

# THE GOOD THE BAD AND THE CREATOR

IS CREATIVITY OVERVALUED? HOW CAN YOU APPLY IT? CAN IT GO WRONG? HERE WE DWELVE DEEP. HERE WE CRITIQUE. HERE WE REVEAL. HERE WE ... <...> ... ???????

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Today there is a tendency to tie culture down and to make it fixed. When other words are appended to the word culture e.g. industry, innovation or identity there is a danger that something gets lost. These articles, which are edited down from longer texts, speak about culture as a dynamic quest, about the production of the imaginary, about the culture as a personal and interpersonal process of making sense.

AS PART OF THE PRODUCTION OF THE IMAGINARY  
MODULE FACILITATED BY ED CARROLL

“Art has established itself as an authority answerable to no one but itself,”  
DAVID WALSH

YES. YOU LIVE IN A BUBBLE. BLOW IT UP AND SAVE YOUR CREATIVITY.  
by Viktoras Jasaitis

I love social networks and I hate them at same time. Modern social networks have power to get us “on line” with people we care 24/7. You can see what they are thinking, what they are doing, what they like, love and hate. And what is best, you can make these social networks interesting just for you. You can use the power of personalisation and follow what is interesting for you. But all this freedom of choice is equally dangerous as it's awesome! You want to know why? Let me share my experience on personalised social networks.

I remember the first time, then I sign up on facebook at 2009, I tried to find as many friends, classmates, “known faces” from my town as possible. It was period, when this social network was just rolling in in Lithuania.

As sociologist might say, I was trying to put my social capital and real life social network to other dimensions and using it as some kind of social capital bank. These sites can allow us to more easily create and maintain larger, diffuse networks of relationships, from which we can draw resources we need. But then my news feed became a big mess. Many of these people where sharing about moments I really didn't care. It was just annoying feed of games, selfies, pop songs and etc.: this information was making me numb. So I started cleaning. I took every opportunity to unfriend “not so important” persons and for others – “unfollow” button was perfect option. To make things more interesting, I liked pages with my interests and prioritised what I want to see first. And I know I'm not the only one doing so. It's in our nature.

Finally. I got interesting news feed, boring life moments of others become a ghosts of past. I was happy and scrolling in facebook become interesting and worthwhile.

It's quite ironic, that many people had hope, that internet will give us an opportunity to see how “other” cultures, “other” nations and “other” subcultures live. But in reality, as Cass Sunstein noted – “Internet culture encourages polarization. Stronger individualization of communication threaten to divide nation to smaller groups.”

In one hand, we feel good in these smaller groups of same interests. But in other – we started living in our own strong echo chambers. And these echo chambers are encouraged by social networks itself.

If you didn't know, facebook stalks everything you do. It counts what you like, where you stop when scrolling, on which sites you click and so on. And then the mysterious algorithm do math and show you, what it think will be interesting for you. And in most cases this machine is right. But at what cost?

While studying and getting more interested in politics and business communication, I started from time to time to get out from my safe facebook zone and observe what is happening in all major political parties pages.

About this time more older people started using facebook, and from respect I accepted my older relatives invitations. And at

“facebook really don't want you to feel bad emotions,”



that time I realised how soft and cozy, but at same time distorted my facebook world was.

I started to see so many strange comments, posts with opinions and arguments (if you can call them in this word) on my wall. Moreover, I was triggered and started to look at some surprisingly popular groups. And it made no sense to me. So much sexism, racism, offensive jokes and much more followers, than my news sources got. Then I realised that I really don't know and understand with what ideas, what problems, topics and priority of themes and values majority of our nation lives. I was living in my own information bubble.

It was shocking experience like I was duped, but it let me better understand why one or other problems in country still exist and what kind of trauma we still have.

Sadly, facebook really don't want you to feel bad emotions, so it tracked what I like most, what people are more important to me, and the negative feed almost disappeared. Again. And it's the way this network works. You can follow all major political parties' pages and leaders, but after some time, you will see posts only from ones, you agree. Social network just don't want you to leave your cosy bubble.

