

Women's Everyday Creative Activities: a Qualitative Study

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ABSTRACT

The objective is to analyze manifestations of everyday creativity from the perspective of a group of women. We are interested in recovering the voices of the participants to understand constructed meanings regarding the actions, emotions, relations and contexts to unfolding processes of everyday creativity. We conducted a qualitative study, in which 20 Argentine women aged between 21 and 69 years participated. The sampling was not probabilistic, intentional and for convenience. The participants reside in cities of intermediate size, namely Córdoba, San Luis and Mendoza (Argentina). They reported daily, during one week, on the creative activities in which they were engaged in their lives. The process of data collection was done through WhatsApp; participants sent texts, audios, videos and photographs. We codified and analyzed the data with the QDA MINER LITE program. We constructed four categories of analysis: *doing creative things; others and creative contexts; emotions in play and creative self-belief*. The results indicate that people relate creativity to different types of work (cooking, handicrafts, academic activities, artistic workshops, solving daily problems, etc.). Others play an important role in creativity as the recipients of creative work, collaborative co-workers or helpers that facilitate creative tasks. The development of everyday creative activities is also linked to well-being and positive emotions (pleasure, passion, desire, satisfaction, self-realization and personal expression). We highlight the importance of creative identity as a complex construction of expectations, self-evaluations and metacognitive processes. The research contributes to the understanding of everyday creativity as a factor that promotes health and the empowerment of women.

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INTRODUCTION

Creativity is a potentiality all people have that can develop in different domains and contexts. The arts, sciences, technology, social relations, emotions and daily life are fields where it is possible to develop original ideas and products (Glaveanu, 2018; Richards, 2010; Trnka, Zahradnik & Kuška, 2016). According to UNESCO, creativity refers to the ability of people to solve problems and transform reality. Likewise, the international organization considers that creativity crosses different fields and allows the generation of innovative alternatives to social problems (UNESCO, 2014; 2015).

Everyday creativity

The current field of creativity research is characterized by a multiplicity of definitions, approaches and methodologies. Multiple questions, problems and challenges structure a complex of possible lines in the investigation of creativity. According to Türst and Grin (2018), the field of creativity research is based on four main questions: the first, refers to creativity levels (Big-C, small-c mini-c, and Pro-C); the second, to the distinctions between potential and achievement; the third, to the debate between general and specific domains; and the last, to the differences between person, process, product and environment.

Researchers focus their studies in different ways, considering the perspectives they adopt to answer these main questions. Our research focuses on the level of daily creativity and creative productions that relate participants in different domains and contexts. Our study recognizes complex interactions between people, processes, products and environments. As Glaveanu (2013) argues, creative processes involve interrelations between actors, actions, artifacts, audiences and contexts.

In our study we also considered creative processes as combinations of internal and external factors which interrelate to create and develop new ideas and productions in a specific socio-cultural context. Additionally, we acknowledge the use of specific creative cognitive strategies deliberately implemented by people (Rubenstein, Callan, & Ridgley, 2018).

According to Glaveanu (2018), creativity is not a construction or unitary phenomenon, it is a label applied to a variety of human actions or activities that lead to results that are more or less appreciated as novel, original, valuable or significant. The author invites readers to be sensitive to multiple creativities, to cultivate diversity and to offer tools and support necessary for people to develop their own creative styles and forms of expression.

The construct of everyday creativity is defined in terms of human originality at work and leisure across the diverse activities in everyday life. It is seen as central to human survival, and, to some extent, it is (and must be) found in everyone. Because everyday creativity is not just about what one does, but also how, creative process as well as product are observed (Richards, 2010 p.190).

In short, people can be creative in different everyday actions. Creativity is possible in different domains and contexts. People constantly solve daily problems in a novel way and create original products. We recognize that creativity is always a social process that includes other people (Elisondo, 2016) and that it develops in permanent interaction with a broader cultural context, in which languages, practices and meanings are shared (Glaveanu, 2013).

