Keynote title - *The Future of Creativity*

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This presentation explores a number of questions: What is the future for creativity? How will we need to be creative in the coming decades? How will personal, social, and organizational creativity operate in a future of Artificial Intelligence, networked data and information? How might our perspective of creativity evolve and develop?

Beginning with perhaps the most important question; how do we distinguish between natural and artificial creativity--between human, animal, and machine creation? Considering everything from tool making, design, to machine poetry and computer generated art and music, the designation of creativity as a process of inventiveness and innovation is considered in the context of a natural-artificial continuum, and challenges are presented to established definitions of creativity as both process and outcome. Creativity occurring naturally, evident both in the behaviour of different species and the operation of artificial systems, the future of creativity here is first framed in consideration of what creativity is, and how we distinguish between creative acts emerging from different places, processes, and levels of consciousness and intentionality. When AI is not only capable of creativity, but reaches a point of elective creation, how will we conceive of human creativity?

The central part of discussion explores the notion of systems and information dynamics to consider how manipulation and reconfiguration of information through technology is developing new contexts for creative practice, dialogue, and innovation. From the increasing intersectionality of subject disciplines and domains, to the memetic cultures of social media, the dialogic nature of modern communications indicate possible futures more focused on collaborative and adaptive creativity as well as more instantaneous and automatic processes of evaluation and recognition. Where might we position the judgment and value of originality through increasing collaboration and interactivity? Will the artisan merely retreat to the status of quirk and novelty? Or might new conceptions of artisanship and craft emerge when technological tools eventually retreat to the background, become more personalised and bespoke, more a product themselves of individuality than homogeneity?

We conclude with perhaps the most important questions: what do we need creativity for and what might we need this capacity for in future? Paradoxically the most simple and the most complex questions considered in this presentation, apparent and obvious challenges requiring creative solutions are evident in many areas. From the generation of power, the preservation and management of the environment, agriculture and food production, to education, and social and political cohesion, if creativity remains, ultimately, the generation of effective solutions to problems, the problems are many and easily identifiable. In terms of the future, short of considering dystopian futures where AI takes over in solving complex logistical problems on behalf of humanity, providing space for halcyon playfulness and consequence-free human creativity, there nevertheless remains the intriguing question of what we could need creativity for given that the pace of change in so many areas appears so set on acceleration. Take for example the fictional impact of the invention of the 'replicator' in the Star Trek universe. Immediately transforming whole economic, social and political structures in the Star Trek narrative--releasing as the replicator does the power relationships dependent on means of production--humanity becomes free to explore.
Where might we explore in the future? What might creativity become?

About the presenters:

Based at the University of Derby in the UK, Chris Wilson and Michael Brown have over 40 years combined experience of music in higher education, and have worked together for many years developing, presenting, and publishing research into creativity. Marked by interdisciplinarity and a focus on the exploration of boundaries between concepts, disciplines, and practices, they have published work in subjects as diverse as creative anthropology, business, project management, education, and the arts.