

# Everyday Creativity in Pandemic: A Systematic Review

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## ABSTRACT

The article presents a systematic review of scholarly papers referring to everyday creativity in times of COVID-19. We reviewed 30 papers published between May 2020 and June 2022. We searched in SCOPUS, Google Scholar, JSTOR and PsycINFO, using combinations of the following keywords: *Creativity, Pandemic and COVID-19*. We follow the PRISMA guidelines for conducting systematic reviews. We established four general inclusion criteria and selected quantitative, qualitative, or mixed-design empirical papers. Three experts evaluated whether the papers met the established criteria. We analyzed the selected research qualitatively through encodings and method of constant comparisons. We built four general categories whose purpose is to systematize the main results of the papers: *Creativity and Health, Increase in Creative Actions, Motivations, and Creative Growth*. The analyzed papers show relationships between creative actions, well-being, and coping. The data showed increases in creative actions in times of pandemic. Enjoyment, seeking contact with others, and coping appear as the main reasons for the development of creative actions. The results highlight the importance of creative

adaptation in the construction of new personal and professional development projects.

## KEYWORDS:

creativity, health, well-being, coping, emotions, creative adaptation, resilience, COVID-19

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## INTRODUCTION

The COVID-19 pandemic has impacted the physical and mental health of people around the world. According to the World Health Organization (2022), there is a marked increase in mental health problems, especially symptoms of depression and generalized anxiety. In accordance with the reports of the World Health Organization, studies carried out in different countries indicate increases in anxiety, depression, and stress in pandemic (Brooks et al., 2020; Burkova et al., 2021, Kowal et al., 2021, Lieveroth et al., 2021; Mazza et al., 2020; Shigemura et al., 2020; Stankovska et al., 2020; Torales et al., 2020). Also, the pandemonium caused negative consequences on social, economic, and labor conditions. The Economic Commission for Latin America and the Caribbean (ECLAC, 2022) indicates that in 2021 the social crisis continued despite economic reactivation, with unemployment rates and levels of poverty and extreme poverty higher than those observed before the pandemic. In this context of uncertainty and adversity, we also find research that shows creative and resilient processes that seem to contribute to people's well-being (Gammel & Wang, 2022) and creative community's responses to address the problems of the pandemic (Mattson et al., 2021). Similarly, some studies show creative processes that generated innovations, new products, and forms of marketing in small and medium-sized companies (Thukral, 2021; Zutshi, et al., 2021). The purpose of the paper is to present a systematic review of research published between 2020 and 2022 about creativity in a pandemic. The relevance of this study is linked to the consistent evidence of associations between everyday creativity, health, and well-being. Numerous studies prior to the pandemic indicate relationships between creativity and well-being, as shown by the meta-analysis carried out by Acar, Tadik, Myers, Van der Sman and Uysal (2021).

In this line, we consider that analyzing creative processes in a pandemic is especially relevant to building knowledge that contributes to the design of projects and policies that promote creativity, well-being, and health. Likewise, the significance of our proposal is supported by previous studies that highlight the role of creativity as a tool for resilience and coping with adversity (Forgeard, 2013; Metzl and Morrell, 2008). The studies analyzed by Palomera, González-Yubero, Mojsa-Kaja and Szklarczyk-Smolana (2022) confirm the increase in levels of psychological distress (stress, anxiety, and depression) in several countries due to the impact of the pandemic and the isolation. According to the authors, given this increase in affective disorders, resilience and coping processes can play a key role in preventing them and promoting health.

The considerations of Kapoor and Kaufman (2020) on the importance of creative behaviors to find meaning in times of uncertainty support the present systematic review. The authors emphasize the need of research on creative behaviors in a pandemic. In this line of argument, we intend to analyze the results of studies on the subject, to build some general categories that allow us to understand, initially and exploratorily, the role of creativity in times of crisis.

## CONTEMPORARY MODELS OF CREATIVITY

The field of creativity research is characterized by coexistence of multiple theoretical and methodological approaches. While some research focuses on socially recognized creative processes, other studies attempt to investigate everyday manifestations of creativity. In this sense, the model of the four creativities by Kaufman and Beghetto (2009) is interesting when the goal is to establish some delimitations of the object of study. In this model, the following forms of creativity are distinguished: Big-C Creativity, little c creativity, Pro-Creativity, and mini-c creativity. Big-C Creativity refers to socially recognized creative processes, that is, achievements that significantly transform a certain field or create a new field. Little c creativity includes novel manifestations in everyday life that do not necessarily have social recognition; they are original for the person who experiences them. People who have extensive knowledge in a certain field are considered pro-creative; they have many possibilities to become Big-C creative. Mini-c creativity is inherent in all learning processes; that is, they are novel interpretations of knowledge.

