

E- relevance of Culture in the Age of AI

**Expert Seminar on Culture, Creativity and Artificial Intelligence
12-13 October 2018, RiHub (Rijeka, Croatia)**



INTRODUCTION

We work for human dignity, equality and inclusive, sustainable democracies, based on human rights standards.

This mission statement of the Directorate General of Democracy of the Council of Europe translates, in the cultural sphere, into in-depth work on digitisation and its impact on society. At a time when digitisation is profoundly changing our cultural experience, not only in terms of new technology-based access, production and dissemination, but also in terms of participation and creation, and learning and partaking in knowledge societies, such work is fundamental.

The digital revolution we are currently acknowledging is much more than a technical revolution. It is indeed, a social and cultural one. And it may bring about a genuine new culture.

Digitisation must be accompanied by enlightened cultural policies, if opportunities for access and participation, individual and collective creativity with respect to diversity are to be fully used. The Council of Europe, in partnership with its member States is dedicated to developing such policies by organising multi-stakeholder platforms for the exchange of experience and good practice for policy makers, leading researchers, practitioners and civil society.

Four platform events (Baku 2014, Linz 2015, Tallinn 2016, Karlsruhe 2017) have produced insights for policy orientations and Council of Europe guidelines to ensure democracy and human rights for citizens in the digital era. Three Council of Europe Recommendations have been generated, focusing on the Internet of Citizens (2016), on Big Data for Culture, Literacy and Democracy (2017) and on Culture's contribution to strengthening the Internet as an emancipatory force (forthcoming in 2018).

However, this does not seem to be enough. The pace of change has once more increased. Now the name of the game is Artificial Intelligence. Developments related to AI will be one of the key transversal issues of the Council of Europe in the years to come. This is about studying algorithmic and AI decision-making systems within a human rights framework and examining specific jurisdictional issues in sectors such as health and bioethics, data protection, justice, elections, fight against corruption, crime and cybercrime, children's rights and education.

However, at a time when machines write poems and create movie scripts and story boards for theatre plays, compose music and create images in all styles and designs, win games, and translate immediately between almost any languages, find new meaning in thousands of researches and entire collections of museums and libraries, we must also ask the fundamental question "quo vadis, culture?"

- How can culture maintain its important human imprint and guidance role in a time when AI already heavily impacts on it?
- Can culture contribute to a more human- and citizen-centred technological future by proposing and developing alternative concepts?
- How does AI impact on the perception of human uniqueness/genius, the role of artists, intellectual property? Can culture still represent a mirror of society in a time when artificial intelligence blends with human creativity?

This expert seminar is the place to explore possible answers and ideally, find orientations for all stakeholders to work towards a culture of responsible innovation, empowering citizens and laying the foundations for the emergence of a modern Leonardo da Vinci.

The seminar takes place in the framework of the Croatian Chairmanship of the Committee of Ministers of the Council of Europe and is the fruit of the excellent co-operation with the Croatian Ministry of Culture, Rijeka 2020 and the IRMO Institute in Zagreb. We sincerely thank all those involved in preparing the event and who accepted our invitation to take part in this venture.

Eventually, we hope to be able to approach the new world -where people may live together with machines- without demonising Artificial Intelligence and avoiding also the pitfalls of naïve techno-utopianism whilst fostering the role of culturally and democratically savvy and creative citizens.

In this, as Gerfried Stocker so rightly emphasized, "moving on from the question of what technology can do to the question of what we want it to do" is key.

PARTICIPANTS



GERFRIED STOCKER (AT) is a media artist and an electronic engineer. Since 1995 he has been a managing and an artistic director of Ars Electronica. 1995/1996 he developed the groundbreaking exhibition strategies of Ars Electronica Center with a small team of artists and technicians and was responsible for the set-up and establishment of Ars Electronica's own R&D facility, Ars Electronica Futurelab. Since 2004 he has been in charge of developing Ars Electronica's program of international exhibition tours. From 2005 on he planned the expansion of Ars Electronica Center and implemented the total substantive makeover of its exhibits. Stocker is a guest speaker at many international conferences and a Visiting Professor at Osaka University of Arts as well as guest lecturer at Deusto

University Bilbao. He is also a consultant for many international companies on creativity and innovation management.