Various investigations have shown evidence of the relationship between creativity and positive emotions, and impacts of creativity on people's health and well-being (Benedek, Bruckdorfer & Jauk, 2019; Corner & Silvia, 2015; Conner, DeYoung & Silvia, 2018; Richards, 2010). According to Silvia and collaborators (2014), everyday creativity fosters and reflects psychological health. As example of everyday creativity, they include those common actions in the daily life of people, be it drawing, making recipes, writing and any other activity carried out for the purpose of being creative. In the present study the authors investigated which situations and people gave rise to greater creativity. The study lasted a week and the actions and feelings of the people involved were recorded throughout the day, with a particular emphasis on their creative actions. People who reported feeling happier and more active were the ones who were generally doing something creative at that time.

Everyday creativity: backgrounds and methodological aspects

In the field of investigation of daily creativity, many studies have been conducted using varied methodology. We summarize the studies that have tried to retrieve manifestations of creativity in natural contexts by analyzing daily experiences of people and internal and external factors associated with creative processes.

Silvia and collaborators (2014) conducted a week-long experience-sampling study with a sample of young adults. The aim was to explore when people are more likely to do something creative during the day, and to see who acts more creatively, conducted a week-long experience-sampling study with a sample of young adults. Throughout the day, people's actions and feelings were randomly sampled, with an emphasis on whether people were doing something creative. They found that when people reported doing something creative, they reported feeling happier and more active. The results also indicate that openness to experience and conscientiousness predicted spending time on something creative.

Corner and Silvia (2015) developed a study with the purpose of understanding the ecology of everyday creativity and emotions that help or hinder creative pursuits. The 658 young adults who participated were rated on their creativity and their experience of eight-

een positive and negative emotional states each day for 13 days. High activation, positive emotions like feeling excited, energetic and enthusiastic were the most favourable to everyday creativity. These findings suggest that creative days are characterized by greater emotional zest and engagement, that open people are creative people, and that personality modulates the emotion-creativity link.

Maryann McCabe (2015) explored the improvisation of 48 mothers in home cooking as exemplary of the creative process. Creativity in cooking does not occur in a vacuum. It occurs in daily life shaped by the constraints of time, money, ingredients, family preferences, and by imagining a meal made from familiar flavours and ingredients that permeate everyday life. The article discusses how improvisation is shaped by individual agency and social structure. Cooking is a form of personal and social creativity that is grounded in the familiar, and infused with cultural values of self-expression and pleasing the family.

Karwowski, Lebeda, Szumski and Firkowska-Mankiewicz (2017) presented two studies that examined the dynamics and predictors of momentary creative activity among adults. The results indicated that active positive emotions predicted day-to-day variability of creative behaviour, whereas the role of individual-differences was more complex and domain-specific.

Conner, DeYoung and Silvia (2018) presented a study about cross-day relationships between creative activity, affect and flourishing. A large sample of young adults ($n = 658$) took part in a 13-day daily diary study. Each day, they reported how much time they spent on creative activities, daily positive and negative affect, and daily flourishing. Lagged multilevel models revealed that people felt higher activated positive affect and flourishing following days when they reported more creative activity than usual. These findings support the emerging emphasis on everyday creativity as a means of cultivating positive psychological functioning.

The study entitled *Creating art: an experience sampling study in the domain of moving image art* (Benedek, Jauk, Kerschenbauer, Anderwald, & Grond, 2017) investigated work-related behaviours and feelings in the process of creating art. The artists provided daily reflections on their work process via smartphone or online experience sampling, and we assessed relevant personal data via an online questionnaire. Multilevel models were used to explain variability in artwork advancement beyond linear increases over time. Artwork advancement was predicted by deliberate engagement, engrossment in details and enjoyment of work, and by reduced work-related feelings of anxiety and "walking in a fog." In a recent article, *Motives for Creativity: exploring the what and why of everyday creativity*, Benedek, Bruckdorfer and Jauk (2019) presented two online studies in

which 750 people participated. The researchers observed that enjoyment was the strongest motive for everyday creativity. The relevance of motives differed across creative domains: visual arts, literature and music were more strongly motivated by expression and coping motives. Handicrafts and creative cooking were more strongly motivated by pro-social and recognition motives. The findings are consistent with the extensive literature associated with creativity, intrinsic motivation and positive affect.