And it's bad for us, for our ability to understand others and for our imagination, creative impulses. I know, that there is a lot of useful information on facebook. How to do stuff, other artist work to inspire creativity and so on. But researchers warns to get out of our personalised world and from time to time blow up your cozy bubble, to go and see how “others” live, and what they think. I strongly suggest getting out of your happy circle and getting some revelation.

As Eli Pariser identified three ways for social bubble to harm creativity: narrowing our “solution horizon”, lacking key traits for stimulating creativity and by making us more passive in research for information.

So go and blow your bubble now. Look what you will find outside your cozy bubble. It will blow your mind and might be, inspiring for new work and civil initiative.

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## PERSONAE OF CROWDFUNDING by Gytis Dovydaitis

Every artist has a dream of producing a work of outstanding significance, an ultimate metaphor pervading spectators' heart just like a spear thrown by an indigenous human person targeting a wild impala. And just like a hunter doing his ancient act of survival, solely because his tribe has to eat, an artist and his practice depend on the public spectator, who acts as a light illuminating the artwork; a culture in the motion of making sense momentarily. While food is the most basic of human needs, art too is a form of protein, therefore reaching the ones who starve of art is outstandingly more complicated than reaching those who starve of dinner. Lack of food induces a completely physical sensation – starvation, while lack of art, or in other words: artistic impotency/illiteracy withholds making sense of life from the human person, . Having the vision, but not being able to make it real is the core inbetweenness of the creative experience. And even though “ART HAS ESTABLISHED ITSELF AS AN AUTHORITY ANSWERABLE TO NO ONE BUT ITSELF” (WALSH, 2015, P5), but some of the time it is totally dependent on the rules of a capitalistic world where most of your acts have to be fueled by some sort of financial investment, rendering the artist – the prophet of our time, who, “IF IT IS TRUE TO ITSELF, SPEAKS ONLY WITH THE VOICE OF TRUTH” (IBID, P10) – submerged under the material restrictions. However, as the current rise of digital technology shows, there might be some valuable options with crowdfunding – a strategy of gathering funds from large audiences, using websites like “kickstarter”, instead of relying on sophisticated investors – being one of them, but is it feasible? Or there is more deception here than honesty?

Being aware that “ART IS A UNIVERSALLY ACCESSIBLE LANGUAGE BECAUSE IT IS SPOKEN BY EVERY HUMAN BEING” (IBID, P26) proposes an interesting insight – the work of imagination in the human person can uncover how to see the world metaphorically, therefore it's obvious that creating art, or at least participating in the process of it, shouldn't be limited to artists. The hallmark of Culture 3.0 introduces “TRANSFORMATION OF AUDIENCES IN THE PRACTITIONERS” (SACCO, 2011, P4), so crowdfunding seems to give the means of production to anyone in the world, translating it to an ultimate solution for our troubled artist. Having in mind enormously big amounts of money flowing through these platforms (“kickstarter” alone managed to gather \$658,053,820 over 2016), it looks like there is no need for any misery, if you are creative and innovative enough to attract people's attention and make them believe in you. “CREATIVITY IS LIKE A NEW CURRENCY THAT IS MORE SOPHISTICATED AND POWERFUL THAN FINANCE CAPITAL” (LANDRY, 2000, P25), so crowdfunding, additionally to empowerment of the unknown, also gives a huge blast of spillover benefits by promoting the creative thinking. Furthermore, successful crowdfunding projects like “We the People” or “The Lowline” animates the society for a massive activist step, by not simply making the project come to life, but also by rooting the proposed message to every pledger's mind, making the act of fundraising an artistic event itself. “WHAT DISTINGUISHES GREAT ART IS THAT THE ARTIST IS PREPARED TO SET ASIDE HIS OR HER OWN PREDILECTIONS IN OBEDIENCE TO THE TRUTH MANDATED BY ART ITSELF” (WALSH, 2015, P11), hence it's logical to assume that one of the main ingredients for the successful crowdfunding project is honesty, and the more you radiate with it, the more likely you will huddle a supportive crowd. It's the society who declares whether the project is worthy of attention, and once it does – it becomes clear that people need it. Therefore a brief analysis of the most successful artistic Kickstarter projects proposes a curious insight – public is starving for endless amounts of objectified art which is conveyed in a form of postcards, prints or comic books.

