Everyday Creativity:

A Systematic Literature Review

Ana Luisa Ilha Villanova

Nova School of Business and Economics - Universidade Nova de Lisboa

Miguel Pina e Cunha

Nova School of Business and Economics - Universidade Nova de Lisboa

Correspondence concerning this article should be addressed to Ana Luisa Ilha Villanova, Nova School of Business and Economics, Universidade Nova de Lisboa, Rua da Holanda, 1. Carcavelos, Portugal. 2775-405. Email: analuisa@villanova.cnt.br or 22834@novasbe.pt

Abstract

We systematically review the concept and main characteristics of everyday creativity. First, we highlight the fact that a comprehensive definition of everyday creativity is still missing. The evidence reveals that the lack of a single approach for assessing everyday creative outcomes has led to an ambiguous understanding of this concept. Therefore, we propose a complementary perspective to define everyday creativity moving toward a broader comprehension of the construct. Second, we identify and analyze the main proprieties of everyday creativity in order to clearly distinguish it from big-c creativity, genius kind of creativity; thereby offering a more complete explanation of the concept. Last, we outline pathways for future research, emphasizing the potential of everyday creativity studies to intersect between multiple fields.

Keywords Everyday Creativity, Creativity, Levels of Creativity, Little-c Creativity, Literature Review.

For a long time researchers sought to explore only well-known genius' creativity, but in the 1990s they began to study more widespread forms of creativity that were manifested in creative experiences associated with everyday life of ordinary individuals (Amabile, 2017). Unlike extraordinary creativity, which is typically defined as the ability to produce novel work of high quality that transforms the field with a breakthrough idea (Amabile, 2014; Beghetto & Kaufman, 2007), everyday creativity concerns everyone and occurs in many contexts. For example, everyday creativity involves people's hobbies and passions, such as painting a portrait, writing a poem, decorating the home (Richards, 2010), or developing new recipes (Conner & Silvia, 2015). It also includes ordinary situations, such as how we deal with new places or culture, find a lost child, or counsel a friend (Richards, 2007). Everyday creativity is also manifested in work situations, such as solving a conflict with a boss, writing a report, or planning an ad campaign (Richards & Goslin-Jones, 2018).

Everyday creativity is often operationally defined, in accordance with Richards (1988, 2007), as the production of something original and meaningful. These criteria omit social recognition and judgments based on utility, as Richards (2018) emphasizes that everyday creativity must be meaningful rather than useful because daily creative work may not be immediately constructive but may be beneficial in the near future. However, everyday creativity is not confined to merely the triviality of life and work, as it concerns a wide range of possibilities that entail originality, including major projects (Richards, 2010).

The concept of everyday creativity, as ordinary individuals' creative work on a given task in a given domain (Amabile, 2014), reflects the broadly accepted assumption that creativity is a continuum (Amabile, 2013). According to Cohen (1989), creativity ranges in a continuum of adaptative behaviors varying from creativity originated in

childhood to creativity founded in adults. The author proposes seven distinct levels of creativity, starting from learning something new to creating something that revolutionizes a field (Cohen, 1989).

Experts have articulated different ways of categorizing the varying degrees of creativity. Prominent among these is the Four C Model of Creativity (Beghetto & Kaufman, 2007; Kaufman & Beghetto, 2009); following Cohen (1989), the model distinguishes four levels of creativity: mini-c, little-c, Pro-c, and Big-c. Mini-c is creativity inherent in the learning process; the little-c category is a common form of everyday creativity; Pro-c creativity is professional-level expertise in any creative area; and Big-C is eminent creativity. However, the most acknowledged creativity categories are Big-C creativity and everyday creativity (i.e., little-c creativity). While Big-C creativity clearly includes remarkable and unique achievements that significantly transform a certain field or create a new one (Feldman et al., 1994), everyday creativity remains unclear. So far, it seems to comprise all creative achievements, except for those included in Big-C creativity (Merrotsy, 2013). Table 1 presents the most well-known degrees of creativity.

Table 1 about here

Everyday creativity has been shown to result in a positive development, as it enhances possibility thinking – that is, commonly asking "what if?" in diverse situations (Craft, 2001). It drives people to explore their individual identity, cultivate competence, critically reflect, and enhance their ingenuity (Richards, 2007, 2010). Everyday creativity encourages new knowledge and self-insight (Richards, 2007, 2010) to allow daily problem-solving (Kozbelt, Beghetto & Runco, 2010) that enables people to plot their future course (Craft, 2013) in order to achieve more, shift their paradigms, and flexibly adapt to ever-changing environments (Richards, 2007). Nevertheless, everyday

creativity is often under-recognized and underdeveloped. As a result, its accomplishments are insufficiently rewarded at school, work, and home (Amabile, 2017; Richards, 2007).

We review the current understanding of everyday creativity emphasizing that this concept is still under-acknowledged, especially outside the creativity field. Moreover, the review also reveals that the definition of everyday creativity remains open to interpretation.

Everyday creativity research has been funneled through two streams of thought, creating confusion for some researchers (Simonton, 2017). The discrepancies rely primarily on different approaches to judge everyday creativity outcomes, specifically regarding the issue of *to whom* they should be new. One school of thought entails an individualist approach to creativity that focuses on psychological aspects impacting creative processes. It emphasizes that everyday creative outcomes can be creative experiences with personal meaning, that is, they can only be new and significant for their creator, regardless of social recognition. The other view involves a sociocultural approach that emphasizes creativity as a social system. Consequently, everyday creative outcomes are framed as creative products that must be communicated and judged by society. According to Stein (1953), the difference between objective forms of creativity and subjective forms of creativity has been neglected as creativity researchers tend to focus on genius-type creativity; and, in this form of creativity, the distance between the creative result and what existed before is quite noticeable.

It is essential to approach a complex phenomenon like creativity from different angles in order to expand and enrich our knowledge. However, we argue that often these different criteria for assessing everyday creativity can be very confusing, as it is unclear whether an everyday creative outcome can have only personal meaning or must

have social recognition. This confusion may inhibit everyday creativity recognition and development, especially in other creativity-related fields.

Building on previous works that provide a broader perspective of the creativity phenomenon (e.g., Cohen, 1989; Stein,1953; The Four C Model of Creativity [Beghetto & Kaufman, 2007; Kaufman & Beghetto, 2009]), we aim to contribute to the discipline by bringing the individualist and the sociocultural approaches together into a joined perspective in order to overcame the stablished dichotomous view and encourage further research on this topic, mainly outside the creativity field.

Additionally, we propose a definition of everyday creativity with the aim of providing a more comprehensive understanding of this level of creativity. While analyzing the primary perspectives that represent the essential components of creativity (person, process, press, and product [Rhodes, 1961]), we noted that none of the revised definitions addresses all of these factors, so the definitions may be incomplete in this respect. Therefore, our proposed definition is based on the assumption that everyday creativity can be better conceptualized by considering these four perspectives or levels of analysis; moreover, the criteria for assessing everyday creativity should simultaneously contemplate both the individualistic and the sociocultural views regarding the person whose everyday outcome should be new.

This work also advances creativity research by emphasizing that acknowledging everyday creativity is essential to creativity-related studies. Different degrees of creativity bring together specific inherent characteristics that invite researchers to recognize these features in order to improve concept clarity and operationalization.

Methodology

This section describes the transparent, updatable, and structured processes (Briner & Denyer, 2012) followed in this systematic review to summarize the evidence in order to provide a deeper understanding of everyday creativity.

Plan

The primary objective of this review is to present a comprehensive analysis of the everyday creativity concept and its essential characteristics grounded in evidence from 56 studies on this topic. This literature review is guided by one central question: what does everyday creativity mean? It is also complemented by a sub-question: what are the essential characteristics of everyday creativity? The primary question aims to develop an understanding of the everyday creativity concept and the sub-question adds to this inquiry by evoking a thoughtful analysis of the features that characterize this phenomenon to establish its boundaries. By addressing these questions, this review seeks not only to summarize the current understanding of everyday creativity but also to point out important aspects of this topic that are not completely understood.

Selection and Evaluation

To comprehensively cover the most relevant and recent studies about everyday creativity the search proceeded as follows. First, the keywords were defined; since several authors use the terminologies, “little-c creativity”, small-c creativity”, “low-c creativity”, and “P-creativity” synonymously with everyday creativity, those terms were used to guide the search. The initial search examined issues from leading creativity electronic journals published in the last ten years. The journals were chosen considering the SCImago Journal Rank (SJR) – top 25% (Q1); and the h-index indicator – h-index above 40. This process initially selected 45 studies. Next, the Google Scholar search engine was used to expand the search in two ways; first, in order to ensure that all relevant articles were considered regardless their publication data, we conducted a

search considering the relevance criterion only, without restricting the period. Each keyword was searched in turn, and the first 200 studies ranked in Google Scholar were analyzed regarding both their titles and abstracts; those which mentioned the keyword in question were selected, and duplicate articles were removed. This identified 113 articles.

Second, in order to guarantee that recent relevant articles are included – the ones that may still be little cited and consequently may not yet be considered relevant according to Google Scholar criteria – we performed a search using the same procedure as the first, but this time defining only the period criterion, the past 5 years. This search identified another 24 papers. The selection process thus resulted in a total of 182 studies. Table 2 provides a list of sources and the respective total number of studies selected from each of them.

