the “creative journey” reflects the belief that the value of an artwork lies not just in the final image, but in the “time, effort, and unique skills invested”^[23]. By rewarding “Flexibility, resourcefulness, and creativity,” these competitions seek to differentiate between “automated commodities”^[24] and “true graphic art”^[21, 25].

Educational Contexts (see **Table 2**): *DepEd Order No. 003, s. 2026*

The Department of Education (DepEd) has issued a comprehensive framework found in DepEd Order No. 003, s. 2026 for the use of AI in basic education, emphasizing a “human-centered” approach^[26]. The policy, directed by Secretary Sonny Angara, the current secretary of education in the Philippines, acknowledges that AI is “inside the classroom” but insists that it must be used as a “tool, not a teacher”^[27]. The order establishes a risk-based classification for AI, prohibiting “unacceptable risk” applications like facial recognition and manipulative behavioral targeting of minors^[28].

Table 1. Linguistic Rejection and Semantic Categories of “AI” in Filipino Digital Discourse.

Term/Category	Dominant Discourse (Filipino Context) ^[17]
“AI” (Noun)	Associated with “stealing,” “danger,” and “lack of authenticity”.
“AI” (Adjective)	Used as an insult for low-quality or “soulless” work.
“Art”	AI-generated images are not recognized as “art”.
“Artist”	Prompters are excluded from the definition of “artist”.

Table 2. DepEd Risk Classification Framework for Artificial Intelligence in Basic Education.

Risk Classification	Description
Unacceptable Risk	Prohibited applications.
High-Risk	Permitted only under strict oversight.
Limited Risk	Requires transparency.
Minimal Risk	Safe for general use.

In the context of schoolwork and artistic projects, students are required to disclose the use of AI tools^[26]. The policy warns that “instant answers may dull critical thinking” and that the “formation of judgment, character, and discernment” cannot be replaced by machine automation^[27]. This highlights a broader cultural concern in the Philippines that a reliance on AI as a “shortcut” rather than a “guide” will lead to a decline in the intellectual and relational skills of the youth^[29].

3.4. The “Microwave Chef” Analogy: Labor and the Value of the Process

A recurring theme in the Filipino critique of AI art is the devaluation of creative labor. The “microwave chef” analogy—widely cited in social media and academic discussions—likenes an AI user to someone who heads a ready-to-eat meal^[29]. While the food is edible, the person is not considered a chef because they did not undergo the rigorous process of sourcing, prepping, and cooking the ingredients^[29].

For Filipino artists, the “creative process” is where the “life” of the art is found. Art of Maku, a Filipino artist whose work was co-opted by AI-generated “BINIavatars,” noted that AI treats creativity as a “raw resource to extract” rather than a skill to value^[12]. This extraction without consent, credit, or compensation leads to an “economic toll” that makes it difficult for artists to sustain their practice full-time^[30].

Arguably, research indicates that once AI-generated content is permitted on major platforms, the number of human-created images falls, and approximately 23% of non-AI artists exit those platforms^[12]. In the Philippines, where many artists rely on small-scale commissions and commissions from fans, the flood of “faster and cheaper” AI art threatens their livelihoods^[31]. The consensus among groups like

the Filipino Graphic Designers (FGD) is that AI-generated content cannot be considered legitimate graphic art because it lacks the “editorial judgment” and “human eye” that differentiate art from mere output^[32].

In legal context, under the Philippine Intellectual Property Code (RA 8293), the definition of an “author” is restricted to a “natural person”^[33]. This legal standard is the primary barrier to AI-generated images receiving copyright protection. The IPOPHL maintains that copyrightable works must be original intellectual creations, and currently, only humans possess the “civil personality and juridical capacity” to own these rights^[34].

The challenge arises with works that are “partially generated” by AI. The IPOPHL is currently drafting guidelines to determine the “threshold” of human contribution required for copyrightability^[35]. At present, the office relies on the declarations of creators to distinguish which parts of a work are AI-generated and which are human-made^[36]. This legal stance reinforces the ontological position that art requires human agency (see **Table 3**). However, as AI tools become more integrated into software like Photoshop (which is allowed in many competitions), the boundary between “assisted” and “generated” becomes increasingly blurred^[22].

