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**Book review: *Artificial Intelligence,
Co-Creation and Creativity:
The New Frontier for Innovation***

Francisco Tigre Moura (ed.)
London/New York: Routledge, 2024. 254 pages.
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*Reviewed by Damián Palašta**



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1 Introduction

The edited volume *Artificial Intelligence, Co-Creation and Creativity: The New Frontier for Innovation* makes a timely contribution to the growing discussion on artificial intelligence ('AI') and creativity. At a moment when generative AI is reshaping basic ideas of originality, the volume confronts a key question: something that looks like a creative work is not necessarily creative in the traditional sense. By framing creativity as a socio-technical process - rather than as a purely human achievement, the collection positions itself within debate in academia as well as in society at large. What, then, is creativity when AI is involved? Can it still be purely human? Or are we already witnessing a fundamental shift that cannot be ignored?

From an academic perspective, this volume spoke to me especially because, as lawyers and scholars, we often rely on existing legal frameworks, doctrines, and case law that were developed long before the paradigmatic shifts brought about by AI. We frequently turn to case law such as *Infopaq*,¹ *SAS Institute v World Programming*,² or *Brompton Bicycle*,³ to define what is protected and how it is protected. My greatest question after reading this volume is: what, in fact, is originality in legal sense? In what does the creativity of free choices consist, as jurisprudence defines it, and how should this concept change—or be changed—under the current paradigm? The most important question is that when technology alters the very conditions under which creativity takes place, there is a real danger that traditional legal reasoning will not suffice for these new challenges—and that is precisely why this volume is worth reading.

¹ *Infopaq International A/S v Danske Dagblades Forening* [2009] ECLI:EU:C:2009:465.

² *SAS Institute Inc v World Programming Ltd* [2012] ECLI:EU:C:2012:259.

³ *SI, Brompton Bicycle Ltd v Chedech/Get2Get* [2020] ECLI:EU:C:2020:461.

The volume stands out for its multidisciplinary breadth, situating creativity as a socio-technical process, while *Generative AI and Creativity: From Theory to Practice*⁴ emphasizes technical applications and *Recreating Creativity, Reinventing Inventiveness*⁵ focuses on intellectual property law.

2 Structure and Content

This volume is organized into an introduction, three main parts, and a conclusion. The introduction situates artificial intelligence, creativity, and co-creation as a new frontier for innovation. Part 1 establishes foundational principles, exploring AI's creative autonomy, socio-technical perspectives, rethinking creativity frameworks, cognitive models of co-creation, and accessible AI techniques for empowering human creativity. Part 2 critically examines pressing issues, including AI-generated art, questions of human identity, practitioner and academic perspectives in marketing, system evaluation, copyright in the EU, and the role of AI in human enhancement. Part 3 shifts to industry-specific discussions, with contributions on digital art and music, management education, marketing case studies, AI as a creative scientist, and applications in video games. The volume closes with a conclusion that synthesizes these discussions.

The first part, 'Principles of AI and Creativity', lays the groundwork by clarifying key definitions and frameworks that help place AI within the wider conversation about creativity. For those of us in law, two chapters are especially striking: 'AI Creativity in the Light of Autonomy' and 'Rethinking Creativity

⁴ R Elakkiya and V Subramaniaswamy (eds), *Generative AI and Creativity: From Theory to Practice* (Auerbach Publications 2025).

⁵ Nikos Koutras and Niloufer Selvadurai (eds), *Recreating Creativity, Reinventing Inventiveness: AI and Intellectual Property Law* (Routledge 2024).

Frameworks for Artificial Intelligence’. Both push us to think about how much autonomy creative systems can really have, because certain steps need to be arranged in order to generate input, which may not be that easy, and the personality of the author could be expressed even with collaboration with AI, and why our traditional ideas of creativity may no longer be enough.⁶

One of the most important ideas in the volume is the difference it draws between systems that are creative and those that aren’t.⁷ Non-creative systems are predictable, easy to control, and mostly function as tools, while creative systems, on the other hand, show autonomy, surprise us with unpredictability (AI output is almost never the same, even with the same question), and are geared toward collaboration—making them feel more like co-creators in the creative process. This is why the first chapter argues that AI shouldn’t be seen as just another tool, like camera once was, but as something fundamentally different: an active participant that changes what creativity itself can be.

