Editorial for Special Issue on Artificial Intelligence for Art

As an innovative engine for digital content generation, AI-generated content (AIGC) has drawn more and more attention from academic fields as well as industries. Specifically in the area of art creation, AI has demonstrated its great potential and gained increasing popularity. People are greatly impressed by AI painting, composing, writing, virtual hosting, fashion, and design. Moreover, AI is also becoming capable of understanding art, evaluating the aesthetic value of art, and protecting the copyright of art as well. AI has not only exhibited creativity to some extent, but also served as an enabling tool to discover the principles underneath creativity and imagination, which are traditional challenges for neuroscience, cognitive science, and psychology. Despite all these promising features of AI for art, we still have to face the many challenges such as the explainability of generative models and the copyright issues of AI art works.

This special issue seeks original and novel contributions toward advancing the theory, architecture, algorithmic design, and applications for artificial intelligence in art creation, understanding, evaluation as well as protection. The special issue will provide a timely collection of recent advances to benefit the researchers and practitioners working in the cross research fields of machine intelligence, art, affective computing, computer vision, multimedia, design, cognitive science, and psychology. Finally, six papers are accepted to form this special issue.

The first paper, entitled "Cogeneration of Innovative Audio-visual Content: A New Challenge for Computing Art" from Mengting Liu et al., provides an in-depth review on cogeneration of innovative audio-visual content in the field of computing art. The authors introduce innovative achievements in audio-visual content generation from the perspective of visual and auditory art generation based on AI, including image and music datasets, visual and auditory content modelling, and related automatic generation systems. The objective and subjective evaluation metrics are also introduced. Besides, the authors propose a cogeneration mechanism of audio-visual content in multimodal tasks from image to music. Finally, new opportunities and challenges in the field of audio-visual synesthesia generation is comprehensively discussed.

The second paper, entitled "Exploring Variational Auto-encoder Architectures, Configurations, and Datasets for Generative Music Explainable AI" from Nick Bryan-Kinns et al., focuses on the topic of generative music explainable AI. The field of explainable AI (XAI) seeks to make complex and opaque AI models such as neural networks more understandable to people. One approach to XAI is to impose a small number of semantically meaningful attributes on generative AI models. The authors propose a systematic examination of the impact that different combinations of variational auto-encoder models, configurations of latent space, and training datasets have on music generation performance when 2 or 4 meaningful musical attributes are imposed on the generative model. Their findings are the first detailed comparisons of configurations of state-of-the-art generative AI models for music and can be used to help select and configure AI models, musical features, and datasets for more understandable generation of music.

The third paper, entitled "Deep Video Harmonization by Improving Spatial-temporal Consistency" from Xiuwen Chen et al., addresses the issue of video harmonization in video editing to achieve visual consistency by adjusting foreground appearances in both spatial and temporal dimensions. The authors propose a novel architecture for video harmonization by making full use of spatiotemporal features and yield temporally consistent harmonized results. They introduce multiscale harmonization by using nonlocal similarity on each scale to make the foreground more consistent with the background. They also propose a foreground temporal aggregator to dynamically aggregate neighboring frames at the feature level to ensure temporal consistency.

The fourth paper, entitled "Audio Mixing Inversion via Embodied Self-supervised Learning" from Haotian Zhou et al., approaches the issue of audio mixing inversion via embodied self-supervised learning. The method is capable of learning an inference neural network that takes a stereo mixdown and the raw audio sources as input and estimate mixing parameters used to create the mixdown by iteratively sampling and training. It is important that the method can explicitly model the mixing process in an interpretable way instead of using a black-box neural network model. A set of objective measures are used to evaluate the performance of the proposed method.

The fifth paper, entitled "AI for Supporting the Freedom of Drawing" from Xiaohua Sun and Juexiao Qin, explores AI′s role in supporting the freedom of drawing. Although there have been various attempts at human-AI collaboration in drawing, it is difficult for researchers to consider the wide variety of specific problems and devel-

op universal methods due to the openness, improvisation, and individuality of drawing. The authors first analyze the contents of drawing and the general creation process, then describe a mechanism for using AI to enable people to regain the freedom of drawing collaboratively. Finally, the authors propose a framework that describes methods for analyzing specific problems and quickly finding solutions by building connections between the influencing factors in drawing, the demands of humans, and possible implementation options.

The sixth paper, entitled "Weakly Supervised Object Localization with Background Suppression Erasing for Art Authentication and Copyright Protection" from Chaojie Wu et al., focuses on the problem of art forgery and infringement. Object detection and localization provide an efficient and effective means of art authentication and copyright protection. However, the acquisition of a precise detector requires large amounts of expensive pixel-level annotations. To alleviate this, the authors proposed a novel weakly supervised object localization (WSOL) with background superposition erasing (BSE), which recognizes objects with inexpensive image-level labels.

These papers discuss AI for art from diverse perspectives, including computing art, explainable music AI, video harmonization, audio mixing inversion, human-AI collaboration in drawing, and art authentication and copyright protection. These works provide valuable insights, methodologies, and techniques that contribute to the advancement of AI for art. We hope our readers will enjoy reading and learning from these cutting-edge works.