3.5. Cultural Integrity and the Risk of Algorithmic Appropriation

The Philippine culture is rich with traditional crafts—pottery, weaving, and woodworking—that are deeply rooted in community identity and ancestral history^[37]. The adoption of AI in these fields is met with mixed reactions. While some see AI as a tool to “design patterns” or “replicate intricate details” more efficiently, others fear the loss of the “human touch” and the “unique qualities that come from human imperfection”^[37].

Table 3. Legal Dimensions of Authorship and Copyrightability under the Philippine Intellectual Property Code.

Legal Aspect	Philippine IP Code/IPOPHL Stance
Authorship	Belongs to the “natural person” who created the work ^[32] .
Copyrightability	Requires human originality and fixed form ^[33] .
Infringement	Training AI on copyrighted images is a “gray area” ^[32] .
Fair Use	Uses a four-factor test to determine non-infringing use ^[32] .

A recent cultural flashpoint was the viral AI-generated imagery personifying the Sierra Madre mountains in the wake

of a super typhoon^[25, 38]. These videos showed the mountain range as a human-like figure shielding the island from

the storm. While these were shared as expressions of gratitude and resilience, professional graphic designers argued that they were not “graphic art” because they were produced through prompts rather than traditional editorial processes. This case study illustrates a third-order insight, often accepted as a medium for “popular culture expressions” or “visual storytelling,” but it is rigorously gatekept when it claims the status of “fine art” or “legitimate graphic design”^[39].

In traditional craftsmanship, artisans infuse their work with personal experience and cultural knowledge^[40]. There is a concern that “mass-producing” these aesthetics through AI-generated patterns strips them of their cultural

weight^[41, 42]. If everything becomes “handcrafted-inspired” rather than actually handcrafted, the “belonging of a craft to a region, a history, or a culture” is flattened^[39, 43]. This risk of “cultural dilution” is a significant concern for the preservation of Filipino heritage in the digital age^[13].

3.6. The Ontological Crossroads: Is AI Art?

The tension within the Philippine creative economy can be synthesized into a binary conflict of values. Below is a comparative evaluation of the arguments (see **Table 4** below) surrounding the status of AI-generated imagery.

Table 4. The Polarized Spectrum of AI as “Art” in the Philippines.

The “Yes” Argument (Technological Evolution)	The “No” Argument (Cultural & Axiological Integrity)
Augmentation of Vision: AI serves as a “mental prosthetic”—allowing those without formal technical training to manifest complex Filipino narratives and visual metaphors. Democratization of Creativity: Proponents argue it breaks down the “elitist” barriers of expensive art schools—giving the “masa” a tool to compete in the global attention economy. Rapid Iteration & Prototyping: In commercial sectors, AI is an efficiency tool—a way to “cook” ideas faster to meet the high-demand, low-pay reality of the local gig economy. Post-Colonial Hybridity: Some Gen Z creators see AI as a way to remix “traditional” motifs with “futuristic” aesthetics—creating a new, tech-fluent Filipino identity.	The Labor Erasure: Art is defined by <i>paghihirap</i> (struggle). Removing the physical or digital “toil” devalues the final product into a mere “commodity of convenience.” Absence of <i>Loob</i>: In Filipino philosophy, true creation comes from the <i>loob</i> (inner self). An algorithm has no interiority; it produces a “mask” without a face. The “Microwave” Fallacy: Speed is not skill. Heating a meal does not make one a chef. Processing data is not the same as “bearing witness” to a cultural moment. Algorithmic Extraction: AI is seen as a “digital colonizer”—harvesting the styles of local masters (like Amorsolo or Francisco) without consent, credit, or compensation.

The emergence of the Manlilikha—the creator—in the Philippine consciousness is not a matter of convenience; it is a labor of ontological defiance. For the Filipino, creativity is an irreducibly human communicative act where the “aura” of a work is “baked” into the *paghihirap* (struggle) and *tiyaga* (perseverance) of the artist. In the provinces, artistry is literally carved by time—a slow, rhythmic accumulation of lived experience where the process is prioritized over the product. To create is to exercise *loob* (the inner self), a feat of courage that a statistical model, lacking interiority, can only simulate but never inhabit.