Another key contribution for the legal and policy community lies in Chapter 3’s overview of creativity frameworks.⁸ It traces the evolution from Rhodes’ foundational 4P model of creativity (1961) through more recent frameworks such as the 7Cs and 8Ps, before extending these models to account for AI-driven processes. By connecting these frameworks to the conditions of AI creativity, the volume provides a conceptual bridge that is of particular value for legal reasoning on authorship, originality, and creative ownership. It could be interesting to see this argumentation about creativity before the Municipal Court

⁶ Ali Nikrang et al., ‘AI Creativity in the Light of Autonomy’ in Francisco Tigre Moura (ed.), *Artificial Intelligence, Co-Creation and Creativity: The New Frontier for Innovation* (Routledge 2024), 13.

⁷ Ibid 12.

⁸ Francisco Tigre Moura, ‘Rethinking Creativity Frameworks for Artificial Intelligence’ in Tigre Moura (n6) 35-41.

in Prague, especially since the Czech standard is phrased as “*jedinečným výsledkem tvůrčí činnosti autora*” (“*a unique result of the author’s creative activity*”).⁹

From an editorial perspective, the volume is also very well put together. The volume is not only well divided into its sections, but each chapter is written in a similar and, I must say, relatively clear style. Every part, every chapter follows the same format, and each contribution concludes with hypotheses or research questions intended to guide further inquiry—which I consider very valuable in such a diverse environment.

The different perspectives show that the editors and the individual authors understand creativity as something that lies at the intersection of the social and the technical. The authors combine theoretical reflections, legal comparison, concrete observations, and, in some cases, the application of case studies with different methodological approaches. Some chapters range from philosophical discussions of creativity and autonomy to legal analyses and practical applications in specific contexts.

Overall, the volume leaves a very human impression: it is accessible to different readers and captures well the complexity of the issues it addresses.

The main strength of the volume lies in its multidisciplinary scope. Another strength is the topicality and comprehensiveness of the themes. The volume addresses questions ranging from fundamental definitions of creativity and autonomy from various points of view (e.g., ‘AI Creativity in the Light of Autonomy’ and ‘Creativity as a Socio-Technical Phenomenon’) to pressing legal issues such as copyright in the European Union (‘Copyright Aspects of Generative AI in Germany and the EU’), as well as the evaluation of AI systems (‘On the Test Bench: How to Evaluate the Quality of AI Systems?’), identity, and

⁹ S. Š. v *Taubel Legal, advokátní kancelář s.r.o.*, Municipal Court in Prague, 10 C 13/2023-16, judgment of 11 October 2023, [7].

human enhancement ('AI Creativity and Human Enhancement: The Identity Link'). These topics are sometimes mixed but handled on a very good level, always balancing between deep understanding and providing an overview. Personally, I struggle with some technical parts ('Demystifying AI Techniques for Creative Domains: A Beginner's Guide to Empowering Human Creativity'), but that is subjective. Relevance is further reinforced by case studies in the arts ('Make Some Noise: Digital Art and Artificial Intelligence Striking a Chord'), marketing ('Co-Creation with Artificial Intelligence in Marketing'), science ('Artificial Intelligence as a Creative Scientist'), and gaming ('Recent Advancements and Use Cases on Co-Creation, Procedural Content Generation, and Computational Creativity in Video Games').

At the same time, some limitations must be acknowledged. The volume's breadth, though a strength, entails certain trade-offs. Several chapters treat complex legal or technical issues at a predominantly overview level, without delving into the granularity that specialized scholars or practitioners might expect. This is visible for IP legal scholar in Chapter 10, 'Copyright Aspects of Generative AI in Germany and the EU: An Overview'. Stefan Ellenberg indeed fulfills the overview promise.¹⁰ The chapter also includes some of the fast-emerging developments—such as U.S. debates on AI and copyright or high-profile cases including *Sarah Andersen et al* and *Getty Images*.¹¹ By the time of the volume's publication, some cases were not yet publicly known. This reflects the rapid pace of AI and copyright disputes. It should also be noted that some issues highlighted by Ellenberg are currently under litigation in Germany and could be

¹⁰ Stefan Ellenberg, 'Copyright Aspects of Generative AI in Germany and the EU: An Overview' in Tigre Moura (n6) 134.

