

HOW TECHNOLOGY IS TRANSFORMING CREATIVITY

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ABSTRACT

Worldwide, new technologies appeared to be inevitable for human being. Man is the creator of all these technologies but the core question is whether these innovations are dangerous and threatening for creativity, especially in arts. Technology significantly influences art creativity by providing new tools and mediums, such as digital painting and virtual reality, which expand the artistic possibilities. It also enhances the accessibility, allowing artists to reach wider audiences and fostering inclusivity within the art community. This relationship between art and technology isn't new, but the digital revolution has accelerated changes at an unprecedented pace, creating exciting new possibilities while challenging the traditional notions of creativity, ownership, and what we even consider "art" in the first place. While AI can enhance efficiency, it lacks the instinct, emotion, and nuance that human-driven storytelling provides.

Emerging technologies such as Artificial Intelligence (AI), Virtual Reality (VR), and blockchain are reshaping the creative industries by enabling new forms of expression, expanding access to global audiences, and redefining how art is produced, distributed, and experienced. However, if an AI creates a piece, should the credit go to the machine, the programmer, or the artist who directed it?

There is a completely understandable and reasonable concern that AI-generated art may lead to homogenization, where artworks start to look similar due to reliance on the same algorithms and datasets.

While the nature of the creative process is under debate, many believe that creativity relies on real-time combinations of known neural and cognitive processes. Every original work, whether it is a music or a painting, contains within it that invisible sign of inimitableness, which Benjamin called 'the aura'. A convinced suspicion of the original work, whether it be a music, novel or a painting, saves within itself that invisible sign of irreversibility dictated to the aura.

Keywords: technology, creation, brain, picture, music

INTRODUCTION

The advancement of new technologies has enabled the use of Internet, smartphones, artificial intelligence, etc. Worldwide, new technologies appeared to be inevitable for human beings. Man is the creator of all these technologies but the core question is whether these innovations are dangerous and threatening for creativity in arts.

By definition, creativity is the ability to form novel and valuable ideas or works using one's imagination. Products of creativity may be intangible, or a physical object. Arts in all forms (music, painting, sculpture, poetry) are really the product of creativity. Creative thinking basically is a dynamic process that involves shifting between

multiple modes of thought to generate novel and useful ideas.

Technology significantly influences art creativity by providing new tools and mediums, such as digital painting and virtual reality, which expand the artistic possibilities. It also enhances the accessibility, allowing artists to reach wider audiences and fostering inclusivity within the art community.

Concerning the painting art, from the earliest cave paintings using primitive tools to today's AI-generated masterpieces, technology has always shaped artistic expression. This relationship between art and technology isn't new, but the digital revolution has accelerated changes at an unprecedented pace, creating exciting new possibilities while challenging traditional notions of creativity, ownership, and what we even consider "art" in the first place.

Today's artists often blend traditional and digital approaches in their creative process. Digital tools have revolutionized how artists plan, execute, and refine their work.

In the ever-changing landscape of the digital age, art has undergone a remarkable transformation. This evolution has brought forth a new era of artistic expression, challenging traditional notions and pushing the boundaries of creativity. While AI can enhance efficiency, it lacks the instinct, emotion, and nuance that human-driven storytelling provides.

Since the 1960s the term new media art was coined and it was used to describe practices that apply computer technology as an essential part of the creative process and production. Placing the term under a vast umbrella known as new media, computer production, video art, computer-based installations, and later the Internet and Post Internet art and exploration of virtual reality became recognized as artistic practices. Many painters for example, now begin with digital sketches, allowing for easy experimentation with composition, colour schemes, and concepts before committing to physical materials. Apps and software provide virtual studios where artists can try countless variations without wasting supplies.

Similar processes are present in the music creation. Based on the input data, AI can produce music, which it is not really a new creation but only imitation of musical phrases copied from older pieces.

The core elements of artistic expression—creativity, intention, and emotional impact—remain central regardless of the technology used.

Even creativity is a fundamental and remarkable human capacity, yet the scientific study of creativity has been limited by the difficulty of reconciling the scientific method and creative processes.