Correspondingly, the democratization of creativity through AI rests upon a foundation of shared AI commons like open-source datasets, public-domain repositories, and collaborative libraries like Stable Diffusion or Midjourney—alongside established AI customs such as iterative prompting, seed manipulation, and ethical attribution. These frameworks provide technical and social platform for any individual to bypass traditional barriers to entry. If we accept that art

is defined by the primordial values it manifests rather than the manual dexterity required to produce it, then ingenuity in prompting becomes the new craftsmanship^[23]. The “artist” is no longer the one who masters the brush and digital tools, but the one who masters the conceptual intent—the prompt engineer who can synthesize human values into a machine-readable directive. This attitude suggests that artistic identity is not an exclusive title granted by Philippine power structures, but a universal unlocked by intellectual resourcefulness. When the technical gap is bridged by the AI commons, the only remaining differentiator is the depth of one’s vision. Ingenuity is the equalizer, so to speak. Talent is redefined. The prompt structuring is another argument to the signature.

Craftsmanship in this setting is a sacred duty to *Pakikipagkapwa-tao* (shared identity); it is a “hand-cooked” masterpiece in a world of “microwave” commodities. Recognition is merely a post-precedent—an afterthought to the ethical and relational cost already paid in the atelier or at

the loom. When institutional gatekeepers demand “progressive shots” or “native files,” they are not just hunting for fraud—they are verifying the heartbeat within the canvas.

The Filipino appreciation for a painting transcends the static frame, transforming the canvas from a mere object into a reservoir of stored emotion and *buhay* (life). In this cultural vista, the “aura” of the artwork is not found in the final arrangement of pixels or pigment—it is discovered in the retroprocess of bearing witness to the artist’s *paghihirap* (struggle) and *tiyaga* (perseverance). While an algorithm may achieve visual “correctness,” it remains an axiological void because it lacks the *loob* (inner self) required to infuse a work with genuine emotional resonance^[15]. To the Filipino critic, a masterpiece is a living testament to *Pakikipagkapwa-tao* (shared identity), where beauty is “baked” into the calloused hands and the months of ritualistic devotion that preceded the first public viewing.

Postmodernist thought demands a radical questioning of the past, suggesting that the “aura” of the human hand is not a sacred prerequisite but an outdated boundary that restricts the expansion of *Sining* (art). By de-centering the author, AI-generated imagery emerges as a manifestation of post-human hybridity^[43], where the “ingenuity” of the work is located in the prompt’s conceptual light rather than the physical toil of the creator. Proponents argue that the “ingenuity” of an algorithm—capable of manifesting complex Filipino narratives and visual metaphors—serves as a “mental prosthetic” that democratizes creativity for the *masa* who lack formal technical training. In this view, the value of an image should not be anchored in *paghihirap* (struggle) but in its ability to move the beholder, finding emotional resonance regardless of its provenance. If art is a communicative act that evolves with its tools, then the “algorithmic extraction” of motifs is not a dilution but a remixing of “traditional” aesthetics into a tech-fluent Filipino identity. Therefore, rejecting AI based on the “death of the author” or the “microwave” fallacy ignores the potential of technology to act as an “augmentation of vision,” where the machine’s capacity for rapid iteration allows for a more open-ended, inclusive cultural vista.

Although, the machine simulates the brushstroke—yet it can never learn the heartbeat—rendering the mountain while remaining unable to mourn the forest. Efficiency serves only as a hollow substitute for sacrifice, as the “dead

eyes” of AI reflect a sterile account of events that fails to humanize the complexity of our shared emotion^[44, 45]. True *Likha* requires the vulnerability of a human author, for while a processor merely calculates a probability distribution of pixels, a *Manlilikha* feels the weight of cultural history^[6]. Ultimately, the spirit stays hungry for the hand-cooked truth of a communicative act, rejecting the “microwave” convenience of a tool that can generate but never truly create.

