7. Supplementary Material

Online Appendices for

"The Indirect Disclosure Effect: How Disclosing Generative AI Use Impacts Human Creative Collaboration with AI"

Our online appendices with supplementary material consist of nine parts:

- **Part A**: We provide an overview of our collected data and present the main measures and controls across experiments and stages.
- **Part B** (**Experiment 1, Stage 1**): Reports the details of Experiment 1, Stage 1, including the method of qualitative data analysis, demographic characteristics of the participants, content themes, and the interview guide.
- **Part C** (**Experiment 1, Stage 2**): Provides additional information on Experiment 1, Stage 2, including the five image pairs that were chosen for this stage, an overview of the main measures, and additional analyses.
- **Part D**: Provides the preregistered hypotheses from Experiment 2 and their empirical test.
- **Part E** (**Experiment 2, Stage 1**): Details the data collection, qualitative analysis, and additional regression analyses for Experiment 2, Stage 1.
- **Part F** (**Experiment 2, Stage 2 – Lay Audience**): Reports the details of Experiment 2, Stage 2 involving laypeople.
- **Part G** (**Experiment 2, Stage 2 – Expert Audience**): Reports the method and analysis for Experiment 2, Stage 2, involving experts.

Online Appendix A: Overview Across Experiments

In this section, we provide a comprehensive overview of the collected data in Figure A1 and measures in all experiments (Table A2 and Table A1).

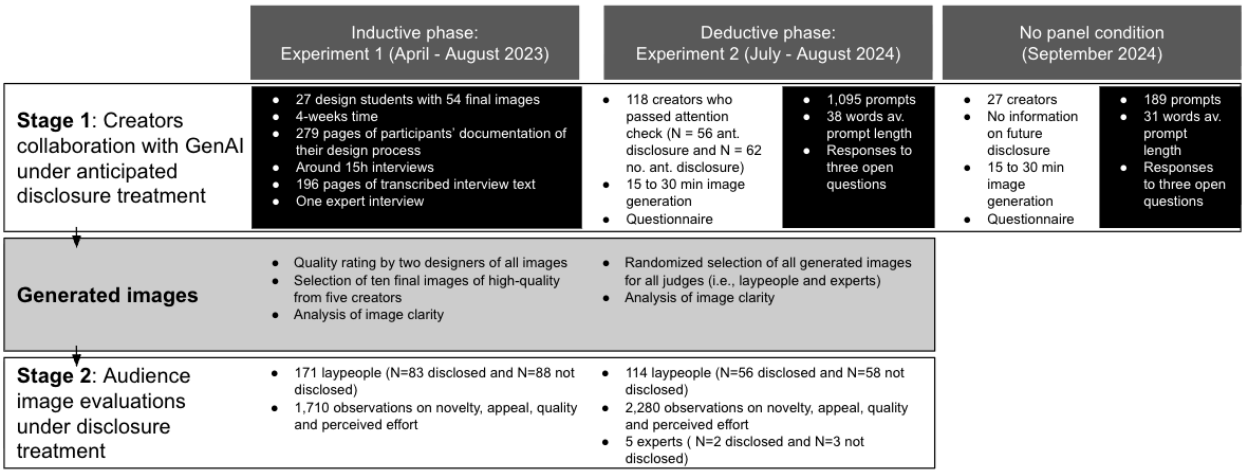

Figure A1 Overview of Collected Data.

Table A1: Main Measures Across Experiments and Stages.

Main measures	**Experiment 1**		**Experiment 2**	
	Stage 1	**Stage 2**	**Stage 1**	**Stage 2**
Audience Image Evaluations				
Novelty on a 7-point scale	N/A	Novelty scale from Besemer and O'Quin (1987)	My image is not original/extremely original (adapted from Caprioli et al. (2023))	This image is not original/extremely original (adapted from Caprioli et al. (2023))
Appeal on a 7-point scale	N/A	Average of "Elaboration and Synthesis" and "Resolution" from Besemer and O'Quin (1987)	My image is not appealing/extremely appealing (adapted from Caprioli et al. (2023))	This image is not appealing/extremely appealing (adapted from Caprioli et al. (2023))
Quality on a 10-point scale, adapted from Kruger et al. (2004)	How would you rate the quality of the image?	How would you rate the overall theme fit (overall quality) of the image?	How would you rate the overall quality of this image?	How would you rate the overall quality of this image?
Indicators for Creative Agency				
Reported effort on a 7-point scale, adapted from Mohr and Bitner (1995)	N/A	The creator put a lot of effort into creating this image	How much overall effort did you put into developing this image?	How much overall effort do you think the creator put into the development of this image?
Behavioral effort	N/A	N/A	Prompt length Minutes spent # of Prompts	N/A
Psychological ownership on a 7-point scale, adapted from Zhang et al. (2023) and Louie et al. (2020)	N/A	N/A	My generated image represents a part of me. I feel that my generated image belongs to me. I feel the image created is mine.	N/A
Creative authenticity on a 7-point scale, adapted from Valsesia et al. (2016).			This image ...	
Creators' feelings	N/A	N/A	reflects my true thoughts and feelings.	N/A
Creators' personality	N/A	N/A	expresses my personality.	N/A
True Inspiration	N/A	N/A	reflects true inspiration.	N/A
Authentic work	N/A	N/A	is authentic.	N/A

Continued on next page

Main measures	Experiment 1		Experiment 2	
	Stage 1	**Stage 2**	**Stage 1**	**Stage 2**
Honest work	N/A	N/A	is honest work.	N/A

a Please note that for Experiment 2, Stage 1 and Stage 2 (laypeople) we also used the same measure for creativity as in Experiment 1, Stage 2 for robustness purposes. For the comparison of these two scales, see Figure F1.
b The items for the Besemer and O'Quin (1987) can be found in Table C3.

Table A2 Overview of Used Controls across Experiments.

Controls	Item	Experiment 1		Experiment 2	
		Stage 1	Stage 2	Stage 1	Stage 2
Age (years)		Yes	Yes	Yes	Yes
Gender	Male, female, diverse, other	Yes	Yes	Yes	Yes
Designer type	Graphic, Product, UI/UX	–	–	Yes	–
Experience with text-to-text GenAI	How high would you rate your knowledge about text-to-text GenAI?	–	Yes	Yes	Yes
Positive reciprocity (1)	See item in Table C4	–	Yes	–	–
Positive reciprocity (2)	When someone does me a favor, I am willing to return it. (1 = does not describe me at all; 10 = describes me perfectly)	–	Yes	Yes	Yes
Negative reciprocity	If I am treated very unjustly, I will take revenge on the first occasion, even if there is a cost to do so. (1 = does not describe me at all; 10 = describes me perfectly)	–	Yes	Yes	Yes
Ex-post beliefs about GenAI involvement	”What is the share of displayed images created with generative AI? (0-100%) or ”Please estimate the human involvement in percentage (0-100%): For the idea of this image/ For refining the details”	–	Yes	–	Yes
Algorithm aversion	See items in Table C4	–	Yes	–	–
Data quality	Dummy variable for quality of qualitative responses and responses to control questions, see Table E2	–	–	Yes	–

[a.] We provide a brief overview of all the control variables used in the analysis. Additional variables were collected but not used.

[b.] Please note that for Experiment 1, Stage 2, and Experiment 2, we included attention checks asking about the color of the ocean. Participants who failed the attention checks were excluded.

Online Appendix B: Details on Experiment 1, Stage 1

Here, we provide details on Experiment 1, Stage 1, including methods, participants' demographics, as well as the method of qualitative data analysis.

B1. Demographics from Experiment 1, Stage 1

Table B1 provides the information on survey questions from participants in Experiment 1, Stage 1.

Table B1 Controls for Design Students from Experiment 1, Stage 1.

