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# ENCOURAGING STUDENT CREATIVITY WITH THE HELP OF ARTIFICIAL INTELLIGENCE

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## ABSTRACT

The paper examines the impact of artificial intelligence (AI) on the understanding and development of creativity in higher education, using the case of second-year students in the Media production study program. The research was conducted before and after the completion of the course Management and organization of media production, in which particular emphasis was placed on the systematic use of creative methods supported by AI. A mixed-methods research approach was applied, using an anonymous survey that enabled a comparison of changes in students' perceptions, use, and attitudes toward artificial intelligence and creativity.

The results indicate that after completing the course, students' knowledge of AI increased and their understanding of its role in the creative process deepened. Students increasingly perceive AI as a supportive tool whose effectiveness strongly depends on clearly defined goals, the application of creative methods, and the active role of the individual. Artificial intelligence itself is not perceived as creative; rather, it is understood as an element that, when used methodologically, can stimulate idea diversity, reflection, and the structuring of the creative process. The study confirms the importance of thoughtful and ethically grounded integration of AI into higher education, with a strong emphasis on the creative process rather than solely on the final product.

**Keywords:** artificial intelligence, creativity, higher education, creative methods, media production

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## INTRODUCTION

In recent years, artificial intelligence (AI) has increasingly penetrated various areas of social and professional activity, with a particularly strong presence in the field of education. In higher education, it raises numerous questions related to learning, teaching, authorship, ethics (Artificial Intelligence, 2023), as well as the role of creativity in the era of advanced digital tools. In many areas of media production, attention is also being drawn to the economic impacts of AI on the creative industries.

Madoc Wade argues that artificial intelligence represents a serious and already present threat to human creativity, not because of its supposed creative superiority, but because of its economic effects. The author defines creativity as the ability to produce psychologically novel and at the same time appropriate works, emphasizing that creativity is not a trait in itself but a processual capability realized through actual creation. Wade distinguishes between a direct and an instrumental threat posed by AI. He dismisses the direct threat—the idea that AI would displace human creativity due to superior creative ability—as negligible. In contrast, he finds the instrumental threat to be very real: due to low costs and sufficient quality, AI is replacing human creators in profit-oriented creative activities (e.g., advertising, design, writing), thereby reducing economic opportunities for creative work and, consequently, diminishing human creativity. He concludes that while AI does not eliminate human creativity entirely, it seriously threatens the professional class of creators (Wade, M., 2024).

After artificial intelligence—in the form of the digital performer Tilly Norwood—attracted significant media attention, the actors' union SAG-AFTRA issued an official statement strongly condemning the use of so-called “synthetic performers.” The union emphasizes that creativity must remain human-centered and opposes the replacement of human actors with computer-generated characters. According to SAG-AFTRA, Tilly Norwood is not a real actress but a computer-generated character trained on the work of numerous professional actors without their consent or compensation. Such a character lacks life experience, emotions, and authentic human expression, and, in the union's view, audiences are not interested in content that is not connected to human experience. The union warns that such practices create serious problems, including the use of “stolen” performances, job losses for actors, and the devaluation of human art. It further reminds producers that the use of synthetic performers without respecting contractual obligations is not permitted.

Despite prevailing fears, some actors are more open to artificial intelligence. They believe that films are unlikely to be entirely created by AI in the near future; rather, AI will primarily assist with less creative and more technical aspects of production, reduce costs, and enable greater accessibility of filmmaking to a broader range of creators (Pierre Mekishana, 2025).

Many mentors and students are aware of the economic risks but primarily express concern that excessive reliance on artificial intelligence may hinder the development of fundamental artistic skills. This concern is consistent with the findings of Adeoye and Jimoh (2023), who emphasize that fostering creativity and innovation is essential for equipping learners with the skills needed for success in the 21st century. Creativity is closely linked to problem-solving abilities and can be developed through opportunities for practical artistic exploration. However, the ease with which artificial intelligence generates compositions may reduce student engagement with fundamental compositional principles, highlighting the need for a balanced approach that integrates AI as a supportive tool rather than as a substitute for traditional artistic techniques.

An article by Seb Murray (2025) summarizes a Wharton School study that highlights the dual effect of using generative artificial intelligence in creative processes. While tools such as ChatGPT improve the quality of individuals' ideas, they simultaneously reduce the diversity of ideas within groups. Researchers found that AI users often produce very similar ideas and use similar language, even when working independently. This leads to convergence of thinking and reduces the potential for breakthrough innovation based on divergent thinking. The authors emphasize that the true value of creative collaboration lies not in the number of ideas but in their diversity, warning that the fluency and apparent quality of AI-generated responses do not necessarily equate to originality.

