

An Introduction to the Second Edition

Divergences and Some Convergences

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This is the second edition of the *Cambridge Handbook of Creativity*, but in many ways it is a fourth edition. In 1988, Cambridge published Sternberg's *The Nature of Creativity*, a book of essays reflecting diverse perspectives and approaches to creativity. The authors included some who are in this volume (such as Beth A. Hennessey and Dean Keith Simonton) and some legends no longer with us (such as Frank Barron and E. Paul Torrance). It was a handbook in all but title. Sternberg's (1999) *Handbook of Creativity* followed, again featuring chapters from the top investigators in the field. This handbook has been cited over 2,500 times. Most chapters in that book have been cited hundreds (and some, thousands) of times as well.

The senior editor was introduced to the field of creativity by the then in-press 1999 volume (reading it as a stack of computer printouts) and was honored to coedit the first official *Cambridge Handbook of Creativity* (J. Kaufman & Sternberg, 2010). The goal of this new volume is to continue the growth and expansion shown by its predecessor volumes. The first *Cambridge Handbook of Creativity* had twenty-four chapters; this second edition has thirty-six. We have reached out to many new contributors so that this new edition is not simply an updated version of the Handbook but a new creation in itself.

This handbook is arranged as a growing tree. Across its four parts, we begin with core concepts, move on to underpinnings, then to individual and group differences, and then to how creativity is manifested in the everyday world. The authors of the chapters include leaders in the field, noted authorities, and rising stars who will be the leaders of tomorrow. This volume, although a large undertaking, has been a pleasure. We hope it is informative, useful, and enjoyable to those well-versed in the field and also to those who are first discovering scholarship in the field of creativity.

Part I, "An Introduction to Creativity," has a section on the nature of creativity. We begin with a chapter that presents a historical perspective on creativity theory and scholarship, tracing back its roots to ancient times (Glăveanu & J. Kaufman). Next, this narrative continues with a focus on key theories of creativity (J. Kaufman & Glăveanu). Creativity assessment (Plucker, Makel, & Qian) is another fundamental topic; indeed, most subsequent chapters will refer to the assessments discussed here. We move to examining how creativity develops over the life span (Hui, He, & Wong) and conclude this section with an overview on how individuals can improve their creativity (Sternberg).

Part II focuses on the underpinnings of creativity. The first section, biological underpinnings, has chapters that take an evolutionary approach (Kozbelt), present and evaluate a genetic approach (Barbot & Eff), and provide an overview of the neuroscience of creativity (Vartanian). The second section emphasizes cognitive underpinnings. We begin with a discussion of creative cognition (Ward & Kolomyts), proceed with the relationship between creativity and cognitive control (Benedek & Jauk), and conclude with an overview of divergent thinking. The final section, affective underpinnings, starts with chapters on mood (Baas) and emotions (Ivcevic & Hoffman) as they impact creativity. We then move on to the often controversial relationship between creativity and mental illness (Carson) and conclude with a chapter on the healing power of creativity (Forgeard).

Part III examines creativity's differential bases, individual and group. In the first section on individual differences, creativity is examined as it compares to other key constructs. We start with intelligence and wisdom (Sternberg, J. Kaufman, & Roberts), proceed to personality (Feist) and motivation (Hennessey), and finish with the growing area of creative self-beliefs (Karwowski, Lebuda, & Beghetto). The next section looks at group differences. First is an overview of cultural perspectives on creativity (Lubart, Glăveanu, de Vries, Camargo, & Storme), followed by a more specific examination of how Eastern and Western views of creativity align and differ (Niu). We move on to a chapter exploring creativity's role in society (Simonton) and finish this part with a framework for examining how the physical environment can influence and shape creativity (Dul).

Part IV looks at creativity in the world. We start with a first section on collaborative creativity. First up is a chapter focusing on how organizations can utilize research to increase creativity (Reiter-Palmon, Mitchell, & Royston). We then discuss how to lead for creativity (Mumford, Martin, Elliott, & McIntosh) and then review individual and group creativity (Sawyer). The second section examines contexts for creativity. We start with the classroom (Beghetto) and then play (Russ & Doernberg). Next is an examination of what makes a city creative (Florida) and an overview of everyday creativity (Cotter, Christensen, & Silvia). Our final section encompasses the many ways that creativity manifests itself. We begin with creative genius (Simonton) and then move to malevolent creativity (Cropley & Cropley). We next explore aesthetics, or how people perceive creative works (Tinio) and conclude with an overview of imagination (Gotlieb, Hyde, Immordino-Yang, & S. Kaufman). Finally, we offer an integrative conclusion (J. Kaufman, Glăveanu, & Sternberg).

Although the authors in this volume cover different topics, there are three basic ideas upon which they all seem to agree. First, creativity can be studied scientifically. For a long time, creativity was viewed as ineffable – something that could be understood only through exemplars, such as of great artistic, literary, or musical works. But today, researchers have shown that creativity can be approached in as scientific a way as can be any other psychological construct. Researchers can come to understand commonalities and differences of creative works and creators, regardless of field.

Second, creativity is one of the most important constructs studied by psychology and related disciplines – it represents the future of humankind. Although other fields (e.g., social cognition, memory) receive much more attention in the psychological literature, there are few constructs more important than creativity to the future of the world. At one time, major cultural, social, or technological global changes occurred over periods of decades or centuries. Today, it seems, the world is unpredictable from one day to the next. If we are not creative in dealing with the new array of problems that seem to spring up daily, we risk getting swallowed up by it.

Third, creativity is not an inherited ability that is fixed at birth. It comprises a set of skills and attitudes that all people can develop, in greater or lesser degree. Much of what we all need to do in our lives is figure out how optimally to develop our own creativity. This volume will help anyone who reads it not only better understand creativity as a construct but also figure out how to develop their own creativity.

References

- Kaufman, J. C. & Sternberg, R. J. (eds.). (2010). *The Cambridge handbook of creativity*. New York: Cambridge University Press.
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