In the current field of creativity research, models tend to become more complex, incorporate elements, and adopt perspectives that are more inclusive (see e.g., Glaveanu, 2013; Lubart & Thornhill-Miller, 2019; Sternberg & Karami, 2022). The creative processes are understood in the interactions between individual, social, and cultural components in addition to recognizing different creativities, approaches, and methodologies. In the present study, we focus on everyday creativity emerging in a particular social context, namely the COVID-19 pandemic. We understand creativity as a complex process that depends on subjective and social conditions. In this sense, the restrictions of the health emergency with main conditioning factors of creative processes are especially relevant. The present review covers studies based on everyday creative processes, that is, it focuses on little c creativity and on certain variables linked to the creative person, without ignoring the particular social conditions of the pandemic and the dynamism of current social transformations.

Our reviews center on everyday creativity, that is, on original and novel manifestations of people in their daily lives (Richards, 2010), and focuses on little c creativity as per Beghetto and Kaufman (2009). We do not review studies referring to Big-C Creativity, Pro-creativity, and mini-creativity, nor do we analyze studies on community, social, or global creativity. We consider papers that analyze creative behaviors from the perspective of people rather than from the vantage point of assessing specific audiences or publics. Supported by proposals of everyday creativity (Ilha Villanova & Pina, 2021; Richards, 2010), we consider that the actions are novel for the subjects who develop them (subjective assessments), taking into account the particularities of the contexts. In sum, our review focuses on studies referring to everyday creativity, focusing on the novel behaviors of people in times of pandemic.

In this theoretical context of different models, we highlight the value of everyday creative processes and efforts made by researchers to understand diverse manifestations of creativity in daily life. Richards (2010) argues:

The construct of everyday creativity is defined in terms of human originality at work and leisure across the diverse activities of 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: 190).

According to Richards (2010), in the assessment of daily creativity, it is essential to consider two criteria, namely originality and significance, both in the case of the products and the creative processes that we develop in daily life, at work and in free time. For example, preparing original meals, creating innovative clothes on a tight budget, or looking for alternatives to work problems are activities mentioned by Richards (2010) as typical of everyday creativity.

### **CREATIVITY, WELL-BEING, AND POSITIVE EMOTIONS**

Numerous studies have indicated relationships between creativity and well-being. These relationships are very likely reciprocal. There is abundant evidence regarding the incidence of creativity on well-being and positive emotions (Corner & Silvia, 2015; Conner, DeYoung & Silvia, 2018; Silvia et al. 2014). The impact of positive emotions and well-being in creativity is also plausible and empirically justified (Acar et al., 2021; Richards, 2010).

According to Tang et al. (2021), well-being refers to optimal psychological functioning characterized by positive self-assessments linked to emotion, engagement, satisfaction, and meaning. The study by Silvia et al. (2014) reported that people felt happy and active during creative activities. Corner and Silvia (2015) found similar results; people felt enthusiasm and energy during daily creative activities. Karwowski, Lebeda, Szumski, and Firkowska-Mankiewicz (2017) found that positive emotions are the most consistent predictors of everyday creativity. Conner, DeYoung, and Silvia (2018) found relationships between everyday creativity and psychological well-being. Fancourt, Garnett and Müllensiefen (2020) found that creative activities favor the regulation of emotions. According to Benedek, Bruckdorfer and Jauk (2019), enjoyment is the strongest motive for everyday creativity.

Ilha Villanova and Pina (2021) recently conducted a systematic review of the literature on everyday creativity. After analyzing 56 investigations, the authors point out that everyday creativity is manifested in the resolution of daily tasks in an original and significant way. They further assert that it can be a creative product that is immediately communicated and evaluated by the creator's society, or a creative experience that is often personal and evaluated only by the individual. In understanding the processes of everyday creativity, the idea of creative agency is especially relevant. Agency is essential to foster creative potential, as it has a positive effect on motivational, cognitive, and affective aspects of everyday creativity. Human agency is the ability to exercise control over our own functioning and over the events that affect our lives (Bandura, 2001). Agency assumes a strategy of change to generate modifications and transformations of individuals and their environment. Bandura (2001) considers self-efficacy as the most crucial mechanism of agency and defines agency as an intentional act that would be the initial key to the power to cause actions for

given purposes. The Karwowski and Beghetto (2019) model proposes defining creative behavior as agentic action. The model holds that transforming creative potential into creative behavior results from a decision informed by one's creative confidence and perceived value of creativity. More specifically, the model posits that the link between creative potential and creative behavior is mediated by creative confidence and moderated by the perceived value of creativity.