In sum, the studies presented show, through appealing to different approaches and methodologies in different groups, that the development of creativity in daily activities has positive effects on health and well-being. The results indicate relationships between positive emotions, creative activities, motivation and openness to experience. The studies provide evidence for the consideration of Richards (2010): everyday creativity can be both a cause and a consequence of positive affect.

Our study attempts to provide more evidence regarding emotions, relations and contexts conducive to the development of creativity in everyday activities. We opted for a qualitative design; we are interested in recovering the perspectives and meanings of the actors regarding daily creative processes. Long (2014) analyzed publications made between 2003 and 2012 in five journals specializing in creativity research. According to the author, creativity research is dominated by quantitative methodology; only 13% of the publications analyzed refer to qualitative studies. The author highlights the importance of qualitative research in understanding the meanings, subjective experiences and desires of the actors. He concludes that "Therefore, progress can only be made in the field when we achieve a balanced employment of diverse methods" (Long, 2014. p. 435). For his part, Glaveanu (2014) argues that marginalization of qualitative studies is disconcerting and questionable. The author calls on researchers to develop new methods of research, analyze unique processes and work with interesting samples: "the world is full of people who, due to their social or personal circumstances, have something interesting to tell us about creativity" (p. 28). Likewise, Glaveanu (2018) proposes to develop local investigations on creativity that allow particular understandings of the groups, situations and contexts where the creative processes are constructed.

Everyday creativity and Women

The relationships between creativity and gender pose interesting debates in the field of investigation of creativity (Baer & Kaufman, 2008). Inconsistency in results indicates there is a need to delve into this topic, acknowledging the distinctive features of creative processes in men and in women, and analyzing the social and cultural factors which condition them.

Research that analyzes creative achievements in specific areas shows differences in the performance of men and women. Previous investigations have indicated differences between men and women in creative achievements in specific areas, such as crafts, sciences and music (Kaufman, 2006; Aranguren & Irrazabal, 2012; Elisondo & Donolo, 2016). Peak and Runco (2017) observed few sex differences in the Creative Activity and Accomplishment Checklist (CAAC), boys outperformed girls in technological creativity and girls outperformed boys in the arts.

Our study is interested in analyzing creative processes in women, acknowledging the distinctive features of daily creativity in this group. The research is oriented towards recognizing the diverse capacities and productions of people in the context of daily life, analyzing interactions and emotions related to creative processes. The study also focuses on the creative processes of women in everyday contexts, and aims to provide knowledge about the peculiarities of these processes and the factors that condition them. In this sense, previous studies of creativity in women (Elisondo, 2018; Gandolfo & Grace, 2010; McCabe 2015; Modrzejewska-Świgulska, 2018; Pollanen, 2015) are relevant for understanding the object of study. Researchers recognize the peculiarities of women's creative processes in everyday life, among which there are the complex mechanisms of integration of creative activities and tasks related to care, upbringing and household responsibilities. As noted by UNESCO (2014), we highlight the importance of policies and studies related to gender and creativity:

Creativity is an inherently dynamic process that brings together tradition, imagination and innovation. It offers individuals and communities multiple channels to explore questions about norms, identities and social expectations regarding gender roles and the relationships that occur. As such, it has the potential to open an important space for social dialogue on issues of gender equality in cultural life, as well as in other socio-economic and political spheres. Creative expression can also strongly support the social, civil and political empowerment of women, through respect for their human rights, in particular cultural rights and freedom of expression, as well as economic empowerment through employment opportunities and possibilities. Business in the cultural and creative industries. (...) As creators, producers, artisans and entrepreneurs, women have contributed greatly to strengthen the creative sectors, especially in developing countries. In addition, the cultural and creative industries have collaborated to strengthen both economic opportunities and their active participation in public life (UNESCO, 2014 pp. 74-75).

