Sternberg & Lubart (1995): investment theory of creativity (creativity is an investment of effort)

- Creative people are those who are willing and able to ‘buy low and sell high’ in the realm of ideas
- Buying low = pursue ideas that are unknown or out of favour but that have growth potential
- Often these ideas encounter resistance when they are first presented
- Creative individual persists in the face of resistance and eventually sells high
- Creativity requires 6 resources: intelligence, knowledge, motivation, encouraging environment, appropriate thinking style and appropriate personality

Creativity tests

- Do not have much in common with specific domains of creativity
- General tests to identify people who could be creative in any domain
- Psychometrics approach – look for general and basic capabilities
- Brown (1989): creativity tests do predict future creativity to some degree
- Barron & Harrington (1981): creativity tests seem to be highly confounded with intelligence, which makes it difficult to say what exactly predicts creativity

The creative process: unconscious thinking can help creativity

Anecdotal reports strongly suggest that cognitive processes alone cannot explain creativity

- People often reference to extraordinary, almost mysterious, forces and processes in self-reports
- Ghiselin (1952): Mozart is said to have produced whole compositions almost effortlessly without any need for revision
- A. E. H. (1899): Kekulé said the idea for the structure of benzene came to him while he was dreaming of a snake – the snake association brought Kekulé to the right path of assuming that the benzene structure forms a closed ring of carbon atoms

Poincaré (1913)

- Observe that the processes of incubation and illumination are of crucial importance to creativity
- Incubation: creative idea is being developed unconsciously – creator does not actively attempt to solve the problem but unconsciously continues to work on it
- Illumination: process of sudden realisation (possible surfaces to consciousness) – solution often seen to be triggered by seemingly unrelated external events (e.g. dreaming about a snake in Kekulé’s case)

Wallas (1926)

- Developed Poincaré’s (1913) observations into a theory of the creative process – very influential view of creativity
- Preparation: the person gets to know the problem, collects relevant data and traditional approaches to it and consciously tries to solve the problem
- Verification: involves checking the solution produced in the illumination phase