Table 2 about here

The strategy for narrowing down the studies had two stages. First, the abstracts and conclusions of the 182 articles were scrutinized to select those that specifically addressed features that distinguish everyday creativity (or synonymous terms), resulting in the selection of 89 studies. In the second stage, these remaining 89 studies were reanalyzed to identify those that clearly mention a definition of everyday creativity (or synonymous term) – either a genuine definition, the citation of another author's definition, or a definition explained through examples – resulting in the final 56 articles selected for analysis. Table 3 presents the 56 definitions under review, their respective study, and the perspective adopted to approach creativity in the study.

Table 3 about here

Evidence

The evidence related to the everyday creativity concept, including its characteristics, was extracted from each study classified according to Rhodes' four perspectives of creativity (1961), and compiled in an Excel spreadsheet to facilitate data manipulation. According to Rhodes (1961), the four perspectives of creativity consist of elementary strands that bring clarity and structure to the concept of creativity, so they should be considered in a single unit with any definition of creativity. These perspectives, or the "4 Ps of Creativity," include the person, product, process, and press: *person* "covers information about personality, intellect, temperament, physique, traits, habits, attitudes, self-concept, value systems, defense mechanisms, and behavior;" *product* "refers to a thought which has been communicated to other people in the form of words, paint, clay, metal, stone, fabric, or other material;" *process* "applies to motivation, perception, learning, thinking, and communication;" *place* "refers to the relationship between human beings and their environment" (Rhodes, 1961, p. 307-309).

The latest versions of this framework include two more P's: persuasion (Simonton, 1990) and potential (Runco, 2003). Simonton (1990) argues that under a social perspective, creative people change the way others think, so they must then be persuasive to be recognized as creative. Runco (2003) focuses on the perspective that appreciates yet-unfulfilled possibilities and subjective processes of creativity, such as the creative potentials of children and others who may have most of what it takes but require educational opportunities or other support before they can perform in a creative fashion (Kozbelt, Beghetto & Runco 2010).

Moreover, Glăveanu (2013) brings a new perspective, the Five A's framework – actor, action, artefact, audience, affordances – grounded in current literature from sociocultural psychology. He proposes a dynamic approach to creativity in which actors operate as part of a wider environment made up of audiences, artefacts, and their

affordances. According to Glăveanu (2013), all five A's fundamentally exist and make sense in a cultural universe. The Five A's offer a socialized version of the four P's, helping this critical classification in psychology relate to other scientific disciplines interested in exploring the same phenomenon.

Analysis and Synthesis of Information

Utilizing the thematic synthesis method (Thomas & Harden, 2008), the evidence was meticulously analyzed by deconstructing qualitative data into smaller, manageable components through a coding process. The coding process began by carefully analyzing each line of the evidence to identify fragments of data that provide a degree of distinctiveness concerning the aspect under consideration. Then, these data fragments were categorized, resulting in 20 codes that were grouped into 8 descriptive themes by comparing their similarities and differences. Table 4 presents examples of the evidence and the studies from which the data were extracted, and Figure 1 summarizes the three stages of the thematic synthesis process.

Figure 1 about here

Table 4 about here

The Findings

The majority of the studies presented definitions that focused on more than one aspect of creativity (64%), but there was no definition that considered all of the aspects combined to provide a holistic, conceptual definition (Rhodes, 1961). Except for "place" (an aspect usually implicit in definitions of creativity), which was present in only 5 definitions, the other perspectives of creativity appear with a similar frequency ("product" with 22 definitions, "process" with 26, and "person" with 21), reflecting that the many authors' distinct approaches to defining creativity are equally relevant to

everyday creativity studies. This also emphasizes that these definitions serve to address the concept of everyday creativity only partially.

In this section, the findings are reported according to the four analytical themes: person (creative agency), process (habitual and ubiquitous), place (immediate society), and product (creative product or creative experience).

The Person Perspective: Creative Agency

The analytical theme, "creative agency," synthesizes the descriptive themes of "personal agency" and "creative potential," emphasizing that people who manifest everyday creativity are best described in relation to their behavior's function and motivation toward creativity, rather than to their personality traits or general abilities (Amabile, 1988).

Creative potential is the belief that everyone can construct new interpretations that are useful and original, which qualify as creative (Runco, 2008). The evidence highlights that "little-c, or everyday creativity, is the kind of creativity that all of us can reach" (Kaufman et al., 2016, p.395). According to Csikszentmihalyi (1998), small-c represents the affective-motivational dimension of creativity. Amabile (1983) observes that creativity is not dichotomous (i.e., people are either creative or not creative), and that there is a continuum that ranges from familiar algorithmic performances to set-breaking heuristic performances, which are characterized by the exploration of entirely new cognitive pathways.

The descriptive theme "personal agency" comprised evidence that emphasized individuals' capacity to act independently and to make choices freely. Craft (2013) explains this concept thus: "little-c enables individuals to route-find, across, and through life. In this sense, it is practical and involves both skill and disposition" (p. 143). She further explains that little-c (everyday) creativity is one way to describe the quality of

self-direction, a capability that enables people to exercise some control over their thoughts, feelings, and actions. Moreover, Glăveanu (2013) emphasizes that people are also actively responsible for promoting their creations in their social context. In the Five As framework, the author refers to 'actor' instead of 'person', accentuating the importance of social relations for creative actions.

Personal agency is essential to foster people's creative potential, as it exerts a positive effect over their motivational, cognitive, and affective aspects (Kaufman & Beghetto, 2013). People's creativity is primarily motivated by intrinsic motivation, which entails undertaking a task because it is exciting, engaging, and personally challenging (Amabile, 2014). In short, creative agency emphasizes that a person can have creative potential but without possessing a willingness to take risks or belonging to an environment that stimulates creativity, and that an individual's potential may be suppressed (Sternberg, 2006).

The analytical theme "creative agency" also highlights the developmental aspect of everyday creativity, which can be illustrated by the Four C Model of Creativity (Beghetto & Kaufman, 2007; Kaufman & Beghetto, 2009). According to this model, the creativity trajectory starts with mini-c creativity in early life, which helps to build personal knowledge and understanding within a social context, but it can be experienced at any period of an individual's life. After several attempts an individual may reach the little-c level, that is, the creativity manifested in everyday life and settings. Next, to achieve Pro-c creativity, a professional level of expertise in a creative area, at least ten years of developing skills and expertise is generally required. After that point, an individual may accomplish a Big-C contribution, but this is relatively rare (Kaufman & Beghetto, 2009).

The Process Perspective: Habitual and Ubiquitous

The analytical theme "habitual and ubiquitous" refers to the "process [that] operates at the personal level" and to "process continually in action," accentuating the continual and ever-present aspects of everyday creative practices. The description of the process operating at a personal level is derived from fragments of evidence that focus on creative cognitive processes, emphasizing the creative psychological experience.

According to Amabile (2017, p.1), "everyday creativity means everyday psychological experience (and associated creative behavior) in the life and work of ordinary individuals." Psychological theories often address the creative process in distinct stages). After Wallas (1926), the process starts with preparation (gathering information and defining the problem), followed by incubation (taking some time away from a problem), and illumination (the solution or idea suddenly makes itself known), and ends with verification (Kozbelt, Beghetto & Runco, 2010). Runco (2014) claims that the cognitive processes of everyday creativity are the same as those involved with high-level creative achievements, with the difference being evident only after the creative idea is produced.

The descriptive theme of the process as continuously unfolding underlines the frequency of its recurrence in everyday creative processes. This emphasizes that "creativity is an everyday experience" (Kaufman & Beghetto, 2013, p. 230), "it is everywhere and happens all the time" (Karwowski et al., 2017, p. 309), Therefore, it refers to creativity occurring in everyday life situations such as using a coin to cut cheese when a knife is not available (Li, 1997).

The Place Perspective: Immediate Society

The analytical theme "immediate society" delimits the descriptive theme concerning "person-environment interaction," emphasizing that in everyday creativity, person-environment interaction is determined within a narrower scope of a particular

social context that consists of a person's immediate society (Richards, 2001); that is, parents, siblings, friends, teachers, colleagues, patrons, and even competitors (Amabile, 2014). Glăveanu (2013) brings the concept of audience to illustrate that these people influence the creator not only in judging the creation, but also helping, contributing and using the creative result.

The socio-environment plays an essential role in creative manifestations, as it either stimulates or inhibits creative pursuits throughout a person's lifetime (Amabile, 2014). In childhood, mini-c creativity is often encouraged by teachers or parents (Kaufman & Beghetto, 2009), and later, in the case of adults, creativity tends to flourish in supportive and motivational environments that provide psychological safety by encouraging risk-taking and tolerating mistakes (Amabile, 2014). Moreover, the concept of affordances (Glăveanu, 2013) draws attention to the influence of the material world that surrounds the creator. In everyday creativity, people may exercise their creativity by exploring the possibilities available in their immediate material world.

In everyday creativity the immediate society influences may occur across brief periods and several times a day in situations involving leisure, work, or hobbies. The "immediate society" represents an essential characteristic of everyday creativity that delimits the social scope in which an everyday creative product could exert influence.

The Product Perspective: Creative Product and Creative Experience

According to Rhodes (1961), in order to judge a creative outcome, two aspects must be observed: "how new the creative outcome must be" and "to whom the creative outcome must be new." Regarding newness, everyday creativity has often functioned in the literature in terms of Richards' (1988, 2007) definition, as the production of something original and meaningful. However, these criteria omit social recognition and utility judgments. Richards (2007, 2018) emphasizes that everyday creativity must be

meaningful, rather than useful, and that everyday creative work may not be immediately useful, but it must be in the near future. Additionally, Castañer (2016) emphasizes that it is important to separate idea generation from its perceived usefulness in order to explain the generation of ideas (both useful and useless) in the first place. Therefore, we accept that creative ideas are not necessarily useful.