Controls	Details
Age in years	22.65 (Min = 20, Max = 27)
Gender: Female	51%
GenAI expertise before task	6% (Min = 2%, Max = 75%)
GenAI expertise after task	34% (Min = 0%, Max = 30%)
Reported hours for developing Image 1	4.68 (Min = 0.15, Max = 15)
Reported hours for developing Image 2	3.60 (Min = 0.5, Max = 15)

[a.] Notes. Av. reported hours for developing Image 1 and Image 2 were calculated without the outlier of P31, who reported 40h for Image 2 and 80h for Image 1.

B2. Treatment

The following Table B2 provides an overview of the wording in Experiment 1, Stage 1.

Table B2 Wording of the Treatments.

Condition	Treatment Wording
Disclosure Withheld	For the first image, please assume that we do not inform the viewer that the image on the topic "What Is Beauty?" was generated with the help of an AI system.
Disclosure Anticipated	For the second image, please assume that we inform the viewer that the image on the topic "What Is Beauty?" was generated with the help of an AI system.

B3. Interview Guide

In Table B3, we provide a detailed overview of the questions asked in the interview.

Table B3: Interview Guide.

Section	Theme	Questions/Content
Introduction	Welcome and Purpose	Thank you for participating in our study. We aim to explore how GenAI tools, like StableDiffusion, are used in creative tasks and get to know more about the challenges faced.
	Interview Setup	Is it okay if we record your voice and your screen during the interview?
Process	Understanding the Task	How did you interpret the task? Can you describe your approach based on your documentation?
	AI-Supported Process	Explain the major steps of your creative process chronologically. Please highlight significant changes and tool switches.
	Objectives and Mental Images	What was your objective? Did you envision a mental image before starting the process? Did your initial mental image change? How did you handle failed attempts?
	Final Product Evaluation	What are the main differences between your images? What criteria did you use to decide on the final Image 1? What criteria did you use to decide on the final Image 2? Which concepts and prompts are largely responsible for the difference between your images?
General Use of GenAI	Creative Process Impact	How has working with GenAI affected your creative process?
	Future Usage	Would you use GenAI in the future? What criteria influenced your decisions?
	Creativity Perception	What is creativity for you? How do you identify with the generated images?
Controls	Personal Information	Please provide details about yourself, including age, gender, and current semester.
	Expertise Assessment	Rate your expertise in using GenAI before doing the task from 0 to 100. Rate your expertise in using GenAI after doing the task from 0 to 100. Did you use other GenAI systems? How many hours did it take you to create the two images? Please estimate how long you took per image.

B4. Differences in Image Concepts

Table B4 uncovers distinct shifts in creators' image concepts based on the anticipated disclosure of GenAI across all creators. Image 1 was created with disclosure withheld, while Image 2 was created with anticipated GenAI disclosure. Image concepts were coded based on designers' verbal statements as well as their documentation.

Table B4 Differences in Creators' Image Concepts for Disclosure Withheld and Disclosure Anticipated.

Category	Theme	Example Quote	Discl. withh.	Discl. anti.
Concealment of GenAI use	Preserving realism: creators ensured that the details and features are realistic.	"I have also tried to create images as close to reality as possible."–P21	12	1
	Avoiding GenAI errors: creators minimized mistakes in GenAI-generated output.	"If the viewer does not know that it is generated, then it must be free of errors or artifacts [. . .]."–P8	10	0
	Using photorealistic style: creators employed techniques that mimic photographic quality.	"I knew from the beginning that I wanted to have something that looked like a photograph. That's why I also entered camera settings and lens data."–P19	8	1
	Highlighting human-made appearance: creators accentuated features that resemble those crafted by humans.	"[. . .] the picture could be made already by a person quite simply, the illustration. I could make the same illustration if I made it myself."–P29	11	4
	Universal understanding of beauty: creators pursued aesthetic appeal recognized across cultures.	"One has directly somehow the impression, okay, this is a natural beauty, which many somehow find right as beauty."–P8	15	5
Expression of GenAI use	Going beyond realism: creators explored imaginative and surreal artistic options.	"I wanted something more imaginative, more unrealistic, more spectacular [. . .]."–P12	3	16
	Creating GenAI-art: creators leveraged GenAI for artistic creation.	"The idea for task 2 was to give the AI as much space as possible to create an abstract result that could be associated with GenAI."–P3	5	14
	Highlighting GenAI imperfection: creators showcased flaws in GenAI-generated content.	"[. . .] when you look at some staircases, they go somewhere that doesn't really fit."–P20	0	4

B5. Qualitative Coding

Table B5 describes the resulting usage themes. One author led this analysis, while a second author validated, resulting in at least 0.81 Krippendorff's c-α.

Table B5 GenAI Usage Patterns for Disclosure Withheld and Disclosure Anticipated.

Category	Theme	Example Quote	Discl. withh.	Discl. anti.
Strong human creative agency for image concept	Developing a strong mental image: creators used the GenAI system to re-create a specific visual image.	”So I had a certain idea in my head that I wanted to visualize.”–P13	9	3
	Merging prompts with human knowledge: creators used their knowledge to create a specific image.	”I entered Paula or Son Becker style for the very first picture. ”–P1	8	3
	Searching outside inspiration: creators searched for outside inspiration for their concept idea.	”I then simply googled fish, the colorful ones, in order to then enter that specifically (into the GenAI) in order to narrow down the frame a bit.”–P8	8	3
	GenAI as a limitation of their own concept: creators experienced limitations in the usage of the GenAI, which forced them to generate new ideas.	”[. . .] I wasn’t satisfied at all and realized that (the GenAI) has its difficulties when it comes to generating people [. . .] I then thought further and [. . .] and I came up with nature.”–P23	8	3
Low human creative agency for image concept	Relying on computational creativity: creators relied on computational creativity for developing the image concept idea.	”The first picture [. . .] was actually kind of a coincidence.[. . .] because I didn’t actually (expect) to get (this specific) picture [. . .]”–P18 ”So I really threw words together in a context, completely at random, and then the results emerged.”–P19	5	8
Following the inspiration of GenAI ideas, creators used GenAI as a source of inspiration with only a vague image concept.	”Then I changed the weighting, and I just wanted to look at the GenAI a bit, to see what would come out before I decided on a direction, just to let myself be inspired by the GenAI itself [. . .].”–P7	5	11	
Co-agency human and GenAI for image concept	Using GenAI to visualize concept: the GenAI was used to visualize creators developed concept.	”Well, I was quick to think rather critically about what beauty is [. . .], and I wanted to depict that [. . .], and so I took the subject of women from the mirror in some emotional situation.”–P1	12	12
	Explicating ideas through visualizations: as creators worked with the GenAI, they refined their concept as it became more explicit to them.	”When I saw what (the GenAI) had done, that this was how the room looked like, I realized that I definitely didn’t want a room (in my image).”–P7	10	9
Human creative agency in evaluating GenAI output	Aesthetics: creators evaluated the aesthetics of the generated images, whether they liked the colors, the style, etc.	”And then I entered aesthetic, venus, and beauty. And, the first four pictures came up. [. . .] they looked [. . .] very kitschy and perfectionist, and it was all a bit too colorful for me.”–P6	12	13
	Feasibility: creators evaluated whether their approach to working with the GenAI worked or whether they should change the direction.	”With the first one, I really only worked with one picture at the end and then tried to take that one picture further and further.”–P21	11	4
	Fit with concept: creators evaluated whether the generated images fit with their intended concept.	”But then I changed the prompt again briefly and came to the picture, which unfortunately is not at all what I wanted [. . .] – P7	10	8
Human creative agency in refinement	Creators edited the output of the GenAI by adjusting details, creating variations, changing colors, etc.	Not applicable	17	18

Online Appendix C: Details on Experiment 1, Stage 2

In this section, we provide additional details for Stage 2 of Experiment 1.

