

5-1-2019

## Creativity assessment: Pitfalls, solutions, and standards

Baptiste Barbot

*Pace University*, [bbarbot@pace.edu](mailto:bbarbot@pace.edu)

Roni Reiter-Palmon

*University of Nebraska at Omaha*, [rreiter-palmon@unomaha.edu](mailto:rreiter-palmon@unomaha.edu)

Follow this and additional works at: <https://digitalcommons.unomaha.edu/psychfacpub>



Part of the [Psychology Commons](#)

Please take our feedback survey at: [https://unomaha.az1.qualtrics.com/jfe/form/SV\\_8cchtFmpDyGfBLE](https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE)

---

### Recommended Citation

29. Barbot, B. & Reiter-Palmon, R. (2019). Creativity assessment: Pitfalls, solutions and standards. *The Psychology of Aesthetics, Creativity, and the Arts*, 13(2), 131-132. <http://dx.doi.org/10.1037/aca0000251>

This Article is brought to you for free and open access by the Department of Psychology at DigitalCommons@UNO. It has been accepted for inclusion in Psychology Faculty Publications by an authorized administrator of DigitalCommons@UNO. For more information, please contact [unodigitalcommons@unomaha.edu](mailto:unodigitalcommons@unomaha.edu).

# INTRODUCTION

## Creativity Assessment: Pitfalls, Solutions, and Standards

Baptiste Barbot Pace University and Yale University

Roni Reiter-Palmon University of Nebraska at Omaha

. . . [P]robably any tests of creativity [will] show considerable error variance due to function fluctuation. Reliabilities of tests of creative abilities and of creative criteria will probably be generally low. There are ways of meeting such difficulties, however. We should not permit them to force us to keep foot outside the domain.

—Guilford, 1950, p. 445

Since the beginning of the systematic study of individual differences in creativity, and particularly since the 1950s, the question of creativity measurement has often been at the forefront of the creativity research agenda. Without proper instruments to measure creativity or adequate standards of assessment, the validity of any creativity study is seriously questioned. Over the last few years, however, evolving research questions and needs, advances in methodology and technology, and efforts to address recurrent measurement issues in our field have led to important developments regarding creativity assessment. That notwithstanding, enduring conceptual and methodological issues and the lack of established assessment standards still challenge the validity of creativity studies, limit meta-analytical work, and make the creativity literature at times elusive to the novice eye.

This special issue (SI) provides a much-needed critical review of current practice in creativity assessment and existing measures, outlining common pitfalls, while suggesting important guidelines and standards for best practice in creativity research and directions for the field. After a general overview of common assessment practice in the field (Snyder, Hammond, Grohman, & Katz-Buonincontro, 2019), several contributions in this SI address challenges and new developments regarding the measurement of divergent thinking (Acar & Runco, 2019; Reiter-Palmon, Forthmann, & Barbot, 2019), consensual assessment technique and subjective ratings (Cseh & Jeffries, 2019; Myszkowski & Storme, 2019; Primi, Silvia, Benedek, & Jauk, 2019), and self-report methodology (Kaufman, 2019). Recent developments and methodological recommendations relevant to creativity assessment on topics including neuroscience of creativity methods (Benedek, Christensen, Fink, & Beaty, 2019), experience sampling (Cotter & Silvia, 2019), developmental methods (Barbot, 2019), self beliefs research

(Karwowski, Han, & Beghetto, 2019), and cross-cultural studies of creativity (Glăveanu, 2019) are also represented. The SI concludes with a general commentary on these contributions, outlining recommendations for best practice in creativity assessment (Barbot, Hass, & Reiter-Palmon, 2019).

Although the field has continually discussed creativity assessment—see, for example, the American Psychological Association Division 10 debate regarding whether the Torrance Tests of Creative Thinking are still relevant in the 21st century (see Smith, Smith, & Kaufman, 2011)—a SI in a leading journal in the field of creativity, dedicated to the scrutiny of where we stand on the matter, is long overdue. Thus, it is with great enthusiasm that we bring this effort to fruition.

## References

- Acar, S., & Runco, M. A. (2019). Divergent thinking: New methods, recent research, and extended theory. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 153–158. <http://dx.doi.org/10.1037/aca0000231>
- Barbot, B. (2019). Measuring creativity change and development. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 203–210. <http://dx.doi.org/10.1037/aca0000232>
- Barbot, B., Hass, R. W., & Reiter-Palmon, R. (2019). Creativity assessment in psychological research: (Re)Setting the Standards. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 233–240. <http://dx.doi.org/10.1037/aca0000233>
- Benedek, M., Christensen, A. P., Fink, A., & Beaty, R. E. (2019). Creativity assessment in neuroscience research. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 218–226. <http://dx.doi.org/10.1037/aca0000215>
- Cotter, K. N., & Silvia, P. J. (2019). Ecological assessment in research on aesthetics, creativity and the arts: Basic concepts, common questions, and gentle warnings. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 211–217. <http://dx.doi.org/10.1037/aca0000218>
- Cseh, G. M., & Jeffries, K. K. (2019). A scattered CAT: A critical evaluation of the consensual assessment technique for creativity research. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 159–166. <http://dx.doi.org/10.1037/aca0000220>
- Glăveanu, V. P. (2019). Measuring creativity across cultures: Epistemological, methodological and ethical considerations. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 227–232. <http://dx.doi.org/10.1037/aca0000216>

- Karwowski, M., Han, M.-H., & Beghetto, R. A. (2019). Toward dynamizing the measurement of creative confidence beliefs. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 193–202. <http://dx.doi.org/10.1037/aca0000229>
- Kaufman, J. C. (2019). Self-assessments of creativity: Not ideal, but better than you think. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 187–192. <http://dx.doi.org/10.1037/aca0000217>
- Myszkowski, N., & Storme, M. (2019). Judge response theory? A call to upgrade our psychometrical account of creativity judgements. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 167–175. <http://dx.doi.org/10.1037/aca0000225>
- Primi, R., Silvia, P. J., Jauk, E., & Benedek, M. (2019). Applying manyfacet rasch modeling in the assessment of creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 176 –186. <http://dx.doi.org/10.1037/aca0000230>
- Reiter-Palmon, R., Forthmann, B., & Barbot, B. (2019). Scoring divergent thinking tests: A review and systematic framework. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 144 –152. <http://dx.doi.org/10.1037/aca0000227>
- Smith, J. K., Smith, L. F., & Kaufman, J. C. (Eds.). (2011). The APA 2009 Division 10 Debate: Are the Torrance Tests of Creative Thinking Still Relevant in the 21st Century? [special section]. *Psychology of Aesthetics, Creativity, and the Arts*, 8, 302–317.
- Snyder, H., Hammond, J. A., Grohman, M. G., & Katz-Buonincontro, J. (2019). Creativity measurement in undergraduate students from 1984 – 2013: A systematic review. *Psychology of Aesthetics, Creativity, and the Arts*, 13, 133–143. <http://dx.doi.org/10.1037/aca0000228>