“ANIMISM HAD ENDOWED THINGS WITH SOULS; INDUSTRIALISM MAKES SOULS INTO THINGS” (HORKHEIMER, ADORNO, 1947, P21), hence it's rather important to stay vigilant: “THE STANDARDIZED FORMS, IT IS CLAIMED, WERE ORIGINALLY DERIVED FROM THE NEEDS OF THE CONSUMERS: THAT IS WHY THEY ARE ACCEPTED WITH SO LITTLE RESISTANCE. <...> WHAT IS NOT MENTIONED IS THAT THE BASIS ON WHICH TECHNOLOGY IS GAINING POWER OVER SOCIETY IS THE POWER OF THOSE WHOSE ECONOMIC POSITION IN SOCIETY IS STRONGEST.” (IBID, P95). Once you stumble away from “art” page to inspect the most successful Kickstarter projects overall, it becomes clear that there isn't that much of innovation: platform is filled with hundreds of similar watches (the most popular being “Pebble Time”); “the best” jackets, bags or shoes (“BAUBAX” is the winner here); pseudo-revolutionary gadgets, which actually have just minor changes from conventional alternatives (for example “The Dash” ); so called mind-blowing video or board games, which actually don't propose anything new (“Yoo-ka-Laylee” is the most absurd success here because of its similarities to every other platformer ); and much more look-alikes which differ only by their brand names and prices. Perhaps the main reason for this mindless repetition is rise of



“the act of donation leaves pledger liberated from the need to act himself,”

modern consumerism, where “THE NEEDS OF SOCIETY ARE FULFILLED QUICKLY AND EFFORTLESSLY, YET THE SATISFACTION DISAPPEARS JUST AS FAST, THEREFORE INDULGING A PERSISTENT DEMAND FOR NEW PRODUCTS TO CONSUME” (ZALECKIS, 2011, P150). Moreover, combination of surging individuality and (thanks to third wave globalization) homogenized western identity, might catalyze this massive rise of unknown brands, because “INDIVIDUALISTS MAY RELY ON THEIR POSSESSIONS NOT JUST TO EXPRESS THEIR PERSONAL CHARACTERISTICS BUT ALSO TO PROTECT THE SELF AGAINST THREATS SUCH AS SELF-UNCERTAINTY” (MORRISON, JOHNSON, 2011, P640). Additionally, even the success of a project can be predicted from early on, since studies like “Launch Hard or Go Home!” end up with fortune telling algorithms: “PREDICTORS THAT USE THE SERIES OF MONEY PLEDGED REACH HIGH PREDICTION ACCURACY, WITH MORE THAN 85% OF CORRECT PREDICTIONS AFTER ONLY 15% OF THE DURATION OF A CAMPAIGN” (ETTER, GROSSGLAUSER, THIRAN, 2013, P6), providing with an insight that somewhere lies a formula of a perfect crowdfunding campaign, conflicting with a proposal of honesty as a necessary ingredient for success. Finally, inspection of various campaign videos renders it obvious that the cult of mediocrity is outstandingly apparent here: every other campaign features a young middle-class individual with a big dream and economical impotence, inviting for a philanthropic act of fulfilling the vision of somebody a spectator can identify with. “ONLY ONE CAN DRAW THE WINNING LOT, ONLY ONE IS PROMINENT, AND EVEN THOUGH ALL HAVE MATHEMATICALLY THE SAME CHANCE, IT IS SO MINIMAL FOR EACH INDIVIDUAL THAT IT IS BEST TO WRITE IT OFF AT ONCE AND REJOICE IN THE GOOD FORTUNE OF SOMEONE ELSE” (HORKHEIMER, ADORNO, 1947, P116), hence the act of donation leaves pledger liberated from the need to act himself. It looks like relaying on crowdfunding is hypocritical nevertheless – from first glance it appears heavenly, but a deeper investigation hints mixed thoughts: it's as deceptive as any form of conglomerate service (which, in fact, might actually cause this distressing result: “THE CLASS WHICH IS THE RULING MATERIAL FORCE OF SOCIETY, IS AT THE SAME TIME ITS RULING INTELLECTUAL FORCE” (MARX, ENGELS, 1845, P67)).

