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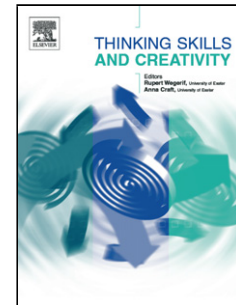
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Educating which creativity?

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Creativity is largely considered today synonymous with success. It is the success enjoyed by creative people who are accomplished in both their personal and professional life; the success of innovative institutions capable of thriving in the complex and dynamic work environments of today; the success of countries that cultivate a healthy creative industries sector and invest in research and development. Why is this assumption so widespread? Because creativity is typically defined, at least in psychology, as the process leading to the generation of both new/original and useful/effective products (see Runco & Jaeger, 2012). These products don't necessarily have to take a material form, they can be ideas or performances, e.g., a dance or musical performance. The 'level' of creative achievement can also vary. Kaufman and Beghetto (2009), for instance, famously distinguished between four types of creativity: mini-c (the creativity involved in learning), little-c (the creativity of mundane, everyday activities), Pro-C (the creativity involved in professional activities), and Big-C (the revolutionary creativity that transforms culture and society). In this model, creativity contributes to our individual and collective lives in different ways. It helps us learn and improvise in our daily interactions, it helps us innovate at work and, in some cases, generate products that get to be recognized by entire communities, nations or at a global level. In each instance, creativity is seen as something good, something people have or can cultivate,

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