C1. Approach to Image Selection

We selected ten images from five creators who participated in Stage 1 of our study, two images per creator. For our selection process, we tasked two professional designers to independently rate the quality of all generated images on a scale from one (low quality) to ten (high quality). We randomized the order of the images and kept the experimental conditions confidential. We used the average of these two independent ratings to determine each image's final quality score and then chose creators whose work had a high overall rating (Mean = 7.50) and high independent ratings for each of their two images (Image 1, Mean = 7.70; Image 2, Mean = 7.30). Table C1 provides all values for the selected images. This approach aimed to address concerns regarding the experience of our student sample and potential quality variations due to order or experience effects to ensure the high quality of selected images. Figure C1 depicts all selected images used for Stage 2.

Table C1 **Professional Designers' Evaluations of the Quality of Images used in Experiment 1, Stage 2.**

Design student	Professional designer 1			Professional designer 2		
	Image 1	Image 2	Average	Image 1	Image 2	Average
6	9	9	9.00	5	8	6.50
8	9	9	9.00	9	5	7.00
11	9	8	8.50	7	6	6.50
12	6	6	6.00	5	6	5.50
19	8	8	8.00	7	10	8.50

[a.] Each image was evaluated by two professional creators, who provided ratings based on aesthetic and theme fit. The average ratings for each design student were calculated from the individual scores provided by each creator.

Design student	Image 1 (GenAI disclosure not anticipated)	Image 2 (GenAI disclosure anticipated)
6		
8		
11		
12		
19		

Figure C1 Selected Images for Experiment 1, Stage 2.

C2. Demographics

The following Table C2 depicts the demographics and control variables for the participants in Experiment 1, Stage 2.

Table C2 Controls of Participants from Experiment 1, Stage 2.

Demographics	Details
Age	38.70 (Min = 18, Max = 77)
Gender: female	70.70%
Education	Mean = 1.82, SD = 0.77
Experience with design	Mean = 2.75, SD = 2.43
Experience with text-to-image GenAI	Mean = 2.30 , SD = 2.44
Experience with text-to-text GenAI	Mean = 4.24, SD = 2.64
Positive reciprocity (av. 2 items)	Mean = 6.14, SD = 2.88
Negative reciprocity	Mean = 2.47, SD = 2.41
Algorithm aversion	Mean = 4.63, SD = 1.65
Ex-post beliefs about GenAI involvement (av. 2 items)	Mean = 31.95, SD = 24.25

C3. Creativity Measurement

The following Table C3 describes the items that we used in Experiment 1, Stage 2, to measure perceived creativity in addition to measures reported in Table A1. To ensure that readers can more easily follow the paper across two experiments, we combined creativity measures into novelty and appeal, hence combining the dimensions of elaboration and synthesis with resolution, and only used the item originality from the novelty scale. Further, we omitted one variable from quality ('how would you rate the overall aesthetic of the image'). The results did not change.

Table C3 Overview of Creativity Measures for Experiment 1, Stage 2 from Besemer and O'Quin (1987) on a 7-point Scale.

Construct	Dimension	Abbr.	Items
Novelty	Novelty		How would you evaluate this image:
		N1	Original / conventional
		(N2)	Customary / surprising
		(N3)	Revolutionary / average
		(N4)	Worthless / valuable
Appeal	Elaboration	E1	Coarse / elegant
		E2	Simple / complex
		E3	Mystifying / understandable
		E4	Crude / well-crafted
	Resolution	R1	Illogical / logical
		R2	Ineffective / effective (for addressing the task)
		R3	Organized / disorganized

C4. Controls and Attention Check

Table C4 depicts all additional control variables and the attention checks; all other control variables can be found in Table A2.

Table C4 Additional Variables in Experiment 1, Stage 2.

Variable	Abbr.	Items
Attention checks	AC1	What color is grass? The fresh, uncut grass, not leaves or hay. Make sure to select violet as an answer so that we know you are paying attention. (Green / Violet)
	AC2	The ocean when seen from space has a specific color giving earth the name the blue planet. Make sure to select yellow as an answer so that we know you are paying attention. (Yellow / Blue)
Algorithm aversion adapted from (Mahmud et al. 2023)	AV1	I would prefer a human decision over an algorithmic decision even if the algorithm has been shown to be statistically more accurate.
	AV2	I am more likely to trust a decision made by a human than by an algorithm.
	AV3	I feel uncomfortable when an important decision is made by an algorithm.
	AV4	I believe that algorithms are more likely to make mistakes than humans.
	AV5	Even if an algorithm has proven to be more accurate in the past, I would still choose a human's judgment.

[a.] This table provides an overview of the control measures used in the study, including perceived effort, aesthetic evaluation, novelty, and more.

C5. Direct Disclosure Treatment

Table C5 provides the wording for the direct disclosure treatment in Experiment 1, Stage 2, as well as in Experiment 2, Stage 2 (laypeople and experts).

Table C5 Wording of the Direct Disclosure Treatment.

Condition	Treatment Wording
GenAI use undisclosed	The image was created by a professional designer using traditional computerized design tools (e.g., Adobe Photoshop, SketchUp).
GenAI use disclosed	The image was created by a professional designer collaborating with a generative AI tool (e.g., Dall-E, Midjourney ...).

C6. Randomization Checks

Table C6 depicts randomization checks for Experiment 1, Stage 2, across relevant control variables.

Table C6 Randomization Checks, Experiment 1, Stage 2.

Variable	Baseline	Treatment	p-value
Age	37.4	40.1	p=0.16
Gender: female	73.9	67.5	p=0.90
Education	1.93	1.71	p=0.49
Experience with design	2.47	3.04	p=0.50
Experience with text-to-image GenAI	2.03	2.59	p=0.45
Experience with text-to-text GenAI	4.25	4.24	p=0.66
Positive reciprocity (av. 2 items)	6.18	6.1	p=0.99
Negative reciprocity	2.36	2.59	p=0.99
Algorithm aversion	4.71	4.54	p=0.88
Ex-post beliefs about GenAI involvement (av. 2 items)	0.22	0.99	p<0.01

[a.] We depict average values of control variables from the experiment. Reported p-values originate from non-parametric Kolmogorov-Smirnov tests, comparing the distribution of values between baseline and treatment conditions.

C7. Additional Regression Analyses

Our findings from Experiment 1, Stage 2, are robust to including individual fixed effects as depicted in the following Table C7.

Table C7 FE Regression Analyses - Audience Image Evaluations.

DV: Audience image evaluations	Novelty	Appeal	Quality	Novelty	Appeal	Quality	Novelty	Appeal	Quality
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
(β_1=) Anticipated GenAI disclosure	1.134***	-0.474***	-0.127	1.134***	-0.474***	-0.127	0.000	0.000	0.000
	(0.108)	(0.069)	(0.113)	(0.108)	(0.068)	(0.112)	(.)	(.)	(.)
(β_2=) GenAI disclosed	-0.419**	-0.459***	-0.919***	0.000	0.000	0.000	0.000	0.000	0.000
	(0.167)	(0.125)	(0.226)	(.)	(.)	(.)	(.)	(.)	(.)
(β_3=) Anticipated GenAI disclosure*	-0.236	0.057	-0.015	-0.236	0.057	-0.015	-0.236	0.057	-0.015
GenAI disclosed	(0.150)	(0.103)	(0.168)	(0.149)	(0.103)	(0.167)	(0.149)	(0.103)	(0.168)
Constant	2.801***	4.049***	5.332***	3.675***	4.859***	7.262***	4.242***	4.622***	7.198***
	(0.639)	(0.491)	(1.035)	(0.037)	(0.026)	(0.042)	(0.036)	(0.025)	(0.041)
(β_4=) $\beta_1+\beta_3$	0.898***	-0.417***	-0.142	0.898***	-0.417***	-0.142	.	.	.
Individual FE	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes
Image FE	No	No	No	No	No	No	Yes	Yes	Yes
Observations	1,710	1,710	1,710	1,710	1,710	1,710	1,710	1,710	1,710
R-squared	0.184	0.102	0.099	0.133	0.027	0.001	0.528	0.568	0.533

[a.] We depict results from fixed effects regression models with standard errors clustered at the individual level and reported in parentheses. We denote statistical significance levels by * $p<0.1$, ** $p<0.05$, *** $p<0.01$.