But the influence of success stories is so strong, that it's hard to resist your own fantasies – the chance looks so easily attainable! The aura of crowd supporting what it loves is so overwhelmingly emphatic, that the belief of hope in these vicious times is fostered to the moon! An idea of resonating with thoughts of somebody from other side of the world is strikingly ecstatic! Finally, it's cathartic to think that instead of depending on the state, an ultimate level of independency can be accomplished! “ART IS INELUCTABLY A DISCLOSURE OF THE PERSON.” (WALSH, 2015, P18), and with the help of internet, one's naked soul might make an impact to the receiver, rendering money as just a secondary objective. And maybe it's only the major crowdfunding platforms what are contaminated, maybe relying on the locals (like ones found in “crowdfunding4culture.eu”) is a way of actually managing to gather an actual philanthropic support. “WHILE MEN AND GODS MAY ATTEMPT IN THEIR SHORT SPAN TO ASSESS THEIR FATES BY A MEASURE OTHER THAN BLIND DESTINY, EXISTENCE TRIUMPHS OVER THEM IN THE END” (HORKHEIMER, ADORNO, 1947, P11), therefore most likely instead of doing the Sisyphus job by trying to resist the viciousness of an industry, common sense and use of knowledge should be selected as a solution for the artist, who seeks to fulfill his ultimate dream. Every option is feasible if you're taking it with enough grains of salt. “THE INTERNET ALLOWS A MYRIAD OF GROUPS TO PROPAGATE AND PROPAGANIZE FOR THEIR CAUSE OUTSIDE THE MEDIA AND NORMS TRADITIONALLY INSTITUTED BY PRE-INTERNET SOCIETY”(KAHN, KELLNER, 2004, P2), so it's all within reach, both the online communities and crowdfunding tools are waiting for input, thus instead of passive criticism, act should be preferred, disclosing the genius lingering in the back of one's head.

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## EDM FESTIVALS: MAKING CULTURE REAL

by Justas Kubertavičius

what is the cultural value and approach taken by world music festivals like the three-day EDM Ultra Music festival in Miami since 1999 and the Tomorrowland in Belgium since 2005?

One of the main goal for the organiser of the event is to create the unusual and special festival atmosphere. They have to explore, try to find new ideas, solutions. It is important to find the best place for the festival, to bring the crew, to invite music producers, the creative people who could give their ideas and help to make festival memorable for every attendant. Of course there is much more things to do like creating stages that every year are different, including colorful atmosphere designs, getting the required materials, hire technicians, visual, digital, construction workers to build everything. Huge stage, lights, sound equipment, fireworks, pyrotechnics are the priority for every EDM festival.

Since 2013, EDM festivals and Ultra Miami became the strong part of the culture for me in many ways. Till this day I'm always looking forward for something new, exploring and make my analysis about the current and new festivals. There are a few things I like about the festivals. These are in many aspects like the atmosphere (the crowd, the music, the madness at the festival...), the stages (how it looks, how it's being created and how it's built). Every year there's something new, something unique.



First of all I like to watch EDM festivals because of the music. I could hear the songs I love and also find new ones, that really make it significant for me. If I like the song it gives me very positive feelings. I usually download the music and add the songs to my playlist. Secondly I'm excited about the DJ's that are coming to play their music in the festival. I even follow a lot of them in social networks like Martin Garrix, Armin Van Buuren, Tiesto, Hardwell, Don Diablo, Dash Berlin and many others.

The last thing, if I can't be at the actual place of the festival I usually watch it on the live stream media. Ultra music festival and Tomorrowland have these options. In this way I could join the global family and enjoy the festival from my home on my own and experience what the public experiences at the same time. I could feel the beat of the music, see the live action and step into the happy circle of life.