While part of the professional and general public perceives AI as a threat to independent thinking and authentic creative work, others see it as an opportunity to enhance cognitive processes, increase efficiency, and support idea development. Research into AI and creativity began immediately after the emergence of ChatGPT, initially focusing on the impact of artificial intelligence on creativity in the preparation of media content, which is one of the key elements of the Media production study program (Zakrajšek, 2024). In 2025, a methodology for the effective use of creative methods supported by artificial intelligence was developed (Zakrajšek, 2025) and tested

within the implementation of the study program, which is also the focus of the present research.

The purpose of the research was to determine:

- how students understand and use artificial intelligence (AI) before the start and after the completion of the course Management and organization of media production,
- how their opinions, usage patterns, and attitudes toward creativity supported by AI change after completing the course,
- to what extent the emphasis on creative methods supported by AI influenced their perception of creativity.

Of particular interest is how artificial intelligence is perceived by students who are being educated for creative professions, such as media production. In these fields of study, creativity is one of the key competencies, making an understanding of AI's influence on the creative process especially important. Does AI inhibit creativity, replace it, or—when used appropriately—encourage and expand it? The answer to this question is not unambiguous and largely depends on how technology is integrated into the pedagogical process and on the understanding of creativity as a process based on methods, reflection, and the active role of the individual.

A recent meta-analysis of 28 empirical studies involving more than 8,000 participants showed that generative artificial intelligence (GenAI) on its own does not achieve statistically significantly higher creativity compared to humans. However, humans who collaborate with GenAI in creative tasks achieve better results than those who work without its support. At the same time, the results point to an important limitation: collaboration with GenAI is associated with reduced diversity of generated ideas. These findings position GenAI primarily as a supportive, rather than a substitutive, tool for human creativity, especially in tasks based on idea generation (Holzner et al., 2025).

The research presented in this paper focuses on analyzing changes in the perception, use, and understanding of artificial intelligence among media production students before and after the course Management and organization of media production. Special emphasis was placed on the systematic introduction of creative methods supported by AI and on monitoring their impact on students' understanding of creativity. The aim of the research is to contribute to a better understanding of the role of artificial intelligence in contemporary higher education and to offer starting points for

thoughtful, responsible, and pedagogically meaningful integration of AI into higher education.

The research was conducted in November and December 2025 within the course Management and organization of media production in the second year of the FUDŠ Media production program. The study represents a continuation of research carried out since 2023, monitoring the use of artificial intelligence among students.

## **METHODS**

### **Research approach**

The research is based on a combined (mixed-methods) research approach that integrates elements of quantitative and qualitative analysis. This approach was chosen due to the nature of the research problem, as attitudes toward artificial intelligence and creativity are not expressed solely through measurable categories but primarily through students' personal views, interpretations, and reflections. The primary aim of the study was not statistical generalization of the results, but rather an understanding of changes in students' perceptions, thinking, and attitudes toward the use of artificial intelligence in the academic and creative process.

### **Sample**

The study involved second-year female and male students of the Media Production study program at FUDŠ, Ljubljana. The research was conducted in two phases: before the start of the course Management and Organization of Media Production ( $n = 41$  – 11 males and 30 females) and after the completion of the same course ( $n = 32$  – 6 males and 26 females). Initially, 41 students participated; however, 9 students later completed a differential exam through distance learning and therefore did not complete the final questionnaire. Consequently, only students who completed the entire course participated in the post-course survey. In the study, all participants are referred to collectively as students.

### **Research instrument**

An anonymous online questionnaire was used as the research instrument. It included:

- open-ended questions,
- descriptive questions on the use and perception of artificial intelligence,
- questions focused on creativity and the creative process.

The questions were partially:

- identical or very similar in both research phases (to enable comparison),
- expanded after the completion of the course in order to gain deeper insight into the impact of the pedagogical process.

Introduction of creativity methods and techniques supported by artificial intelligence in the study process

Within the study process, students were introduced to various creativity methods and techniques, such as Brainstorming, SCAMPER, Gordon's technique, TRIZ, Design Thinking, Analogies, Forced connections, Pros and cons, "What if...?", Six Thinking Hats, Six Value Medals, Thinking patterns, and others. Through practical examples, students were shown which methods are most effective for different types of tasks.

