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**Michał Szostak**

**University of Social Sciences**

mszostak@san.edu.pl

**ORCID ID:** 0000-0002-7774-2964

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# Contextual Inspiration and Motive in Persuasive Creativity: Lessons from Artistic Improvisation

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**Abstract:** The article deals with the role of contextual inspiration and motive in persuasive creativity based on the theory and practice of performative art improvisation (Kaiser, 2018; Nisula, & Kianto, 2018). This framing and the theory of the aesthetic situation (Gołaszewska, 1984) enable us to arrive at the conclusion that being a persuasive creator requires having a solid and conscious motive and proper trigger in the form of inspiration driven by the environmental context. Furthermore, as the improvisation process does not entail the possibility of its correction or repetition, performative art improvisation offers meaningful insights into understanding persuasive creativity. Therefore, the creator can manage the process of persuasive artistic creativity to achieve goals by understanding the creative process and its phases, realising different motives and appropriate igniting inspirations towards specific audiences, and developing his/her identity as a conscious creator.

**Key words:** artistry, improvisation, management, inspiration, motives, creativity, creativeness, aesthetics

## Introduction

Each piece of human creation, whether artistic or academic, is based on the interplay of an individual's agency and external structures. For successful communication of the author's intent to occur, it is key to combine the substantive and objective content of his/her work with the receiver's socio-cultural experience and to leave room for artistic expression, creativity, passion or feelings (Grafström, & Jonsson, 2020, pp. 119–121).

Adding the lens of aesthetics, a division of philosophy dealing with the nature of beauty and taste (Gołaszewska, 1984; Tatarkiewicz, 2015), as well as my practical experience in performative arts (music), I would like to look into the above-described problem from a refreshing new perspective. Since arts are interrelated and have the same aesthetical basis, transferring the approach of a musical performer and improviser can be beneficial for broadening the research problem. However, a deeper understanding of the essence of

the problem requires introducing the concepts of “contextual inspiration,” as well as “motives,” to creative artistic activities. Attention should also be paid to the concept of “persuasive creativity” that, except for its creativeness, consists of two factors: aesthetic truth and efficient management (Formica, & Edmondson, 2020; Szostak, 2020a, 2021a; Szostak, & Sułkowski, 2020a).

The methodology of these considerations is based on a qualitative literature review (databases: EBSCO, Google Scholar, JSTOR, Mendeley, Scopus) and an autoethnography of my 20-year experience as a performative artist (instrumentalist performing dozens of recitals around the world annually), a manager (in an international environment) equipped with a well-developed creative personality, and as a researcher in this area. The research approach was based on an interdisciplinary and multi-paradigm slant in the areas of arts, aesthetics, and creativity, underlining the managerial aspect which permits the planning, organising, performing and control of persuasive artistic creativity.

Accordingly, the subsequent research questions were set:

- 1) What is the role of contextual inspiration and motives in persuasive creativity?
- 2) What artistic improvisation may add to a better understanding of persuasive creativity?
- 3) How can the creator manage the process of persuasive artistic creativity to achieve set goals?

## Artistic creativity management

Although the concepts of “creativity” and “artistic creativity” seem to be synonymous, there are conceptual differences between them. The first refers to the phenomenon of the formation of something new and valuable in a conventional sense whereas the latter refers to the formation of a novel and valuable work specific to a particular art discipline (Gołaszewska, 1984; Tatarkiewicz, 2015).

The creativity phenomenon is a concern of many disciplines:

- 1) psychology – individual creativity (Lebuda, & Csikszentmihalyi, 2020; Mochalova, 2020; Szostak, & Sułkowski, 2021d, 2021c, 2021b; Tendayi Viki, & Williams, 2014);
- 2) sociology – group creativity (Literat, 2012; Liu et al., 2018; Stolarick, & Florida, 2006; Szostak, 2021f, 2021d, 2022d; Szostak, & Sułkowski, 2021a; Vincent, & Kouchaki, 2016);
- 3) management – the creativity of organisations or teams, and the creativity of organisational actors like managers, leaders, entrepreneurs (Reiter-Palmon, 2017; Szostak, 2021b, 2022e; Tang et al., 2020);
- 4) gender studies (Ahmad, & Zadeh, 2016; Born, & Devine, 2016; Lebuda, & Csikszentmihalyi, 2020; Szostak, 2021d, 2022b);
- 5) cultural studies (Larso, & Saphiranti, 2016; Major, & Connell, 1998; Sköldbberg Johansson et al., 2015; Szostak, 2021c, 2022a);
- 6) behavioural economy (Dash, 2019; Neto et al., 2019, Filipe, & Caleiro, 2019; Scheuer, 2018; Szostak, 2022b).