Luntian Mou
Beijing University of Technology, China
Feng Gao
Peking University, China
Zijin Li
Central Conservatory of Music, China
Jiaying Liu
Peking University, China
Hongxun Yao
Harbin Institute of Technology, China
Johan F. Hoorn
The Hong Kong Polytechnic University, China

Luntian Mou received the Ph. D. degree in computer science from the University of Chinese Academy of Sciences, China in 2012. He accomplished as a postdoctoral researcher with the Institute of Digital Media, Peking University, China in 2014. From 2019 to 2020, he served as a visiting scholar at Donald Bren School of Information and Computer Sciences, University of California, Irvine, USA. He is currently an associate professor with the Beijing Institute of Artificial Intelligence, the Faculty of Information Technology, Beijing University of Technology, China. He is the founding chair of IEEE Workshop on Artificial Intelligence for Art Creation (AIART).

His research interests include artificial intelligence, machine learning, affective computing, brain-like computing, multimedia computing, and neuroscience.
E-mail: ltmou@pku.edu.cn (Corresponding author)
ORCID iD: 0000-0002-1551-4448

Feng Gao received the B. Sc. degree in computer science from University College London, UK in 2007, and the Ph. D. degree in computer science from Peking University, China in 2018. He was a postdoctoral research fellow at the Future Laboratory, Tsinghua University, China from 2018 to 2020. He is an assistant professor with Peking University, China.

His research interest is the intersection of computer science and art, including but not limited to artificial intelligence and painting art, deep learning and painting robot, etc.
E-mail: gaof@pku.edu.cn
ORCID iD: 0009-0006-1843-3180

Zijin Li received the Ph. D. degree in music acoustics from Central Conservatory of Music, China in 2013. She once was a visiting scholar with McGill University, Canada in 2019. She is a full professor with the Department of AI Music and Music Information Technology, Central Conservatory of Music, China.

Her research interests include music acoustics, music creativity, new musical instrument design and innovation theory of music technology.
E-mail: lzijin@ccom.edu.cn
ORCID iD: 0009-0000-2052-3472
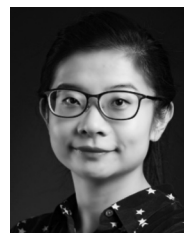
Jiaying Liu received the Ph. D. degree (Hons.) in computer science from Peking University, China in 2010. She was a visiting scholar with the University of Southern California, USA from 2007 to 2008. She is currently an associate professor and a Boya Young Fellow with the Wangxuan Institute of Computer Technology, Peking University, China. She has served as the Technical Program Chair for the IEEE ICME2021/ACM ICMR-2021. She has also served as an Associate Editor for the *IEEE Transactions on Image Processing* and *IEEE Transactions on Circuits Systems for Video Technology*.

Her research interests include multimedia signal processing, compression, and computer vision.
E-mail: liujiaying@pku.edu.cn
ORCID iD: 0000-0002-0468-9576

Hongxun Yao received the Ph. D. degree in computer science from Harbin Institute of Technology, China in 2003. She is a full professor, the executive director of Perception Intelligence Center of Artificial Intelligence Institute in Harbin Institute of Technology, China. She is the executive director of China Society of Image and Graphics, the director of the Professional Committee of Affective Computing and Understanding of CSIG. She is the Chairman of the ACM International Conference on Internet Multimedia Computing and Services in 2010 (ICIMCS 2010), the Co-chairman of Affective Computing and Intelligent

Interaction in 2005 (ACII2005), and the Chairman of the Forum of the Harbin Branch of the 2021 World Artificial Intelligence Conference, the Co-chairman of the Young Scientists Conference of the Chinese Society of Image and Graphics in 2023, the Co-chairman of the 2023 CSIG Conference on Emotion Intelligence (CEI2023).

Her research interests include computer vision intelligence, multimedia analysis and affective computing.

E-mail: h.yao@hit.edu.cn

ORCID iD: 0000-0003-3298-2574

Johan F. Hoorn received his first Ph. D. degree in comparative and general literature from VU University Amsterdam, The Netherlands in 1996. From that same university, and received his second Ph. D. degree in computer science in 2006. He is an interfaculty full professor of Social Robotics in the Department of Computing and in School of Design of the Hong Kong Polytechnic University, China. In 2001, he received a Burgen Scholarship of the Academia Europaea, Cambridge, UK, for "excellent academic achievement". In 2009, he received a Lorentz Fellowship from the Lorentz Center at the Royal Netherlands Academy of Science (KNAW). In 2015, he won the Eureka Award for scientific outreach from the National Science Council (NWO) and the Royal Netherlands Academy of Science (KNAW). In 2015, the Prix Europa as well as the 2015 International Prix Grand É cran at PARISCIENCE was awarded to *Alice cares,* his groundbreaking robot for eldercare. In 2016, *Alice cares* received the Palmarès at Festival Imagésanté, Liège, Belgium. In 2017, he was awarded the Microsoft Azure Research Award (Azure4Research) to further his Robot Brain Server. In 2020, he was the winner of the Huibregtsen Award for innovative science and societal impact, Royal Netherlands Academy of Science (KNAW). In 2021, he was the winner of the Pilot Science Appreciated Award, Royal Netherlands Academy of Science (KNAW) and in that same year, he was invited as a "luminary" by the Dutch Royal House for lunch with the King and Queen of The Netherlands.

His research interests include quantum probability in affective computing, computational creativity, and epistemics.

E-mail: johan.f.hoorn@polyu.edu.hk

ORCID iD: 0000-0002-3427-5681