In the everyday creativity literature, it remains unclear what Rhodes (1961) meant by "to whom the creative outcome must be new," as the evidence shows different, even contradictory, approaches. In some studies, the creative outcome assessment was considered personal, and this appreciation was represented by the descriptive theme "personal significance." In other words, a creative product could only be new for its creator, regardless of social recognition. Benedek, Bruckdorfer & Jauk (2019, p.1) claim that everyday creativity encompasses "creative activities of personal significance rather than publicly recognized accomplishments." Therefore, this type of creativity values the kind of thinking that produces new ideas, but not necessarily ones that are historically important (Lasky, 2012), or recognized in a nation-wide forum (Huber, 2000).

On the other hand, some studies emphasize that the creative outcome must be validated by social recognition. Since these studies explicitly differentiate the levels of creativity, they are represented by the descriptive theme, "creative magnitude." Amabile (2014, p.74) explains the level of creative magnitude in everyday creativity: "non-eminent individual's work product is viewed by knowledgeable people as more or less creative (novel and appropriate) than others." Gardner & Weinstein (2018, p 101) defend that these "individuals and achievements are significant, but do not in themselves change a field or domain." Simonton (2006) adds that this kind of creativity

is seen in people who will never produce any major work or make any truly important discoveries.

These divergences may be explained by the two primary approaches to creativity research, the individualist and the sociocultural (Sawyer, 2011). The individualist approach focuses on the psychological aspects that impact the creative process, such as intelligence, personality, ways of thinking, and motivations. According to this view, an individual's unique combination of elements may not be considered new on a social level, but if it is original to the individual, then it is considered a creative activity (Sawyer, 2011). The sociocultural approach, however, focuses on creativity in social systems and concerns people integrated into their social and cultural contexts. Following this view, Glăveanu (2013) suggests that creative outcomes should be called artifacts; that is, objects of meaning-making activities that require interpersonal interactions. Additionally, these creative outcomes tends to be useful for some group, and thus that social judgment is involved (Stein, 1953).

According to Stein (1953) creativity can be differentiated into two categories: objective forms of creativity focused on product (creative product), subjective forms of creativity focused on process (creative experience). Table 5 provides examples of the two categories. Creative experiences are more subjective forms of creativity that do not often transcend an individual's insights and interpretations (Beghetto & Kaufman, 2007). The analytical theme, "creative experience," expands upon the descriptive theme of "personal significance" by emphasizing the individualist approach to the outcomes of everyday creativity. On the other hand, creative products are observable and often tangible, so they can be submitted to external evaluation (Beghetto & Kaufman, 2007). Therefore, the analytical theme "creative product" expands upon the descriptive theme,

"creative magnitude," by accentuating the sociocultural approach to the outcomes of everyday creativity.

Table 5 about here

Discussion

In everyday creativity individuals are driven by their desire to habitually participate in creative experiences or activities that are either stimulated or discouraged by both internal and external forces (Amabile, 2014). Regarding internal influences, evidence shows that intrinsic motivation is vital to pursue creative activities. According to Amabile (2014), people need moderate to high levels of intrinsic motivation to engage in and maintain an everyday creative process. The external forces are conceived as an individual's immediate society, which either inspire or dissuade individuals to pursue creative actions (Amabile, 1990). People are also influenced by the material world that surrounds them (Glăveanu, 2013). These forces influence the immediate situation (creative process), which lasts for only a relatively short period (Amabile & Pillemer, 2012).

In comparison, Big-C creativity entails a relationship between eminent creators and the social environment that not only consists of the people surrounding the creator (influencing the creator's affective and cognitive dimensions), but also people who are significant to the development of the creative person's life and work in a social-historical context (Amabile, 2014), such as audiences, experts, and the gatekeepers of the creator's field (Csikszentmihalyi, 2014). Also, Big-C achievements demand a driving passion, or even obsession (Amabile, 2014).

Everyday creative processes are often triggered by less complex problems that arise in ordinary, everyday situations (Cunha & Clegg, 2019). Under these circumstances, the preparation period demands less time, the idea generation demands

small insights that occur within a short time, and a shorter period of trial and error before an appropriate combination emerges to solve the problem (Sawyer, 2003). These characteristics demonstrate the habitual and ubiquitous aspects of the everyday creative process, while Big-C creativity typically emerges via the application of a domain-specific skill at an expert's knowledge level (Kozbelt et al., 2010). This requires revolutionary insight that results from long periods of preparation and development (Sawyer, 2003). The creative process ends after validating the chosen solution, which can be either a creative experience that may have only personal significance or a creative product that is expected to contribute to the immediate society surrounding its creator.

Approaching such a complex phenomenon as creativity from different angles, it is essential to expand and enrich understanding. However, when considering creative experience and creative product separately, everyday creativity outcome assessment is only partially considered and this generates confusion, inhibiting further expansion of this study, especially into other fields of research.

To summarize, we propose that everyday creativity can be conceptually defined as *a phenomenon in which a person habitually responds to daily tasks in an original and meaningful way*. And regarding the outcome assessment, everyday creativity *can be either a creative product, which is communicated to and assessed by the creator's immediate society, or a creative experience that is often personal and assessed by only the individual.*

The proposed definition intends to fully comprehend the concept of everyday creativity; and, therefore, be suitable for both individualist and sociocultural research perspectives. Conceptually, our definition builds on previews efforts to provide broader perspectives on creativity studies emphasizing the behavioral and developmental nature

of everyday creativity (e.g., Amabile, 1988; Cohen, 1989; The Four C Model of Creativity [Beghetto & Kaufman, 2007; Kaufman & Beghetto, 2009]). Following Cohen (1989), the definition can be applied to describe both childhood creativity and also the more mundane creativity found in the daily lives of adults. Thus, the definition is inclusive of the full range of everyday creative phenomena from mini-c to little-c and throughout Pro-c as described in The Four C Model of Creativity (Beghetto & Kaufman, 2007; Kaufman & Beghetto, 2009).

Operationally, drawing on Stein's (1953) distinction between internal and external frames of reference to define creativity, we distinguish the assessment of creative experiences from creative products. Our definition aims to contribute to broaden the current descriptions of everyday creativity by clearly designating to whom each form of creative outcome should be new and useful; in addition, it delimits the social scope of creative products, distinguishing them from Big-c creativity.

The findings are synthesized in a conceptual model, graphically depicted in Figure 2, which emphasizes the dynamic relationship among the analytical themes previously presented.

Figure 2 about here

Future Research

We now present some avenues for future research to consider the current development of everyday creativity studies, especially since this concept has been studied since only the 1990s (Amabile, 2017; Richards, 2010). In general, creativity has been studied across many fields, but everyday creativity has been the near-exclusive subject of creativity experts. This analysis emphasizes the opportunity to develop everyday creativity studies in other fields of research. Since the majority of studies

related to creativity are situated within the domain of everyday creativity already, the knowledge concerning everyday creativity should be refined and expanded.

In general, creativity has played a major role in studies related to innovation. Recently, innovations are increasingly resulting from ordinary individual's creative achievements, rather than experts in a particular area, and include processes such as open innovation, crowdsourcing, user innovation, and social innovation (Amabile, 2017). Future research concerning everyday creativity should explore these processes of innovation that allow ordinary individuals to come up with pioneering solutions in a setting in which they can create.

In this literature review 62% of the studies approached everyday creativity theoretically, while the remaining 38% reported empirical work. The empirical research applied quantitative methods predominantly (65%) to investigate everyday creativity's association with various topics, including motivation, emotions, personality traits, psychological well-being, and creativity measurement. These studies relied mostly on individuals' previous experiences with creativity, which were conveyed through self-reports, surveys, and interviews. This evidence introduces an opportunity to diversify the methodological approaches of future studies, especially by regarding the application of qualitative methods to understand how everyday creativity occurs and observing individual expressions of it in a variety of contexts.

Limitations

The study of everyday creativity is still very new, so selecting studies for this review demands the scrutiny of journals and Google Scholar searches to locate a reasonable number of studies with sufficient content to perform the review. The studies reviewed were located almost exclusively in specialized creativity publications, presenting a broad view of everyday creativity from the perspective of creativity

experts, but there remains a lack of studies that combine everyday creativity knowledge with other fields of research.

Conclusion

By systematically analyzing the everyday creativity literature, we found that the definition of everyday creativity has evolved into two separate streams of thought that are spreading contrasting views of the phenomenon, which confuses researchers in the field. We demonstrated the value of adopting a joint perspective of everyday creativity assessment to move toward a more comprehensive conceptualization. This paper also analyzed the essential characteristics of everyday creativity to emphasize features that differentiate it from eminent creativity (Big-C). This literature review may help develop future research by emphasizing the opportunity to incorporate everyday creativity into other fields of research, as this remains underexplored.

References

References marked with an asterisk indicate studies included in the review.

Amabile, T. M. (1988). A model of creativity and innovation in organizations. *Research in Organizational Behavior*, 10, pp.123-167.

Amabile, T. M. (1997). Entrepreneurial creativity through motivational synergy. *The Journal of Creative Behavior*, 31(1), pp.18-26. https://doi.org/10.1002/j.2162-6057.1997.tb00778.x.

Amabile, T. M. (2013). Componential theory of creativity. In: Kessler, E. H. (ed), *Encyclopedia of Management Theory*, London: Sage Publications, pp.134-139. http://dx.doi.org/10.4135/9781452276090.n42.

*Amabile, T. M. (2014). Big C, little c, Howard, and me: Approaches to understanding creativity. In Gardner, H. E, Kornhaber, M. L. & Winner. E. (eds), *Mind, Work, and Life: A Festschrift on the Occasion of Howard Gardner's 70th Birthday*, Vol. 1. Cambridge, MA: CreateSpace Independent Publishing Platform, pp. 5-25.