Creativity also has its functions in management – be it positive (for example, looking for competitive advantage (Acar et al., 2019; Martin et al., 2015; Müller, & Ulrich, 2013; Ripoll et al., 2019), team integration (Che Ibrahim et al., 2018; Lemoine, & Blum, 2021; Li, & Yue, 2019; Zhang, & Kwan, 2019), or an increase of social capital (Sözbilir, 2018; Szczepaniak, 2018; Szostak, 2021c); or negative (e.g. a decrease of team efficiency (Li et al., 2018) which, paradoxically as a side-effect, may reduce social capital (Kačerauskas, 2018; Sözbilir, 2018; Szostak, 2022a). To perform these functions, it must be a constant motive and a trigger in the form of contextual inspiration.

The phenomenon of artistic creativity is also a concern of the same disciplines, i.e.:

- 1) psychology – the creativity of composers, performers, writers (Grace et al., 2019; Nagy, 2015; Pavlova, 2018; Simonton, 1994; Tanggaard, 2014);
- 2) sociology – the creativity of orchestras, ensembles and choirs (Grote, 2014; Marra, 2019);
- 3) management – the creativity of artistic organisations and teams (FitzGibbon, 2021; Lambropoulos, 2017).

However, above all, artistic creativity is analysed through aesthetics – i.e. creativity in the aesthetical situation, especially in the creative process of the art creator and the creativity located in the artwork (Daniel, 2021; Gołaszewska, 1984; Hocking, 2019; Jung, 2014; Szostak, 2021a; Szostak, & Sułkowski, 2020a).

The most important concern for my research problem will be the art of individual creativity, which combines a mix of professional knowledge, professional experience, intuition (based on the above), and the creator's identity (Szostak, & Sułkowski, 2021d, 2021b). Professional knowledge and experience may be measured, organised and developed; if intuition is built on this professional knowledge and experience, then it is a function of them and appears to be a manageable issue (Stierand, & Dörfler, 2014). The creator's identity may be organised and developed; however, it requires more self-management than external interferences (Szostak, & Sułkowski, 2021b, 2021d). Because artistic creativity determines the undertaking, execution and completion phases of artistic activities, and because these phases are divided formally, it allows for them to be planned, organised and controlled (Szostak, 2021a; Szostak, & Sułkowski, 2020a).

Based on aesthetic situation theory, which focuses on the relations between creator, artwork, receiver, the world of values and the natural world (Gołaszewska, 1984; Szostak, & Sułkowski, 2020a), artistic creativity is not the sole identity type. With their being three types of pure creative personality, various creative personality types that influence the creative process differently can be revealed (Gołaszewska, 1984). The creator's

personal features play a vital role in individual creativity; however, the role of the creative environment is also crucial (Kochereva, 2019). From the psychological point of view, creativity, curiosity, and schizotypy are similar issues; the only perception issue is a factor channelling these three elements accordingly (Gross et al., 2019).

As a way of efficiently achieving goals, management has unlimited applications. Conscious artistic creativity can be managed in many aspects: for example, through decisions about undertaking creative activities in particular contexts or ways of undertaking, maintaining, developing and finishing artistically creative activities. One of the models of creativity development described in the literature is the Creativity Development Cycle based on aesthetical theories (Gołaszewska, 1984; Szostak, & Sułkowski, 2020a, 2021c), where the creative personality, when built onto the basic personality, influences processes of identification and the establishment of one's own identities. In the next stage of the cycle, those different identities bring tensions that influence the development of creativity through the use of paradoxical thinking. Finally, creativity catalyses the development of the creative identity of an individual, and the whole cycle starts again (Szostak, & Sułkowski, 2021c). This model may also be used successfully for artistic creativity development.