Since the emotions are the more important human specialty, every kind of artistic expression needs emotions. In this context, Dostoevsky said that "without grief and suffering good works cannot be created".

This review is devoted to my own dilemmas about creativity in the modern society addicted to technological innovations, especially the artificial intelligence. My discussion in this point maybe will be understood as 'old-fashioned' but it is my own reflection regarding the artistic expressions in this modern technological era.

CREATIVE THINKING AND BRAIN ACTIVITIES

As mentioned before, creativity is the intellectual ability of using one's entire knowledge base to produce something new, unique, and socially or personally valuable toward a specific purpose. The research on the factors influencing human creativity has provided a theoretical basis for its nurturing strategies and developmental pathways. Social environmental factors, such as family and school; physical environmental factors, such as brightness; and cognitive factors, such as intelligence, cognitive style, and knowledge level, as well as personality and motivation—all exhibit a significant impact on creativity. Although human creativity is a relatively stable trait, any external factors that stimulate the creator's thinking experience can also influence creativity, with the environment being an important example. A desirable environment facilitates, whereas an undesirable environment hinders the formation and development of creativity. Natural environments not only help supplement the directed attention needed to generate new ideas but also significantly contribute in stimulating the creative thinking by allowing for greater curiosity, access to new ideas, and a more flexible way of thinking, especially in the first two stages of creativity—the preparation and incubation phases. As the world continues to

progress at an unprecedented pace, the realm of artistic expression has been profoundly influenced by the advancements in technology. The fusion of creativity and innovation has given rise to a new era in the art world, where traditional boundaries are constantly being pushed and redefined.

The psychological study of creativity is essential to human progress. If strides are to be made in the sciences, humanities, and arts, we must arrive at a far more detailed understanding of the creative process, its antecedents, and its inhibitors.

It is widely accepted that emotional states considerably influence creativity; nevertheless, a comprehensive mapping of their underlying neural mechanisms remains elusive. Therefore, the influence of emotion induction on the ideational originality and its associated neural dynamics is a more interesting point. However, the relationship between emotions and creative thinking is very complex. Many studies indicate that positive emotions can enhance creativity, while negative emotions impede original ideation. In this context, valence refers to the intrinsic nature of an emotional state—whether it is positive (attractive) or negative (aversive).

Studies examining brain dynamics and functional connectivity of creative thinking utilize electroencephalography (EEG). EEG has been widely used to study the brain activity by measuring the electrical signals produced by the neural oscillations, and it allows a more fine-grained temporal analysis of the brain activation in response to the specific cognitive events, albeit with lower spatial resolution than fMRI. These neural oscillations occur at various frequencies and are critical

for the cognitive and functional processes [Fink A, Benedek M., 2012].

The evaluation of the EEG time-frequency (TF) power and phase-amplitude suggests that emotional states elicit distinct TF and phase-amplitude coupling (PAC) profiles associated with ideational originality. Relative to the baseline, gamma activity was enhanced after the neutral induction and more enhanced after the induction of a happy emotion, but reduced after the induction of sad emotion. Figure 1 shows neural dynamics in the process of creative thinking.

In summary, ideational originality was significantly higher during the happy and sad induction than in neutral conditions. Emotional induction elicited distinct neural fronto-parietal coupling profiles during the original ideation. These signature patterns depict how inducing positive, neutral, and negative emotional stimulus influences information processing when generating original ideas.

The more precise effects of emotion induction on originality are illustrated in Figure 2.

Positive correlations between theta, alpha, and delta oscillations modulated by gamma frequencies in the sad induction condition indicate a dynamic interplay of neural mechanisms that support the exploitation of original idea generation [Hills, T. Kenn Y.N, 2025].

Positive correlations from the LF cortex to the RP cortex following the induction of sad emotion suggest that sadness activates extensive frontoparietal networks for emotional processing, which may enhance cross-hemispheric communication and increase the demand for cognitive resources, leading to guiding selectivity of original ideas during the exploitation phase.