Prices to the festivals are high and tickets are sold out fast, but it's not about the money it's about the culture. Yes it involves use value because you pay for what you get but it also has goes beyond that to make it something more significant, something more personal. At first when you go to the festival like these you have an opportunity to forget all the daily problems and experience something new like you've never been experiencing before. For example in your life you work some serious job as a lawyer or officer but during the festival you could dress up like a superhero, fictional character, wear all kinds of festive accessories and etc. This is very common, interesting and sometimes strange, but it's one of the best ways for the people to express their own creativity.

The last and one of the most important part is that you come to listen to your favorite music producers, worldwide known DJs and an opportunity to join the massive crowds of people, unite together, become one global family, dance to the beat of the music sounds and have fun together.

As David Walsh suggests „ Art is the event that calls attention to this potentiality because it has so perfectly actualized it. (...) (We forget that notes are only sounds, words are only marks, and colors are only paint. The interpenetration of spirit and matter is so complete that nothing is left over. “

One of the main tasks for the music producers, DJ's is to know how to control the crowd. DJ all the time has to be in the contact with the audience. Every music producer has something unique, some creative skills or individual abilities to attract the people and make them move. Music producers during the festival are having some kind of exam when they test their newly created music to find out if people would like it or not. In this way it's like Pier Luigi Sacco's classification of Culture 3.0 when you give something for the people and then the people gives something back to you.

David Walsh says that ''The event is a revelatory overflowing of the boundaries assigned to spirit and matter. (...) Preparation of the material is as indispensable as the self-preparation of the artist. But the epiphany, when it occurs, exceeds all expectations, rendering the finitude of its ingredients incommensurable to their transformation.''

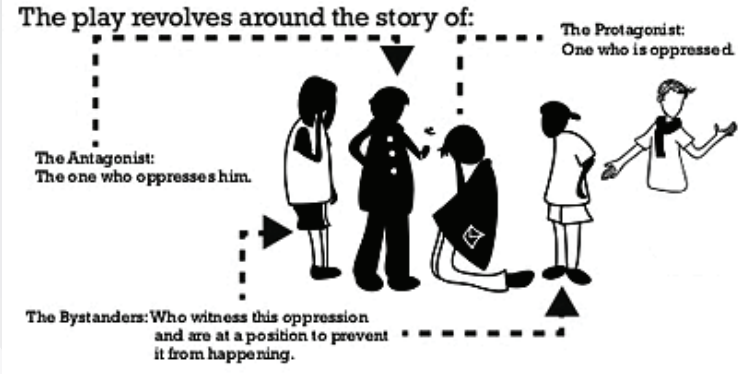
## FORUM THEATRE IN SCHOOLS AND CULTURE 3.0

by Kotryna Žemaitytė

Theatre – is the word I really disliked when I just started my studies in art criticism field. I remember my first confrontation with it – I was nineteen, and after the class in Kaunas City Chamber Theatre I told to myself – „No, no, no. Theatre is not for me. Especially, chamber theatre “. But, never say never, they say. Here I am, after 7 years, still studying theatre, working in theatre and still curious about new methods and approaches.

Let me introduce the theory that emerged from theatre director Augusto Boal (b.Brazil 1931). It's a form of political theatre that confronted many social problems. It's hard to give the complete context here, but at the end of the 20th century 40 percent of the Brazilian population was illiterate. The country was rife with poverty, low education and no awareness how to bring political, economic, social and cultural change in their country. Augusto Boal started to work with Brazilians using a process he called “Theatre of the Oppressed” that involved specialist activities like Forum Theatre.

In Theatre of the Oppressed, there is no play or particular situation which has to be played. The audience has the possibility to become active – to express their opinion, to show that they would do, taking the place of actors/actresses to analyse and transform the reality in which they are living. In Theatre of the Oppressed there should be three main figures: The Joker, Protagonist and Antagonist. The Joker – is like a moderator of discussion, s/he must stay neutral, and control what Protagonist and Antagonist do. Protagonist – is the person who makes things much easier, it is easy-going, calm, non-problematic person. The opposite of the Protagonist is the Antagonist – who offers challenges, tricky situations, and turns the narrative towards the more difficult, problematic way. People are involved in the story that matters to their lives together with joker/protagonist/antagonist. For spectators who were involved in the story, Augusto Boal created a new word – “Spect-actor” – it refers to a dual role: spectator and actor. The person is not only watching the process, s/he also creates meanings and actions in the performance. “Yes, this is without a doubt the conclusion: ‘Spectator’ is a bad word! The spectator is less than a person and it is necessary to re-humanise him/her, to restore to him/her to ones capacity of action in all its fullness. S/he too must be a subject, an actor on an equal plane with those generally accepted as actors, who must also be spectators. All these experiments of a people's theatre have the same objective – the liberation of the spectator, on whom the theatre has imposed finished visions of the world.”