Because artistic creativity needs management (without organising, it would just be a patchwork of random actions), and management needs artistic creativity (in the preparation, performance, and organisation of all stages of the artistic creativity process), the following issues may be considered the common denominators linking artistic creativity and management: adaptation, becoming "above being," efficiency, kitsch traps, and the servant role (Szostak, 2021a; Szostak, & Sułkowski, 2020b). Understanding these common denominators allows internalising artistic creativity and management in one coherent stream, leading to increased performance efficiency because, e.g., too much focus on the servant role of artistic creativity may lead to kitsch traps (Szostak, 2021a). While undertaking artistically creative and managerial activities, one must be aware of the tight line between truth (art) and false (kitsch). It cannot be forgotten that Herman Broch called

kitsch “evil itself” (Broch, 1933; McBride, 2005). An artistic creator, underlining his personality above the work itself and the receiving process itself, can finally be categorised as a kitsch-man. The solution (to keep on the right side of the truth-false scale) may be seen in Truth (from the Platonic triad) and the conscious balance between the powers of art and kitsch.

## Sources of artistic creativity

The theory of aesthetics reveals the sources of artistic creativity resulting from (Arbuz-Spatari, 2019; Calic, & Hélie, 2018; Gołaszewska, 1984; Hongisto, & Pape, 2015; Jung, 2014; Meshkova, & Enikolopov, 2017):

- 1) contradiction (creation opposite to something, creation as an answer);
- 2) creation in the image of nature – its beauty, ugliness or aggression;
- 3) cultural development – as constant growth in beyond-nature states;
- 4) discovering timeless ideas;
- 5) energy excess above day-to-day activities;
- 6) expression of the creator’s personality (keeping in mind three pure creative personality types);
- 7) ideologies;
- 8) imitation of divine creativity;
- 9) inspiration;
- 10) meeting the needs of a group.

Because of the focus on individual creativity, psychological theories of artistic creativity are more applicable to our considerations. Among them are:

- 1) artistic creativity as an inspiration,
- 2) artistic creativity as labour,
- 3) artistic creativity as an expression of personality,
- 4) artistic creativity as an indispensable component of wisdom.

In the model of artistic creativity as inspiration, the creator accomplishes particularly significant artistic results thanks to inspiration (a collection of factors that may not be explained reasonably and which come to the fore in spontaneous moments) rather than their knowledge or skills; the results of inspiration are unpredictable. The uniqueness of the product is the exceptionality of the conceptual process that led to the work; it is a combination of inspiration theory and the theory of genius and individualism. The theory of artistic creativity as labour points to work, toil, overcoming obstacles and effort. A human has natural abilities, but these must be worked on to create authentic artworks; the necessary settings for creativity are awareness of the regulations of creation and the capability to use them; labour persists as an inalienable component of the artistically creative process. The concept of artistic creativity as an expression of personality proposes that the creator can convey what others feel through expression; the creator's consciousness controls the expression that underlies artistic creativity; art is an approach to communicating, and its function is to communicate inner states; artists externalise their states of mind to permit recipients to achieve analogous states (Gołaszewska, 1984; Szostak, 2020a). Finally, the theory of artistic creativity as an indispensable component of wisdom suggests that an intelligent and wise individual, at the same time, possesses creative skills (Dai, & Cheng, 2017; Ekmekçi et al. 2014; Teraman, & Acar, 2014; Shi et al., 2017; Sternberg, 1985, 2003). It must be pointed out here that wisdom also is a manageable feature which Aristotle described as a combination of intellect, scientific knowledge, instrumental knowledge, practical knowledge and particular auxiliary virtues like ingenuity, prudence and cleverness (Szostak, 2021e; Szostak, & Sułkowski, 2020b; Tarnopolski, 2017).

These sources, revealing space for artistic creativity management, may be applied to individual and group artistic creativity. However, knowledge about potential sources of artistic creativity is not enough to efficiently manage the artistically creative process. That is why, after internalising the sources of artistic creativity, the focus should be turned to creativity management in individual and group dimensions that require motive and contextual inspiration for undertaking creative activities (Crilly, & Cardoso, 2017; Molero-Jurado et al., 2020; Penaluna, & Penaluna, 2020; Szostak, 2021b).



## Motives of artistic creativity

Because the role of motives in undertaking creative activity is fundamental (Foxon, 2008; Moulard et al., 2014), awareness of their presence and typologies helps to organise the artistically creative process. On the other hand, the perception of artistic creativity motives is not obvious and is not the same among individuals (Zhou et al., 2017). Therefore, motives can be of two categories (Gołaszewska, 1984; Szostak, 2022c):

- 1) assigned – directly influencing the shaping of the artwork and realising it with the participation of creative work;
- 2) unassigned – marked in the artwork indirectly and possible to implement also using other activities; additionally activating creative forces described by the theory of artistic creativity sources.