THE PRESENT STUDY

We propose as our objective, to investigate the manifestations of everyday creativity by considering the perspectives of women. We are interested in recovering the voices of the participants in order to analyze constructed meanings regarding the creative actions they carry out in their daily life. Likewise, we believe it is important to investigate emotions, relations and contexts linked to the processes of deployment of daily creativity. We conducted a qualitative study, in which 20 adult Argentine women participated. The participants reported daily, during one week, on the creative activities developed in their daily life, describing situations, contexts and emotions related to these actions. The data collection process was carried out through Whatsapp; participants sent texts, audios, videos and photographs.

We consider it relevant to develop this type of research, by recovering the meanings of the actors and narratives regarding everyday creativity processes. We appreciate that qualitative studies can make important contributions to the understanding of the complexity of everyday creative processes, recognizing the value of actors' meanings. We also highlight the data collection methodology used and the monitoring of creative processes over a week. Texts, audios, images and videos make up a framework of data, from our point of view, relevant to the understanding of everyday creativity from the perspective of the protagonists.

Method

We conducted a qualitative study (Flick, 2018), with the purpose of discovering the meanings constructed by people with respect to contexts, activities and emotions linked to daily creativity.

Participants. The sampling was not probabilistic, intentional and for convenience. As regards the selection of participants, we aimed at including people of different ages, levels of schooling, and occupation. Likewise, we selected those who showed commitment to the collection of data, as the procedure demands daily and active participation from people.

Twenty women aged between 21 and 69 participated in the research ($M = 41.85$ $SD = 18.29$). The participants reside in the cities of Córdoba, San Luis and Mendoza (Argentina), which are of intermediate size. Table 1 describes participants according to age, level of schooling and occupation.

Table 1
Name, Age, Level of Schooling and Occupation

Name	Age	Level of schooling	Occupation
Sofía	21	University (not graduated)	University student of Environmental Engineering
Lourdes	21	University (not graduated)	University student of Graphic Design
Josefina	22	Finished high school	Economically dependent worker
Antonella	22	University (not graduated)	University student of Social Communication
Estefanía	24	University (not graduated)	University student of Educational Psychology
Cecilia	25	University (not graduated)	University student of Educational Psychology
Nazanera	25	University (graduated)	Nutritionist
Andrea	29	University (graduated)	English teacher at Elementary School
Yésica	31	University (graduated)	Professor of Special Education
Ana M.	38	University (graduated)	University teacher of Linguistics
Vanina	43	University (graduated)	Housewife
Fabiana	44	University (graduated)	University teacher of Language and Literature
Ana C.	46	University (graduated)	University teacher of Political Sciences
Mirta	56	Finished highschool	Economically dependent worker
Mónica	59	University (graduated)	Private tutor of languages
Susana	62	University (graduated)	Retired
Inés	65	University (graduated)	Retired
Graciela	67	Finished highschool	Retired
Nora	68	Finished highschool	Retired
Leticia	69	University (graduated)	Retired

Instrument

For the data collection we used a procedure of daily registration of creative actions similar to that developed in other investigations of everyday creativity (Conner & Silvia, 2015; Conner, DeYoung, & Silvia, 2018). We developed the data collection process through WhatsApp. People received daily (for one week) the following questions: *What did you do that was creative during the day? Why do you consider to be something creative? Where did you do it? How did you feel when doing it? Were you alone or accompanied?* In addition, we requested images of the creative productions and descriptions of the processes developed.

Before beginning the collection of data, we told the participants about the procedure. We informed them about the questions they would receive every day, during one week, and we asked when it was convenient for them to receive the questions. Usually, participants suggested that they preferred to receive the questions at night, since at that time they had more free time to answer. We agreed a specific time according to what they stated and we respected it.

