CREATIVE ZOMBIE APOCALYPSE

A CRITIQUE OF COMPUTER CREATIVITY EVALUATION

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(PHILOSOPHICAL) ZOMBIES

Hypothetical entities that appear identical to humans in every way but lack conscious experience. [1]

Machines that act creatively but aren't conscious.

INTRODUCTION

Creative Computing   ≠   Computational Creativity

Subjectivity   >   Objectivity

Humanity   >   Technology

Knowledge   >   Information

Qualitative   >   Quantitative

Semantics   >   Syntax

?   >   Anthropomorphism

NEIL MCBRIDE

The uncodifiable must be reduced to the codable in the robot.

In reducing a complex moral decision... to... a set of coded instructions, we are throwing away vast stretches of knowledge, socialisation and learning not only built up in the individual, but also in... the history of that community, and replacing it with some naïve 'yes' or 'no' decisions. [2]

HAROLD COHEN

AARON is an entity, not a person; and its unmistakable artistic style is a product of its entitality, if I may coin a term, not its personality.

I don't regard AARON as being creative; and I won't, until I see the program doing things it couldn't have done as a direct result of what I had put into it. [3]

INITIAL QUESTIONS

programmer   user   machine   product   process
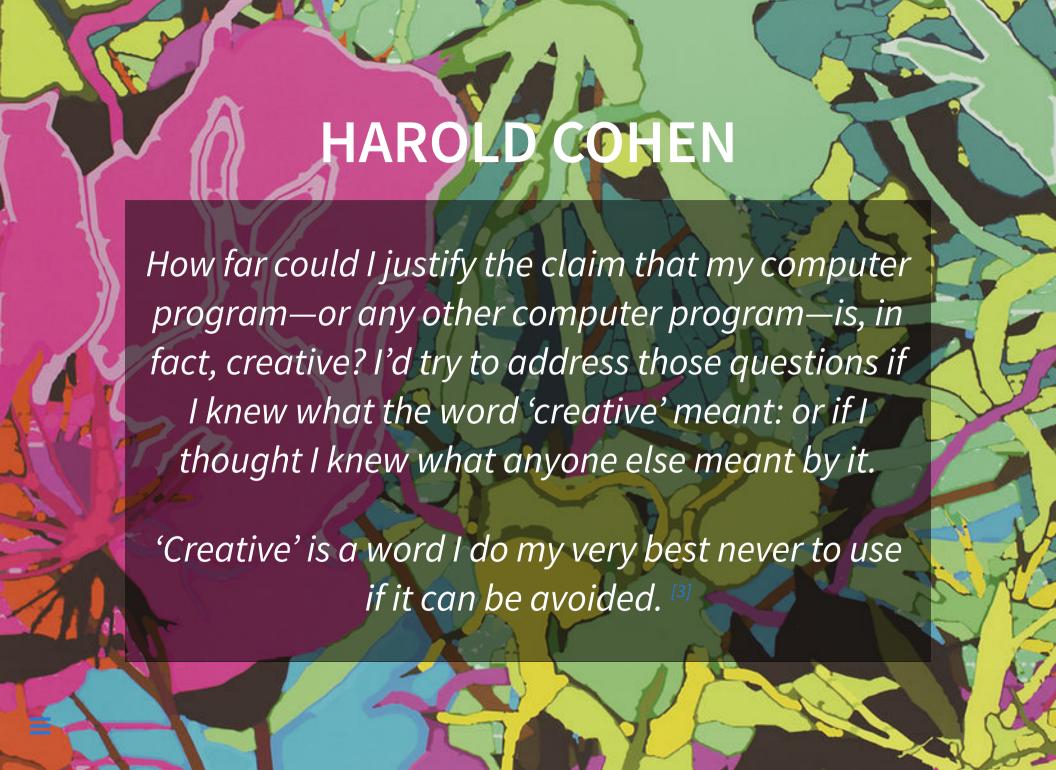
local   networked   web-based

MODELS

- Output minus Input [4]
- Measuring against specific criteria [4,5,6,7,8,9,10]

- NOT product minus process [4]
- Creative Tripod [11,12]
- Ontology of creativity [10,13]
- SPECS [14]
- MMCE [15]

HAROLD COHEN

How far could I justify the claim that my computer program—or any other computer program—is, in fact, creative? I'd try to address those questions if I knew what the word 'creative' meant: or if I thought I knew what anyone else meant by it.

'Creative' is a word I do my very best never to use if it can be avoided. [3]

5 P CRITERIA

| Product | Process | Purpose | Person | Place |

7 KEYWORD GROUPS

#	£	☑	💡
Novelty	Value	Quality	Purpose

➤	🕐	⤬
Spatial	Temporal	Ephemeral

DETELS

Novelty:
originality, newness, variety, typicality, imagination, archetype, surprise
Value:
usefulness, appropriateness, appreciation, relevance, impact, influence
Quality:
skill, efficiency, competence, intellect, acceptability, complexity
Purpose:
intention, communication, evaluation, aim, independence
Spatial:
context, environment, press
Temporal:
persistence, results, development, progression, spontaneity
Ephemeral:
serendipity, randomness, uncertainty, experimentation, emotional response

NEIL MCBRIDE

The expression of our language systems in computer code confers no semantic understanding autonomously on the computer system.

The computer... only acts as a tool for transferring symbols and communicating meaning between humans [2]

INTUITIVE EVALUATION

Creativity could be said to be more likely to *emerge* from activities that stimulate, enable or *constrain* these properties.

We reject a check-box approach and suggest *scales* for a more intuitive evaluation.

These represent emergence better than checklists...

SCALES

Keyword	Scale		
Novelty	Established	⟷	Novel
Value	Playful	⟷	Purposive
Quality	Minimal	⟷	Complex
Purpose	Emotive	⟷	Thoughtful
Spatial	Universal	⟷	Specific
Temporal	Instant	⟷	Persistent
Ephemeral	Accidental	⟷	Experimental

FRAMEWORK

Our distillation of the qualities used to identify creativity can be applied across the identified domain axes to any output, in order to 'measure' the degree of creativity.

PERSON, PLACE, PRODUCT, PROCESS, PURPOSE
Novelty, Value, Quality, Purpose, Spatial, Temporal, Ephemeral

≡

FUTURE

Increase the distillation to create a more condensed and workable set.

Scramble the qualities and axes to avoid unconscious groupings.

Require several individuals to assess each case.

Graph the results in 3D.

Work towards coordinating the research of groups who wish to identify and measure creativity.

CONCLUSION

Unless we can prove that computer programs can make conscious - not pre-programmed - choices,

*all apparent computer creativity is the action of an unconscious **zombie** that has the mere appearance of creativity.*

Therefore, do we need to redefine 'creativity' in the field of computing to distinguish it from *human* creativity?

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DIJKSTRA

we try to get away with the concepts we are familiar with... [18]

AFTER BARTHES

the birth of the truly creative computer must be ransomed by the death of the programmer [19]