*Amabile, T. M. (2017). In pursuit of everyday creativity. *The Journal of Creative Behavior*, 51(4), pp. 335-337. https://doi.org/10.1002/jocb.200

*Barrett, M. S. (2012).Troubling the creative imaginary: Some possibilities of ecological thinking for music and learning. In Hargreaves, D., Miell, D. & MacDonald, R. (eds). *Musical imaginations: Multidisciplinary perspectives on creativity, performance and perception*. Oxford University Press, pp. 206-219.

*Beghetto, R. A. & Kaufman, J. C. (2007). Toward a broader conception of creativity: A case for "mini-c" creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 1(2), pp. 73-79. doi:10.1037/1931-3896.1.2.73

*Benedek, M., Bruckdorfer, R. & Jauk, E. (2019). Motives for creativity: Exploring the what and why of everyday creativity. *The Journal of Creative Behavior*, pp.1-16. doi:10.1002/jocb.396.

*Boden, M. A. (2004). *The Creative Mind: Myths and mechanisms*, 2nd edn. London: Routledge.

Briner, R. B. & Denyer, D. (2012). Systematic review and evidence synthesis as a practice and scholarship tool. *Handbook of Evidence-Based Management: Companies, Classrooms and Research*. New York: Oxford University Press, pp.112-129.

Castañer, X. (2016). Redefining creativity and innovation in organizations: Suggestions for redirecting research. *International Journal of Innovation Management,* (20) 4, pp. 1-23.

*Chiu, M.M. (2008). Effects of argumentation on group micro-creativity: Statistical discourse analyses of algebra students' collaborative problem solving. *Contemporary Educational Psychology*, 33(3), pp.382-402.

Cohen, L.M. (1989). A continuum of adaptive creative behaviors. *Creativity Research Journal*, 2(3), pp.169-183.

*Collard, P. & Looney, J. (2014). Nurturing creativity in education. *European Journal of Education*, 49(3), pp.348-364.

*Conner, T. & Silvia, P. (2015). Creative days: a daily diary study of emotion, personality, and everyday creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 9(4), pp. 463-470. https://doi.org/10.1037/aca0000022.

*Conner, T., DeYoung, C. & Silvia, P. (2018). Everyday creative activity as a path to flourishing. *The Journal of Positive Psychology*, 13(2), pp. 181-189. doi: 10.1080/17439760.2016.1257049.

*Craft, A. (2001). Little-c creativity. In Craft, A., Jeffrey, R. & Leibling, M. (eds). *Creativity in Education*. London: Continuum, pp. 45-61.

Craft, A. (2002). *Creativity and early years education: A Lifewide foundation*. London: Continuum.

*Craft, A. (2003). Early years education in England and little-c - The third wave? *International Journal of Creativity and Problem Thinking*, 13 (1), pp. 49-57.

Craft, A., Cremin, T., Burnard, P., Dragovic, T. & Chappell, K. (2013). Possibility thinking: Culminative studies of an evidence-based concept driving creativity? *Education*, 41(5), pp. 538–556.

*Cropley, A. (1990). Creativity and mental health in everyday life. *Creativity Research Journal*, 13 (3), pp.167-178. https://doi.org/10.1080/10400419009534351.

*Csikszentmihalyi, M. (1998). Reflections on the field. *Roeper Review: A Journal on Gifted Education*, 21(1), pp. 80–81.

Csikszentmihalyi, M. (2014). *Society, culture, and person: A systems view of creativity*. Springer: Dordrecht, pp. 47-61.

Cunha, M. P. & Clegg, S. (2019). Improvisation in the learning organization: a defense of the infra-ordinary. *The Learning Organization*, *26*(3), pp. 238-251. https://doi.org/10.1108/TLO-07-2018-0126.

*Diedrich, J., Jauk, E., Silvia, P. J., Gredlein, J. M., Neubauer, A. C. & Benedek, M. (2018). Assessment of real-life creativity: The inventory of creative activities and achievements (ICAA). *Psychology of Aesthetics, Creativity, and the Arts*, 12(3), pp. 304-316. https://doi.org/10.1037/aca0000137.

*D'Souza, N. & Dastmalchi, M. (2016). Creativity on the move: exploring little-c (P) and Big-C (P) Creative events within a multidisciplinary design team process. *Design Studies*, 46, pp. 6-37. doi: 10.1016/j.destud.2016.07.003

*Feldhusen, J. F. (2006). The role of the knowledge base in creative thinking. *Creativity and Reason in Cognitive Development*, pp.137-144.

Feldman, D. H., Csikszentmihalyi, M. & Gardner, H. (1994). *Changing the world: A framework for the study of creativity*. Westport, CT: Praeger.

*Flor, N. (1994). What about everyday creativity? *Behavioral and Brain Sciences*,17(3), pp. 540-542. https://doi.org/10.1017/S0140525X00035792.

*Fürst, G. & Grin, F. (2018). A comprehensive method for the measurement of everyday creativity. *Thinking Skills and Creativity*, 28, pp. 84–97. https://doi.org/10.1016/j.tsc.2018.03.007.

*Gardner, H. & Weinstein, E. (2018). Creativity: The view from Big C and the introduction of tiny c. In Sternberg, R. & Kaufman, J.(eds). *The Nature of Human Creativity*. Cambridge: Cambridge University Press, pp. 94-109.

*Gilson, L. & Shelley, C. (2004). A Little creativity goes a long way: An examination of teams' engagement in creative processes. *Journal of Management*, 30(4), pp. 453–470. doi:10.1016/j.jm.2003.07.001

Glăveanu, V. P. (2010). Creativity in context: The ecology of creativity evaluations and practices in an artistic craft. *Psychological Studies*, 55(4), pp. 339-350. doi: 10.1007/s12646-010-0056-8.

*Glăveanu, V. P. (2011). Children and creativity: A most (un) likely pair? *Thinking Skills and Creativity*, 6(2), pp.122-131.

Glăveanu, V. P. (2013). Rewriting the language of creativity: The Five A's Framework. In: *Review of General Psychology*, 17 (1), 69–81.

*Grigorenko, E. L., Jarvin, L., Tan, M. & Sternberg, R. J. (2008). Something new in the garden: Assessing creativity in academic domains. *Psychology Science*, 50(2), p.295.

*Helfand, M., Kaufman, J. & Beghetto, R. (2016). The four-c model of creativity: Culture and context. In the *Palgrave Handbook of Creativity and Culture Research*, London: Palgrave Macmillan, pp.15-36.

*Huber, J. C. (2000). A statistical analysis of special cases of creativity. *The Journal of Creative Behavior*, 34(3), pp.203-225.

*Ivcevic, Z. (2007). Artistic and everyday creativity: An act-frequency approach. *Journal of Creative Behavior*, 41(4), pp. 271-290. https://doi.org/10.1002/j.2162-6057.2007.tb01074.x.

*Ivcevic, Z. & Mayer, J. (2009). Mapping dimensions of creativity in the life-space. *Creativity Research Journal*, 21(2-3), pp.152-165. doi: 10.1080/10400410902855259.

*Karwowski, M. (2009). I am creative but am I creative? Similarities and differences between self-evaluated small and Big-C creativity in Poland. *International Journal of Creativity and Problem Thinking*, 19(2), pp. 7-26.

*Karwowski, M., Lebuda, I., Szumski, G. & Firkowska-Mankiewicz, A. (2017). From moment-to-moment to day-to-day: Experience sampling and diary investigations in adults' everyday creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 11(3), pp. 309-324. https://doi.org/10.1037/aca0000127.

*Kaufman, J. C. & Beghetto, R. A. (2009). Beyond Big and little:The four C model of creativity. *Review of General Psychology*, 13(1), pp. 1–12. doi: 10.1037/a0013688

*Kaufman, J. C. & Beghetto, R. A. (2013). Do people recognize the four Cs? Examining layperson conceptions of creativity. *Psychology of Aesthetics, Creativity, and the Arts*. 7(3), pp. 229-236. https://doi.org/10.1037/a0033295.

*Kaufman, J. C., Beghetto, R. A. & Watson, C. (2016). Creative metacognition and self-ratings of creative performance: A 4-C perspective. *Learning and Individual Differences*, 51, pp. 394-399.

Kaufman, J. C. & Sternberg, R. J. (2007). Creativity. *Change: The Magazine of Higher Learning*, 39(4), pp. 55-60..

*Kozbelt A., Beghetto, R. & Runco, M. (2010). Theories of creativity. In Kaufman, J. & Sternberg, R. J. (eds), *The Cambridge Handbook of Creativity*, Cambridge: Cambridge University Press, 2, pp. 20-47.

*Lasky, D. (2012). Examining "small c" creativity in the writing classroom. *Writing & Pedagogy*, 4(2), pp.263-279.

Lasky, D. & Yoon, S. (2020). A Creative classroom for everyone: An introduction to a small "c" creativity framework. *Thinking Skills and Creativity*. https://doi.org/10.1016/j.tsc.2020.100660

*Li, J. (1997). Creativity in horizontal and vertical domains. *Creativity Research Journal*, 10(2-3), pp.107-132.

Merrotsy, P. (2013). A note on Big-C creativity and little-c creativity. *Creativity Research Journal*, 25(4), pp. 474-476. doi: 10.1080/10400419.2013.843921.

*Morelock, M. & Feldman, D. (1999). Prodigies. In Runco, M. A. & Pritzker, S. R. (eds). *Encyclopedia of Creativity*. Vol. 2. San Diego: Academic Press, pp.449-532.

