

INTRODUCTION

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The Call for Chapters in regard to this 2024 KIE conference book, entitled *Creativity, Motivation, Neuroscience, AI and their Future*, listed 26 suggested topics including a broad range such as “Neuroscientific Approaches to the Scientific Study of Creativity” and “Is There a Relationship Between AI and Creativity?” It is interesting that only 5 chapters were submitted and are included, which makes one wonder why? At any rate, these 5 chapters represent a rich contribution to the concepts that underlie this year’s title.

Chapter 1 entitled *The Decline of Creativity and Why Adults Need to be Creative* by Suss and Treidl who argue that despite research that documents the evolving decline in creativity among both adults and children, it remains one of the most critical skills for all ages, particularly for adults in the post-COVID-19 world. The authors explore why it is essential to teach creativity to adults in particular. Isabel Treidl is Director of Professional Development at the US Fashion Institute of Design Merchandising and Gavin Suss is Dean of the School of Design and Innovation at the College of Management in Israel.

Chapter 2 authored by Schexnauldre and Yacovelli is titled *Journeying Through the Lifespan: Curating Travel to Enhance Creativity in the Aging Brain* and has a unique focus on travel experiences effect on the aging brain. This chapter discusses neuroplasticity related to travel and enhancing creativity.

Rita Cola Carroll titles her Chapter 3, *Unlocking the Potential of the Brain: Applying Neuroscience Principles to Promote Creativity and Innovation in Healthcare*. She emphasizes how creativity and innovation are central to promoting clinical excellence and strong health outcomes that result in optimizing healing environments and advancing global health initiatives. Throughout her career, she has served in professional organizations to advocate for the clinical standards and practices that support independence, meaningful engagement, and optimal quality of life for people with cognitive disabilities – and this commitment is apparent throughout her chapter.

Chapter 4, written by Bonnie Benjamin-Phariss, is titled *Self-Directed Education (SDE) National Survey Executive Summary*. Benjamin-Phariss, who commissioned the SDE survey, serves as the Managing Director of Westphal Family Philanthropy, which also supports the Freddie Reisman Center for Translational Research in Creativity and Motivation. Additionally, she is the Interim Executive Director of Mosaic (<https://weareborntolearn.org/>), a network offering tailored resources, opportunities, and experiences to match the unique learning styles and interests of its participants. Mosaic aims to create an environment that fosters exploration and

discovery, empowering learners to reach their full potential.

This chapter presents a national, research-based assessment of what U.S. families desire in their children's educational environment, with a focus on self-directed and self-determined learning. An addendum to the chapter details the survey methodology.

Chapter 5 authored by Chris Wilson and Michael Brown brings an international flavor to the book from the UK. Their chapter is entitled *We, Robot: Artificial Intelligence and the Future of Creativity*, and addresses the disruptive impact of artificial intelligence (AI) that is increasing rapidly. This chapter uses Isaac Asimov's collection of stories, "i, Robot" as a thematic lens to consider the consequences conceptually, practically, and theoretically, in terms of what now and what next for creativity as related to AI. The chapter concludes with a summary of key considerations regarding AI and creativity and outlines a proposed framework of three laws for machine creativity.

I wish you a Happy Reading.