Emerging technologies such as Artificial Intelligence (AI), Virtual Reality (VR), and blockchain (a type of shared database that differs from a typical database in the way it stores information) are reshaping the creative industries by enabling new forms of expression, expanding access to global audiences, and redefining how art is produced, distributed, and experienced. As a consequence, in the ever-changing landscape of the digital age, art has undergone a remarkable transformation.

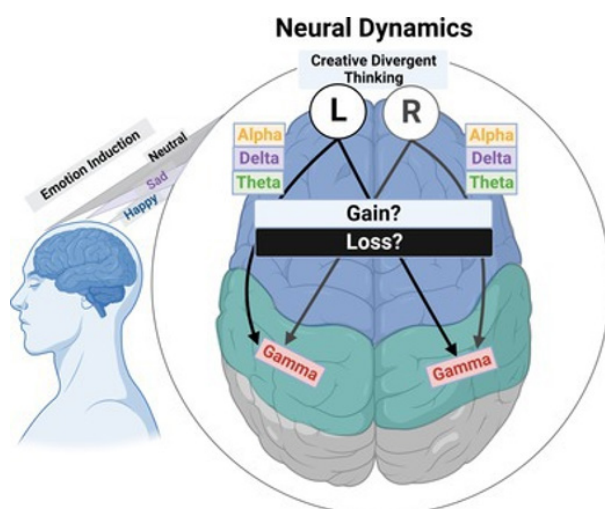


Figure 1. Neural dynamics during creative thinking (borrowed from Khalil R.)

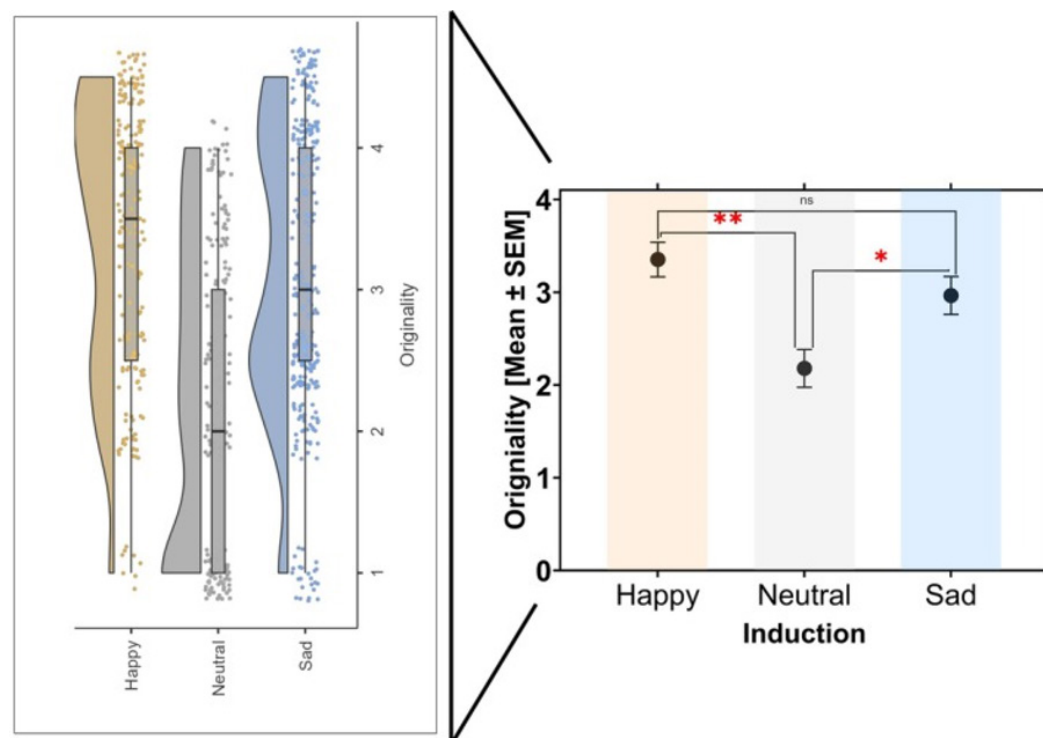


Fig. 2. Effect of emotion induction on originality index.