C8. Effort as the Driver for Direct Disclosure Effects

We tested which beliefs drive the direct disclosure effect. If the effect of GenAI disclosure relates to individuals' beliefs about the human creative agency, the treatment-induced change in perceived effort should mediate the treatment effects on the audience's image evaluations. To test this hypothesis, we conducted causal mediation analyses, as outlined by Li et al. (2022), and report the findings in Table C8. Column (1) presents the first-stage results, where we regress the potential mediator on our treatment indicator and all evaluation metrics. Columns (2) through (7) display the second-stage regression results. For each evaluation metric of main interest, we show two regression results in consecutive columns. First, we show regression results when the treatment dummy is included as the independent variable. Second, we show regression results when including both the treatment dummy and the instrumented effort belief from the first-stage regression as independent variables. Comparing the change in the treatment dummy estimate across consecutive regression models for a given metric and simultaneously considering the magnitude and significance of the estimate for the instrumented effort beliefs provides insights into the degree of mediation of effort beliefs. In all regressions, we include additional individual covariates. We cluster standard errors at the participant level.

Our analysis provides compelling evidence that changes in effort beliefs, one dimension of creative agency, substantially mediate the impact of disclosing GenAI use on audience image evaluations. For

each metric, including the instrumented effort as an independent variable significantly diminishes the treatment effect, both in magnitude and statistical significance. For example, in column (2), the GenAI disclosure, without considering the instrumented effort, significantly reduces the perceived novelty of an image. However, when we include the instrumented effort in column (3), the treatment effect becomes statistically insignificant and negligible in magnitude. The effort instrument itself is highly significant. This pattern suggests that GenAI disclosure primarily alters the perceived novelty of an image (-9.6%) by changing participants' beliefs about the effort (-16.2%) creators invested in creating it ($-9.6\% \approx 0.516 \cdot -16.2\%$). This rationale is consistent across other metrics.

Table C8 Causal Mediation Analyses for Effort as the Driver for Direct Disclosure Effects.

DV: Audience image evaluations	First stage reg.	Second stage reg.					
	Perc. effort	Novelty		Appeal		Quality	
	(1)	(2)	(3)	(4)	(5)	(6)	(7)
GenAI disclosed	-0.411***	-0.445***	0.039	-0.474***	-0.071	-0.940***	-0.155
	(0.120)	(0.170)	(0.120)	(0.126)	(0.086)	(0.232)	(0.168)
Perceived effort			0.517***		0.430***		0.838***
			(0.029)		(0.027)		(0.052)
% of effect mediated			219%		188%		154%
p-value (Monte Carlo Bootstrap)			$p < 0.01$		$p < 0.01$		$p < 0.01$
Individual controls	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Observations	1,710	1,710	1,710	1,710	1,710	1,710	1,710
R-squared	0.623	0.205	0.533	0.267	0.560	0.153	0.506

[a.] The first and second stages relate to the regression analysis. We depict results from random effects GLS regression models with standard errors clustered at the individual level and reported in parentheses. We denote statistical significance levels by * $p < 0.1$, ** $p < 0.05$, *** $p < 0.01$.

Online Appendix D: Preregistration of Experiment 2

The following Table D1 depicts the preregistered hypotheses for Experiment 2 and the notes on how they were tested.

Table D1 Preregistered hypotheses.

Preregistered hypothesis	Elaboration
H1 - Replication of second-order effects from Study 1 in a between-subjects experiment.	Reported in Section 5.2.3. as well as in Figure F1
H1a: If the GenAI involvement is disclosed later, the resulting images are more similar and represent more futuristic themes, while under non-disclosure, the resulting images represent themes that could have been developed by humans alone.	The images differ in evaluation of novelty, appeal, and quality as in Experiment 1. The images were relatively similar, and the differences in themes were smaller. But the creative process was similarly different.
H1b: If the GenAI involvement is disclosed later, the creative approach during the convergent and divergent phases will differ; i.e., designers will allocate more divergent tasks to the GenAI if the GenAI is disclosed.	Qualitative themes are analyzed in Online Appendix E. Findings support the hypothesis. For reporting, we do not differentiate between divergence and convergence, but focus on human creative agency
H1c: The effects of H1a and H1b are more profound for the laypeople than in the expert panel.	Supported. Analysis in Section 5.2, for the quantitative differences, qualitative differences in Online Appendix E.
H2 - Mechanisms underlying the second-order effect.	
H2a: Creative workers anticipate the panels' algorithm aversion. Specifically, they will anticipate that disclosing generative AI will result that their images are perceived as less creative and that experts will evaluate the images more favorably than novices.	Not supported as indicated in Online Appendix E7
H2b: The creative workers' invested effort varies depending on the panel (source, disclosure). Specifically, we have three rival hypotheses: (1) Effort shift: overall effort remains constant, but more is allocated to divergent tasks if GenAI is not disclosed. (2) Effort reduction: disclosing GenAI reduces total effort and psychological ownership. (3) No effort change, but changes in content and identification (psychological ownership).	We find support for effort reduction, measured through prompt length and reported effort. In the manuscript, we reframed effort into creative agency, including additional dimensions of ownership and authenticity, the latter we preregistered as exploratory. We report all measures individually.
H3 - Hypotheses about the first-order effect, measured in Stage 2 of our study.	Reported in Section 5.2, and in Online Appendix F and G.
H3a: Disclosing GenAI involvement reduces the perceived creativity (novelty, usefulness, elaboration, resolution), quality, and creative authenticity of the image.	Supported as demonstrated in Figure 3. We integrated the scales in the reporting. Also supported in the original scale, as indicated in Online Appendix E.
H3b: The effect is fully mediated through perceived effort.	Supported, but analysis only reported for Experiment 1 in Online Appendix C. No report in Experiment 2 due to a change in the focus of the paper.
H3c: The effects are more profound for the laypeople than for the expert panel.	Supported. There are no direct effects in the expert group - see Online Appendix G2.
Additional analyses	The analysis of additional dimensions of creative agency were exploratory.

Online Appendix E: Details on Experiment 2, Stage 1

E1. Method and GenAI Tool

Creators in this experiment were tasked to generate an image on the theme "A Portrait of a Good Life" using the DALL-E API. The following Figure E1 depicts the screenshot from our interface.

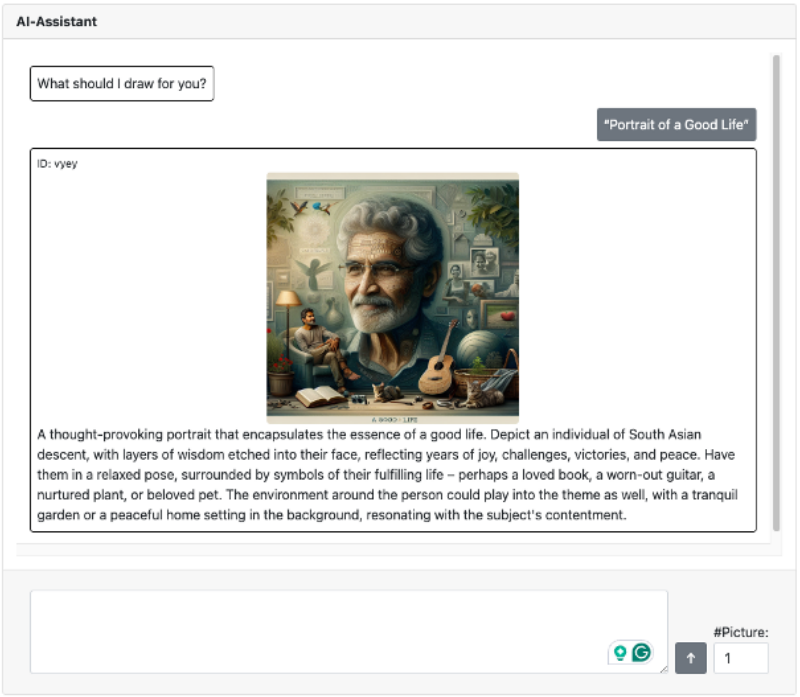

Figure E1 Screenshot from our Interface.