Creativity depends on people's motivations, decisions, and interests in taking risks, looking for alternatives, and generating original products. In addition to agency, it is relevant to analyze everyday creative processes as habitual and ubiquitous experiences that have different stages, are in continuous development, and are separated in a complex and recurring way (Ilha Villanova & Pina, 2021). In everyday creativity, the closest people (family, friends, co-workers, and colleagues in terms of leisure activities) are the ones who value the creative products and build, together with the creators, meanings about the creative actions and the artifacts produced (Glaveanu, 2013). These considerations are of interest for our research insofar as they show broad conceptions of everyday creativity; not only products that are observable and valuable by others are included, but also the importance of subjective creative experiences is highlighted. The review of articles on everyday creativity also allows us to understand this phenomenon as actions that take place in different settings, among which home, work, and leisure activities stand out. Likewise, everyday creativity has been shown to result in positive development, as it encourages people to explore their individual identities, reflect critically, improve their inventiveness, acquire new knowledge, solve problems, and adapt to constantly changing environments.

## **CREATIVITY DURING UNCERTAIN TIMES**

In sum, current theories emphasize the value of creative experiences as novel encounters with the world, based on meaningful actions and interactions, which are marked by openness, recursiveness, multiple perspectives, and future orientation (Glaveanu & Beghetto, 2021). The theoretical approaches developed allow us to define this study as a systematic review of research on everyday creativity. The review includes studies on creative actions, experiences and products at home, work, and leisure in times of pandemic and movement restrictions. In this line of argument, the concepts of creative adaptation and creative growth are relevant to analyzing everyday creativity processes in a pandemic. According to Orkibi (2021), the construct of creative adaptability refers to one's ability to respond creatively and adaptively to stressful situations, involving the ability to generate new and effective cognitive, behavioral, and emotional responses to stressful situations. Cognitive creative adaptability refers to personally generating new and potentially effective ideas, perspectives, and thoughts; creative adaptability of behavior refers to the execution of personally new and potentially effective behaviors and actions; and emotional creative adaptability refers to personally generating new and potentially effective emotional reactions. According to Tang et al., (2021), creative growth is an individual's perceived increase/growth in creativity or motivation for creativity.

Researchers have argued for the importance of everyday creativity in times of pandemic (Beghetto, 2021; Kapoor & Kaufman, 2020). According to Kapoor and Kaufman (2020), creativity is related to the possibility of building resilience in the face of the adversity of the health emergency. The authors define psychological resilience as referring to the ability to face adverse situations, adapt to diverse circumstances, and achieve personal growth (Forgeard, 2013; Metzl & Morrell, 2008). Kapoor and Kaufman (2020) point out that creativity is characterized by generating adaptive responses to respond to new conditions and environments. Therefore, we argue that generating meaning through any type of creative expression is an adaptive and resilient response to the pandemic. For his part, Beghetto (2021) maintains that creative action is an agentic response in times of crisis and requires individual, organizational, and societal confidence to produce creative outcomes and a willingness to take the risks necessary to do so. Creative action represents an agentic response and refers to the willingness to think and act in new and different ways in an effort to navigate uncertainty and potential threats during times of crisis. Creative actions can range from more individual and localized efforts to organizational, societal, and even global endeavors. Individual people may take creative actions on a more micro or personalized scale (e.g., individual people coming up with their own unique sanitizing procedures when bringing groceries to home; educators finding new ways to engage students through online instruction, etc.).

Kapoor and Kaufman (2020) mention concrete activities of everyday creativity in times of COVID-19, such as parents trying new ways to keep their children busy while working from home and people trying to play window tennis, people dressing up to get the garbage, seamstresses who made facemasks, etc. Socially shared behaviors were also observed: applause, sirens, and honks to thank health personnel in an original way.

In short, this systematic review is based on theories related to everyday creativity and its potential impacts on well-being, adaptation, growth, and resilience. These concepts are relevant to understanding the role of everyday creativity in times of pandemic, the central theme of this review.