3.7. Axiological Dimensions in the Philippine Setting

The rejection of AI as “fine art” in the Philippines is an axiological choice—a collective determination of what is “good,” “beautiful,” and “worthy.” In Western aesthetics, value is often found in the *object* (the formal qualities of the image). In the Philippine setting, however, value is located in the relational process. For the Filipino critic, an image is not “beautiful” simply because the pixels are aligned; it is beautiful because it represents a shared human vulnerability. When a weaver spends months on a textile, the value is crafted into the time, the tradition, and the calloused hands. AI disrupts this axiological scale by offering “beauty” for free—and in doing so, it renders the beauty worthless in the eyes of the community. To the Filipino “gatekeeper,” the “dead eyes” of AI are not a technical glitch; they are an axiological void. The machine can simulate the *result* of culture, but it cannot participate in the *sacrifice* of culture.

More so, art, in its most fundamental form, is not a product of institutional blessing or the approval of Philippine cultural gatekeepers; it is an expression of primordial values that exist independently of recognition. Surface assessment for AI-generated imagery, one must look past the agency of the machine and focus on whether the work manifests a human-driven value system—the only true metric for what qualifies as art. To argue that a work requires the validation of power structures or external achievement to be art is to mistake the prize for the practice. Instead, this inquiry focuses on the intrinsic worth of the creative output—the conceptual weight and the values embedded within the prompt and the final image. This paper is limiting its lens to these internal factors, because the researcher finds that the medium is secondary to the philosophical intent. Whether the hand holds a brush or a digital string of text, the “art-ness” resides in the human values projected onto the canvas. Arguably, art

is defined by the values it upholds, not by the structures that claim to own it.

4. Conclusions

In the context of Philippine media and culture, AI-generated images are largely not considered real art by professional, institutional, and legal standards. The consensus among the Filipino creative community is that art is a communicative act requiring “life, intention, and emotional resonance”—qualities that a machine cannot authentically replicate.

4.1. The Ontological Fortress of the *Manlilikha*

In the shifting digital sphere of the Philippines, the arrival of generative Artificial Intelligence has not been met with a surrender of creative territory, but rather a fortification of the human spirit. This study concludes that within the Philippine cultural, institutional, and legal apparatus, AI-generated imagery is fundamentally denied the status of “art.” This is not a mere technical rejection; it is an ontological defense. The consensus among the Filipino creative community—from the hallowed halls of the National Commission for Culture and the Arts (NCCA) to the vibrant, hyper-critical spaces of digital art groups—is that art is an irreducibly communicative act. It requires *buhay* (life), *sadya* (intention), and *talab* (emotional resonance)—qualities that a statistical model, no matter how sophisticated its training data, cannot authentically replicate.

4.2. The Axiological Divide: Labor as Value

The primary driver of this rejection is the Philippine axiological framework, which places the “struggle” of the artist at the center of aesthetic value. In the West, the “death of the author” may have been a celebrated literary theory^[46, 47], but in the Philippines, the author is the anchor of the community. To the Filipino sensibility, the value of a work is “baked” into the *paghihirap* (suffering/toil) and *tiyaga* (perseverance) of its creation. When institutions demand “progressive shots” and “native files,” they are not just checking for fraud; they are verifying the presence of human labor as a prerequisite for beauty^[48].

AI disrupts this scale by offering the “result” without

the “journey.” Removing the friction of creation, means AI can remove the weight of the work. If anyone can prompt a masterpiece in seconds, the masterpiece ceases to be a masterpiece and becomes a commodity—a visual sense that fills a screen but fails to touch the *loob* (inner self). The “microwave chef” analogy holds firm: while the output is visually “edible,” the person behind the prompt is a consumer, not a creator. They have outsourced the “soul” of the work to a processor that does not know what it means to be Filipino, what it means to hunger, or what it means to resist.

4.3. The Generational Synthesis and the “Threshold” of Toolhood

The study further concludes that while a generational divide exists, it is not a binary of “rejection” versus “acceptance.” Instead, there is an emerging “negotiated space.” Younger demographics, particularly Gen Z and digital natives, are beginning to view AI as a “mental prosthetic” or a tool for “open-ended hybridity.” However, even within this tech-fluent segment, there is a clear “threshold” of human intervention. AI is embraced only as a secondary “assistant” to human agency—a tool for brainstorming, color-grading, or rapid prototyping.

