Exam

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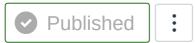
Name of the course   : Philosophy of Art, Media and Society

Course code   : 700346-B-6

Date of the examination: 19th of December 2022

Duration of the examination: 24h

Lecturer: Miguel Egler   ANR: 232287

Code of honor

Students who participate in this examination adhere to the following:

I will take this examination to the best of my abilities, without seeking or accepting the help of any source not explicitly allowed by the conditions of the examination.

I have neither given nor received, nor have I tolerated others' use of unauthorized aid.

Not complying with the statement invalidates the examination for summative use, that is, a grade will not be assigned to your completed examination.

Firm action will be taken in the event that academic fraud is discovered.

Students **are** permitted to use books, online resources, as well as pen(cil) and paper to complete the exam. However, <u>do not consult with others about the contents of the examination (this is considered to be fraud)</u>.

All exams will be checked for plagiarism.

There are 3 questions. The first and third questions are each worth 3 points. The second question is worth 4 points. Indicated word limits are *merely suggestions*; feel free to write more if you like (but *try* not to go over 2500 words in total for the *whole* exam).

The following marking criteria apply:

7 points

1. Is the description of the relevant philosophical theory/debate clear and accurate? (2 points)

2. Is the philosophical theory/debate used in an appropriate manner? (2 points)

3. Is the analysis in terms of the philosophical theory/debate accurate? (3 points)

3 points

1. Does the answer have a clear and logical structure? (1 point)

2. Do the sentences connect logically? (1 point)

3. Is the answer provided congruent with the discussion? (1 point)

You will have 24h to complete the exam.

Results will be available, at the latest, 15 *working days* from the 20th of December 2022 (That is, Friday the 13th of January 2023)

IMPORTANT: It is not permitted to communicate with other students about the examination until one hour after the end of the examination. Communicating about the examination with other students until one hour after the end of the examination is considered fraud.

Fraud

1) In the event of a report of (a suspicion of) fraud, the Rules and Guidelines of the Examination Board with regard to fraud apply.

2) Fraud (or attempted fraud) on the part of the student, in addition to the existing rules relating to fraud as laid down in the Rules and Guidelines of the Examination Board, is in any case understood to mean, among other things, the following:

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b. having someone else complete or participate in the examination;

c. having someone help in completing the examination;

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You can start the examination now; a lot of success!

Question 1 (3 points)

A common way to produce AI artworks is to use a Generative Adversarial Network (GAN). Here is a simple explanation of how a GAN works:

> This system is made of two components. The generator tries to produce original images, while the discriminator contains a database of many images and "discriminates" whether the generator's work is truly new. The two are in dialogue, the generator trying to outsmart the discriminator (hence "adversarial", as in "enemies"). (Duplessis, *What is AI Art? How Artists Use AI, and How To Generate Your Own*)

Imagine you train a GAN to produce artworks of birds and that you call this GAN 'Birdie'. You submit an artwork generated by Birdie to an international art competition. You call the piece 'Robin'. In this competition, the artworks are judged by an **AI art critic** called 'CRITIC'. This AI art critic judges *Robin* to be very beautiful.

With this example in mind, and with the explanation of how a GAN works from above, please answer the two following questions (Approx. 600 words in total, but feel free to write more.):

1. There is at least one way of interpreting the Structure view of the ontology of art according to which <u>all artworks</u> produced by Birdie are *the same artwork*. Explain. (1 point; please write no more than 300 words)

2. As explained above, GANs have two components: a generator and a discriminator. Some people think that a a *generator AI* can have intentions because they *intend* to outsmart the discriminator AI. If this is true, then on the Romantic's view of the meaning of art, all AI artworks produced by Birdie have the same meaning. Explain. (1 point; please write no more than 300 words)

3. Suppose that in 2022, a panel of expert <u>human</u> judges disagrees with CRITIC: they think that *Robin* is very ugly. However, 200 years later, in the year 2222, *another* panel of expert human judges claims that *Robin* is extremely beautiful. Making use of Hume's theory of the standard of taste, please outline an argument for thinking that CRITIC was **wrong** in its evaluation of *Robin* as beautiful. (1 point; please write no more than 250 words)

Question 2 (4 points)

The Correctional Offender Management Profiling for Alternative Sanctions (or COMPAS) is a neural network that uses crime statistics, psychological profiling data, and other information about criminal behaviour to generate a recidivism score for individual defendants. A recent set of damning reports shows that COMPAS is more likely to classify black defendants as being of "high-risk" of reoffending when compared to white defendants with similar backgrounds. Answer both the questions below. (Approx. 300 words for each one, but feel free to write more.)

1. Since COMPAS is a neural network, no one really knows how it operates (not even the engineers who designed it). As such, can we blame anyone in particular for the way in which COMPAS wrongfully discriminates against black defendants? Explain your answer. (2 points; please write no more than 300 words)

2. Is Eidelson's theory of what it means to treat people as individuals well-suited to account for this case of algorithmic discrimination? Why or why not? (2 points; please write no more than 250 words)

Question 3 (3 points)

> Part of the reason our ordinary testimonial practice allows us to trust one another to be sincere and competent is that we all know that, at any time, we *might* be within the range of an audio or video recorder, or might be testifying about an event that occurred near such a device. This is especially true for public figures, who can expect to acquire the interest of smartphone-equipped observers in every room they enter. Your background awareness that the event you are testifying about *might* have been recorded is a good reason to be as sincere and competent as possible, even if you lack characterological honesty or aptitude (Regina Rini, *Deepfakes and the Epistemic Backstop*, pp. 3)

Deepfakes are realistic-looking videos that are made with machine learning tools. Deepfakes often portray people doing things they never really did. For instance, in one famous deepfake video, Obama is portrayed talking to a camera and appearing to insult Donald Trump.

With this description of deepfakes in mind, and considering the quote above, explain why deepfakes pose a threat to our *ordinary epistemic practices*. (3 points; please write no more than 300 words)

Points   100

Submitting   a text entry box or a file upload

Due	For	Available from	Until
20 Dec 2022 at 7:59	Everyone	19 Dec 2022 at 8:00	20 Dec 2022 at 7:59