## METHOD

We carried out a systematic review of 30 studies about everyday creativity in pandemic contexts. We followed the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guidelines for conducting systematic reviews (Siddaway et al., 2019). We established the following inclusion criteria for the selection of the studies:

- Studies about everyday creativity, that is, research into original and significant daily actions in different environments (personal, family, work, and leisure).
- Quantitative, qualitative, or mixed empirical works that clearly present the main components of the design: problem, objectives, design, method, results, and discussions. Papers on meta-analyses, psychometric studies, systematic reviews, methodological works, and theoretical works were excluded.

- Research carried out in the context of a pandemic, specifically papers published between April 2020 and May 2022 are considered.
- Papers published in specialized journals of recognized international impact.

To search for studies, we used combinations of the keywords *Creativity, Pandemic and COVID-19* in SCOPUS Google Scholar, JSTOR, and PsycINFO. The search returned 277 results. We eliminated duplicate data (N = 93) and analyzed the papers that considered the established criteria. We examined the titles and abstracts of all articles (N = 184). In doubtful cases, we carried out a thorough reading of the entire text to decide on the choice. As results of the selection process, we excluded 154 documents and chose 30 studies that meet the four criteria. Figure 1 shows the flow diagram of identification, screening, and inclusion of studies.

Three experts assessed the selected papers, confirmed that they met the established criteria, and agreed to include them in this review. The experts are researchers in the field of psychology with more than 10 years of experience in studies on everyday creative processes. Table 1 shows references, objectives, designs, samples, instruments, and main results of each study.

We conducted a critical reading of the 30 selected papers and then made open codes and constant comparisons for the construction of analytical categories. Considering the ideas of Gibbs (2012), we carried out open coding in which we assigned codes to the results of each of the analyzed studies. Then we made categorizations based on the construction of relationships between codes and general concepts. The analysis process focused on the comparison of cases, specifically the results of each research paper. The four constructed categories emerged inductively from the aforementioned processes of coding, categorization, and comparison of cases.

Following the suggestions of Siddaway, Wood and Hedges (2019) for systematic reviews, we used the following analysis procedures: linking concepts and findings, critical reading, review of methodological aspects and conceptual problems, registration of variations in the results, and evaluations on the strength of the evidence for each category. In this review, we focus on processes linking concepts and findings.

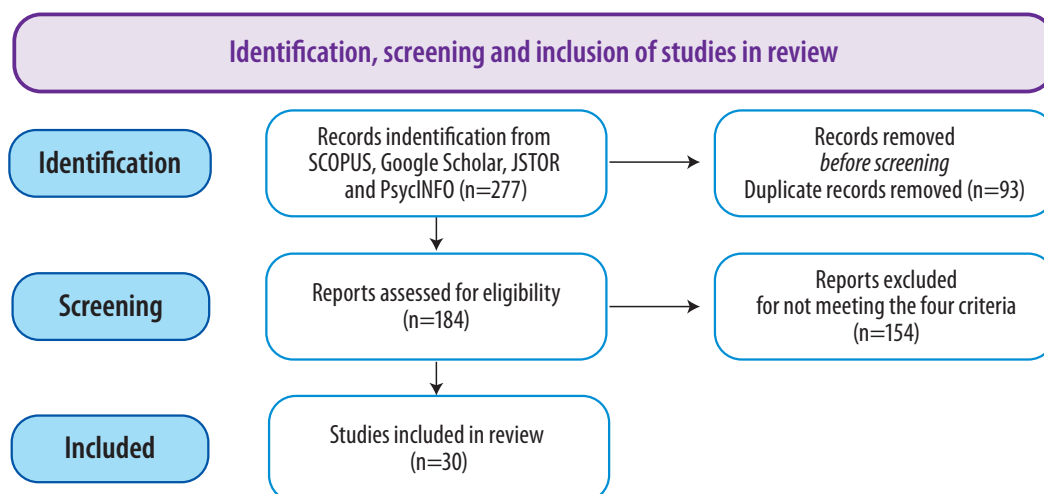


Figure 1. Flow diagram: Identification, screening, and inclusion of studies in review

## RESULTS AND DISCUSSION

In Table 2, we systematize the main results of the papers analyzed considering the four constructed categories: *creativity and health; increase in creative actions; motivations, and creative growth*. The four categories were generated inductively from the processes of coding, comparison, and categorization of the results presented by each of the publication analyzed. The first category refers to the relationships between creativity and well-being with seventeen publications accounting for these correlations. In the second category, we analyzed six publications that show increases in certain creative actions in times of pandemic. The third category, constructed from the analysis of five articles, investigates underlying motivations in the development of creative processes. The fourth category systematizes results referring to adaptation and creative growth in a pandemic – emerging data from thirteen papers. The categories are interrelated: everyday creativity, motivations, well-being, and growth are linked in a complex way, at all times, and especially in times of crisis and uncertainty (Beghetto, 2021; Kapoor & Kaufman, 2020).