The moment the machine takes over the *judgment*—the moment the algorithm makes the final “editorial call”—the work loses its “aura.” The Philippine perspective remains steadfast: AI can generate, but only humans can *create*. This distinction is legally codified in the Philippine Intellectual Property Code (RA 8293), which remains a fortress for the “natural person.” The law reflects the culture: authorship is a responsibility, and a machine cannot be held accountable for the “truth” of an image. It cannot stand behind its work; it can only calculate it.

4.4. The Risk of Cultural Dilution

Furthermore, the research highlights a grave risk of “algorithmic appropriation.” As AI models are trained on the styles of Filipino masters and the motifs of indigenous weavers without consent or compensation, there is a danger of “cultural flattening.” If the Philippine aesthetic is reduced to a “promptable style,” the deep connection between a craft and its region, history, and people is severed. The conclusion is clear: to accept AI as an equal to the *Manlilikha* is

to participate in our own cultural dilution. It is to accept a world where heritage is a “raw resource” for a machine to harvest, rather than a living tradition to protect.

4.5. Final Verdict: The Soul in the Machine?

Thus, the “realness” of art in the Philippines is not found in the technical perfection of the pixels, but in the ability to care, to judge, to contextualize, and to take responsibility for the visuals we put into the world. The Filipino concept of *pagkaka-manlilikha*—the creator, the inventor, the artist—is rooted in these human virtues. As long as our definition of art remains tied to *Pakikipagkapwa-tao* (shared identity), AI will remain an outsider.

The machine may learn the brushstroke, but it can never learn the heartbeat. It can mimic the “Ghibli style,” but it cannot feel the typhoon. It can render the Sierra Madre, but it cannot mourn the forest. In the final appraisal, AI remains a “microwave” in a world that still values the hand-cooked masterpiece—a tool of efficiency that serves the stomach but leaves the spirit hungry.

Limitations

The reasoning presented in this paper is inherently non-exhaustive, serving as a critical offshoot for further arguments rather than a final ontological verdict. While the study explored foundational tensions between algorithmic reproduction and the human “aura,” the vastness of the philosophical arena means that many areas of inquiry—such as post-human ethics or the granular evolution of hybrid co-creation—remain open for deeper exploration. Furthermore, the focus remains primarily on the rigid boundaries set by Philippine cultural gatekeepers and current legal frameworks, which define authorship strictly as a “natural person”. Consequently, these findings do not fully account for the rapid, “underground” adoption of AI in grassroots digital economies or the shifting “threshold” of human intervention as technology outpaces existing legislation. This leaves a significant opening for future research to examine Filipino creativity and arts.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

The author confirms that the data supporting the findings of this study are entirely derived from publicly available academic literature, institutional policy documents, and online public discourse records. No new empirical datasets were generated or analyzed during this research—rendering repository links entirely inapplicable.

Conflicts of Interest

The author declares no conflict of interest.

AI Use Statement

The author acknowledges the use of generative Artificial Intelligence (AI) tools, specifically Gemini and NotebookLM, in the preparation of this manuscript. AI was employed to organize and curate scholarly sources and to assist in the consistent application of citations throughout the text. Likewise, the tools were used to enhance the structural flow and formatting of the research paper to meet academic standards. The researcher remained mindful of the ethical implications of AI, ensuring that the intent and final editorial call remained exclusively human-led.

References

- [1] Andrade, K., 2026. AI-generated artwork wins art contest and sparks controversy. Available from: <https://en.clickpetroleoegas.com.br/work-created-by-AI-wins-artistic-competition-and-generates-public-controversy/> (cited 10 March 2026).
- [2] Department of History, University of the Philippines Diliman, 2026. Publication alert: The Filipino worldview through art, images, and objects (from indigenous culture to the 19th Century). Available from: <https://history.upd.edu.ph/?news=2484-2> (cited 10 March 2026).
- [3] Hong, X., 2026. Transformation in the AI era: Adaptive