I've been involved in making Forum Theatre a practice with others in the Kaunas City Chamber Theatre (KCCT) forum theatre program. It allows to work with small, about 30-50 people groups. There is one actor-Joker, moderating the situations, 3 actors as Protagonists, and 3 as Antagonists. Usually KCCT team is working with school student's groups (15-19 yrs), but we are organising some special events for adults too. Before the meeting, actors troupe get ready together with class teacher: they are discussing the main problems of each class, deciding which topics are more significant and which are not. Actors troupe build two main topics considering the context of the student group, which will be simulated afterwards. Usually topic themes are chosen from local hot news (social problems, discrimination, family problems and so on). Actors are playing the particular situation and the spectators are allowed to stop the process at any time. By stopping the actors' spectators are welcome to say their own opinion and what they would do instead of the actor in the particular situation. Or spectators can come onto the stage to change the actor in the situation and do whatever they think is right to do. In that moment spectator becomes a spect-actor, they can change the situation in the way they want to. What makes this form of theatre special is its capacity to really engage young generations in theatre making.

Augusto Boal method is growing in popularity in Lithuania e.g. Alytus Theatre has a program based on Augusto Boal method, and Kaunas City Chamber Theatre, works with teaches and young people.

## MUSIC COMPETITION: EXPOSING HOW THIS MODEL DEVELOPS/DESTROYS (ME) AS A PERFORMER

by Indrė Liudvinavičiūtė

Music Competition put pressure on artists – from parents to teachers and ending with peers in educational institutions or in the family. Competition is always unambiguously associated with external motivation – you don't naturally choose competition. It considered the most negative consequences of being motivated. The same competitive environment may adversely affect the achievement of performers, their interpersonal relationship in which the task to play music, show their skills and complete careful performance becomes negative to some degree. Of course, extreme competitiveness may also lead to excessive stress and anxiety (James H. Austin (1940), "Competitive Goal Structures, p. 8).

Yet some scholars (Paul DiMaggio (1951), Pierre Bourdieu (1930)) suggest that the conditions of competition can motivate artists to expand their knowledge and skills in specific areas, and bring out the best results. Based on these studies performers tended to accept a certain level of competitiveness as good in terms of adaptability, as a measure aiming at a set of desired results. The participants in surveys and experiments, says that competition is a natural challenge, seen as an important experience in life that can bring a positive result and a sense of satisfaction to the performer, not only on stage, as well as to form a useful practice habit (making enough rehearsal time, a specific playing time to achieve the best, and so on). Respondents rely on their stronger motivation through the task (in this case, the performance of the work) they can perform a much better level of achievement. Expectations of success and task value directly affects the achievement performance. Therefore, competitiveness clearly could become both a plus and minus for performers in musical competitions. Competitiveness strength – stimulation,

Horkheimer&Adorno, in their classical book “The Dialectics of Enlightenment”, speak about the cult of mediocrity as one of many deceptions generated by mass media. They should be flipping in their graves in a context of talent shows... Here's what they have to say about it:

“Those discovered by the talent scouts and then built up by the studios are ideal types of the new, dependent middle classes. The female starlet is supposed to symbolize the secretary, though in a way which makes her seem predestined, unlike the real secretary, to wear the flowing evening gown. Thus she apprises the female spectator not only of the possibility that she, too, might appear on the screen but still more insistently of the distance between them.

Only one can draw the winning lot, only one is prominent, and even though all have mathematically the same chance, it is so minimal for each individual that it is best to write it off at once and rejoice in the good fortune of someone else, who might just as well be oneself but never is.”