### CREATIVITY AND HEALTH

In the analyzed studies, we consistently observed that participation in creative activities during isolation was related to well-being and health. In the case of older adults, participants in the study by Pauly, Chu, Zambrano, Gerstorf, and Hoppmann (2022) indicated that they felt less lonely and less bothered by alone time on days when they were more creative than usual. In the group of young people who took care of some children, creativity could be an important resource in the construction of care, play, and pedagogical support practices during home education (Aznar et al, 2021; Elisondo, 2021; Lades et al., 2020). Studies that make comparisons between samples from different countries (Hofreiter et al., 2021; Tang et al., 2021) indicate similar and consistent results showing that creativity was related to well-being in times of COVID-19. According to available results and the methodologies used in the analyzed studies, it is not possible to indicate causal relationships between creativity, well-being, and positive emotions.

Analyses show positive correlations between creativity measurements and the following variables: well-being (Brosowsky et al., 2022; Chmiel et al., 2022; Kiernan et al., 2021; Michinov & Michinov, 2021; Morse, et al., 2021; Tang et al., 2021), positive emotions (Elisondo, 2021; Fiori et al., 2022), coping (Elisondo and Melgar, 2021), self-actualization (Karaboga et al., 2022), and post-traumatic growth (Tang et al., 2021; Zhai et al, 2021). Negative correlations are observed between creativity, psychological distress, stress, and depression (Rodríguez-Rey et al., 2021), boredom (Brosowsky et al., 2022; Mercier et al, 2021), and loneliness (Pauly et al., 2022). In short, the studies analyzed indicate that carrying out creative activities during isolation could be related to well-being, health, and positive emotions. Based on different methodologies and samples, the investigations arrive at similar results and conclusions: creativity is related to health in contexts of crisis and uncertainty. Re-



sults of the analyzed studies correspond to the data arising from the meta-analysis by Acar, Tadik, Myers, Van der Sman and Uysal (2021) on the relationship between creativity and well-being. They are also consistent with Richards' (2010) definitions of everyday creativity as the ability to adapt and build new forms of leisure and work in constantly changing environments. However, some studies show relationships between creativity, intrusive rumination (Wang et al., 2022), depression (Xu et al., 2022), negative emotions (Zeng et al., 2022b), and negative mood (Du et al., 2022). The reviewed studies show complex relationships between creativity and health. Some contradictory results are observed, although the studies that indicate positive relationships between creativity, health, and positive emotions predominate.

### **INCREASE IN CREATIVE ACTIONS DURING ISOLATION**

Several of the analyzed studies show significant increases in the number of creative actions during isolation, compared to moments before the pandemic. Consistently, we observe that creative activities linked to cooking are the ones that increased (Elisondo & Melgar, 2021; Hofreiter et al., 2021; Karwowski et al. 2021). According to the results of the analyzed studies, the following creative activities are most frequently carried out during isolation: painting, drawing, physical activity, crafts, gardening, dance, reading, photography, and making videos (Lades et al., 2020; Lopez- Persem et al., 2021; Morse et al. 2021). The studies conducted by Elisondo and Melgar (2021) and Hofreiter, Zhou, Tang, Werner and Kaufman (2021) also show people's interest in new learning activities related to languages, technologies, and acquisition of knowledge through digital media. Some studies (Aznar et al, 2021; Elisondo & Melgar, 2021; Lades et al., 2021) indicate increases in playful and creative activities linked to childcare and pedagogical help in the learning situations at home. According to Lades, Laffan, Daly, and Delaney (2020), spending time with children after school closures can benefit parents' emotional well-being. The analyzed studies also indicate increases in solidarity and pro-social activities during isolation (Elisondo & Melgar, 2021; Hofreiter et al., 2021). These activities are linked to care, feeding, and resource management practices for vulnerable groups.

