



EDITORIAL

The current issue of “Creativity Studies” presents five articles, focused on very different thematic fields (education, business management, social politics, artificial intelligence, poetry) and geographical regions (Pakistan, Turkey, Israel, Russia and Czech Republic), united by one common topic: creativity, or creative dimension find, implemented or applied in any of the aforementioned human activities. Hopefully, in each case not forgetting to describe what creativity is, or how the authors perceive it to be.

Oxana Igorevna Elkhova and Alexandr Fedorovich Kudryashev in their paper “The Creative Ability of Artificial Intelligence” are philosophically oriented and deal with more abstract questions than the rest: is creativity a “human all too human” factor, or rather machines could develop this ability also? Can artificial intelligence be good not only in calculating data, but become a creator on its own, capable to compete with human “genius”? Can, in principle, artificial intelligence substitute a person in the process of creativity? Can the independent work of artificial intelligence lead to creative breakthrough? If so, is it a joyful message about the future to come, or rather a dystopia, where all the nightmares gather around? (This last question however does not appeal to the authors).

“In Search of Creative Expression: The Dialectics of Race, Politics, and Literature in Caribbean Dub Poetry” by Uri Dorchin (the only article written by one person, without co-authors) relates to the described above because of its interest in creativity understood traditionally: what happens in arts and literature. In a genre of performance poetry, originally formulated by poets of African descent in the Caribbean in the 1970s, expressing their protest against cultural subjugation and revolutionary political stance, and later therefore trapped in this moralistic image, in particular. The author reflects the texts and believes in the possibility to evaluate dub poetry not exclusively through the prism of political speech, but also as a cultural form, an artistic expression, the result of aesthetic decisions rather than exclusively moral ones.

“Analysis of Individual and Social Effects of Creative Events” by Murat Seyfi and Deniz Güven partially share with Dorchin the topic of creativity in politics, however their concern is not how to preserve artistic freedom when engaged in politics and escape being reduced to it, but how to make politics in a creative way. Or rather, how to become effective social engineers, smart at event management. It’s a case study, devoted to a concrete event titled “dialogue in the dark”, which was organised in Istanbul. The authors explore social media statements about it *via* the method of content analysis in order to investigate social and individual effects of the event. According to them, the effects on individual and social psyche event managers generally should aim to produce, are satisfaction and loyalty of the audience.

“Creative events” are good because they help to develop empathy and make individuals to experience emotional changes, by means of which the society develops.

Ivo Formánek and Vladimír Krajčík in “Identification of Creative and Innovative Companies” also demonstrates this quest for social engineering. They seek to identify creative and innovative companies relating on their experience acquired when working on a local research project titled “Model of Creative and Innovative Organizations and Its Verification in Conditions of the Moravian-Silesian Region” (2014, Czech Republic). However, their main criteria for creativity and innovation are somehow unexpected: reliability and transparency. The investigation is based on structured and assisted (i.e. “face-to-face”) interviews with companies’ workers, driven by a helpful mind ready to explain them the terms (people usually don’t understand is their company creative&innovative or not, so, if not assisted, they cannot fill in the questionnaire properly, or so the paper says).

And finally, “Creative Methods in Transforming Education Using Human Resources” by Musarat Yasmin, Ayesha Sohail, Mela Sarkar and Rizwana Hafeez deals with the new, creative language teaching methods (namely, autonomy-supportive techniques) in Pakistan. It is an empirical study, based on data collected from university teachers teaching English communication skills at Bachelor of Science level. The authors try to give a comprehensive model for teachers’ practices and have the ambition to direct policy makers at their country.

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