Procedures and Analysis

Participants gave their consent to taking part in this research and publishing the data and results. The research process was developed according to the ethical principles of the American Psychological Association (APA, 2017).

We codified and analyzed the data with the open access program QDA MINER LITE. To construct categories and analyses, we used open, axial and selective coding procedures, constant comparisons of emerging data and empirical and theoretical integrations. We joined different data (texts, images and audios), gathered at different points of the collection process. According to the objectives of the investigation, we constructed four categories of analysis that refer to creative activities, relationships with other people, emerging emotions and self-beliefs.

RESULTS

Doing creative things ...

In this category we analyzed the activities in which the participants claimed to be creative. We retrieved descriptions and evaluations of the interviewees with regard to their creative actions. We also analyzed images and videos that showed productions and activities. Below are some selected fragments to explain the various creative activities analyzed:

This is my creative work of the day, pure art. It is a clock that fell and broke. I decided to redecorate it. First I painted it, and then as the plastic contour had started to break, I began to add stones that are at the entrance of the house...
(Mirta, 56 years old).



Figure 1. Clock built by Mirta. Source: photo sent by the participant via Whatsapp

The most creative thing I did today was to create a meal despite the lack of food we have in our department. You have to have ideas for foods that are nutritious, when you do not have any resources, it's something creative! (Sofia, 21 years old).

Preparing an academic report is a creative task because many issues and skills come into play. The knowledge, the search for extra material, the analysis of material..., but the time of writing is the most creative! (Yesica, 31 years old).



Figure 2. Salutation cards prepared by Antonella. Source: photo sent by the participant via Whatsapp

We observed that people said they were creative in different actions and situations that were presented to them in their daily lives. In the group studied, creativity was associated with different fields of action such as cooking, handicrafts, academic activities, design and solving everyday problems. The expressions of the participants were linked to the considerations of Richards (2010) regarding daily creativity, as a manifestation of originality in work and free time. As the author argues, creativity is not limited to artistic areas, but encompasses all the activities of daily life. The expressions of the participants accounted for different domains where creativity was possible, as argued by specialists (Baer, 2015; Kaufman, 2012) and was valued in numerous instruments for assessing achievements and creative actions (Dietrich et al, 2017; Paek & Runco, 2017; Said-Metwaly, Van den Noortgate, & Kyndt, 2017; Silvia, Wigert, Reiter, & Kaufman, 2012).

It is interesting that several of the participants referred to cooking as a creative activity. The current studies (McCabe, & de Waal Malefyt, 2015; Beghetto, Kaufman & Hatcher, 2016) indicated that this activity allows the development of creative processes while permitting original combinations and generating novel products in certain socio-cultural contexts. The development of creativity in cooking also allows solving problems linked to the shortage of ingredients and the need to feed other people.

Academic activities also appear as opportunities for the development of creativity since they involve problem solving, conceptual combinations and the generation of novel products. Numerous researchers have referred to academic tasks as opportunities for creativity, especially those that allow decisions to be made, to develop autonomy and to integrate knowledge (Davies et al, 2013; Richardson & Mishra, 2018).

Gandolfo and Marty (2010) explored what craft means to a group of Australian women. The data emerging from the interviews indicated that craft is a form of personal creative expression. Also, craft is related to identity and building links with other people. Sinikka Pollanen (2015) also highlighted the positive impacts of creating handicrafts in a group of women. The participants indicated relationships between craftsmanship, welfare, personal growth and empowerment.

In short, the participants described different everyday actions in which they developed creative processes, they did not limit their expressions to artistic fields, and they referred to different areas and problems. As Glaveanu (2013) argues, creativity implies actions for the creation of artifacts, which always depends on the agency of the actors and interactions with others, in certain sociocultural contexts.