Before each assignment or project, students were first required to propose ideas and solutions independently, followed by group discussion, and only then to seek suggestions with the help of artificial intelligence. The process began with traditional discussion and was subsequently supported by the most appropriate creativity methods and techniques. In most cases, a combination of several methods and techniques was used. This approach ensured that students could understand the real capabilities of artificial intelligence, its supportive role, and the added value of applying structured creativity methods.

Such an approach is particularly important in the educational process, as students must understand the entire creative process and actively plan, guide, and manage it, rather than being directed solely toward achieving a final result that could otherwise be obtained through a few AI-generated commands.

### **Data collection procedure**

Data were collected before the start of the course as a baseline measurement of attitudes toward artificial intelligence, and again after the completion of the course, when students had gained experience with the use of artificial intelligence, creativity methods, and reflection on their own creative processes. Participation in the survey was voluntary and anonymous, and the data were used exclusively for research purposes.

### **Data analysis**

Responses to the open-ended questions were analyzed using content (thematic) analysis, conducted in several steps: repeated reading of responses, identification of recurring themes and concepts, formation of content categories, and classification of responses into three broader categories:

- positive attitude,
- neutral or conditional attitude,
- negative attitude toward creativity supported by AI.

Based on this categorization, graphical representations were also created to visually illustrate changes in the dominant student discourse.

### **Research ethics**

The study was conducted in accordance with the fundamental ethical principles of educational research:

- participation was voluntary,
- responses were anonymous,
- students were informed about the purpose of the research,
- data were not used for student assessment or grading.

Special attention was also given to ethical issues related to the use of artificial intelligence, which were addressed both in the pedagogical process and in the interpretation of the results.

#### **Research limitations**

The main limitations of the study include:

- a relatively small sample size,
- differences in the number of participants between the two research phases,
- the subjectivity of self-assessment,
- the qualitative nature of the analysis, which limits statistical generalization.

Despite these limitations, the study provides valuable insights into the pedagogical effects of the thoughtful use of artificial intelligence in higher education.

## RESULTS

In this section, we highlight those findings that are most relevant for understanding the achievement of the research objectives—namely, how students understand and use artificial intelligence and how their opinions, usage patterns, and attitudes toward creativity supported by AI have evolved.

### Use of artificial intelligence in study-related tasks

A comparison of students' responses before and after the completion of the course Management and organization of media production (MOMP): is presented on figure 1.

Figure 1: Question: How often do you use AI for study-related tasks?

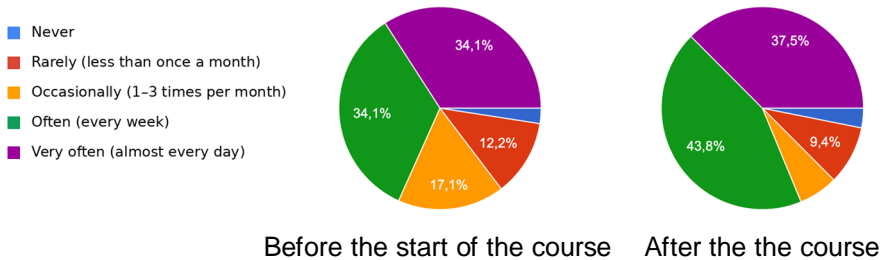
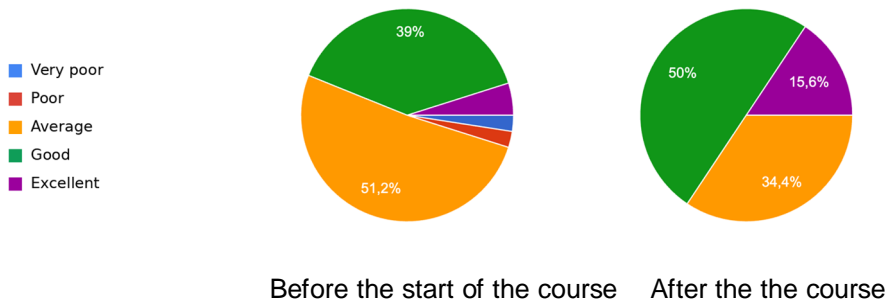


Figure 1. Students' responses before and after the completion of the course

The results show that after completing the course, the majority of students (more than 80%) frequently use AI. The percentage of students who reported frequent AI use increased from 68% to 81% after the course.

Figure 2. Illustrate how students assessed their own knowledge of AI use before and after the course.