Notes: Participants were able to prompt in a separate field and then received one image with a specific ID as well as a revised prompt, i.e., a ChatGPT improved prompt of their own input prompt. Furthermore, participants were able to decide how many images they wanted to create, with numbers ranging from one to four images.

Further, creators were divided into four groups based on two key factors: the expertise level of the panel members evaluating their work and whether the use of GenAI in creating the images would be disclosed to these panel members. Furthermore, we informed participants about the evaluation criteria of the panel: "Your final image will be evaluated by a panel of recruited individuals. They will assess your image based on its creativity (novelty, elaboration, resolution, quality, authenticity, and appeal)." The wording of the treatment is depicted in the following Table E1. For each generated image, creators first evaluated their own creative agency, their own image evaluations, and their own evaluations of their own image, and then afterward, provided their beliefs of how the audience would evaluate these images and their creative effort. As indicated in Table A1, we focused on a limited set of measures to ensure consistent reporting, with all measures provided in the preregistration.

Table E1 Wording of the Experimental Treatments.

Condition	Laypeople	Experts
Disclosure Withheld	The panel members are NOT experienced in generating images using generative AI. The use of generative AI in creating your image will NOT be disclosed to the panel members.	The panel members are experienced in generating images using generative AI. The use of generative AI in creating your image will NOT be disclosed to the panel members.
Disclosure Anticipated	The panel members are NOT experienced in generating images using generative AI. The use of generative AI in creating your image will be explicitly disclosed to the panel members.	The panel members are experienced in generating images using generative AI. The use of generative AI in creating your image will be explicitly disclosed to the panel members.

E2. Manipulation Checks and Open Questions

The following Table E2 describes the manipulation checks and open questions used. The marker question was identical to the version in Experiment 1.

Table E2 Overview of Open Questions (Q1–3) and Manipulation Check (M1, M2) for Experiment 2, Stage 1.

Question	Description
Q1	Please provide a detailed description of how the images produced during this experiment compare with your existing body of work. Are the images generated in this study similar to or distinct from your typical artistic style? Please provide examples or descriptions that illustrate these similarities or differences.
Q2	Please provide a detailed description of your creative process for this task. Describe how you approached the task, how you utilized the GenAI system, and what specific functions or outcomes you expected from the GenAI.
Q3	Please provide a detailed description of your objectives for the final image. Explain what you hoped to convey through the image and what kind of impact or reaction you intended to elicit from the panel.
M1	Please indicate which information will be provided to the panel of individuals that rates your produced image: (They will be informed that the final image has been produced with the help of GenAI. / They will not be informed that the image has been produced with the help of GenAI. / They will be informed that the image has not been produced with the help of GenAI.)
M2	Please specify what is true about the panel of individuals who will rate your produced image: (The panel members are experienced in generating images using GenAI. / The panel members are not experienced in generating images using GenAI. / No one will rate my produced image.)

E3. Measurement of Creators' Second-Order Beliefs

In this section, we provide the measures of creators' second-order beliefs, i.e., what they believed the audience would think after they have completed their creative process (Table E3).

Table E3: Creators' Beliefs about Audience Evaluations (SOB).

Measure	**Scale**	**Survey item**
Creative authenticity, adapted from Valsesia et al. (2016)		
"To what extent will the average panel member think that your final image is . . . "		
Creators' feelings	7-point	a result of what you think and feel?
Creators' personality		an expression of your personality?
True inspiration		reflects true inspiration?
Authentic work		authentic?
Honest work		an honest work?
Creative effort, adapted from effort scale		
Overall effort	7-point	How much overall effort will the average panel member think that you put into developing the final image?
Minutes spent	Open-ended	How many minutes do you think the average panel member believes you put into generating the final image?
Image evaluations, adapted from Caprioli et al. (2023)		
"Please estimate how the average panel member will evaluate your final image on the following scale:"		
Novelty	7-point	To what extent will the average panel member believe that your final image is original?
Appeal		To what extent will the average panel member believe that your final image is appealing?
Quality		How will the average panel member rate the overall quality of the image?

E4. Demographics

The following Table E4 describes the demographics of participants of Experiment 2, Stage 1.

Table E4 Demographics of Participants from Experiment 2, Stage 1.

Controls	Details
Age	37.15 (Min = 22, Max = 67)
Gender: female	61.17%
Designer type: Graphic	60.17%
Designer type: Product	27.12%
Designer type: UI/UX	12.71%
Experience with text-to-image GenAI	Mean = 4.27, SD = 2.57
Experience with text-to-text GenAI	Mean = 4.69, SD = 2.68

E5. Randomization Checks

In Table E5, we show that the participants are allocated randomly across the four experimental conditions, as there are no significant differences in demographics.

Table E5 Randomization Checks for Experiment 2, Stage 1.

Controls	Laypeople panel		Expert panel		p-value
	Discl. anticipated	Discl. not anticipated	Discl. anticipated	Discl. not anticipated	
Age	41.5	37.10	36.03	34.9	p=0.31
Gender: female	55.6%	73.3%	48.39%	74.2%	p=0.08
Designer type: Graphic	61.54%	46.67%	58.06%	74.19%	p=0.18
Designer type: Product	26.92%	36.67%	22.58%	22.58%	p=0.57
Designer type: UI/UX	11.54%	16.67%	19.35%	3.23%	p=0.24
Experience with text-to-image GenAI	4.33	4.13	3.81	4.71	p=0.58
Experience with text-to-text GenAI	4.67	4.53	4.54	4.9	p=0.94

[a.] This table summarizes the demographic characteristics of participants across treatment and control conditions in Experiment 2, Stage 1. P-values originate from non-parametric Kruskal-Wallis tests.

E6. Qualitative Data, Analysis, and Patterns

We also applied a qualitative data analysis for the usage patterns in the second experiment. Here, we focused on replicating the same patterns as in Experiment 1 to see whether usage patterns changed or were similar. In the following, we first describe the coding process and then the resulting themes and the comparison across experimental conditions.

After a review of the data, we mainly focused on creators' prompting strategies and assessed their answers to the three open questions as additional insights into the creative process. This allowed us

to code what creative workers actually did instead of just relying on high-level descriptions that they often put into the online survey. Similar to Experiment 1, Stage 1, we worked with Atlas.ti and coded each participant individually before comparing them across experimental conditions. Because the data had a different property than the data in Experiment 1, as we now obtained all prompting efforts by participants in a limited time frame but missed their underlying ideas and outside inspirations that we obtained from the documentation in Experiment 1, we had to develop a new coding scheme to code for the thematic categories that we identified in Experiment 1, Stage 1. Further, in Experiment 1, we conducted extensive interviews, which provided hours of detailed, nuanced responses. The conversational nature of interviews allowed participants to elaborate freely, resulting in rich, layered insights suitable for coding and analysis. As a result, the coding of patterns was much more focused on prompting patterns than in Experiment 1, Stage 1. In addition, in this experiment, participants received the revised prompt generated by a GPT model in addition to the image. Thereby, the GenAI influenced how it was prompted as it automatically provided an interpretation of the human prompt that it used to generate an image. All these contributed to the necessity to develop a new coding scheme first and then relate it back to Table B5.