Others and creative contexts

In this category we were interested in analyzing the contexts and interactions that people build during everyday creative processes. The construction of this category is based on data and theoretical considerations that emphasize the socio-cultural nature of the creative processes (Elisondo, 2016; Glaveanu, 2013, 2014, 2018).

When I did it, I was alone. I could really concentrate and manage space and time properly. Without pressure, I was relaxed and able to perform, I think, a good job (Yesica, 31 years old).

Always alone. Whenever I have to create something either for the faculty or because I want to do it for me, the best is being alone. I cannot be creative with people around me (Lourdes, 21 years old).

Most participants referred to the development of creative activities in their home and in a solitary way. Some highlighted the need to be in solitude to do creative work. These results correspond to previous studies where we observed that the majority of

people refer to their home as an appropriate space for creativity (Elisondo, 2018). Home is the place where most of the participants express developing creative processes. The home seems to be the most propitious context to elaborate creative products (handicrafts, food, designs, etc.) and solve complex problems related to family economy, care of children, organization of time and spaces and confrontation of difficult situations. Their home is a place in the sense of Auge (2000), that is a relational, historical and identity space. According to Aguilar Rocha (2012), the home represents a place of security, refuge and privacy.

Some participants described group processes of creation in other contexts such as non-governmental organizations, clubs and educational institutions. In these cases, they mentioned group work in academic, sporting and artistic contexts, recognizing the role of others in creativity. We emphasize the importance of community spaces as favourable contexts for the development of creative leisure. Non-formal educational contexts, non-governmental organizations, neighbourhoods, artistic workshops, community centres and museums generate opportunities to access knowledge, practices and links with other people that enhance daily creativity (Hegarty, 2009; Genoe & Liechty, 2017).



Figure 3. Dream catcher made by Andrea. Source: photo sent by the participant via Whatsapp

I played a memory game with sequences of different sounds. I made a dream catcher with wool. As for the sounds, we had to improvise, using imagination and memory at the same time. Regarding the other, the combination of colours and design to create the craft was creative and unique. Both activities I did in an art workshop accompanied by other people (Andrea, 29 years old).

It is interesting to highlight the role of audiences or recipients of creative productions. Although people said they create when alone, most of the time they do so taking into account other people's interests and expectations. For example, making salutation cards, preparing breakfast for a birthday, and creating an object to give away can be solitary actions, but they necessarily imply others. The creators do not perform their works in a vacuum; they consider the taste and desires of others. In this sense, creativity is a social process that involves others, even if creation is solitary. In another publication we have stressed that creativity is always a social process where the creator interacts with others directly or indirectly (Elisondo, 2016). Modrzejewska-Świgulska, (2018) points out that creative work is usually associated with the final result or the genius of the creator. However, the process is much more complex and involves networks of relationships with other people and creators; the final product is the result of individual and collective work.

My experience with creativity was related to the celebration of my daughter's birthday; I prepared her a breakfast, although it was not too elaborate. I think it was creative, because in the best way I could present it, it was very nice. I did it in my house, alone. I really liked doing it because it was a treat for her, as she was celebrating another year of life and because I knew she would like it (Mirta, 56 years old).



Figure 4. Breakfast prepared by Mirta for her daughter.

Source: photo sent by the participant via Whatsapp

In short, everyday creativity manifests itself in different activities that mainly take place at home and in a solitary way. However, the participants also recognize other contexts as conducive to creativity (educational institutions, NGOs, sports clubs, etc.) where interactions with others contribute to creation. In the expressions of the participants the interest for the addressees of the creative productions stands out, showing also the social character of creativity.

Emotions in Play

In this category we analyze the expressions of the participants regarding feelings and emotions that emerge during the development of creative activities. Most participants mention positive emotions; however, some refer to feelings of frustration and anxiety. Negative emotions appear mainly when the results are not as expected or obstacles present during the task.

I felt very good in all of them, because in all of them I put something of myself, I am taking something that I feel at the moment of an idea and I return it to reality, it is something very nice and it feels very good (Lourdes, 21 years old).