Specific motives may be relevant for artistically creative behaviour: for example, motives relating to challenge, coping, duty, enjoyment, expression, material, prosocial, recognition, as well as social motives. Moreover, the relevance of motives differs between arts; e.g., visual arts, literature, and music creativity are motivated the most by expression and coping motives, and handicrafts are motivated the most by prosocial and recognition motives (Benedek et al., 2020). Also, negative motives and unethical behaviours may lead to dark creativity (Li et al, 2018; Liu et al., 2012; Palmer et al., 2020, Kraus, & Ribeiro-Soriano, 2020). Literature underlines entrepreneurship as one of the critical motives of artistic creativity (Robinson, & Novak-Leonard, 2021; Szostak, 2020b; Szostak, & Sułkowski, 2021b).

Because the type of fuel determines the length of the fire, some fuels burn quickly; others need more time to be fully consumed. Each fuel generates different consequences like the level of warmth or the impact on the environment. The same analogies may be drawn from artistic creativity motives. The proper choice of the motive will cause a desired artistic result.

## Contextual inspiration in artistic activity

Keeping the figure of “motive as a fuel and inspiration as an ignition,” we know that a different source of ignition is required for each fuel type. That is why, after describing the motives of artistic creativity, a focus on inspiration is needed (Calic, & Hélie, 2018; Zedelius et al., 2021). The artistic creator who wants to be effective should be fluent in looking for or being open to inspiration from different sources.

The most straightforward distinction of sources of inspiration divides them into external (objective) and internal (subjective) towards the creator. Keeping the example of musical arts, an instrument, interior acoustics, receivers (their number, their potential level of perception of the artwork), circumstances, interior architecture, history of the place and characters associated with the place, epoch, style, musical theme or form can be mentioned among external sources of inspiration for an instrumentalist. Regarding internal sources of inspiration, technical skills, musicality, imagination, sensitivity, the mood (internal state) at the moment of the creative process, faith, religiosity, and spiritual experiences may be listed (Szostak, 2021g).

Generally speaking, direct impulses (inspiration) for undertaking a creative process described in the literature may be grouped into the following categories: 1) an absence of perception in the world that permits fulfilment or which requires fulfilment; 2) interest in the world and reality; and 3) an excess of own experiences from which the artist desires to be liberated (Adler, & Ippolito, 2018; Biehl-Missal, 2011; Norliana, & Fakhrol Anwar, 2019; Penaluna, & Penaluna, 2020; Szostak, 2018, 2021b).

Because artistic creators must act adaptively (Goldberg-Miller, & Xiao, 2018), they should observe first and act next. Adaptation considers the establishment of goals, the building of strategies, and performance assessment. Historically, numerous artistic creators seemed unique and autonomous, and their “works” followed precise goals in certain circumstances and environments (Szostak, 2021a).

Nevertheless, in maintaining the main issue of effective artistic creation whilst simultaneously being convincing, there is a need to add the adjective

“contextual” to the noun “inspiration.” Its crucial meaning lies in the values, thoughts, feelings, knowledge and spirituality shared between the creator and the receiver (Huang, & Liu, 2019; Puente-Díaz et al., 2021; Cavazos-Arroyo, & Vargas-Barrera, 2021; Rani Satyam et al., 2022). Conversely, inspiration taken from an area unknown for the receiver may be valuable for the creator and the artistic quality of the artwork, but may not be understandable and engaging for the receiver.

Keeping in mind that art receivers prefer to participate in those arts which are more amenable to them and prefer to contemplate better-known artworks, I want to share my observation as an improviser and conscious music receiver. Receivers prefer improvisations built around well-known themes; these improvisations are more understandable, easier to perceive and give more pleasure and satisfaction to receivers. Improvisations of this kind are received more warmly, trigger contact between the receiver and the improviser and catalyse deeper and longer-lasting relations.

## Artistic improvisation

Because spontaneous artistic activity was the primary source of the birth of all culture, improvisation is an immanent and fundamental feature of artistic creation (Szostak, 2020a, 2021a; Tatarkiewicz, 2015). The improvisation phenomenon – combining creativity and reproduction (performance) components in a spontaneous and one-off process (Oleszkiewicz, 1997) – occurs in all arts; however, its frequency is different: performative arts use it the most often (Nisula, & Kianto, 2018; Szostak, 2019; Wilson, 2021).