*Perry-Smith, J. (2006). Relationships in facilitating individual creativity. *Academy of Management Journal*, 49(1), pp. 85–101. doi: 10.2307/20159747.

Perry-Smith, J. E. & Mannucci, P. V. (2017). From creativity to innovation: The social network drivers of the four phases of the idea journey. *Academy of Management Review*, 42(1), pp.53-79. doi: 10.5465/amr.2014.0462.

*Platt, L. (2017). Crafting place: Women's everyday creativity in placemaking processes. *European Journal of Cultural Studies*, pp. 1-16. https://doi.org/10.1177/1367549417722090.

*Puccio, G. & Chimento, M. (2001). Implicit theories of creativity: laypersons' perceptions of the creativity of adaptors and innovators. *Perceptual and Motor Skills*, 92(3), pp. 675-681. doi: 10.2466/pms.2001.92.3.675.

*Puente-Diaz, R., Maier, M. A., Brem, A. & Cavazos-Arroyo, J. (2016). Generalizability of the four C model of creativity: A cross-cultural examination of creative perception. *Psychology of Aesthetics, Creativity, and the Arts*, 10(1), pp.14-20.

*Reilly, R. C. (2008). Is expertise a necessary precondition for creativity?: A case of four novice learning group facilitators. *Thinking Skills and Creativity*, 3(1), pp.59-76.

Rhodes, M. (1961). An analysis of creativity. *The Phi Delta Kapan*, 42(7), pp. 305-310.

Richards, R. (2001). Millennium as opportunity: Chaos, creativity, and Guilford's structure of intellect model. *Creativity Research Journal*, 13(3-4), pp. 249-265. https://doi.org/10.1207/S15326934CRJ1334_03.

*Richards, R. (2007). Everyday creativity: Our hidden potential. In Richards, R. (ed), *Everyday Creativity and New Views of Human Nature: Psychological, Social, and Spiritual Perspectives,* Washington, DC: American Psychological Association, pp. 25–53.

*Richards, R. (2010). Everyday creativity. *The Cambridge Handbook of Creativity*. Cambridge: Cambridge University Press, pp. 189-215.

*Richards, R. (2018). *Everyday creativity and the healthy mind: Dynamic new paths for self and society*. London: Palgrave Macmillan.

*Richards, R., Kinney, D. K., Benet, M. & Merzel, A. P. C. (1988). Assessing everyday creativity: characteristics of the lifetime creativity scales and validation with three large samples. *Journal of Personality and Social Psychology*, 54(3), pp. 476–485.

*Richards, R. & Goslin-Jones (2018). Everyday creativity challenges for self and world – six questions. In Sternberg, R. & Kaufman, J. (eds). *The Nature of Human Creativity*. Cambridge: Cambridge University Press, pp. 224-245.

Rigolizzo, M. & Amabile, T. (2015). Entrepreneurial creativity: The role of learning processes and work environment supports. *The Oxford Handbook of Creativity, Innovation and Entrepreneurship*. New York: Oxford University Press, pp.61–78.

Runco, M. A. (2004). Everyone has creative potential. In Sternberg, R., Grigorenko, E. L. & Singer, J. L. (eds). *Creativity: From potential to realization*. Washington, DC: American Psychological Association, pp. 21-30.

*Runco, M. A. (2014). *Creativity: Theories and Themes: Research, Development, and Practice*. New York, NY: Academic Press.

*Sawyer, R. K. (2011). *Explaining creativity: The science of human innovation*. New York, NY: Oxford University Press.

Sawyer, R. K., Csikszentmihalyi, M., John-Steiner, V., Moran, S., Feldman, D. H., Gardner, H. & Nakamura, J. (2003). *Creativity and Development*. New York, NY: Oxford University Press.

*Silvia, P. J., Beaty, R. E., Nusbaum, E. C., Eddington, K. M., Levin-Aspenson, H. & Kwapil, T. R. (2014). Everyday creativity in daily life: an experience-sampling study of "little c" creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 8(2), pp. 183–188. doi: 10.1037/a0035722.

*Simonton, D. K. (2006). Creativity around the world in 80 ways… but with one destination. *The International Handbook of Creativity*, pp.490-496.

*Simonton, D. (2013). What is a creative idea? Little-c versus Big-C creativity. In Thomas, K. & Chan, J. (eds). *Handbook of Research on Creativity*. Cheltenham, UK: Edward Elgar 2, pp. 69-83.

*Simonton, D. (2017). Big-C versus little-c creativity: Definitions, implications, and inherent educational contradictions. In Beghetto, R. A & Sriraman, B (eds). *Creative Contradictions in Education. Creativity Theory and Action in Education*. Springer, Cham, pp. 3-19.

*Singer, J. L. (2009). Researching imaginative play and adult consciousness: Implications for daily and literary creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 3(4), p.190.

Stein, M. I. (1953). Creativity and culture. *Journal of Psychology*, 36, pp. 311–322.

Sternberg, R. J. (2006). The nature of creativity. *Creativity Research Journal,* 18 (1), pp. 87-98. doi: 10.1207/s15326934crj1801_10.

Sternberg, R. J. (1999). A propulsion model of types of creative contributions. *Review of General Psychology*, 3(2), pp. 83-100. https://doi.org/10.1037/1089-2680.3.2.83.

Sternberg, R. J. & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In Sternberg, R. J. (ed). *Handbook of creativity*. Cambridge, UK: Cambridge University Press, pp. 3-15.

*Sundararajan, L. & Averill, J. (2014). Creativity in the everyday: culture, self, and emotions. *Everyday Creativity and New Views of Human Nature*, pp. 195–220. https://doi.org/10.1037/11595-013.

*Tangaard, L. (2012). The socio-materiality of creativity in everyday life. *Culture and Psychology*, 19(1), pp. 20–32. doi: 10.1177/1354067X12464987.

*Tangaard, L. (2015). The creative pathways of everyday life. *Journal of Creative Behavior*, pp. 181-193. doi: 10.1515/ctra-2015-0017.

Thomas, J. & Harden, A. (2008). Methods for the thematic synthesis of qualitative research in systematic reviews. *BMC Medical Research Methodology*, 8(1), p.45. doi.org/10.1186/1471-2288-8-45

Wallas, G. (1926). *The art of thought.* New York: Harcourt Brace.