Emotion induction (happy, neutral, and sad) affects originality. The graph on the left illustrates the differential frequency distribution of originality scores across the three emotional induction conditions. In the graph on the right, the y-axes refer to the mean and standard error of the mean [SEM] for the originality scores after each emotion induction as represented on the x-axes. Stars indicate significance (* $p < 0.05$, ** $p < 0.01$).

With the rise of digital technology, artists have gained access to a vast array of new mediums and tools. Traditional paintbrushes and canvases have been replaced by digital tablets and software, enabling artists to experiment with new techniques and styles. The digital medium offers endless possibilities for manipulation, allowing artists to create immersive and interactive experiences that were previously unimaginable. In this way, virtual reality has redefined the artistic experience by providing a platform for immersive and interactive encounters with art.

AI, often referred to as machine intelligence, is a branch of computer science that enables machines to simulate human intelligence. Through algorithms and deep learning, AI systems can analyse vast amounts of data, recognize patterns, and generate unique outputs. In the realm of art, AI is being employed as a creative tool, collaborating with artists to produce innovative and thought-provoking works.

Social media platforms additionally have revolutionized the way artists express themselves

and connect with their audiences. These digital platforms have become a powerful tool for artists to present their work, gain exposure, and engage with a global community of art enthusiasts. The advent of social media has opened up new avenues for artistic expression, allowing artists to break free from traditional constraints and explore innovative ways to create and share their art.

One of the key impacts of social media on artistic expression is the “democratization of art”. In the past, artists relied on galleries, museums, and other traditional institutions to present their work to a limited audience. The same was for presenting music works. However, with the rise of social media, artists now have the ability to reach a much wider audience without the need for intermediaries. They can directly share their artwork with people from all over the world, breaking down geographical barriers and allowing for a more diverse and inclusive art scene.

However, art world’s fascination with technology might overshadow the message or emo-

tional impact of the artwork. Critics argue that art should focus on expression and meaning rather than technological prowess. Technology has made it easier to reproduce artworks, raising concerns about originality and authenticity. The use of AI raises questions about who the true author of an artwork is. If an AI creates a piece, should the credit go to the machine, the programmer, or the artist who directed it?

There is a completely understandable and reasonable concern that AI-generated art may lead to homogenization, where artworks start to look similar due to reliance on the same algorithms and datasets. Additionally, some fears appear that AI could replace human artists, leading to job loss and devaluation of human creativity.

Still, AI systems don't really... think. They often perpetuate biases present in their training data, leading to issues of representation and fairness in the artworks they produce. Artists may become dependent on AI tools, potentially stifling their own creative processes!

The influence of technology on art isn't as simple as some would like it to be. It's neither a good nor a bad influence. Technology certainly offers new possibilities and challenges. Artists' perspectives vary widely, from enthusiastic adoption to cautious skepticism.

Music as another form of creative art, exists in all human cultures, and plays an important role throughout our lives. The interactions between music and our brain are complex, engaging multiple neural circuits and networks related to sensory perception and prediction, attention, learning and memory, emotion, aesthetics and reward, and expert motor skills for performing vocal and instrumental music.

While the nature of the creative process is under debate, many believe that creativity relies on real-time combinations of known neural and cognitive processes. One useful model of creativity comes from musical improvisation, such as in jazz, in which musicians spontaneously create novel sound sequences.

On the other side, aesthetic preference is intricately linked to learning and creativity.

Recent neuroimaging and lesion studies link creativity to multiple neural regions within the DMN (the default mode network), which is associated with spontaneous cognition and self-generated thought. These regions include the medial prefrontal cortex (mPFC), the posterior

cingulate cortex (PCC) and the bilateral inferior parietal lobes [Beaty RE. et al, 2016].

I am convinced that every original work, whether it is a music or a painting, contains within it that invisible sign of inimitableness, which Benjamin called 'the aura' [Benjamin W., 1986].