## Figures 2.

The findings indicate a substantial increase in knowledge of artificial intelligence. After completing the course, no students assessed their knowledge as poor or very poor, while as many as 15.6% rated their knowledge as excellent and 50 % as good.

### Attitudes toward artificial intelligence

#### 1 Results before the start of the course

The pre-course responses indicate that:

- AI was predominantly understood as a supportive tool rather than a creative partner.
- The most common uses included:
  - explanation of course material,
  - information searching,
  - fact-checking,
  - translation,
  - text structuring.

At the same time, ethical and cognitive concerns were already present prior to the course (e.g., laziness, reduced thinking, limitation of mental activity).

Examples of five typical responses:

- “I use it as support, not as a replacement.”
- “It helps with explanations, but I don’t want it to do the work for me.”
- “Useful for research; I write the final text myself.”
- “It can limit brain activity.”
- “Knowledge is accessible—the question is whether we use it or just complete tasks.”

These findings suggest that even before the course, students demonstrated a relatively mature but largely instrumental understanding of AI.

## 2 Results after the completion of the course

Post-course responses reveal a clear shift toward deeper reflection. A larger number of students reported:

- more deliberate,
- more structured,
- more methodologically conscious use of AI, and
- increased awareness of responsible and goal-oriented AI use as a result of the course.

Nevertheless, a critical segment of students remains, emphasizing the necessity of independent writing and thinking.

Examples of five typical responses:

- “I learned methods for using AI more effectively.”
- “The work was faster and more organized.”
- “AI is not a substitute but a tool—this is the key message for me.”
- “For some, it felt unnecessarily imposed.”
- “The course keeps pace with the times.”

## Artificial intelligence and creativity

### 1 Results before the start of the course

Attitudes toward the role of AI in creativity were markedly divided. Many students believed that AI does not foster creativity or even suppresses it, while others viewed it as a brainstorming tool that provides an initial impulse which humans can further develop.

Examples of five typical responses:

- “AI does not promote creativity—creativity is human.”
- “It helps with brainstorming, but I develop the ideas myself.”
- “It offers basic ideas that I then build on.”
- “Because of AI, we think less on our own.”
- “It’s useful only if you have a clear idea and a good prompt.”

Before the course—during which students were thoroughly introduced to creativity methods supported by AI—creativity was understood as an exclusively human domain, while AI was perceived as a potential threat or a limited aid.

### 2 Results after the completion of the course

Analysis of the post-course results shows key changes toward a more mature, process-oriented understanding of creativity supported by AI, as well as an understanding that AI itself is not creative.

Rather, creativity emerges through the interaction between method, human agency, and tool.

Examples of five typical responses:

- “Creative methods help shape better questions.”
- “AI gives me a starting idea, which I then develop.”
- “More ideas and more reflection.”
- “It helps broaden the horizons of thinking processes.”
- “Without a clear goal, AI has no real value.”

### 3 Interpretation of responses on the role of creative methods

Particularly illustrative are the responses summarized in Table 1, addressing the question posed at the end of the study: How would you describe the importance of using creative methods for the effectiveness of artificial intelligence in fostering your creativity?

Table 1: Categorization of responses to the above question (with approximate percentages)

Category	Typical emphases in responses	Approximate share
Positive impact of creative methods	Support idea generation, brainstorming, concept development, goal clarification, better questioning, more ideas and reflection, facilitation of work	≈ 55–60%
Conditional / reflective impact	Useful only with a clear goal; everyone must find their own method; AI mainly helps at the beginning; methods are effective even without AI	≈ 20–25%
Negative impact / rejection	AI does not promote creativity; it suppresses or destroys it; creativity is a uniquely human trait	≈ 15–20%

The majority of students recognize the use of creative methods as an important or key factor for the effective application of AI in the creative process. Most frequently, they emphasize that creative methods help clarify goals, formulate better questions, support brainstorming, and aid in developing initial ideas that they later refine independently. Students note that the use of creative methods

improves the quality of AI outputs by making them more targeted and useful.