Furthermore, because the data sample was obtained from Prolific.co, we realized that the data quality was insufficient for some participants, as they merely prompted the task instruction ”A Portrait of a Good Life” and did not provide meaningful answers to the open-text questions. Hence, these participants were excluded from the qualitative analysis, resulting in a final sample of N = 101 participants that was analyzed for the qualitative analysis.

To develop our themes, we first followed an inductive process to characterize who had more agency in the creative process, either humans or GenAI. We engaged in constant comparison to ensure that the developed codes have internal consistency while being distinct from each other and can be characterized by distinct prompting behaviors by including whether participants developed and went through their initial idea throughout the whole process or sought and tested alternative directions, included or omitted the information from the revised prompt, referred to the task by simply prompting ”A Portrait of a Good Life” or provided their own understanding of a good life into the prompt. As a result, we developed an initial set of seven themes that ranged from ”strong human creative involvement for the image concept” to ”low human creative involvement for the image concept”. After coding around two-thirds of the data, a new pattern emerged that was first labeled as ”Bouncing ideas” and then named ”Using computational creativity through brainstorming” as participants provided a broad set of different ideas that they did not specify, i.e., each prompt

was different from the previous and appeared to relate to a completely different idea. Through multiple iterations to ensure that the themes are distinct from each other, we decided to develop a set of creative processes that can be allocated on a continuum between processes that are more strongly driven by human ideas to processes that are more strongly driven by GenAI-ideas–hence, we dropped the notion of whether participants followed their ideas through or tested different alternative directions.

Further, we aimed to achieve consistency with Experiment 1, Stage 1, and thus integrated the inductive codes with the thematic themes from Experiment 1. For example, we introduced the theme of ”Merging prompts with human knowledge”. In this data set, merging is not a full description of the creative process but is characterized by including very specific elements into the prompts that resemble unique human knowledge–however, the underlying process was either working on one’s own ideas through the process of specifying an initial idea, both themes related to more human-led processes. Furthermore, from the first coding set, we realized that this data set had more extreme GenAI-led patterns and hence coded two using computational creativity patterns instead of one as in Experiment 1: (a) Relying on computational creativity through delegation, in which participants mostly only entered the text of the task with small adjustments and (b) Relying on computational creativity, in which participants used the GenAI randomness to visualize different ideas without specifying them in detail. Also, in this experimental setting, we could not observe ”outside inspiration” and ”GenAI as limitation of own concept” from Experiment 1 and thus removed these themes. Instead, we had three codes that resembled Co-involvement and which were first coded separately (see Table E6) and then later combined for the reporting of the number of occurrences per treatment condition.

The final eight patterns were then coded by a second independent coder in three coding rounds. In the first coding round, 13 instances were coded with an agreement of 62%; in the second coding round of 28 instances, the two codes achieved 75% agreement, and in the final coding, a correspondence of 83% was achieved for a set of 60 instances. Between each round, both authors discussed the cases with a mismatch, resulting in an adjustment of the coding scheme (in the first round) and then an agreement on a pattern through discussion in the last two rounds.

Lastly, we compared quantitative indicators of the qualitative patterns, i.e., prompting lengths, etc., which also helped us classify and validate the developed coding scheme. As a result, we re-evaluated the coding of six participants (6% of all coded participants); however, it is important to notice that for none of these participants, the general direction of the pattern being stronger or lower

involvement changed, but we moved them from more extreme codes on the continuum of agency to more moderate codes.

The following Table E6 describes the final set of themes regarding the creative process from Experiment 2.

Table E6 Usage Patterns to Develop Image Concept.

Category	Theme	Example Prompting Pattern
Strong human creative involvement for image concept	**Developing a strong mental image**: Creators entered with a defined idea, such as a family scene or specific personal elements (e.g., a family with twins). They iteratively refined their prompts while maintaining the initial mental image, without accounting for the revised prompt.	”1. Generate an image of a man and woman in their mid thirties, they are laying on a blanket on the grass, surrounded by blossoming trees, with birds and a clear blue sky. Behind them is a small english cottage. The man is reading poetry to the woman, and she is laying back and looking at the man in a loving way. (...) 10. Generate an image of a white man and white woman in their mid thirties, they are laying on a blanket on the grass, surrounded by blossoming trees, with birds and a clear blue sky. Behind them is a small english cottage. The man is reading poetry to the woman, and she is laying back and looking at the man in a loving way. The man and woman are enjoying some drinks in the afternoon sun. There are two small children playing in the background, with a golden retriever chasing them playfully. There’s a japanese blossom tree in the image”–P02
	Merging prompts with human knowledge: This pattern involves incorporating human-specific knowledge into prompts, such as particular artistic styles (e.g., impressionist techniques) or specific settings (e.g., regional landscapes).	”1. Portrait of a Good Life 2. gathering of friends and family enjoying life (...) 7. image of a dog in the sea natural, beach in the distance (...) 9. photograph of a springer spaniel playful, energetic dog enjoying its time at the sea beach 10. black and white photograph of a springer spaniel playful, energetic dog enjoying its time at the sea beach (...) 16. photoelectric springer spaniel beach (...) 29. Polaroid of muddy springer spaniel barking at the sea (...) 35. old photo of muddy springer spaniel barking at the sea”–P110
	Searching outside inspiration: Pattern not coded, as it was not visible through prompting behaviors or text replies.	
Low human creative involvement for image concept	**Relying on computational creativity through delegation (NEW pattern)**: creators provided broad, unrefined prompts, often mentioning the task instruction ”Portrait of a Good Life”, allowing GenAI to lead the creative process with minimal human direction.	”1. A Good life 2. A good life portrait 3. People living a good life 4. Happy people living their best life 5. Children being happy 6. People dancing in the rain 7. Rainy day puddle stomping 8. People having fun in the park 9. Happy people enjoying their lives” – P103

Continued on next page

Category	Theme	Example Prompting Pattern
	Relying on GenAI randomness: creators entered a broad range of different, often unrelated ideas as prompt and did not refine them further.	"1. A man on a horse with blond long hair 2. A fish with a boy's head 3. A man on a yacht drinking wine 4. A grandfather with his children and great-grandchildren 5. An old couple riding on a motorbike smiling 6. An old couple driving in a Porsche with the rooftop down into the sunset"–P82
	Following inspiration of GenAI ideas: Creators aim to stir the GenAI into working in a specific direction. They start with a general idea first, which they let the GenAI visualize (e.g., A Portrait of a Good Life). Afterward, they add their own details, enrich the prompts and stir the GenAI into one specific direction.	"1. Please generate an image on the topic "Portrait of a Good Life". i want an image that will fit this topic using the financial market, forex and stock market to fit into this topic 2. Please generate an image on the topic "Portrait of a Good Life". i want an image that will fit this topic using the financial market, forex and stock market to fit into this topic, i need something well unique, that win a competition if i am to present this as an AI generated potrait"–P9
Co-involvement human and GenAI for image concept (patterns visualized together in Figure)	**Refining own idea through revised prompt (NEW pattern)**: creators establish an initial idea and adhere to it. However, they incorporate the revised prompt (via copy-paste) and are thereby strongly influenced by it.	1. Create a picture showing a happy family holding hands and jumping and smiling together. The weather is sunny and they are on holiday near the sea. There is a rainbow in the sky. They have a dog and the picture has a warm glow. 2. Illustrate an image portraying a blissful family experience. The scene consists of a Black mother, a Hispanic father, two children - an Asian daughter and a Caucasian son - holding hands, mid-air as they leap in joy and delight. Their faces bearing bright smiles, reflecting the sunny weather backdrop. They are on vacation, with a vibrant sea providing the perfect background. Skies above them flaunt a picturesque rainbow. Accompanying them is their pet dog and cat - eager and thrilled, a part of their joyous moment. The entire visual is painted with a soft, warm glow that radiates comfort and happiness. In the background is an expensive brand new family sized car with the families grandparents in it who are smiling and healthy. (...)–P106
	Using GenAI to visualize concept: creators established one or multiple alternative ideas, which they then developed further based on the interaction with the GenAI. They did not incorporate words from the revised prompt, but they appear to be clearly inspired by different elements.	1. Make a picture with a career woman with a nice care and high-paying job. 2. Make an image of a black woman in her mid to late 30s as a doctor. She has a nice house and a car. (...) 9. Create an image of a black lawyer with their family, they have a white dog, an SUV, a 5 bedroom house, a pool, and takes beach vacations. 10. Create a black family on a vacation to the islands. They use luxurious products and have sunglasses.–P1
	Explicating ideas through visualizations: creators visibly included specific ideas from the revised prompt into their own prompts and thus developed a joint idea with the GenAI. Both human and GenAI are almost like equal partners.	"1. Good life 2. Portrait of a good life 3. Happiness, health, sun, animals, green environment, vegetables and fruit in a gold, ornate portrait frame (...) 9. A happy and colorful set of anthropomorphic vegetables forming a healthy and lively family. They are in a vibrant, sunlit environment, surrounded by friendly animals. The lush greenery of fields and majestic mountains provides the backdrop, along with the vast, endless sea. This picturesque family portrait of well-being and cheerfulness is encased within a golden, ornate portrait frame. The frame is hanging on a wall adorned with rich, flock wallpaper, adding a touch of elegance and grandeur to the scene. (...) 11. A whimsical portrait featuring a group of joyous animals. Each creature is painted in a celebratory splash of brilliant colors, enhancing their unique features and expressions. The animals are contained within a dazzling, ornate gold frame that sparkles softly against the contrasting texture of the wall adorned with traditional flock wallpaper. The lush pattern of the wallpaper adds intensity to the scene, inviting viewers to step into the fairytale-like spectacle. The overall effect is enchanting; a fusion of traditional portrait artistry with a touch of magical realism."–P36