In artistic improvisation, three types of creation are classified depending on the role of the creator-performer: 1) creativity based on a specific topic closely communicated with the form of existing work or adding some of its components to existing work; 2) creativity of introducing one's part into existing work; and 3) creation resulting in a wholly new and autonomous work (Chodkowski, 1995). Because the formal side of improvising is limited to the above-described issues, the role of the creator-performer limits artistic

improvisation, and his creative attitude should be channel to the content rather than the form.

Improvisation contains tension between the objectivity of a given model (form) and the subjectivity of spontaneous production (Dahlhaus, & Eggebrecht, 1978). Generating music capacity on the spot is frequently noticed as a process relying on a knowledge base from which improvisers draw (Wilson, 2021). Although improvising may be perceived as doing random activities, its process is well-structured and based on deep knowledge of the area, experience, intuition and the feeling of doing the right thing (Palhares et al., 2021; Szostak, 2020a, 2021a). The identity of an artistic creator should be highlighted; without the feeling of doing the right thing, creation will be weak and lack bravery.

The feature of a good artist – i.e., being focused on universal values and ideas understandable and vital for humanity regardless of the era (Szostak, 2020a, 2021a) – are also the features of a good improviser. Based on that, a good improviser is equipped with creativity, intuition, sensitivity, as well as the sense of “getting lost” in the creative process and putting everything he does into it (from the conceptual phase to the implementation phase), as well as self-analysis and self-correction (Gołaszewska, 1984; Szostak, 2022e; Szostak, & Sułkowski, 2021d). In addition, of course, he must present a minimally-accepted level of virtuosity and experience in his field.

No less critical for the efficient performance of artistic improvisation are also the ability to set and implement goals, the ability to observe the world, hard work on one’s own skills from an early age and throughout one’s life, mental resilience, openness, perceptiveness, persistence/consistency, responsibility, and self-discipline. The most persistent improviser’s goals include bringing the recipient to a state of *catharsis*, giving satisfaction and pleasure to the recipient, materialisation, passing on values and universal ideas, and transforming ugliness into Beauty in accordance with the Platonic triad (Szostak, 2021a).

However, terms like an “artist of creativity” and a “virtuoso of creativity” do not describe the same person: the artist transfers values, and the virtuoso is fluent in his field; only a combination of the artistry of creativity and the virtuosity of creativity will reveal an excellent artistic improviser (Szostak, 2020a, 2021a).

The interference between being a creator and a receiver of the same work must be underlined. It takes time until the artwork's creator can receive his work as a receiver. The time issue is crucial. I had many situations when a recording of my improvisations, when listened to by me on the same day of the recording (or a few days immediately afterwards) gave me an impression of a bad result. I had heard all the nuances of the performance, remembering all the details of the creative-performative process. Nevertheless, after a longer period of time, I found the same recording to be very good, passionate and convincing. The only reason for that was that I had time to forget my memories of the creative process and was able to perceive the artwork without the creative ballast. This example concludes that the creator may be considered a kind of a tool in the hands of many factors that he does not fully understand during the creative process. Many of the stories about creators destroying their own works (e.g., Francis Bacon, Johannes Brahms, Frederic Chopin, Paul Ducas, and Claude Monet) may confirm this thesis.

## Persuasive creativity

At this point, it is time to implement the concept of "persuasive creativity," in contrast with unintentional creativity (Friedman et al., 2015; Leverton, & Friedman, 2015; Palhares et al., 2021; Vuscan, & Feng, 2018). The essence of creativity is a set of qualitative characteristics of the thought process (divergence and convergence; smoothness, flexibility, originality; breadth of categorisation; sensitivity to a problem; abstraction, synthesis, rearrangement of ideas), as well as imagination, fantasy and individual personality traits (dynamism, focus on creative search, creative activity, creative well-being, and independence), implemented in a person's creative activity (Kochereva, 2019).

Based on the concept of the aesthetic situation, which translates the theory of axiological situation into the area of aesthetics, persuasive creativity's essential component is universal values, and the most noticeable indication of persuasive creativity is the artwork itself (Gołaszewska, 1984; Szostak, 2020a; Szostak, & Sułkowski, 2020a). Moreover, in the creator's personality,