- strategies for higher art education in the Philippines. *Art Horizons*. 2(3), 22–28. DOI: <https://doi.org/10.63313/ah.9040>
- [4] Väkevä, L., 2025. *Voicing Responsible AI Pedagogy for Music and Visual Arts Education*, 1st ed. Palgrave Macmillan: Cham, Switzerland. DOI: <https://doi.org/10.1007/978-3-031-86410-0>
- [5] Kalpokiene, J., Kalpokas, I., 2023. Creative encounters of a posthuman kind—Anthropocentric law, artificial intelligence, and art. *Technology in Society*. 72, 102197. DOI: <https://doi.org/10.1016/j.techsoc.2023.102197>
- [6] Boyles, R.J.M., 2024. Rome Call for AI Ethics: Considerations for a Philippine Response. In: Checketts, L., Chan, B.S.B. (Eds.). *Social and Ethical Considerations of AI in East Asia and Beyond*. Springer: Cham, Switzerland. pp. 75–95. DOI: https://doi.org/10.1007/978-3-031-77857-5_5
- [7] Helliwell, A.C., 2023. *Art-Ificial: The Philosophy of AI Art* [PhD Thesis]. University of Kent: Canterbury, UK. DOI: <https://doi.org/10.22024/UniKent/01.02.105246>
- [8] Baryannis, G., Validi, S., Dani, S., et al., 2019. Supply chain risk management and artificial intelligence: State of the art and future research directions. *International Journal of Production Research*. 57(7), 2179–2202. DOI: <https://doi.org/10.1080/00207543.2018.1530476>
- [9] Xu, T., 2024. Installation design based on the relationship between artificial intelligence and art development. In *Proceedings of the 2024 4th International Conference on Machine Learning and Intelligent Systems Engineering*, Zhuhai, China, 28–30 June 2024; pp. 360–364. DOI: <https://doi.org/10.1109/MLISE62164.2024.10674076>
- [10] Garvey, Patrick, G., 2023. Artificial intelligence and art: A university curriculum course for undergraduates. In *Proceedings of the 2023 14th IIAI International Congress on Advanced Applied Informatics (IIAI-AAI)*, Koriyama, Japan, 8–13 July 2023; pp. 667–670. DOI: <https://doi.org/10.1109/IIAI-AAI59060.2023.00131>
- [11] Tan, J.G., 2026. AI or not? The human battle for Filipino creativity. Available from: <https://feuadvocate.net/ai-or-not-the-human-battle-for-filipino-creativity/> (cited 14 March 2026).
- [12] Gunkel, D.J., 2025. AI signals the death of the author. Available from: <https://www.noemamag.com/ai-signals-the-death-of-the-author/> (cited 28 January 2026).
- [13] Raji, I.D., Kumar, I.E., Horowitz, A., et al., 2022. The fallacy of AI functionality. In *Proceedings of the 2022 ACM Conference on Fairness, Accountability, and Transparency*, Seoul, Republic of Korea, 21–24 June 2022; pp. 959–972. DOI: <https://doi.org/10.1145/3531146.3533158>
- [14] Riza, H., Katsuno-Hayashikawa, M., 2025. AI and art: An ethical debate. Available from: <https://opinion.inquirer.net/182674/ai-and-art-an-ethical-debate> (cited 5 February 2026).
- [15] Richard, I., 2023. Filipino journalists say no to AI: GMA Network’s AI-generated sportscasters receive more complaints. Available from: <https://www.techtimes.com/articles/296771/20230925/filipino-journalists-ai-gma-networks-generated-sportscasters-receive-complaints.htm> (cited 18 January 2026).
- [16] Dancel, R., 2023. AI sportscasters claim their place in Philippine sports, but critics say they lack ‘soul’. Available from: <https://www.straitstimes.com/asia/se-asia/ai-sportscasters-claim-their-place-in-philippines-sports-but-critics-say-they-lack-soul> (cited 22 January 2026).
- [17] Rousell, D., Zhang, B., Brown, S., et al., 2026. Navigating education and work futures through generative AI: Transmaterial philosophy, education, and the algorithmic arts. *Learning, Media and Technology*. 1–18. DOI: <https://doi.org/10.1080/17439884.2025.2609761>
- [18] Gallo, A.S.D., Galdiano, R.I., Aperocho, M.D.B., 2025. How far AI should go: A discourse analysis of the AI-attributed ownership in Filipino online discourse on Ghiblified art. *International Journal of Multidisciplinary: Applied Business and Education Research*. 6(9), 4484–4496. DOI: <https://doi.org/10.11594/ijmaber.06.09.22>
- [19] Shell Philippines, 2024. Shell National Students Art Competition marks 57 years of empowering Filipino artists. Available from: <https://www.shell.com.ph/about-us/media/media-releases/2024-media-releases/shell-national-students-art-competition-marks-57-years-of-empowering-filipino-artists.html> (cited 14 February 2026).
- [20] SubSelfie, 2025. Calling all student artists: Shell’s 58th national competition begins. Available from: <https://subselfie.com/2025/06/12/calling-all-student-artists-shells-58th-national-competition-begins/> (cited 16 February 2026).
- [21] Metrobank Foundation, 2025. The 2025 Metrobank Art & Design Competition is now open! Available from: <https://www.mbfoundation.org.ph/2025/01/16/the-2025-metrobank-art-design-competition-is-now-open/> (cited 20 January 2026).
- [22] Shell Philippines, 2025. Igniting the Flame of Filipino Creativity through “Alab”: The 58th Shell National Students Art Competition. Available from: <https://www.shell.com.ph/about-us/sustainability/communities/national-students-art-competition.html> (cited 15 February 2026).
- [23] Visanich, V., 2025. Artificial intelligence and art: Functions and frictions in the contemporary artworld. *Journal of Cultural Management and Cultural Policy*. 11(2), 163–175. DOI: <https://doi.org/10.1177/27018466251369008>
- [24] Cajulis, R.C.J., Tuazon, J.A., Cabauatan, R.R., 2025. Artificial intelligence in digital art: A comparative