Considering the contributions of Richards (2010), we define the actions mentioned as creative because they imply original and significant processes for people. Taking into account the proposals of Kapoor and Kaufman (2020), these actions are creative because they allow solving problems linked to the limitations imposed by the pandemic in a novel way. As in the analyzed studies, Kapoor and Kaufman (2020) also highlight the importance of creative solidarity actions during isolation.

We could hypothesize, for future studies, that the changes in daily and work life due to the pandemic have generated the need to build new ways of managing time, space, and activities at home. Searching for alternatives and developing innovative actions, basic processes of creativity, are essential in times where work, leisure, education, and care practices take place in the same space and

with the same people. Eating habits and food production have also changed during isolation; an increase in creative actions linked to cooking is observed, healthy and sustainable practices related to the creation of vegetable gardens and organic food are also displayed. Likewise, increases are seen in practices related to body care and physical activities. In times of uncertainty, some people try to build healthier habits and develop activities that, in some way, positively impact their physical and mental health. In this sense, and as Metzl and Morrell (2008) and Forgeard (2013) point out, creativity linked to the construction of new forms of life, leisure, and work constitutes a tool for resilience and coping.

### **MOTIVES FOR CREATIVITY DURING ISOLATION**

Motivation is a key component of creativity, closely linked to current approaches to creative agency (Karwowski & Beghetto, 2019). According to Ilha Villanova and Pina (2021), agency is one of the main determinants of everyday creativity; that is, creative practices in daily life depend on the decisions and motivations of people, always in interrelation with the opportunities and limitations of the contexts. In this sense, it is considered highly relevant to analyze the reasons underlying the development of daily creative processes. According to Benedek, Bruckdorfer and Jauk (2020), enjoyment, expression, and personal development are the main reasons for everyday creativity. Likewise, the authors highlight that the motives differ according to the creative domains. Visual arts, literature, and music are more strongly motivated by the need for expression and coping, while crafts and creative cuisine are more linked to prosocial and recognition motives.

The analyzed studies show interesting results regarding motivations that guide the development of creative actions in times of pandemic. Enjoyment, experiencing positive emotions, and coping with stressful situations appear as prominent motivations in the analyzed studies (Elisondo, 2021; Fiori et al., 2022). These results are articulated with those found by Benedek, Bruckdorfer and Jauk (2020) in research prior to the pandemic. These findings support the notion that everyday creativity can be both a cause and a consequence of positive affect and well-being (Acar et al., 2021; Ilha Villanova & Pina 2021; Richards, 2010). The need for personal expression and self-realization also appears as an important motivation in the analyzed studies (Karaboga, et al., 2022; Tang et al., 2021). In the same way, reasons linked to the search for connection with others appear. In some of the analyzed studies, (Elisondo & Melgar, 2021; Morse et al., 2021). In other words, we observe social motivations associated with the need to share experiences, times, and spaces with others. The need to stay fit (Morse et al., 2021) and develop healthy eating are also motivations linked to daily creativity during isolation. In this sense, we highlight the original actions of creating personal training objects and developing sports activities at home. The need to solve problems given the limitations of resources and possibilities of managing it due to the restrictions of the pandemic

appears as a constant in the analyzed studies (Elisondo & Melgar, 2021; Lopez-Persem et al., 2021). There is also a need to create new ventures in the face of economic and labor difficulties caused by the health emergency (Elisondo, 2021). In other studies (Thukral, 2021; Zutshi, et al., 2021), creativity has also been pointed out as a key tool in generating changes in small and medium-sized companies in times of pandemic.

In the analyzed studies, creative activities linked to cooking appear associated with several of the aforementioned motivations (Elisondo, 2021; Elisondo et al., 2021; Hofreiter et al., 2021; Karwowski et al. 2021). According to the participants, cooking allows them to experience positive emotions, cope with stress, express feelings and at the same time, share with others and develop healthy habits.