RÉGINE DEBATTY (UK) is a writer, curator, critic and founder of <http://we-make-money-not-art.com/>, a blog which has received numerous distinctions over the years, including two Webby awards and an honorary mention at the STARTS Prize, a competition launched by the European Commission to acknowledge "innovative projects at the interface of science, technology and art". Régine writes and lectures internationally about the way artists, hackers, and designers use technology as a medium for critical discussion. She also created A.I.L. (Artists in Laboratories), a weekly radio program about the connections

between art and science for Resonance104.4fm in London (2012–14), and is the co-author of the "sprint book" *New Art / Science Affinities*, published by Carnegie Mellon University.



MATTEO PASQUINELLI (IT) is Professor in Media Philosophy at the University of Arts and Design, Karlsruhe, where he is coordinating the research group on critical machine intelligence KIM. He recently edited the anthology *Alleys of Your Mind: Augmented Intelligence and Its Traumas* (Meson Press) among other books. His research focuses the intersection of cognitive sciences, digital economy and machine intelligence. For Verso Books he is preparing a monograph provisionally titled *The Eye of the Master: Capital as Computation Cognition*.



FELIX STALDER (CH) is a media and cultural theorist and professor for Digital Culture and Network Theory at the Zürich University of the Arts, a senior researcher at the World Information Institute in Vienna and a moderator of the international digital culture mailing list <nettime>. Active in the field since the mid-90s, he has published extensively on digital network cultures, focusing on the intersection of cultural, political and technological dynamics, in particular on new modes of commons-based production,

control society, copyright and transformation of subjectivity. Among his recent publications are *Digital Solidarity* (*Digitale Solidarität*, 2013/2014) and *The Digital Condition* (*Kultur der Digitalität*, 2016/2018), which looks at the historical origins, contemporary developments and the political and social ramifications of our expanding digital sphere. felix.openflows.com



VLADAN JOLER (RS) is SHARE Foundation founder and professor at the New Media department of the University of Novi Sad. He is leading SHARE Lab, a research and data investigation lab for exploring different technical and social aspects of algorithmic transparency, digital labour exploitation, invisible infrastructures, black boxes, and many other contemporary phenomena on the intersection between technology and society. www.labs.rs



LUBA ELLIOTT (UK) is a curator and researcher specialising in artificial intelligence in the creative industries. She is currently working to educate and engage the broader public about the latest developments in creative AI through monthly meetups, talks, workshops and exhibitions at venues including The Photographers' Gallery (UK), Victoria & Albert Museum (UK), MIT Technology Review (US) and Impakt Festival (Netherlands). Her Creative AI London community includes 2,200+ members. She has advised organisations including The World Economic Forum, Google, Samsung and City University on the topic. Prior to that, she worked in start-ups, including the art collector database Larry's List.

She obtained her degree in Modern Languages at the University of Cambridge and has a certificate in Design Thinking from the Hasso-Plattner-Institute D-school in Potsdam.



PHILIPPE KERN (BE) Managing Director of KEA European Affairs, Brussel 's based research center specialised in culture and creative industries www.keanet.eu. Expert to the EU, Council of Europe and WIPO. Co-founder of Cultural Policy Designer Network (CPDN).



ALAN TURING (UK) was an English computer scientist, mathematician, logician, cryptanalyst, philosopher, and theoretical biologist. Turing was highly influential in the development of theoretical computer science, providing a formalisation of the concepts of algorithm and computation with the Turing machine, which can be considered a model of a general purpose computer. Turing is widely considered to be the father of theoretical computer science and artificial intelligence. However, he was also a tragic figure: a hero who was never fully recognized in his home country during his lifetime due to his homosexuality, which was then a crime in the UK.



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