

**Film and TV School of the Academy of Performing Arts in Prague**  
**Department of Photography**

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**Assessment of the Bachelor's Thesis**

Author of thesis: Gayoun Ji

Title of thesis: To what extent can originality and authorship be defined with the interference of Artificial Intelligence?

Assessment of the primary advisor

Assessment of the opponent

Author of the assessment (first name, last name, workplace):

Evaluation of the content and final form of the thesis (A/excellent – B/very good – C/good – D/good with objections – E/satisfactory – F/unsatisfactory – not recommended for defence)

Suitability of the selected objective and work approach.....	C
Relative completeness of the literature used for the selected topic.....	C
Ability to critically evaluate and use scholarly literature.....	A
Logicality of the thesis structure, connection of its chapters.....	A
Language and stylistic level of the thesis.....	B
Compliance with citation norms (should the text repeatedly contain adopted passages without citing the source, the work cannot be recommended for defence).....	B
Sufficient extent of image attachments, justifiability and suitability of attachments, graphic layout.....	B
Originality of the thesis, contribution to the development of the field of study.....	C
Overall evaluation of the thesis.....	B

Verbal evaluation of the thesis including questions that the candidate must address in his/her thesis defence:

Gayoun Ji's bachelor thesis sets out to investigate issues of creativity, originality and authorship in relation to AI. The first parts of the thesis outline a short history of AI, examine the current notions of creativity, originality and authorship and discuss several uses of AI applications in arts. The concluding parts investigate the difference between AI as an author and AI as a tool, pointing out two possible venues for further development.

The thesis tackles an important and timely subject, which is, however, too broad and complex for a bachelor thesis. First, the key terms (creativity, originality, authorship) are loaded concepts with intricate histories and it would be necessary to start out with historicizing these concepts to fully understand their current meanings and transformations. Second, it seems to me that the author's distinction between AI as an author or a tool more or less reiterates the more general difference between narrow

and general AI and implies the speculative notion of technological singularity, widely discussed in both academic and popular literature. The question whether AI can be accepted as an author opens up the larger question of whether AI can be considered a person – or, more precisely, whether legal personhood can be conferred on AI. Besides the legal context, we can also ask if there have been non-human entities understood as endowed with creativity (god, nature, animals...), bringing us back to the problem of history as it is the specifically modern understanding of (human) creativity that is challenged by AI (as well as by the early developments of technology, including, e.g., photography).

Gayoun Ji's thesis is an intelligent and well-grounded speculative essay and manages to outline one of the most pressing concerns for contemporary arts. I recommend it for defence and suggest B as the final grade.

Date: .....4/6/2021.....

Signature:.....