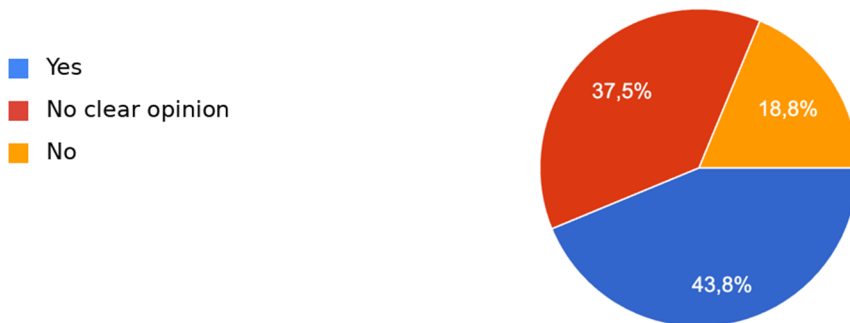
At the same time, a clearly critical group believes that AI does not foster creativity or may even inhibit it. These students emphasize creativity as an exclusively human characteristic and warn of the risks of losing authenticity, homogenizing ideas, and passive use of technology. Nevertheless, even some critical responses acknowledge that creative methods can be useful at least for broadening cognitive perspectives, even without direct involvement of AI.

Overall, the responses indicate that the impact of AI on creativity is strongly conditioned by the use of creative methods, clarity of goals, and the active role of the student in the creative process.

### The importance of artificial intelligence

This set of questions aimed to capture students' opinions on the significance of artificial intelligence.

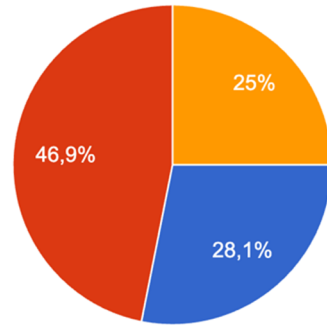
Figure 3 : Question: In your opinion, is modern media production even possible without the use of artificial intelligence?



A total of 43.5% of students believe that contemporary media production is possible without artificial intelligence, 18.8% believe it is not, and 37.5% do not have a clear position on the issue.

Figure 4: Question: Do you think that artificial intelligence, through the use of creative methods, could significantly surpass human creators in media production in the future?

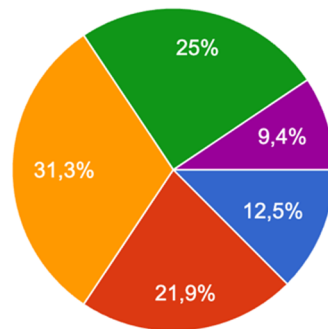
- Yes
- No
- I don't know



Furthermore, 28.1% of students believe that, in the future, AI combined with creative methods could significantly outperform creators in media production, 46.9% believe it will not, and 25% are undecided.

Figure 5: Question:What do you think about the statement that using AI combined with various creative methods can achieve significantly better results than using AI merely as a chatbot?

- 1 - Strongly disagree
- 2 - Disagree
- 3 - Neutral
- 4 - Agree
- 5 - Strongly agree



Opinions on whether the use of artificial intelligence combined with various creativity methods can yield significantly better results than using AI merely as a conversational tool are quite dispersed. Only 9.4% of students fully agree with this statement, 25% agree, 31.3% are neutral, 21.9% disagree, and 12.5% strongly disagree.

## DISCUSSION

The study Encouraging student creativity with the help of artificial intelligence, examines changes in the perception and use of artificial intelligence (AI) among second-year media production students before and after completing the course Management and organization of media production (MOMP), in which particular emphasis was placed on creativity methods supported by AI.

The table 2 show that after completing the course, students were familiar with a wider range of creativity methods. This is an important finding for their future professional development, provided that they are encouraged to apply these methods in the study process, either independently or in combination with artificial intelligence.

Table 2: Familiarity students with creative methods before and after the implementation of the MOMP Course

Creative method	Before the Course (%)	After the Course (%)
Brainstorming	82.9	93.8
SCAMPER	0.0	65.6
Gordon's technique	4.9	25.0
TRIZ	0.0	50.0
Design thinking	22.0	46.9
Analogies	26.8	25.0
Forced connections	4.9	21.9
"What if...?"	34.1	59.4
Six thinking hats	4.9	81.3
Thinking patterns	75.6	78.9

The results show that during their education, students primarily become familiar with brainstorming and thinking patterns, while other creative methods need to be introduced and systematically taught within the educational process