- analysis on impacts to artists. *International Journal of Arts, Recreation and Sports*. 4(1), 1–27. DOI: <https://doi.org/10.47941/ijars.2444>
- [25] Li, R.Y.M., Chau, K.W., Ho, D.C. (Eds.), 2023. *Current State of Art in Artificial Intelligence and Ubiquitous Cities*. Springer: Singapore.
- [26] Republic of the Philippines Department of Education, 2026. *Foundational Guidelines on Artificial Intelligence (AI) in Basic Education (DO No. 003)*. Republic of the Philippines Department of Education: Manila, Philippines.
- [27] Manila Bulletin, 2026. AI is a tool, not a teacher: DepEd introduces guidelines on the use of AI in education. Available from: <https://mb.com.ph/2026/02/28/ai-is-a-tool-not-a-teacher-deped-introduces-guidelines-on-the-use-of-ai-in-education> (cited 10 March 2026).
- [28] Untalan, S., 2026. DepEd issues AI guidelines for basic education, bans facial recognition tools. Available from: <https://www.gmanetwork.com/news/scitech/technology/978018/deped-issues-ai-guidelines-for-basic-education-bans-facial-recognition-tools/story/> (cited 12 March 2026).
- [29] Malasig, J., 2025. ‘Walang creativity’: School’s alleged ‘AI-generated art contest’ earns flak. Available from: <https://interaksyon.philstar.com/trends-spotlights/2025/07/11/298961/school-alleged-ai-generated-art-contest-flak/> (cited 20 January 2026).
- [30] Reyes, D., 2026. DepEd issues AI policy: ‘Human-centered’ approach must be prioritized. Available from: <https://newsinfo.inquirer.net/2187647/deped-issues-ai-guidelines-human-centered-approach-must-be-prioritized> (cited 14 March 2026).
- [31] Fernandez, A., 2024. Filipino artist raises alarm on AI’s role in art, advocates for artists’ rights. Available from: <https://pop.inquirer.net/365114/filipino-artist-raises-alarm-on-ais-role-in-art-advocates-for-artists-rights> (cited 24 January 2026).
- [32] Aubry, M., Costiner, L., James, S., 2021. Artificial intelligence and art history: A necessary debate? *Histoire de l’Art*. 87(1), 55–60. DOI: <https://doi.org/10.3406/hi.sta.2021.3936>
- [33] Tuason, R.C., Pason, P., 2025. AI-generated content and copyright law in the Philippines: Navigating current challenges and charting future directions. *ResearchGate*. DOI: <https://doi.org/10.13140/RG.2.2.14177.42082>
- [34] Baker McKenzie, 2025. Philippines: IPOPHL issues guidelines on AI-related patent applications. Available from: <https://insightplus.bakermckenzie.com/bm/intellectual-property/philippines-ipophl-issues-guidelines-on-ai-related-patent-applications> (cited 8 March 2026).
- [35] Monzon, A.M., 2026. Intellectual property body in the Philippines eyes guidelines for AI-generated artwork. Available from: <https://asianews.network/intellectual-property-body-in-the-philippines-eyes-guidelines-for-ai-generated-artwork/> (cited 15 March 2026).
- [36] Holzinger, A., Goebel, R., Mengel, M., et al. (Eds.), 2020. *Artificial Intelligence and Machine Learning for Digital Pathology: State-of-the-Art and Future Challenges*. Springer: Cham, Switzerland. DOI: <https://doi.org/10.1007/978-3-030-50402-1>