In many cases, cooking appears as a shared practice with family members and a space for co-creation. Cooking is also associated with care practices and altruistic behaviors to meet the needs of vulnerable groups. For example, some people have carried out volunteer work in community kitchens during isolation, creating original recipes with limited resources (Elisondo & Melgar, 2021)

Because creativity is a sociocultural process that depends on the interactions between subjects and the contexts they inhabit (Glaveanu, 2013), analyses must consider the varied and complex social, labor, economic, and daily life transformations caused by the global health emergency. As pointed out by Lopez-Persem, Bieth, Guiet, Ovando-Tellez and Volle (2021), the availability of more free time seems to condition the possibilities and motivations to carry out new activities and to dedicate more time to certain leisure activities at home, such as cooking, painting and making crafts and gardens. Likewise, the need to solve problems linked to the scarcity of resources and restrictions also seems to enhance daily creative processes (Elisondo & Melgar, 2021; Lopez-Persem et al., 2021). In the same way, the motivations that are oriented towards social help and the development of care, feeding, and education practices for vulnerable groups (Elisondo & Melgar, 2021; Elisondo, 2021; Hofreiter et al., 2021) must be understood in a context deepening of social inequalities and increased poverty.

## **CREATIVE GROWTH AND ADAPTABILITY IN A PANDEMIC**

Studies show that, in many cases, people manage to develop creative adaptability processes in the face of adverse situations caused by the pandemic. These processes generate perceptions of creative growth, changes, and positive transformations despite the difficulties of the context. According to Orkibi (2021), creative adaptability (CA) refers to the ability to respond in a novel and adaptive way to stressful situations. More specifically, it involves the ability to generate new and effective cognitive, behavioral, and emotional responses to stressful situations that can lead to positive outcomes. The Orkibi study (2021) shows positive correlations between adaptability and well-being, and negative correlations with concerns about the coronavirus. In addition, creative adaptability allowed predicting less psychological stress. In a cross-cultural study, Orkibi, Ben-Eliyahu, Reiter-

Palmon, Testoni, Biancalani, Murugavel, and Gu (2021) provide evidence regarding the relationships between creative adaptability, emotional regulation, creative self-efficacy, and resilient coping.

In this line of argument, some of the analyzed studies indicate an increase of creative growth during the pandemic (Tan et al., 2021; Zhai et al., 2021). In other words, some participants are of the opinion that the restrictions and limitations of the emergency have allowed them to develop creative actions and projects that have fostered personal growth, self-realization, and creative adaptation to situations of uncertainty and constant change. In the studies by Elisondo and Melgar (2021) and Elisondo (2021), several participants point out that during isolation they have developed personal projects that they had postponed, especially due to the lack of time. In this sense, many people seem to have built coping and resilience strategies to creatively adapt to changes and build alternatives in personal, family, work, and leisure life. Especially, processes of growth and creative adaptation are perceived in the development of personal training activities; the participants report having started language, computer, and arts courses, others have started university careers or resumed their studies (Hofreiter et al., 2021; López -Persem et al. 2021). Likewise, initiatives and commercial ventures appear that account for coping strategies for situations of unemployment and economic problems (Thukral, 2021; Zutshi, et al., 2021). Creative adaptation to these situations has allowed them to build alternatives and new commercial projects.

In short, in the analyzed articles we found solid evidence regarding creative growth processes during the pandemic. Participants value these activities as opportunities for personal growth and creative adaptation; as we have already mentioned, we considered it a subjective evaluation criterion. The increase in certain creative activities and the construction of new projects for personal, work, and professional development show positive adaptations to contexts of emergency, uncertainty, and adversity. These new projects generate perceptions of growth, successful coping, and self-realization, which in turn contribute to the well-being and health of people.

## CONCLUSIONS

In addition to the numerous social, economic, and psychological difficulties caused, the pandemic seems to have enhanced adaptive and resilient processes in some people. Creativity, a process of searching for alternatives and generating innovative actions and products, would be a key tool in the processes of resilience, adaptation, and coping with adverse situations. In this review, we observe that the development of creative actions and original projects would contribute, in some way, to the mitigation and coping with psychological problems such as depression, anxiety and stress. The results are consistent with research carried out in different countries and cultures, with heterogeneous samples and diverse instruments. The data shows increases in some creative actions that are linked to positive emotions and feelings of well-being. Enjoyment, seeking contact with others, and coping appear as the main reasons for the development of creative actions in a pandemic. The results of the analyzed studies highlight the importance of creative adaptation