The following Table E7 depicts how often each pattern was found in each condition. Table E8 depicts the quantitative characteristics of each pattern, namely their average numbers of prompts,

their average prompt length, the average reported effort, and the average psychological ownership for the final image.

Table E7 Creative Process coded through Prompting Pattern across Experimental Conditions.

Prompting Pattern	Expert		Laypeople		No panel	Total
	Withheld	Disclosed	Withheld	Disclosed		
Developing a strong mental image	3 (10%)	3 (12.5%)	5 (20.8%)	–	2 (4%)	13 (11.1%)
Merging prompts with human knowledge	3 (10%)	5 (20.8%)	2 (8.3%)	1 (4.3%)	4 (14%)	15 (14.2%)
Co-involvement (patterns combined)	8 (26.7%)	5 (20.8%)	8 (33.3%)	10 (43.5%)	7 (25.9%)	38 (35.2%)
Following inspiration of GenAI ideas	3 (10%)	6 (25%)	6 (25%)	4 (17.4%)	6 (22.2%)	25 (23.1%)
Relying on computational creativity	7 (23.3%)	4 (16.7%)	2 (8.3%)	5 (21.7%)	5 (18.5%)	23 (21.3%)
Relying on computational creativity (delegation)	6 (20%)	1 (4.2%)	1 (4.2%)	3 (13%)	3 (11.1%)	14 (13.0%)
Total	30 (100%)	24 (100%)	24 (100%)	23 (100%)	27 (100%)	128 (100%)

[a.] This table provides the creative patterns of creators in Experiment 2, Stage 1. Percentages represent the proportion of each pattern within the respective experimental condition (column total). The ”No panel” column aggregates data from participants in the additional condition where no information about future disclosure was provided.

Table E8 Quantitative Characteristics for each Pattern based on Data from Experiment 2, Stage 1.

Pattern Description	Occurance	Av. Prompt Length	Av. Prompts	Av. Effort	Av. Psy. Own.
Developing a strong mental image	11	47.86	5.00	5.00	5.06
Merging prompts with human knowledge	11	64.48	12.36	5.27	3.15
Co-involvement (patterns combined)	31	62.36	10.03	5.34	4.30
Following inspiration of GenAI ideas	19	29.07	11.11	5.84	4.77
Relying on computational creativity	18	14.31	9.50	4.78	4.85
Relying on computational creativity (delegation)	11	10.36	8.55	5.09	4.76
Overall	101	40.08	9.68	5.26	4.50

[a.] This table provides summary statistics for various patterns, including the number of patterns with changed names, average prompt length, average number of prompts per pattern, average perceived effort, and average psychological ownership.

E7. Beliefs about audience responses

Table E9 shows results from regression analyses where we explore how anticipated GenAI disclosure affects creators' beliefs about audience responses to their images. The analyses comprise interaction terms to understand the moderating role of known audience expertise.

Table E9 Effects of Anticipated GenAI Disclosure and Audience Configuration on Creator's Second-Order Beliefs.

	DV: Creators' beliefs about audience evaluations:									
	Creative effort		Creative authenticity					Image evaluations		
	(1) Overall effort	**(2) Minutes spent**	(3) Creators' feelings	(4) Creators' personality	(5) True inspiration	(6) Authentic work	**(7) Honest work**	(8) Perc. novelty	(9) Perc. appeal	(10) Perc. quality
(β_1=) Discl. anticipated	-0.995**	-44.429**	-0.241	-0.357	-0.289	-0.344	-1.070**	-0.338	-0.281	0.078
	(0.433)	(18.944)	(0.423)	(0.420)	(0.462)	(0.485)	(0.444)	(0.481)	(0.353)	(0.557)
(β_2=) Expert audience	-0.390	-33.931*	0.106	0.004	-0.238	-0.410	-0.403	-0.754	-0.120	-0.347
	(0.415)	(18.156)	(0.405)	(0.402)	(0.443)	(0.464)	(0.425)	(0.461)	(0.339)	(0.534)
(β_3=) Discl. anticipated	1.113*	30.156	0.185	0.362	0.551	0.658	1.568**	1.236*	0.423	0.349
× Expert audience	(0.599)	(26.237)	(0.586)	(0.582)	(0.640)	(0.671)	(0.614)	(0.666)	(0.489)	(0.772)
(β_4 =)$\beta_1 + \beta_3$	0.118	-14.273	-0.056	0.006	0.262	0.313	0.498	0.898	0.142	0.427
p-value, F-test	0.774	0.429	0.889*	0.988	0.552	0.497	0.239	0.052	0.672	0.421
Ind. controls	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Observations	118	118	118	118	118	118	118	118	118	118
R-squared	0.173	0.157	0.079	0.061	0.108	0.063	0.126	0.102	0.098	0.121

[a.] Regressions with standard errors in parentheses. * $p < 0.1$, ** $p < 0.05$, *** $p < 0.01$.

Online Appendix F: Details on Experiment 2, Stage 2 - Lay Audience

In this appendix, we provide additional details on Experiment 2, Stage 2. The disclosure treatment was the same as in Experiment 1, Stage 2, and can be found in Table B2.

F1. Demographics from Experiment 2, Stage 2

The following Table F1 shows the demographics of the laypeople audience.

Table F1 Demographics from Experiment 2, Stage 2.

Controls	**Details**
Age	35.14 (Min = 18, Max = 71)
Gender: female	45.61%
Experience with text-to-image GenAI	Mean = 4.74, SD = 2.53
Experience with text-to-text GenAI	Mean = 5.81, SD = 2.28
Ex-post beliefs about GenAI involvement	Mean = 80.01, SD = 24.25

F2. Randomization Checks for Experiment 2, Stage 2

Table F2 provides the randomization checks for the laypeople audience.

Table F2 Randomization Checks for Experiment 2, Stage 2.