Technical reproduction of works of art or music not only brings the flesh closer to the mass of flawed art but results in the decomposition of the "aura" in the work of art. For Benjamin, the work of art has been primarily defined as "here and now" quality. This is what makes it unique to a work of art that is rooted in a certain tradition. In this irreversibility and uniqueness lies the auration of a secular work of art. In that sense, they suggest holiness, which further enhances their aura. With the possibility of reproducing works of art, modern times have responded to the desire "to possess the object in the painting, specifically in the copy, in the reproduction". In doing so, in turn, in the works of art, the invisible "envelope" that used to make them something incomprehensible is destroyed.

This means that the aesthetic experience is impossible without that moment of deep concentration, fullness and gracefulness in the work of art, especially the one we look at the exhibition or in the museum. The aesthetic act of saving has something of a sacred delight in ritual. This is not possible in a mass culture, which consumes the works of art without any perception and holistic spiritual devotion. In this context, Theodor W. Adorno insisted on the "enigmatic character" of a work of art.

I am convinced that every original work, be it a novel or a painting, still keeps within itself that invisible sign of uniqueness, which Benjamin calls the aura. To experience this, we do not need a digital image, nor a photograph, much less a poster, because on them we cannot feel the materiality of the works of art, their objectivity, vivacity and touchability.

Of course, we must not touch works in museums, but the eye experiences strongly their materiality, their eternity, not only in the symbolic sense, but also in the fact that the work of art from the material, from its fragility, creating an extraordinary meaning (in literature) or unprecedented beauty (in fine art), shapes a hitherto unseen symbol and meaning, composition and construction, beauty and aesthetic pleasure, which makes sense in itself. Logically, many feared that the accessibility of "great art", which in the twen-

tieth century could still be seen only in museums, would devalue these “temples” of culture. However, according to the contemporary museology, the major European museums are not less visited today than one would expect, due, not only to the technical, but also to today’s digital accessibility of artworks. Although today’s museums also offer a “virtual” tour of their museum collections, the number of visitors in the recent years has not decreased, but increased.

As much as art is trivialized in mass culture, it nevertheless has a toughness that stems from the fact that art is always a symbol and a sign. It is precisely this ultimate goal of every work of art, which the French avant-garde artists called “l’art pour l’art” that Benjamin calls in one context the “negative theology” of art-making. It says it in the artwork, but it also hides its secret within itself. Because art has no life without what Kandinsky called the “spiritual” in it (Kandinsky, 1911). Because the “aura” of a work of art is, in fact, the secret and uniqueness of the creative person.

Even modern AI will not be able to do anything “ex nihilo”, because it is not a demiurge, but a tool and a machine, a computer, an instrumental mind, but not a creative mind. It can create new works, using existing works of art, created by concrete, unique, and unpredictable creative people.

Under diversified entertainment industries, music, as a kind of social ideology, can cultivate people’s sentiment, regulate their emotions, and is of great practical significance. Meanwhile, music can encourage new ideas and brilliant lifestyles, and it has a strong influence. Music has always been popular with the masses. Since ancient times, composers have tried new methods and techniques to meet people’s needs. Today, in the Internet era, short-video platforms, the animation industry, and video games are attracting more and more users, in which extraordinary amounts of original music works are needed. With the development of the Internet and big data technology, a music composition can be automatically generated through an intelligent computer system, thereby greatly improving the vitality of the music composition and encouraging the music composers’ inspiration for top-quality music composition. Specific algorithms can be used for music composition, and ideas of the mainstream intelligent music composition algorithm are to utilize the structural thinking of a selected music composition for new works, which can minimize the interference of human factors [Gioti A. 2020; Dawson M. R.

W., et al. 2020; Browning J., 2020; Ma H. et al, 2025; Budagyan R. et al. 2020].

Under the rapid socio-economic development, music works are changing in multi dimensions with subtlety, which are reflected in several aspects: polyphony, track structure, harmony, melody speed, and rhythm. Moreover, different types of music can be generated through a different combination of these factors, such as rap, classical music, and rock music.

Still, I am sure that some original compositions of Tchaikovsky, Brahms, Beethoven, Dworak, Rachmaninov are irreplaceable and unattainable.