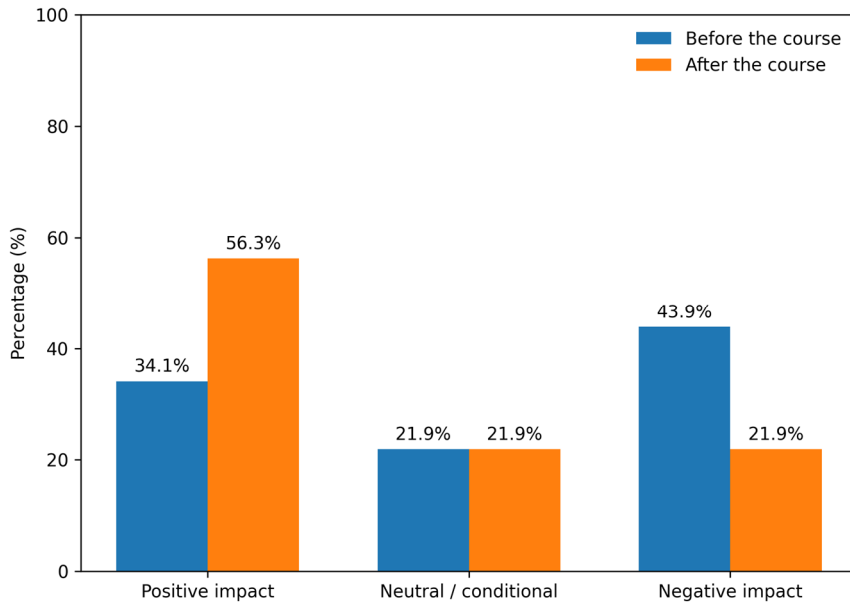


Figure 6: Comparison of attitudes toward creativity supported by AI (before and after the MOMP course)

The research results indicate a pronounced shift in both knowledge and understanding of the role of artificial intelligence in the creative process. Prior to the course, a skeptical and often negative attitude toward AI prevailed, with students perceiving artificial intelligence as a threat to independent thinking and human creativity. After completing the course, this attitude changed considerably, as shown in Figure 6.

The majority of students began to perceive AI as a supportive tool that—when used appropriately and in combination with creativity methods—can encourage idea generation, structure thinking, and support experimentation. It is important to emphasize that the critical stance toward AI did not disappear; rather, it evolved into a more reflective understanding of its limitations, ethical issues, and the risks of excessive dependence.

The findings of this study are consistent with the results of a recent meta-analysis (Holzner et al., 2025) examining the impact of generative artificial intelligence on creative tasks. Similarly to our results, AI is not understood as an independent carrier of creativity, but rather as a tool whose effect is strongly dependent on how it is used.

Support for our findings can also be found in the study by Ansone et al. (2025), which explores the role of generative artificial intelligence as a transformative factor in higher education art instruction. The authors investigated how undergraduate art students perceive and use generative AI in visual composition. The study involved ten students who, after a lecture on compositional principles, completed a practical task using both traditional methods and generative image tools.

The results showed that students primarily perceive generative AI as a tool—a catalyst for ideation and conceptual support—rather than as an autonomous creative agent. This aligns with our findings among media production students, who also produced visual works (e.g., posters) within the study program. In these cases, AI was shown to stimulate the creative process only when students played an active role and applied creativity methods.

It is noteworthy that students' opinions regarding the importance of artificial intelligence for media production vary widely. As many as 43.5% of students believe that contemporary media production is possible without artificial intelligence, 18.8% believe it is not, while 37.5% do not have a clear position.

Furthermore, 46.9% of students believe that AI, even when combined with creativity methods, will not be able to surpass creators in media production in the future, whereas 28.1% believe this is possible. A quarter of the students (25%) remain undecided.

Opinions are also highly dispersed regarding the claim that using artificial intelligence in combination with various creativity methods can yield significantly better results than using AI merely as a conversational tool. Only 9.4% of students fully agree with this statement, while 25% agree and 31.3% remain neutral. This is despite the fact that multiple creativity methods supported by AI were applied in numerous examples during the course. In all cases, however, the process began with idea development without AI, and classical techniques—especially well-facilitated brainstorming—were also used in intermediate phases. Through this approach, students likely recognized the strength of human creative potential, while AI-generated solutions may have appeared unfamiliar or overly complex.

These dilemmas are also addressed in an article presenting findings from a Wharton School study, which highlights the dual effect of generative AI in creative processes. Rather than focusing on the simplified question of whether AI is “creative,” the study emphasizes AI's impact on group thinking. Of particular value is its focus on idea

diversity as a key prerequisite for innovation, a factor often overlooked in practice. At the same time, the study raises the question of whether reduced diversity is a consequence of the technology itself or of how it is used—specifically, the tendency of users to rely on similar prompts and requests, thereby encouraging convergence of thinking. The article thus implicitly suggests that AI does not inherently limit creativity; rather, creativity may be constrained by uncritical, standardized use—namely, by asking similar questions, even across different contexts.