Figure 1 – Thematic Synthesis

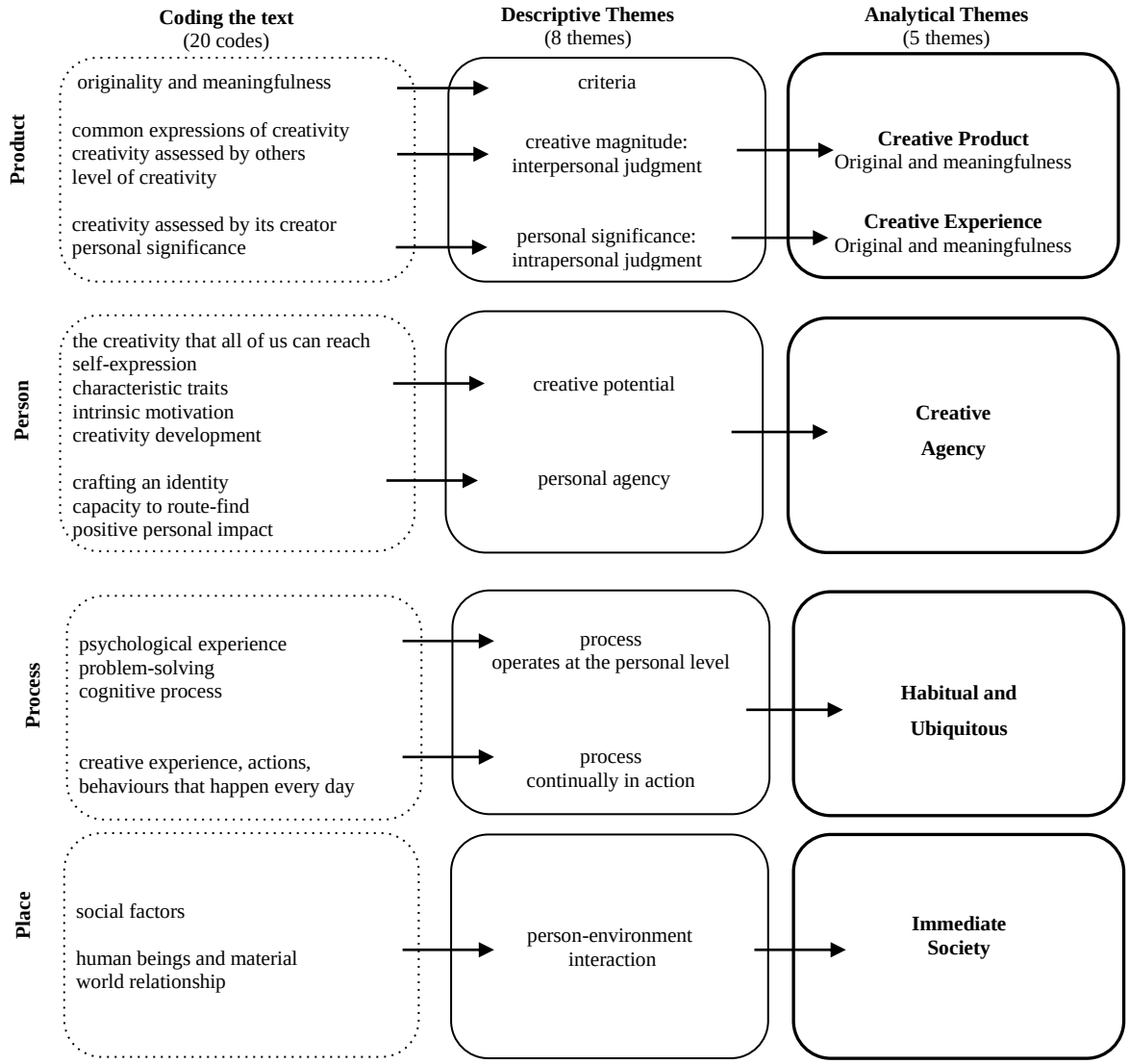

Figure 2 - Everyday Creativity Conceptual Model

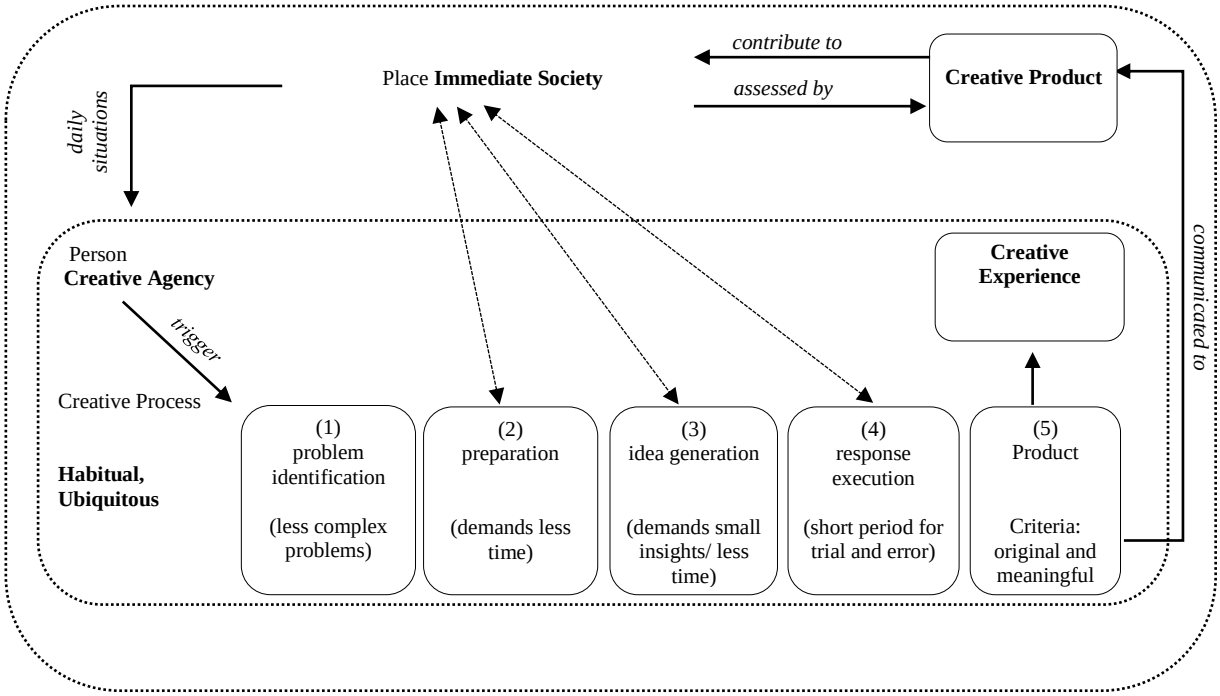

Table 1 – Types of Creativity

Type of Creativity	Author(s)	Type of Creativity Meaning
Big C	Csikszentmihalyi (1998)	cultural creativity, the interaction involving a person, a social system, and a cultural aspect
High C	Morelock & Feldman (1999)	eminent creativity
H-creative idea	Boden (1990)	"The historical sense applies to ideas that are novel with respect to the whole of human history." p 43
He-creativity	Glăveanu (2010)	creativity reserved for unique geniuses or historical personalities
Pro-c	Kaufman & Beghetto (2007)	professional-level expertise in any creative area; considered by the authors as a form of everyday creativity
Middle C	Morelock & Feldman (1999)	the creativity that results in products appreciated in terms of interpretive skill, distinctive style, master of technical forms, and success in achieving a technical, practical, commercial, or academic goal
Mini-c	Kaufman & Beghetto (2007)	novel and personally meaningful interpretation of experiences, actions, and events, the creativity inherent in the learning process; considered by the authors as a form of everyday creativity
Little-c	Kaufman & Beghetto (2007)	a common form of everyday creativity
Small-c	Csikszentmihalyi (1998)	personal creativity
Low-c	Morelock & Feldman (1999)	an original transformation in small products, thoughts, or expressions
P-creative idea	Boden (1990)	"The psychological sense concerns ideas that are surprising, or perhaps even fundamentally novel, with respect to the individual mind which had the idea." p. 43.
I-creativity	Glăveanu (2010)	represents the idea that everyone has the opportunity to be creative
Tiny-c	Gardner & Weinstein (2018)	creativity present in everyday creative digital expressions

Table 2 - Selected Studies Sources; Number of Studies Found and Selected.

Data Source	Number of Papers Found	Number of Papers Selected
Creativity Research Journal	16	3
The Journal of Creative Behavior	11	5
International Journal of Creativity and Problem Thinking (Current Journal of Creativity)	4	2
Psychology of Aesthetics, Creativity, and the Arts	14	7
Total Creativity Journals	**45**	**17**
Google Scholar (Criterion: relevance)	113	29
Google Scholar (Criterion: last 5 years)	24	10
Total Google Scholar	**137**	**39**
Total	**182**	**56**

Table 3 –Selected Studies and Respective Definition of Everyday Creativity, and Four Ps Focused.

Terminology	Study	Four Ps Focused	Definition of Everyday Creativity
Everyday Creativity	Amabile, T.M. (2017)	process and person	"Everyday creativity means everyday psychological experience (and associated creative behavior) in the life and work of ordinary individuals." (p.1)
Everyday Creativity	Conner, T.S., DeYoung, C.G., and Silvia, P.J. (2018)	product, process, and person	"…mundane creative experiences, such as having small moments of insight or working on a creative hobby, are both causes and effects of positive functioning (Richards, 2007, 2010)." (p.187)
Everyday Creativity	Cropley, A.J. (1990)	process, person, and press	"Everyday creativity involves attacking day to day activities in a convergent way: It derives from a complex of cognitive, affective, personal, motivational, and social factors." (p.167)
Everyday Creativity	Flor, N.V. (1994)	product	"...expressions of originality and meaningfulness (after Richards et al., 1988)" (p.540)
Everyday Creativity	Gilson, L.L. and Shalley, C.E. (2004)	product and process	"Creativity as a process is concerned with the journey toward possibly producing creative outcomes or improving overall performance through the 'engagement in creative acts, regardless of whether the resultant outcomes are novel, useful or creative' (Drazin et al., 1999, p. 287)." (p.454)
Everyday Creativity	Ivcevic, Z. (2007)	process and person	"Everyday creativity refers to self-expression in daily activities, interpersonal style, avocational pursuits, and problem-solving in everyday life (Richards et al., 1988; Torrance, 1988)." (p.273)
Everyday Creativity	Ivcevic, Z. and Mayer, J.D. (2009)	product and process	"... behaviors that are personally expressive (e.g., scrapbooking) or that are likely to co-occur with creativity in formal domains of work, but are distinct from them…" (p.163)
Everyday Creativity	Karwowski et all. (2017)	process and person	"…mundane forms of creative behavior..." "... creative activity and their between- and intra-individual predictors among typical adults are everywhere, and it happens all the time... mainly in people's everyday actions and behaviors." (p.309)
Everyday Creativity	Perry-Smith, J. E. (2006)	product and process	"...an individual-level construct, it is the generation of novel and appropriate ideas, products, processes, or solutions (Amabile, 1983; Shalley, 1995)." (p.86)
Everyday Creativity	Platt, L.C. (2017)	person	"…everyday and informal creative practices which are part of crafting an identity…"(p.2)
Everyday Creativity	Richards, R. (2007)	product and person	"We take the viewpoint of everyday creativity, of a broad innovative capability defined by originality and meaningfulness—indeed, a fundamental survival capability—which may be found in many forms of human endeavor but may often go unrecognized." (p.500)
Everyday Creativity	Richards, R. (2007)	product and person	"Everyday creativity is about everyone, throughout our lives; it is fundamental for our survival (p.25) ...whether this is at work or at leisure. With our everyday creativity we adapt flexibly, we improvise, and we try different options... Our 'originality of everyday life' as is manifest in new products - including concrete creative outcomes, behaviors or ideas - need only involve two criteria after Frank Barron (1969): originality and meaningfulness to others." (p.26)
Everyday Creativity	Richards, R. (2010)	product	"Everyday creativity can be operationally defined using only two product criteria (after Barron (1969): first originality (or relative rarity of creation within a given reference group) and, second, meaningfulness (being comprehensible to others, not random or idiosyncratic, and thus being socially meaningful)." (p.189)
Everyday Creativity	Richards, R. and Goslin-Jones, T. (2018)	product	"What is it, then, our 'originality of everyday life'? After Barron (1969; see Richards, 2007, 2010), we employ only two criteria: (1) originality and (2) meaningfulness. They encompass products not only in the arts and sciences, in traditionally creative areas, but in virtually any other area open to our freshness of vision." (p.225)
Everyday Creativity	Richards, R. et al. (1988)	product	"Creativity is identified by two widely employed criteria (after Barren. 1969): (a) originality—new or unusual elements must be involved, and (b) adaptation to reality—outcomes must be meaningful to others rather than random or idiosyncratic. Creativity so defined may be identified in virtually any field of activity. Assessment need not be restricted—as it often is—to traditionally creative areas of endeavor (e.g., the arts and sciences) or to accomplishments that are socially recognized." (p.476)