Variable	Baseline	Treatment	p-value
Age	36.5	33.7	p=0.24
Gender: female	41.4	50	p=0.85
Experience with text-to-image GenAI	5.01	4.46	p=0.25
Experience with text-to-text GenAI	5.84	5.79	p=0.99
Ex-post beliefs about GenAI involvement	81.7%	78.3%	p=0.78

[a.] We depict the average values of control variables from the experiment. Reported p-values originate from non-parametric Kolmogorov-Smirnov tests, comparing the distribution of values between baseline and treatment conditions.

F3. Robustness Across Creativity Measures

Table A1 provides an overview of the measures for Experiment 2, Stage 2. Please note that for the laypeople group, we included two types of creativity measures. Specifically, we measured creativity based on Besemer and O'Quin (1987) as in Experiment 1, Stage 2 and additionally, a shorter scale on creativity adapted from Caprioli et al. (2023), measuring two items for novelty: "This image is: "Not innovative/ extremely innovative; "Not original/ extremely original." and one item for appeal: "This image is: not appealing/ extremely appealing". In the main text, results on Experiment 2, Stage 2 are based on the novelty measure by Caprioli et al. (2023). To test the robustness of our measurement, we replicate the results using measurements from Experiment 1 Stage 2 in the Figure below. As indicated in the following analysis (see Figure F1), we were able to replicate the same effects from Experiment 1, Study 1, with the measure by Besemer and O'Quin (1987).

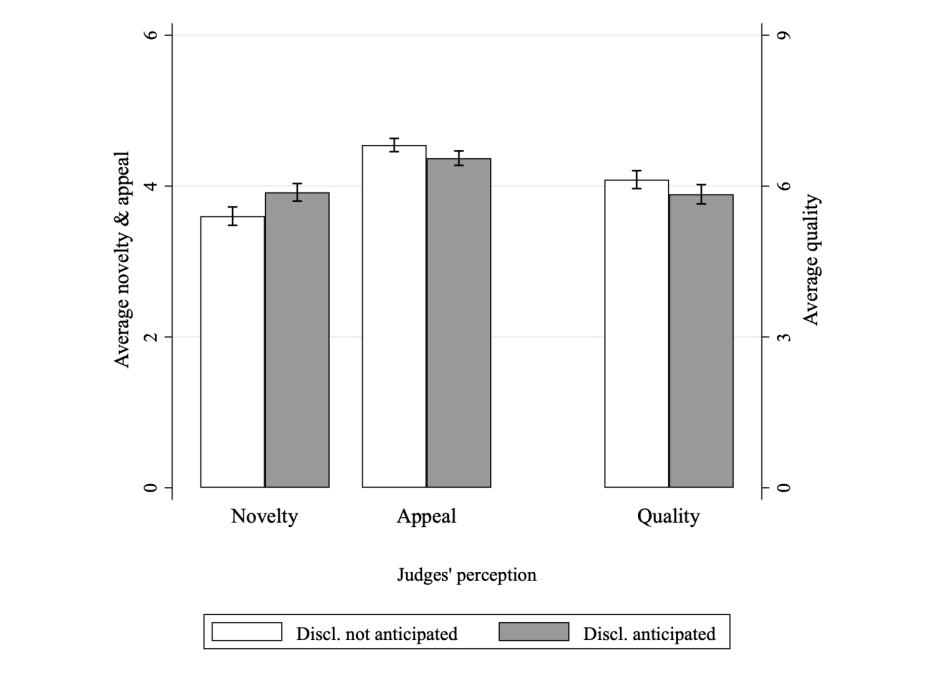

Figure F1 The indirect GenAI disclosure effect (Scale from Experiment 1).

Notes: We depict the average evaluations of images by the audience regarding novelty, appeal, and quality. Different bars show results for images that were generated by creators with disclosure anticipated or withheld. Error bars represent 95% confidence intervals.

F4. Replication with Fixed Effects

Table F3 replicates the main analyses from the paper with fixed effects regressions.

Table F3 FE Regression Analyses - Image Evaluations.

DV: Lay audience evaluations	Novelty	Appeal	Quality	Novelty	Appeal	Quality	Novelty	Appeal	Quality
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
(β_1=) Anticipated GenAI disclosure	0.354***	-0.394***	-0.300***	0.355***	-0.395***	-0.302**	0.000	0.000	0.000
	(0.092)	(0.084)	(0.116)	(0.092)	(0.084)	(0.116)	(.)	(.)	(.)
(β_2=) GenAI disclosed	-0.281	-0.834***	-0.946***	0.000	0.000	0.000	0.000	0.000	0.000
	(0.187)	(0.195)	(0.285)	(.)	(.)	(.)	(.)	(.)	(.)
(β_3=) Anticipated GenAI disclosure*	-0.189	-0.233	-0.106	-0.179	-0.221	-0.086	-0.229*	-0.237	-0.127
GenAI disclosed	(0.133)	(0.146)	(0.181)	(0.134)	(0.147)	(0.182)	(0.126)	(0.147)	(0.181)
Constant	3.426***	5.035***	6.348***	3.584***	4.101***	5.698***	3.765***	3.916***	5.563***
	(1.000)	(0.962)	(1.509)	(0.032)	(0.035)	(0.043)	(0.029)	(0.034)	(0.042)
(β_4=) $\beta_1 + \beta_3$	0.166*	-0.627***	-0.406***	0.176*	-0.616***	-0.388***	.	.	.
Individual FE	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes
Image FE	No	No	No	No	No	No	Yes	Yes	Yes
Observations	2,280	2,280	2,280	2,280	2,280	2,280	2,280	2,280	2,280
R-squared	0.010	0.028	0.007	0.010	0.028	0.007	0.4498	0.4190	0.4334

[a.] We depict results from fixed effects regression models with standard errors clustered at the individual level and reported in parentheses. We denote statistical significance levels by * $p < 0.1$, ** $p < 0.05$, *** $p < 0.01$.

Online Appendix G: Details on Experiment 2, Stage 2 - Expert Audience

G1. Demographics

For Experiment 2, Stage 2 (Experts), five experts assessed all images created in the expert conditions in Stage 1. Experts were allocated into two groups with GenAI use disclosure and not disclosed. We used only the short scale of creativity (Caprioli et al. 2023). The following Table G1 provides an overview of the demographics for the experts.

Table G1 **Demographics of Participants from Experiment 2, Stage 2 (Expert Audience).**

Controls	Details
Age	39.20 (Min = 29, Max = 50)
Gender: female	60%
Education	Mean = 2.60, SD = 0.89
Experience with text-to-image GenAI	Mean = 5.40, SD = 2.30
Experience with text-to-text GenAI	Mean = 5.20, SD = 2.38
Positive reciprocity	Mean = 9.20, SD = 0.83
Negative reciprocity	Mean = 4.00, SD = 2.24
Ex-post beliefs about GenAI involvement	Mean = 88.60, SD = 21.86

G2. Experts ratings

Our analysis in Table G2 reveals that the expert audience does not evaluate images generated under disclosure treatment differently.

Table G2 **FE Regression Analyses - Image Evaluations by Expert Audience.**

DV: Audience image evaluations	Novelty	Appeal	Quality
	(1)	(2)	(3)
(β_1=) Creator anticipated GenAI disclosure	-0.054	-0.054	0.022
	(0.036)	(0.262)	(0.290)
(β_3=) Creator anticipated GenAI disclosure	0.328	0.086	0.269
× GenAI disclosed	(0.296)	(0.465)	(0.566)
(β_4=) $\beta_1 + \beta_3$	0.274	0.032	0.290
Individual FE	Yes	Yes	Yes
Observations	310	310	310
R-squared	0.004	0.000	0.002

[a.] We depict results from fixed effects regression models with standard errors clustered at the individual level and reported in parentheses. We denote statistical significance levels by * $p < 0.1$, ** $p < 0.05$, *** $p < 0.01$.

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