Future research should also focus on the long-term effects of human–AI collaboration and on the development of methods that deliberately use AI to foster divergent thinking, not merely efficiency (Murray, S., 2025). As a practical recommendation derived from this study, students should be encouraged to use a variety of creativity methods and their combinations, explore different applications, and—most importantly—adopt a workflow in which they first develop their own ideas and solutions using traditional approaches based on idea generation and development, particularly through collaborative work, before engaging AI tools.

An interesting study conducted in China (Fan et al., 2025) examined the impact of generative artificial intelligence on learning and academic performance in a sample of 148 engineering students. The results show that more than half of the students perceive a positive impact of generative AI on learning efficiency, motivation, and creativity, while nearly half believe it also promotes independent thinking. Nevertheless, many students reported that their actual academic performance did not improve significantly.

Figure 7 presents the opinions of the students who participated in our study regarding the some importance of creativity methods supported by artificial intelligence. While they recognize numerous advantages, they also express various critical and cautionary perspectives.

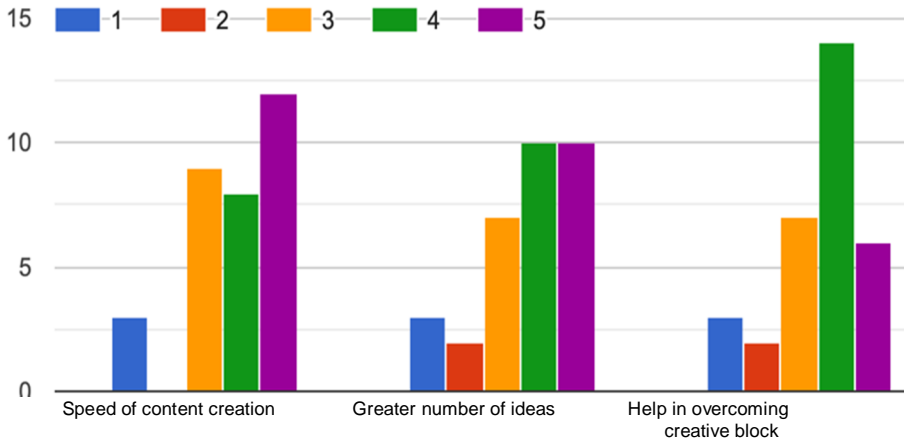


Figure 7: Students' perceptions of the importance and advantages of AI-supported creative methods (1 – least important, 5 – most important). The number of responses is shown on the ordinate.

For understanding the current situation and assessing the impact of AI on the future of media production, Wade's analysis of the instrumental threat (Wade, 2025) is particularly relevant. In media production, creativity is closely intertwined with economic and production conditions. Most media content—journalistic articles, promotional videos, advertisements, scripts, graphic designs, and digital campaigns—is not created primarily as art, but as a functional product with a clear communicative objective. It is precisely this instrumental nature of media creativity that allows generative AI to enter production processes quickly and efficiently.

In media production, artificial intelligence is already taking over tasks that traditionally represented spaces for learning, experimentation, and professional development for young creators: writing basic texts, editing, designing templates, creating synopses, headlines, and visual concepts. This supports Wade's thesis that AI does not threaten creativity directly, but rather by reducing economic opportunities for creative work. If creators no longer have access to paid projects where they can develop their skills, creativity as a process gradually deteriorates.

At the same time, media production faces the risk of content standardization. Generative AI tends to produce “good enough” solutions that are efficient, fast, and cost-effective, yet often stylistically similar and narratively predictable. This leads to homogenization of the media landscape, reducing the diversity of expressions, formats, and storytelling approaches. Wade’s warning that creativity requires real opportunities for realization is thus directly reflected in the risk that media production becomes technically sophisticated but conceptually hollow.

## **CONCLUSION AND PEDAGOGICAL IMPLICATIONS**

The research has shown that the course Management and organization of media production did not change all students’ opinions regarding the impact of artificial intelligence on creative processes; however, it significantly deepened their understanding of creativity supported by AI, increased awareness of the importance of creative methods, and encouraged a more critical use of technology. Students were introduced to various creativity methods and techniques, which they can now apply in their work and studies, thereby expanding their creative possibilities beyond the previously predominant use of brainstorming.