I felt very good, because you feel that you put in effort and strength to be able to do it. It is very nice when you can achieve it (Estefanía, 24 years old).

I felt complete. I worked a lot on it and seeing it finished was great! Paint more trays, design new models of cards (...) I felt good. I still think about my future; it is what moves me every day (Antonella, 21 years old).

I felt good, because I was able to help her to resolve a problem that was stressing her (Lourdes, 21 years old).

I felt bad because they did not fit and I did not like the result, I was disappointed and I threw it away (Mirta, 56 years old).

Participants' expressions are related to previous studies that indicate the impact of creative activities on the general well-being of people (Richard, 2010) and the development of positive emotions (Benedek, Jauk, Kerschenbauer, Anderwald, & Grond, 2017; Silvia, 2015; Conner, DeYoung, & Silvia, 2018; Karwowski, Lebuda, Szumski, & Firkowska-Mankiewicz, 2017; Silvia, al, 2014). Participants use words such as *happiness, pleasure, relief, relaxation* and *satisfaction* to define how they feel during and after creative activities. These activities also constitute spaces for personal expression and self-realization, growth and development of future projects. Similar results were observed in other studies of creative processes in women; Gandolfo and Marty (2010) identified that craft is a form of personal creative expression, well-being and intergenerational connections.

In addition, the findings showed that crafting helped to organize thoughts and feelings; it promoted personal space, self-expression, life-long learning, and the development of physical and cognitive skills. Craft-related self-reflection had helped the craft makers to understand self, others, and life. (...) craft making as an activity makes it possible to settle goals which could be achieved. As individuals gain control and mastery over their lives, learning and utilizing skills to influence life events, they may be empowered. Individuals learn how to manage time, organize themselves, identify resource providers or begin to understand the factors that influence the processes. It may be concluded that crafting as a meaningful leisure activity had positive effects on the craft makers' well-being by fostering the feelings of self-managing and empowerment (Pollanen, 2015 pp. 74-75).

Women's voices also show positive emotions linked to the production of creative artifacts and the resolution of problems that contribute to the welfare of other people. Likewise, creative activities allow women to link with groups and build their own identity. Creative actions shape women's empowerment and social bonding contexts, as observed in previous studies (Elisondo, 2018; Gandolfo & Marty, 2010; McCabe, 2015; Pollanen, 2015).

In sum, developing creative processes in everyday contexts seems to be a promoter of health in a broad sense, as it encourages positive emotions linked to personal expression, self-regulation and self-realization. Likewise, creative actions empower and allow the construction of cooperative links with other people.

Creative self-beliefs

This category recovered the expressions of the participants regarding their own potentialities and creative actions. Authors agree in pointing out the important role of creative self-beliefs as mediators between potentiality and creative achievements (Karwowski, Lebeda, & Beghetto, 2019). According to Beghetto and Karwowski (2017), creative self-beliefs include the following: creative self-efficacy (perceived confidence to creatively perform a particular task), creative metacognition (beliefs based on a combination of creative self-knowledge and contextual knowledge), and creative self-concept (general beliefs about one's creative abilities).

According to the interviewees, from the study and the daily questions, they started to think about what creative things they do. In this sense, the research challenges the participants to reflect on the actions of their daily lives.

I had never stopped to think about what I do as creative every day, but it is good to be aware of what one is capable of doing in different circumstances!

(Yesica, 31 years old).

During the day I made several creative things (one of them, a sample of papers and signage). I think they are all creative because for me creativity is always present in one's life, unconsciously and daily, but we do not usually realize the moments of creativity that we have or do not know we are creative. From inventing a salad to drawing: everything is something creative. We are putting our ideas, emotions and desires towards a new activity in our day, out of the routine. Creativity is something that we all have, but we just have to know how to realize that it is there and enjoy it (Lourdes, 21 years old).