¹¹ *Sarah Andersen et al v Stability AI Ltd et al*, Case No 3:23-cv-00201-WHO (ND Cal, complaint filed 13 January 2023); *Getty Images (US) Inc v Stability AI Inc*, Case No 1:23-cv-00135-UNA (D Del, filed 3 February 2023).

seen in the *GEMA v. OpenAI* litigation,¹² one of which is limiting, for example, interference in the EU with the moral rights of authors, which were not mentioned. It also touches on exemptions such as text and data mining in the EU and Germany, showing how these debates connect to broader jurisprudential questions (e.g., whether an author must always be human, or whether “authorship” can stretch to machine–human collaboration).

The industry-specific section is, as the title suggests, very particular in scope. Some chapters, such as Chapter 12, ‘Make Some Noise: Digital Art and Artificial Intelligence Striking a Chord’, are more technical and empirical, reflecting concrete methodologies for studying AI use in creative domains. Others, like Chapter 13, ‘Exploring Perceptions and Usage of Generative Artificial Intelligence: An Empirical Study Among Management Students’, rely on structured interview guidelines. These contributions are valuable, though not without limitations: Chapter 13, for instance, reports mixed and even contradictory results from semi-structured interviews with students, raising questions about whether the chosen method was entirely appropriate. Still, these chapters broaden the perspective by moving beyond strictly theoretical debates and grounding the discussion in lived practices.

3 Conclusion

The volume *Artificial Intelligence for Creation and Creativity: The New Frontier for Innovation* represents a highly topical and, I must say, ambitious attempt to redefine creativity in the era of generative AI, by combining analyses, legal perspectives, and practical case studies. The volume shows that creativity will

¹² GEMA, ‘GEMA files model action to clarify AI providers’ remuneration obligations in Europe’ (Press release, 13 November 2024) <<https://www.gema.de/en/w/gema-files-lawsuit-against-openai>> accessed 8 September 2025.

probably no longer be understood as a purely human phenomenon, even though a human always stands behind every generative artificial intelligence. On the contrary, the volume distinguishes more carefully the approach concerning the interplay between humans and algorithmic systems. AI may act as co-creator or tool.

For example, in the chapter ‘AI Creativity in The Light of Autonomy’, it is shown that autonomy is not only technical but also has consequences for the understanding of authorship. By contrast, the third chapter, ‘Rethinking Creativity Frameworks for Artificial Intelligence’, proposes specific models and compares older frameworks (since 1961) to make them relevant today. The authors present the concept of propulsion, that art can be accomplished in three main types: paradigm-preserving creators, paradigm-busters, and paradigm-synthesizers. Another issue highlighted comes from Sternberg and Karami, who suggest that creativity is always linked to a task and situation requiring a creative solution (problem). Creativity is thus seen as a process whose outputs must be novel, surprising, and valuable, but also differing in purpose – whether positive, negative, or what is sometimes called the ‘dark side of creativity’.

A strong point is that it is not only theory, but also chapters with direct legal relevance. For example, ‘Copyright Aspects of Generative AI in Germany and the EU’ by Stefan Ellenberg provides a good overview of the protection of AI outputs in the European context and some comparison with the United States. It formed clear ideas – above all the distinction between AI-assisted and AI-generated works, which is a crucial legal difference (for example also for the practice of the US Copyright Office). On the other hand, examples such as *Sarah Andersen et al* and *Getty Images* are mentioned, but already at that time more cases existed – although for such an overview this is sufficient.

A weakness and natural trade-off of such a multidisciplinary volume is that it encounters limits in research depth. As a lawyer, I perceived the limits of

some texts, but at the same time, they provided me with a good basis for reflection on what creativity is. Some contributions were harder for me to read, and I found it more difficult to grasp their way of reasoning. But this is not a flaw – it naturally brings the price that not everything is covered in detail. What matters, however, is that the volume stimulates discussion and formulates questions for further research – which is visible at the end of each chapter, where hypotheses or research questions are set out.

For scholars of law, technology, and creativity alike, this volume provides not only an overview but a stimulus for rethinking frameworks at a time when generative AI is reshaping what creativity means. It shows where academic debate and practical application intersect and gives a basis for understanding what may be good for the future or what could serve as directions for research. I would therefore definitely recommend reading the volume. If one focuses only on one topic, it is not necessary to read the volume sequentially – although it is well edited, it can also be read chapter by chapter according to the reader's interest.