The key contribution of the course therefore lies not in increased AI usage per se, but in a more mature understanding of the relationship between creativity, method, and technology. The research confirms that a thoughtful integration of artificial intelligence into the study process can have a positive effect on students’ understanding of creativity, provided that it is supported by clearly defined creative methods and critical reflection.

The Chinese study by Fan et al. (2025) similarly indicates that generative artificial intelligence primarily acts as an amplifier of existing learning and creative processes: where the pedagogical framework is clear and goal-oriented, AI can contribute to greater efficiency and innovation; where such a framework is lacking, there is a risk of passive use, reduced diversity of ideas, and diminished creative autonomy among students.

The pedagogical implications of the research are multifaceted:

- artificial intelligence should be treated as a tool, not as a replacement for creativity;
- learning objectives must be clearly defined and the pedagogical approach goal-oriented;
- emphasis should be placed on developing the ability to formulate high-quality questions, as well as on analysis,

understanding, and the critical refinement of AI-generated responses;

- creative methods function as a key mediator between the student and technology;
- discussions of ethics, authorship, and authenticity must be an integral part of the curriculum.

The course Management and organization of media production has proven to be an effective example of good practice in introducing AI into higher education in a way that promotes responsible, reflective, and creative use of technology. It should be noted, however, that the course lasted only two months and that students were not simultaneously and systematically trained in AI use in other courses. Based on the results of this research and practical work with students, educational institutions are encouraged to systematically integrate instruction and training in the use of AI for fostering creativity through structured creative methods, particularly in the development of applied projects dealing with authentic, real-world cases. Such an approach enables students to directly compare AI-supported processes with traditional approaches, thereby improving both the effectiveness and ethical quality of AI use—an aspect that is often problematic in educational contexts.

Future research could explore whether support for the use of artificial intelligence in creative work is more prevalent among more or less creative students, and what factors influence these attitudes. It would also be valuable to monitor how the use of artificial intelligence becomes established in practical media production.

Some authors argue (Moruzzi, 2021) that with the rise of generative AI techniques for creating creative content, artists are once again assuming a pioneering role. The search for appropriate solutions for responsible and constructive collaboration between humans and artificial intelligence in artistic creation may therefore have far-reaching effects on many other domains influenced by AI.

When shifting from a product-centered understanding of creativity to a process-centered one, other aspects of creativity—such as intentionality, agency, and autonomy—gain prominence. Artificial intelligence is a tool that enables and facilitates the creation of something new and surprising, but it is not the primary driving force of the creative process. From a process-oriented perspective, attributing creativity to artificial intelligence is therefore questionable.

To clarify this somewhat philosophical point: if creativity is assessed based on the final product, one could argue that AI is creative. If,

however, creativity is assessed based on how something comes into being, then AI cannot be considered creative. This reflects the ongoing search for clear definitions of what creativity actually is.

In media production, both aspects—the product and the process—are important, but in education the process is particularly crucial. For this reason, research and the appropriate use of artificial intelligence in this field are highly important for the development of the discipline and for the role of creators.

Wade's analysis (Wade, M., 2024) offers a compelling perspective on the future of media production under appropriate conditions. It suggests a potential stratification: on the one hand, mass, automated content production; on the other, more author-driven, in-depth, and reflective production, where the human origin of content represents a key added value. For media production, this implies a shift in the creator's role—from executing routine tasks to authoring concepts, interpretations, and ethical decisions. In this sense, artificial intelligence in media production is not merely a technological issue, but one of values, editorial policy, and social responsibility. If media organizations use AI exclusively as a means of reducing costs and increasing content volume, the instrumental threat to human creativity described by Wade will be further intensified. If, however, AI is positioned as a supportive tool with clearly defined boundaries and an awareness of the importance of human authorship, media production can remain a space of genuine creativity even in the age of artificial intelligence (Wade, M., 2024).

It should also be emphasized that creativity can develop only in a supportive environment and through appropriate challenges. In such conditions, fear of non-creativity quickly dissipates. AI offers a wide range of ideas, greater speed, and increased efficiency, but the key responsibility remains in human hands: analysis, refinement, and meaningful dialogue with AI. This is where higher-order thinking takes place, with the final decision always belonging to the human agent.

A clear conclusion also emerges: in creative fields, individuals who are unable to operate at higher levels of cognitive taxonomy have little chance of success—and if they also reject the use of contemporary technologies, their prospects become virtually nonexistent.

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