BRAIN HEALTH AND CREATIVITY

Creative experiences in general may enhance brain health, yet metrics and mechanisms remain elusive. Brain health is characterized using brain clocks, which capture deviations from chronological age (i.e., accelerated or delayed brain aging). Delayed brain age across all domains and scalable effects was found (expertise>learning). The higher the level of expertise and performance, the greater the delay in brain age. Age-vulnerable brain hubs showed increased connectivity linked to creativity, particularly in areas related to expertise and creative experiences. Plasticity-driven increase was demonstrated in brain efficiency and biophysical coupling, in creativity-specific delayed brain aging. Findings indicate a domain-independent link between creativity and brain health (Fig. 3) [Coronel-Oliveros C, et al, 2025].

It was explained how different creative experiences were associated with brain health measures of delayed biological age while exploring age-related brain mechanisms. Creative experiences were linked to the delayed brain aging across domains and in both expertise and short-term learning studies. The degree of expertise and learning correlated with the brain aging. Creative experiences enhanced connectivity in the brain regions vulnerable to age, as well as in the areas associated with creativity processes. Increased network efficiency and global coupling contributed to lower brain aging, which was more accentuated in the expertise study. On the opposite, delayed brain aging driven by creative experiences, presented an inverted pattern

(accelerated aging) seen in many neurological disorders. This knowledge provides evidence of reduced accelerated aging in domain-free creativity linked to expertise. Delayed brain aging due to creative experiences could be attributed

to neural plasticity mechanisms and brain specialization. The results support the potential of creativity-based interventions for preventive strategies and supportive therapies for healthy populations and clinical settings.

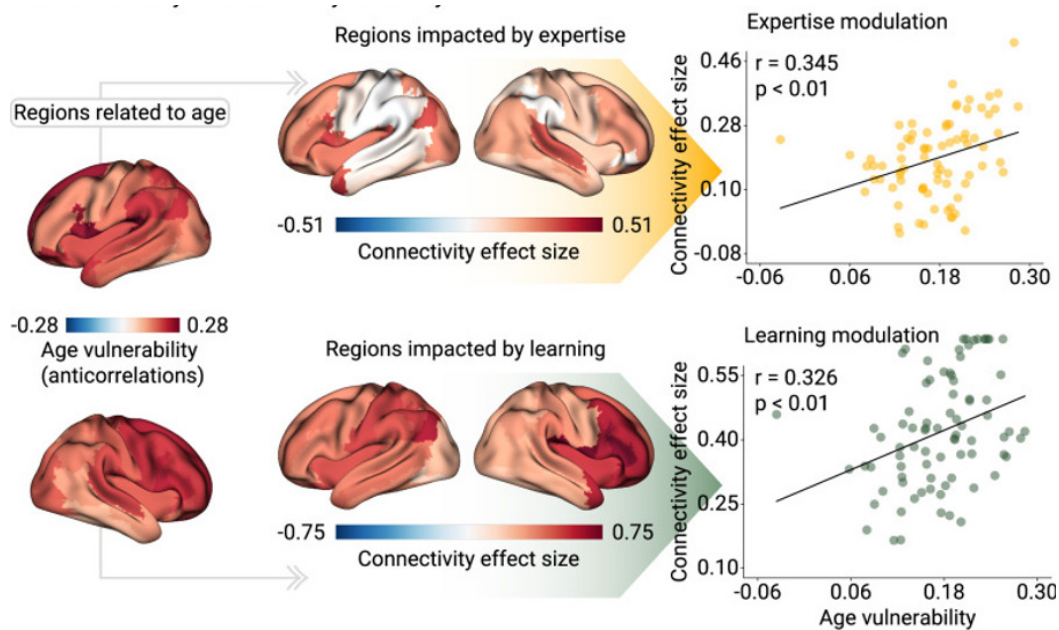


Fig. 3. *Topographic patterns of connectivity associated with creative experiences*

The anticorrelation between the nodal functional connectivity and the age represents age vulnerability. Associations between age vulnerability and increased brain connectivity are driven by creative experiences. The areas that have the greatest increase in connectivity are the ones with higher effect sizes. The brain of the experts' group is the average brain across dancers, musicians, visual artists, and gamers. Scatter plots represent the associations in expertise and learning. Points in scatter plots represent brain areas.