- [37] Samo, A., Highhouse, S., 2025. Artificial intelligence and art: Identifying the aesthetic judgment factors that distinguish human- and machine-generated artwork. *Psychology of Aesthetics, Creativity, and the Arts*. 19(5), 1084–1098. DOI: <https://doi.org/10.1037/aca0000570>
- [38] Broadway Infosys, 2025. AI art scene in the Philippines: Trends & developments. Available from: <https://ftp.broadwayinfosys.com/blog/ai-art-scene-in-the-philippines-trends-and-developments-1764798578> (cited 2 March 2026).
- [39] Yang, J., Aguas, J.J.S., 2025. The “disruption” of AI artistic creation on traditional or human art as a human creative expression. *Philosophia: International Journal of Philosophy*. 26(2), 258–288. DOI: <https://doi.org/10.46992/pijp.26.2.a.61>
- [40] Kurakina, N.A., Filippova, D.S., 2024. Artificial intelligence and art: Opportunities and challenges. *SibScript*. 26(4), 548–556. DOI: <https://doi.org/10.21603/sibscript-2024-26-4-548-556> (in Russian)
- [41] The Varsitarian Staff, 2026. Pasinaya 2026 literary, art workshops highlight AI editing, human creativity. Available from: <https://varsitarian.net/pasinaya-2026-literary-art-workshops-highlight-ai-editing-human-creativity/> (cited 10 February 2026).
- [42] Mehrunnisa, Leszczuk, M., Juszka, D., 2025. Unveiling the art of video enhancement: A comprehensive examination of content selection and sequencing for optimal quality in conventional and AR/VR environments. *International Journal of Electronics and Telecommunications*. 71(3), 1–14. DOI: <https://doi.org/10.24425/ije.t.2025.155450>
- [43] Hermerén, G., 2024. *Art and Artificial Intelligence*. Cambridge University Press: Cambridge, UK.
- [44] Bartlett, V., Pfefferkorn, J., Sunde, E.K. (Eds.), 2025. *Decentering Ethics: AI Art as Method*. Open Humanities Press: London, UK.
- [45] Liu, B., 2023. Arguments for the rise of artificial intelligence art: Does AI art have creativity, motivation, self-awareness and emotion? *Arte, Individuo y Sociedad*. 35(3), 811–822. DOI: <https://doi.org/10.5209/aris.83808>
- [46] Mobilla, P.J., 2026. Artificial intelligence and displacement of human work: Towards an ethical A.I. inclusion in work through Laborem exercens. *AI & Society*. 41(1), 341–350. DOI: <https://doi.org/10.1007/s00146-025-02455-y>

- [47] Purnawan, I.K., Prilyasinta, N.W., 2025. Human-AI Teaming: Exploring Indigenous Perspectives on Human-AI Collaboration in Language Education in Thailand, the Philippines, and Indonesia. In: Tian, Z., Wang, C. (Eds.). *Rethinking Language Education in the Age of Generative AI*, 1st ed. Routledge: New York, NY, USA. pp. 47–67. DOI: <https://doi.org/10.4324/9781003426929-6>
- [48] Silva-Jurado, R.J., Silva-Jurado, M.D., 2024. Educational Innovation in the 21st Century: Gamification, Artificial Intelligence and Art as Transformative Tools. *YUYAY: Estrategias, Metodologías & Didácticas Educativas*. 3(1), 35–52. DOI: <https://doi.org/10.59343/yuyay.v3i1.60>