” HORKHEIMER & ADORNO, 1947

## IMPROVISED MUSIC EDUCATION FOR CHILDREN

by Audinga Zaveckaitė

Culture for me is primarily music. I live with it since childhood, so it is natural that this particular cultural area is the most acceptable and understandable for me. While studying music pedagogy I realized that the best way to start learning music is childhood. The earlier children appear in musical environment, the higher level they can achieve.

In its practice with the kids asked, they would say the Lithuanian alphabet by heart, but they didn't say nothing. However, all of the English alphabet paid. Why? Because the English alphabet learned to sing. This is a basic example of that through music you can learn more and remember better everything, even complex subjects. Later, through a personal experience I had the opportunity to work not only in theory but also in practice, in search of answers to the question of what impact for children's cognitive and cognitive abilities does music have. I can responsibly say that music and musical activity is actually designed to help children better prepare for school. In addition, scientists have confirmed long ago that music and children's development has a significant impact for the latter life. Therefore, it is a pity that today's musical education isn't as it should be.

Foreign teachers (Carlsson, 2009; Olsson, 2009; Stevens, 2011) distinguishes music education as one of the main parts of the pre-school program that encourages children's creativity. The researchers note that music education early age period is one of the main ways of child employment, because the child is very susceptible to various artistic activities (Dodge, 2008) . The famous Japanese violinist Sh. Suzuki believes that the most important education of the child's musical abilities are parental role, because they spend most of the time with him (Kendall, 1996) . American educator E. Gordon (1991) believes that children are born without intelligence, so all the children, he said, has the innate musical abilities.

“the main objective was winning the competition, not the self-improvement and learning,”

focus on work, but always in close proximity to the risks.

But can it be unequivocally argued that competitions are required, or vice versa? From the very beginning of the organization of the competitions, the main problem was the applicants' attempt to win at all costs, following the adage of Cecil Charles Bell, Jr., 1953 –for promotions sake. C.C.Bell (1953) concluded that the main objective was winning the competition, not the self-improvement and learning. And basically musical competitions with its dual phenomenon of self advancement and achievement are strange bedfellows. Each performer chooses from their experience his/her side of the argument.

Also, in terms of international music competitions, it is worth questioning the multiplicity of objectives at work often in contradiction such as (i) the need for a good result as a sign of success of an international competition, (ii) competition between the various artists, (iii) ambitions of the national organisers and their desire to enter a new market, or further proclaim its own position. Thus we're left with a question of balancing complexity between the simplicity of a musical performance and its agency in the framework of institutional ambitions and competitiveness.

Horkheimer&Adorno, in their classical book “The Dialectics of Enlightenment”, speak about the cult of mediocrity as one of many deceptions generated by mass media. They should be flipping in their graves in a context of talent shows... Here's what they have to say about it:

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” HORKHEIMER & ADORNO, 1947

In Lithuanian preschool music education the main activities are singing and playing rhythmic instruments. However, it should be noted that less attention is paid to listening music and improvisation. For pre-school age children creative skills occur first: the teacher are trying to replicate tunes of songs, sometimes mimicking musical games and dances. Improvisation is especially important for young children to educate further musical knowledge (Šečkuvienė, 2004) . This musical activity promotes the formation of pre-school age children interest in music.

All music schools indicate how to play the music. Why? Why, for example, Mozart's improvisations need to play that way and not otherwise? Who said that? And why we can't just improvise? After all, Mozart was a great improviser. He always improvised. And we translate exactly children to play his improvisations. I wonder what he would say? Probably would tell how boring all the plays are. A child by nature tends to improvise, so it is very important to nurture creativity.

The literature improvisation can be seen not only as a way of creating jazz music part or making music during the performance, but also as a musical activity, which as an educational tool promoting creativity. Improvisation can be related to jazz in which musicians and singer are inventing music here and now. Improvisation – it's spontaneous, reckless music.

Finally, I can say that I have to deal with improvisation often. In my view, all human life is a great improvisation as a way of solving problems. Big people – big problems, small people – small problems. Therefore, the latter are usually solved with help of improvisation more often. Musicians – playing, doctors – they operate, actors – in the role, or just being mom – dad and brother – sister. Remember that improvisation is not only music!