the essential processes that make up the phenomenon of persuasive creativity occur (Szostak, 2021a). The role of basic and creative personalities (Gołaszewska, 1984; Szostak, 2019) and the strength of the creator's identity (Szostak, 2022d; Szostak, & Sułkowski, 2021b, 2021c, 2021d) are fundamental to persuasive creativity because they determines the person's approach to creative activities that may be channelled accordingly towards meeting specific contexts and circumstances (Elstad, & Jansson, 2020). The exact circumstances met by individuals with different identities result in different works. There is research defining the complex identities of artists-managers, artists-entrepreneurs (Szostak, & Sułkowski, 2020a, 2021d, 2021b) who, using paradoxical thinking, develop their persuasive creativity by catalysing identity tensions and try to connect contradictory factors (DeFillippi et al., 2007; Grabher, & Jones, 2007; Szostak, & Sułkowski, 2021c). As one of the identity factors, self-definition impacts creative individuals (Szostak, & Sułkowski, 2021c, 2021a), which underlines the links between persuasive creativity and identity. An individual who feels unsafe will not develop a whole palette of persuasively creative activities. However, on the other hand, insecurity may catalyse creativity in looking for nonstandard solutions to diminish unwanted feelings – but it is less probable to be persuasive while feeling insecure. It is challenging to determine optimal circumstances or environments for persuasively creative activities (Ripoll et al., 2019, Pesantez, & Dominguez, 2019). Therefore, identity may be perceived as the basic level of consideration for persuasive creativity: low/weak self-definition as a creator will be followed by lower persuasive creativity.

Based on the above, the art creator's identity and personality are decisive in terms of resistance to the external influence of other creators' popularity on the internal creative attitude of the persuasive creator. Therefore, popular creators are naturally perceived, psychologically, as excellent and persuasive ones. Therefore, the creator's identity and personality must guard the distinction between popularity and quality (valuable art) as well as between their own true artistic creation and following current trends.

Persuasive creativity is not an unlimited resource and may be restrained by different components (Acar et al., 2019; Baer, 2012; Craft, 2003). Moreover, active persuasive creativity is a fatiguing activity; getting used to the perpetual

state of persuasive creation may lead to harmful forms of burnout, depression, or loss of sense (Brieger et al, 2020; Cullum et al., 2020; Rasminsky, 2019; Schielke, 2020; Schreiner et al., 2018). Individuals, keeping an elevated level of persuasive creativity for a long time, may negatively perceive their regular life and environment. Post-persuasively creative internal emptiness and exhaustion should be perceived as a natural periodical state, as: 1) each living creature needs rest, no matter its activities, 2) it is proof that the process of persuasive creativity was undertaken using the full possibilities of the individual. That is why internal emptiness shows that persuasive creativity needs to be ignited, previously described, in the form of inspiration and fuel in the form of motives (Szostak, 2021b). A persuasively creative individual should act “despite” constraints, not “up to” constraints. Because persuasive creativity is limited by external and internal restrictions like deadlines, regulations, rules, or rare resources (Acar et al., 2019;), the long-term influence of constraints, which become habitual, may lead to fixation (Crilly, 2019; Crilly, & Cardoso, 2017). The lack of psychological cures for leaving the dead ends of human behaviour (physical, emotional, intellectual, spiritual) should be considered another limit of persuasive creativity (Craft, 2003; Gross et al., 2019).

## Conclusions

In answering the first research question, contextual inspiration and motive for undertaking persuasive creativity are crucial; being a persuasive creator requires having a solid and conscious motive and a proper trigger in the form of inspiration driven by the up-to-date context and vital role of the environment. Nevertheless, a persuasive creator cannot forget about universal values that should be present in his works to maintain the main characteristics of true art. Regarding the second research question, artistic improvisation reveals valuable issues for a deeper understanding of persuasive creativity because the improvisation process is happening briskly without the possibility of its correction or repetition. Receivers receive improvisation immediately without the possibility of its repetition (an improvisation can be repeated, but

it will never be the same, if only for the passage of time or the changeability of emotions). That is why the whole creative and receiving processes are immediate and bring together all issues, which in long creative and receiving processes in literary or visual arts take much more time and give more possibilities for correction. Regarding the third research question, the creator can manage the process of persuasive artistic creativity to achieve set goals by internalising these issues:

- 1) understanding the creative process and its phases;
- 2) realising the role of different motives and appropriate ignitions (sources of contextual inspirations) towards specific groups of receivers;
- 3) developing one's own identity of a conscious and persuasive creator.

To conclude by returning to the main topic of this journal issue, the writer should not perceive the need to defend his voice and the need to invite the reader as opposite vectors. There is no need to defend one's voice by using specific contextual inspiration coherent with motives of persuasive creation and the receiving process. In being authentic and rooted in the environment under analysis, our creation will be naturally persuasive, understandable and inspiring.

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