From the study, it was observed that the participants were able to reflect on their own creative abilities and their actions in different contexts. Expressions referred to creativity as potential of all people that can be developed in different contexts, a definition with which most current researchers of creative processes seem to agree (Glaveanu, 2018; Richards, 2010; Trnka, Zahradnik & Kuška, 2016).

It is interesting to understand participants' expressions in the light of current issues related to creative identity and the elements of which it is comprised:

Taken together, these three self-beliefs influence to person's creative identity (CI), general (or trait-like) assessments of creative abilities (CSC), self and task appraisals of the feasibility and appropriateness of creatively engaging with particular situations (CMC), and more specific (or state-like) confidence in creatively performing particular tasks, at particular times, in particular contexts (CSE) (Beghetto & Karwowski, 2017 p. 9).

The participants reflected on their possibilities and creative productions in different contexts and situations. Their words such as, *awareness, being able, realizing*, show different aspects of the creative identity put into play. Previous studies of creativity in women's groups (Gandolfo & Marty, 2010; McCabe, 2015; Pollanen, 2015) also point out positive impacts of creative activities on self-confidence, self-esteem and identity construction processes. In the same way, the development of creative processes promotes autonomy and personal development, as women emphasize when they stress the importance of *having what is mine* (Elisondo, 2018a) and thinking about the future.

At first, I was a bit frustrated because it did not work out as I wanted, but after a couple of tries, I improved the technique and it came out (Cecilia, 25 years old).

Cecilia's words illustrate how creative processes demand decisions and actions, marches and counter-marches, constant evaluations and self-regulation. In daily creativi-

ty, self-regulation in processes seems to have a noted role, just as the participants claimed. People value processes, they make decisions and regulate their actions to generate creative products. According to Kaufman, Beghetto and Watson (2016), creative metacognition refers to a combination of self- and contextual-knowledge used to make decisions about one's own creative efforts and accomplishments.

Identity is constructed in the complex network of representations regarding one's own capabilities and achievements. This framework is shaped by the self in interaction with others; integrating past experiences, present activities and future projects. *Stop thinking*, as expressed by the participants, is rebuilding this framework.

FINAL CONSIDERATIONS

Theories and data show that the creativity of daily life is linked to different contexts and domains of action. People develop creative processes in different activities, always in the interplay of emotions, identities and relations with other people. The participants developed creative processes that allowed them to create original products and solve problems. These processes were usually carried out at home and in solitude, but often referred to links with other people; creative products are thought, designed and created for others. The others play an important role in creativity as recipients of the works, partners in collaborative works or assistants that facilitate creative tasks. The development of daily creative activities is also linked to the well-being and positive emotions of the participants. Women's expressions indicate pleasure, passion, desire, relief, satisfaction, etc. There are also manifestations linked to self-realization, personal expression and the construction of future projects. It is also interesting as an emerging fact of the research that the participants have *stopped to think*, reflected on their creative achievements and potentialities. In this sense, we highlight the importance of creative identity as a complex construction of expectations, self-evaluations and metacognitive processes. Like Glaveanu (2017), we emphasize the importance of investigating the creative Self and the elements that constitute it. Analyzing beliefs constructed by people with respect to their own creative abilities is relevant to understanding the processes of creativity deployment in everyday contexts.

In addition to experiences of pleasure and well-being, creative activities empower women, link them with other people and allow them to build products of subjective and social value. Caring for other people, feeding them and solving family problems is a domain where women often develop creative processes. The integration of family, personal and work responsibilities is also a problem that demands creativity and effort.

The presented study aims to contribute to the investigation of daily creativity in

women, making visible its complexity. The research also contributes to the understanding of the processes of creativity deployment as health promoting factors in a broad sense. Likewise, we try to give a voice to the participants and develop a qualitative methodology for daily monitoring of creative actions. The main limitations of the study refer to the small number of cases analyzed, the lack of triangulation with other methods and the scant depth of analyzes. We propose in future studies to expand the sample of cases, incorporate other groups and different techniques of data collection, articulating qualitative and quantitative perspectives in the study of daily creativity.

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