Terminology	Study	Four Ps Focused	Definition of Everyday Creativity
Everyday Creativity	Runco, M.A. (2014)	process and person	"...everyday, personal, mundane forms of creativity." (p.131)
Everyday Creativity	Sundararajan, L. and Averill, J.R. (2014)	product, process, and press	"Two other criteria for creativity are novelty and authenticity. Novelty requires that the response be unique to the individual or group, and authenticity requires that the response originates in the self, as opposed to being an imitation or copy. (As here conceived, the 'self can extend beyond the boundaries of the person). The exact weight given to the criteria of novelty and authenticity may vary from one person to another, from one domain of creativity to another, and …from one culture to another'" (p.195)
Everyday Creativity	Tangaard, L. (2012)	process and place	"Everyday creativity is an everyday phenomenon resulting in continual processes of making the world. There is a close relationship between human beings and material tools in the creative process. There is a close relationship between continuity and renewal, meaning that materials, tools, things, institutions, normative practices and 'ways of doing' already in the world are taken as starting points for new creations." (p.21)
Everyday Creativity	Tangaard, L. (2015)	process and press	"…fundamental, mundane form of creativity connected to everyday life…" (p.185)
Everyday Creativity/ Small-c	Fürst, G. and Grin, F. (2018)	process	"…small-c or everyday creativity are creative hobbies, and problem-solving in leisure or work activities…" (p.84)
Everyday/ Little-c Creativity	Beghetto, R.A. and Kaufman, J.C. (2007)	product	"…little-c (or everyday) creativity relies on interpersonal and historical judgments of novelty, appropriateness, and lasting impact." (p.73)
Everyday/ Little-c Creativity	Benedek, M., Bruckdorfer, R., and Jauk, E. (2019)	product, process, and person	"Everyday creativity can be defined as creative activities taking place in one's leisure time, and which involves creative activities of personal significance rather than publicly recognized accomplishments (Richards et al., 1988). Everyday creativity corresponds to the concept of little-c creativity." (p.1)
Everyday/ Little-c Creativity	Conner, T.S. and Silvia, P.J. (2015)	product and person	"...common expressions of creativity are done by ordinary people in everyday life for their own sake, not as part of domain-changing 'Big-C' creative ..." (p.463)
Everyday/ Little-c Creativity	Kaufman, J.C. and Beghetto, R.A. (2009)	product, process, and person	"little-c, in our model, is no longer purely synonymous with 'everyday creativity.' The idea of everyday creativity can extend from mini-c to little-c throughout Pro-c. It is only Big-C that remains 'eminent creativity,' although some Pro-c individuals may certainly also be eminent." (p.6)
Everyday/ Little-c Creativity	Kaufman, J.C. and Beghetto, R.A. (2013)	process	"...everyday expressions of creativity … the idea of creativity as an everyday experience (i.e., little-c)" (p.230)
Everyday/ Little-c Creativity	Kaufman, J.C., Beghetto, R.A., and Watson, C. (2016)	product and person	"…the kind of creativity that all of us can reach; it is work that others would recognize and enjoy as being creative." (p.395)
Everyday/ Little-c Creativity	Silvia, P.J. et al. (2014)	process and person	"...creative actions that are common among ordinary people in daily life, such as drawing, making recipes, writing, and any activity done to be creative."(p.183) "Everyday little- c creativity is the common hobbies and passions of ordinary people who want to do something creative." (p.183)
Little-c Creativity	Amabile, T.M. (2014)	product	"Garden variety creativity, where one non-eminent individual's work product is viewed by knowledgeable people as more or less creative (novel and appropriate) than others', on a given task in a given domain." (p.74)
Little-c Creativity	Craft, A. (2001)	person	"Little-c creativity, or LCC, involves the quality of personal agency. which enables individuals to find new paths to 'travel' in many aspects of their lives." (p.46)
Little-c Creativity	Craft, A. (2003)	process and person	"...creativity as the capacity to route-find across and through life. In this sense, it is practical and involves both skill and disposition. It involves using imagination, intelligence, self-creation, and self-expression, and does not necessarily involve a product-outcome." (p.143)

Terminology	Study	Four Ps Focused	Definition of Everyday Creativity
Little-c Creativity	D'souza, N. and Dastmalchi, M.R. (2016)	process	"Little-c creativity are smaller creative events" (p.46)
Little-c Creativity	Diedrich, J. et al. (2018)	process and person	"Little-c creativity refers to everyday creativity that people engage in for fun in their leisure time." (p.304)
Little-c Creativity	Gardner, H. and Weinstein, E. (2018)	product	"While there is no agreed-upon definition, it is clear that we need a term to describe individuals and achievements that are significant, worth noting, but that do not in themselves change a field or domain." (p.101)
Little-c Creativity	Helfand, M., Kaufman, J.C., and Beghetto, R.A. (2016)	product and press	"...creativity requires both originality and task appropriateness as defined within a particular context. Something that is deemed as original in one context (e.g., primary school science fair) may, for instance, be judged as quite mundane in a different setting (e.g., university science lab)" (p.16) "Little-c creativity addresses less prominent creative acts (Richards, 2007), namely the creativity exhibited in everyday life." (p.19)
Little-c Creativity	Kozbelt A., Beghetto R.A., and Runco M.A. (2010)	process and person	"…little-c creativity focuses on the creativity of everyday life (Richards, 2007) experiences and expressions accessible to most everyone." (p.23)
Little-c Creativity	Puccio, G.J. and Chimento, M.D. (2001)	product and process	Creativity always starts with a person; in the case of little c, the original idea might be novel only for its creator.
Little-c Creativity	Puente-Diaz, R., Maier, M., Brem, A., and CavazosArroyo J. (2016)	product, process, and person	"The ordinary creativity approach focuses on creativity we all experience on a regular basis. Hence, it is about creative tasks 'ordinary' people perform everyday (Kaufman; Baer, 2006; Richards, 1990)." (p.15)
Little-c Creativity	Simonton, D.K. (2013)	product and process	"…little-c creativity operates at a personal level and constitutes the everyday creativity of the home and workplace…. not reaching the genius-level creativity that affects a whole discipline or culture." (p.71)
Little-c Creativity	Simonton, D.K. (2017)	product and process	"…we can directly define personal, or 'little-c' creativity as the multiplicative product of originality, utility, and surprise... " (p.8) "...'little-c' is c = (1 − p) u (1 − v)…. following three parameters: the idea's initial probability (p)…the final utility (u)… and the creator's prior knowledge of that utility (v)" (p.7) "These three parameters are considered totally personal, taking place within an individual creator's mind." (p. 8)
Low-c Creativity	Barrett, M.S. (2012)	product	"Feldman and colleagues (Morelock & Feldman, 1999; Feldman, 2003) propose that creativity be considered along a continuum of 'High C' , 'medium c', and 'low c'' creativity." (pp 211)
Low-c Creativity	Feldhusen, J.F. (2006)	process and person	"... Low-c or adaptive behavior." (pp 138)
Low-c Creativity	Morelock, M. J. and Feldman, D. H. (1999)	product, process, and person	"Low C creativity is an original transformation in small products, thoughts, or expressions … Middle C is the creativity [that] results in products appreciated in terms of interpretive skill, distinctive style, master of technical forms, and success in achieving a technical, practical, commercial, or academic goal." (p.449)
Low-c Creativity	Sawyer, R.K. (2011)	product	"Feldman (2003) proposed a three-part definition, using the metaphor of a piano keyboard. High C is equivalent to Big C; low C is equivalent to little c creativity; and middle C is roughly equivalent to Pro- ..." (pp 11)
Small-c Creativity	Chiu, M.M. (2008)	product and person	Small-c creativity is the creativity of ordinary people in daily life. It is defined as an expressed idea that is new relative to the group members' experiences.
Small-c Creativity	Collard, P. and Looney, J. (2014)	process and person	All individuals can develop capacity for everyday creativity (small-c creativity), including divergent thinking and the ability to generate new ideas or develop skills for creative problem solving over time (Runco & Albert, 1986)
Small-c Creativity	Csikszentmihalyi, M. (1998)	person	Small-c, or personal creativity, is the affective-motivational dimension of creativity.

Terminology	Study	Four Ps Focused	Definition of Everyday Creativity
Small-c Creativity	Glăveanu, V.P (2011)	person	"... small-c creativity – the everyday cleverness that makes us smile or makes life easier – for the novel, unusual actions of children..." (Sawyer et al., 2003, p. 240).
Small-c Creativity	Grigorenko, E.L., Jarvin, L., Tan, M. and Sternberg, R.J. (2008)	product and process	Small-c creativity is the everyday creativity, which results in finding solutions to small local problems (example, creating a new outfit, offering a new interpretation of a situation, finding a novel solution to a problem).
Small-c Creativity	Huber, J.C. (2000)	product	Small-c achievements are creative outputs that have no achieved recognition in a nationwide forum. Examples: creativity of children, college sophomores.
Small-c Creativity	Karwowski, M. (2009)	person	"... simpler operationalization of creativity as a personal characteristic composed of creative abilities, independence and openness on experience." (p.13)
Small-c Creativity	Lasky, D. (2012)	product and person	Small-c creativity values the kind of thinking that produces new ideas in learners but is not necessarily historically important to any field or domain.
Small-c Creativity	Li, J. (1997)	process	Small-c refers to creativity occurring in everyday life situations such as using a coin to cut cheese when no knife is available.
Small-c Creativity	Reilly, R.C. (2008)	product, process, and person	Small-c creativity, products or processes that are new to the individual.
Small-c Creativity	Simonton, D.K. (2006)	product and person	Small-c creativity, the creativity of people who will never produce any major works or make any truly important discoveries. This is the kind of creativity anyone can show in his or her daily life.
Small-c Creativity	Singer, J.L.(2009)	process and person	All humans have the potential for daily small-c creativity, what to do with children on rainy days, how to break through small work difficulties, and how to find ways for dealing with loneliness or our inevitable awareness of death.
P-Creativity	Boden M. A. (2004)	person	"The psychological sense (I call it P-creative, for short) concerns ideas (whether in science, needle-work, music, painting, literature…) that are surprising, or perhaps even fundamentally novel, with respect to *the individual mind* which had the idea..." p. 43

Table 4 – Thematic Syntheses: Codes and Representative Evidence; Descriptive Themes and Representative Studies.