SUMMARY

In today's creative world, the technology influence on art has completely transformed how artists create, share, and sell their work. From the earliest cave paintings using primitive tools to today's AI-generated masterpieces, technology has always shaped artistic expression. This relationship between art and technology isn't new, but the digital revolution has accelerated changes at an unprecedented pace, creating exciting new possibilities while challenging traditional notions of creativity, ownership, and what we even consider "art" in the first place.

Generally, it is obvious that technology has influenced art throughout history, from basic

tools to digital platforms. It is obvious that tools have democratized art creation and distribution. However, technology raises new questions about creativity, ownership, and authenticity. Technology is allowing artists to communicate their vision in ways previously impossible. It's not replacing artistic skill— it's expanding what's possible. As technology continues to evolve, we can expect even more profound changes in the artistic creation, distribution, and appreciation. Emerging technologies like brain-computer interfaces, advanced AI, haptic feedback, and the metaverse will likely create entirely new art forms and experiences we can hardly imagine today.

What remains constant is the human creative impulse that drives artistic expression. Technology will continue to provide new tools, but the fundamental desire to create, communi-

cate, and connect through art remains essentially human.

However, the core elements of artistic expression—creativity, intention, and emotional impact—remain central, regardless of the technology used. It is obvious, that culture sinks in the mass of products, under the volcanic lava of letters, in the madness of quantity.

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Резиме

КАКО ТЕХНОЛОГИЈАТА ЈА ТРАНСФОРМИРА КРЕАТИВНОСТА

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Низ целиот свет се чини дека новите технологии се неизбежни за човештвото. Човекот е креатор на сите овие технологии, но основното прашање е дали овие иновации се опасни и заканувачки за креативноста, особено во уметноста. Технологијата значително влијае на уметничката креативност преку обезбедување нови алатки и медиуми, како што се дигиталното сликарство и виртуелната реалност, кои ги прошируваат уметничките можности. Исто така, ја подобрува пристапноста, дозволувајќи им на уметниците да допрат до поширока публика и поттикнувајќи инклузивност во рамките на уметничката заедница. Овој однос меѓу уметноста и технологијата не е нов, но дигиталната револуција ги забрза промените со невидено темпо, создавајќи возбудливи нови можности, а воедно, предизвикувајќи ги традиционалните поими за креативност, сопственост, па дури и она што ние го сметаме за уметност. Иако вештачката интелигенција може да ја зголеми ефикасноста, ѝ недостасува инстинктот, емоциите и нијансите што ги нуди раскажувањето приказни креирани од човекот.

Новите технологии, како што се вештачката интелигенција (ВИ), виртуелната реалност (ВР) и блокчејнот, ги преобликуваат креативните индустрии преку овозможување нови форми на изразување, проширување на пристапот до глобалната публика и редефинирање на начинот на кој уметноста се произведува, се дистрибуира и се доживува. Впрочем, ако вештачката интелигенција создаде дело, дали заслугата треба да ѝ се припише на машината, на програмерот или на уметникот што го режирал тоа?

Постои сосема разбирлива и разумна загриженост дека уметноста генерирана од вештачка интелигенција може да доведе до хомогенизација, каде што уметничките дела почнуваат да изгледаат слично поради потпирањето на истите алгоритми и бази на податоци.

Иако природата на креативниот процес е предмет на дебата, многумина веруваат дека креативноста се потпира на комбинации во реално време од познати невронски и когнитивни процеси. Секое оригинално дело, без разлика дали е музика или слика, го содржи во себе тој невидлив знак на неповторливост, кој Бенџамин го нарекол „аура“. Убеденото сомневање во оригиналното дело, без разлика дали е музика, роман или слика, го зачувува во себе тој невидлив знак на неповратност, диктиран на аурата.

Клучни зборови: технологија, креација, мозок, слика, музика