Codes	Representative Evidence	Descriptive Theme	Representative Studies
Product			
originality and meaningfulness	"…only two product criteria …originality (or relative rarity of creation within a given reference group) and, second, meaningfulness (being comprehensible to others, not random or idiosyncratic, and thus being socially meaningful)" (Richards 2007, p.26; 2010, p.189)	Criteria	Richards et al. 1988; Flor 1994; Beghetto and Kaufman 2007; Richards 2007, 2010; Helfand and Mayer 2009; Sundararajan and Averill 2014; Kaufman and Beghetto 2016; Simonton 2017; Richards and Goslin-Jones 2018
common expressions of creativity	"…fundamental, mundane form of creativity connected to everyday life…" (Tangaard 2015, p.185)	Creative Magnitude	Morelock and Feldman 1999; Perry-Smith 2006; Kaufman and Beghetto 2009; Amabile 2014; Conner and Silvia 2015; Tangaard 2015; Kaufman, Beghetto, and Watson 2016; Gardner and Weinstein 2018; Barrett, M.S. 2012; Sawyer, R.K. 2011; Huber, J.C. 2000; Chiu, M.M. 2008; Lasky, D. 2012; Simonton, D.K. 2006
creativity assessed by others	"... non-eminent individual's work product is viewed by knowledgeable people as more or less creative than others." (Amabile 2014; p.74)		
level of creativity	"The idea of everyday creativity can extend from mini-c to little-c throughout Pro-c. It is only Big-C that remains 'eminent creativity'…" (Kaufman and Beghetto 2009; p.6)		
creativity assessed by the creator	"The original idea might be novel only for its creator" (Puccio and Chimento 2001)	Personal Significance	Chimento 2001; Gilson and Shalley 2004; Simonton 2013; Benedek, Bruckdorfer, and Jauk, 2019; Grigorenko, E.L., Jarvin, L., Tan, M. and Sternberg, R.J. 2008; Reilly, R.C. 2008
personal significance	"... creative activities of personal significance rather than publicly recognized accomplishments" (Benedek, Bruckdorfer and Jauk 2019; p.1)		
Person			
creativity that all of us can reach	"...experiences and expressions accessible to most everyone" (Kozbel, Beghetto and Runco 2010; p.23) "…little-c, or everyday creativity, is the kind of creativity that all of us can reach...." (Kaufman, Beghetto and Watson 2016; p.395).	Creative Potential	Cropley 1990; Morelock and Feldman 1999; Ivcevic 2007 Karwowski 2009; Kaufman and Beghetto 2009; Kozbelt, Beghetto, and Runco 2010; Craft et al. 2013; Runco 2014; Silvia et al. 2014; Conner and Silvia 2015; Kaufman, Beghetto, and Watson, 2016; Puente-Diaz et al 2016; Amabile 2017; Karwowski et al. 2017; Diedrich et al. 2018; Benedek, Bruckdorfer, and Jauk, 2019; Csikszentmihalyi, M. 1998; Glăveanu, V.P 2011; Boden M. A. 2004.
self-expression	"Everyday creativity refers to self-expression in daily activities, interpersonal style…" (Ivcevic 2007; p.273)		
characteristic traits	"...creativity as a personal characteristic composed of creative abilities, independence and openness on experience" (Karwowski 2009; p.13)		
intrinsic motivation	"...Little- c creativity is the common hobbies and passions of ordinary people who want to do something creative." (Silvia et al 2014; p.183)		
creativity development	"The idea of everyday creativity can extend from mini-c to little-c throughout Pro-c. ..." (Kaufman and Beghetto 2009; p.6)		
crafting an identity	"… everyday and informal creative practices are part of crafting an identity…" (Platt 2017; p.2)	Personal Agency	Craft 2001, 2003; Richards 2007; Platt 2017; Conner, DeYoung, and Silvia, 2018
capacity to route-find	"...creativity as the capacity to route-find, across and through life. In this sense, it is practical and involves both skill and disposition." (Craft 2013; p.143)		
positive personal impact	"...broad, innovative capability... fundamental survival capability which allows for human inventiveness and adaptation to ever-changing environments" (Richards 2007; p.500)		

Codes	Representative Evidence	Descriptive Theme	Representative Studies
Process			
psychological experience	"Everyday Creativity means everyday psychological experience (and associated creative behavior) in the life and work of ordinary individuals." (Amabile, 2017; p.1) "…little-c creativity operates at personal level and constitutes the everyday creativity of the home and workplace…" (Simonton 2013, p.71).	Process Operates at Personal Level	Cropley 1990; Chimento 2001; Craft 2003; Gilson and Shalley 2004; Ivcevic 2007; Ivcevic and Mayer 2009; Simonton 2013, 2017; Sundararajan and Averill 2014; Amabile 2017; Fürst and Grin 2018; Puccio; Benedek, Bruckdorfer, and Jauk 2019; Feldhusen, J.F. 2006; Collard, P. and Looney, J. 2014.
problem-solving	"...creative hobbies, problem-solving in leisure or work activities…" (Fürst and Grin 2018, p.84)		
cognitive process	"It involves using imagination, intelligence, self-creation and self-expression, and does not necessarily involve a product-outcome." (Craft 2003, p.143)		
creative experience, actions, behaviors that happen everyday	"... everyday creativity is everywhere, and it happens all the time... mainly in people's everyday actions and behaviors." (Karwowski et al. 2017, p.309) "Everyday creativity we all experience on a regular basis" (Puente-Diaz et al. 2016, p.15); "The idea of creativity as an everyday experience" (Kaufman and Beghetto 2013, p.230)	Process Continually in Action	Morelock and Feldman 1999; Perry-Smith 2006; Kozbelt, Beghetto, and Runco 2010; Tangaard 2012, 2015; Kaufman and Beghetto 2009; Kaufman and Beghetto, 2013; Craft et al' 2013; Runco 2014; Silvia et al. 2014; D'souza and Dastmalchi 2016; Puente-Diaz et al. 2016; Karwowski et al. 2017; Conner, DeYoung, and Silvia 2018; Diedrich et al. 2018; Li, J. 1997; Singer, J.L. 2009.
Press			
social factors	"Everyday creativity derives from a complex of cognitive, affective, personal, motivational, and social factors." (Cropley 1990, p.167)	Person-environment Interaction	Cropley 1990; Tangaard 2012, 2015; Sundararajan and Averill 2014; Helfand, Kaufman, and Beghetto 2016.
human beings and material world relationship	"There is a close relationship between human beings and material tools in the creativity process....'ways of doing' already in the world are taken as starting points for new creations." (Tangaard 2012, p. 21)		

Table 5 – Examples of Everyday Creativity Outcomes and Respective Assessment.

Assessment	**Example of Everyday Creativity**	**Author(s)**
Creative Experience assessed by the creator's mind	Having small moments of insight	Conner, T.S., DeYoung, C.G., and Silvia, P.J. (2018)
	A college student finding a clever way to solve an algebra equation.	Puente-Diaz, R et al. (2016)
	How we find a lost child and make our way in a new place or culture.	Richards, R. (2007)
	Whiling away a psychology lecture by knitting or writing maudlin poetry best kept to oneself.	Silvia, P.J. et al. (2014)
	"...the everyday cleverness that makes us smile or makes life easier ..." (Sawyer et al., 2003, p. 240).	Glăveanu, V.P (2011)
	How to break through small work difficulties, and how to find ways for dealing with loneliness or our inevitable awareness of death.	Singer, J.L.(2009)
Creative Product assessed by immediate society	A painting that someone creates to give to a friend.	Beghetto, R.A. and Kaufman, J.C. (2007)
	Songwriting; creative writing (poetry, short fiction); knitting and crochet; painting, drawing, and sketching; graphics and digital design; and musical performance	Conner, T.S. and Silvia, P.J. (2015)
	Decorating a dorm room, finding efficient ways to pack for a trip, or combining articles of clothing into a branded new outfit.	Helfand, M., Kaufman, J.C., and Beghetto, R.A. (2016)
	Cheering a friend with a scrapbook of mementos from a vacation, designing one's jewelry, organizing a recital, completing a painting	Ivcevic, Z. (2007)
	A satisfying flower arrangement or a humorous play on words.	Morelock, M. J. and Feldman, D. H (1999)
	An auto mechanic who invented his tools, a person who specialized in ingenious home repairs, an individual who specialized in unusual gourmet meals, a person who did smart home landscaping, designed home furniture.	Richards, R. (2007)
	Making breakfast, painting a portrait and writing a poem.	Richards, R. (2010)