in the creation of new business ventures and training as well as personal and professional development projects. In some cases, participants note opportunities for creative growth during the pandemic; these perceptions are associated with personal, work, and academic achievements. Self-perceived growth is also linked to well-being and positive emotions. We also observed increases in creative actions aimed at generating care practices and helping vulnerable groups. In these cases, the creative agency is conditioned by altruistic motivations. The results allow us to propose some hypotheses, which should be evaluated in future studies, regarding the role of creativity in crisis contexts. Flexibility, a central component of creativity, which allows finding alternatives and generating changes, seems essential in times of uncertainty (Demirtaş, 2020). Self-perceptions and beliefs regarding one's own creative abilities is also a key determinant of everyday creativity (Karwowski, & Beghetto, 2019; Richards, 2010). Likewise, the role of motivations is highlighted in creative processes, in general, and especially in those carried out in crisis contexts (Hofreiter et al., 2021; Kapoor & Kaufman, 2020; Morse et al., 2021). These components, namely flexibility, self-perceptions, and motivations, are permanently articulated in the construction of creative agency processes (Karwowski, & Beghetto, 2019). As we have already pointed out, creativity is a sociocultural process that depends on the particularities of the contexts and the decisions and actions of people.

As Beghetto (2021) maintains, in times of crisis, the creative agency is key in the search for alternatives and generation of new actions and projects. Creativity seems to play an important role in well-being and health in different contexts and especially in adverse ones. According to Alfonso-Benlliure and Meléndez Moral (2022), different studies support the idea of developing creative processes as an effective way to promote psychological adjustment, optimal functioning, and well-being. Creative thinking can help well-being because it plays an important role in self-realization, helps to perceive the environment as less threatening due to a greater sense of control, raises self-confidence, and facilitates personal development.

The exclusion of preprints and research published in books, conference proceedings, and events can be considered a limitation of the study, as it significantly restricts the corpus of analysis. Analytical procedures are also limited, so it is proposed for future research to develop more sophisticated statistical studies and consider the guidelines of meta-analyses. Data analysis is also limited because it focused on the search for similarities between the results; it did not delve into the inconsistencies and critical evaluations of the articles. Likewise, the analyses carried out are limited to specific theoretical approaches and considerations in the field of creativity. It is considered relevant in future research to broaden the focus of analysis by integrating broader psychological and social theories that allow for understanding the complexity of the phenomenon under study. It is of interest in future inquiries to carry out longitudinal research reviews that analyze creative processes at different times of the pandemic and post-pandemic. The analysis of the processes of change in personal, family, work, and leisure contexts, the maintenance of novel practices, and the consolidation of alternative projects after the pandemic, are all relevant topics for future research. Systematizing creative experiences (Glaveanu & Beghetto, 2021) in pandemic and post-pandemic times is a propitious field for new studies. It is also significant to address relationships between creativity,

health, and well-being in post-pandemic times, recognizing built learning and challenges of new contexts. It is also a limitation of the study not to have analyzed papers on negative experiences of the pandemic as triggers of everyday creativity.

This review contributes to the processes of building knowledge regarding the potential of creativity as an adaptive and resilient tool in a health emergency due to COVID-19. Although these are non-generalizable results, the article provides particular evidence on the relationships between creativity and well-being. Generating projects that promote the development of creative activities at home and in community contexts could be conducive to the well-being. Likewise, social policies aimed at promoting innovative projects for the production and construction of new lifestyles are also relevant for promoting health. The results underline the importance of creative actions and such innovative projects as coping strategies and construction of alternatives. Promotion of daily creativity, in various actions as well as personal, work, and leisure environments, must be one of the axes of health policies. This review hopes to provide knowledge for the design and execution of social and health programs. The knowledge built from this review can be useful for the design of a project to promote health and well-being in situations of adversity. Likewise, in the current context of profound social and economic inequalities, it is relevant to generating alternatives for individual and community creative development.

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**Table 1. Complete reference, objective, design, sample, instrument, and main results of the selected papers**

Reference	Aznar, A., Sowden, P., Bayless, S., Ross, K., Warhurst, A., & Pachi, D. (2021). Home-schooling during COVID-19 lockdown: Effects of coping style, home space, and everyday creativity on stress and home-schooling outcomes. <i>Couple and Family Psychology: Research and Practice</i> , 10(4), 294–312. <a href="https://doi.org/10.1037/cfp0000182">https://doi.org/10.1037/cfp0000182</a>
Objective and study design	The present study examined parents' experiences of home-schooling their children during the first COVID-19 lockdown in the U.K. Non-experimental correlational design
Sample	Participants were parents who home-schooled at least one school-aged child during the 2020 COVID-19 lockdown in the UK. A total of 322 parents participated. After removing missing data, the final number of participants were 183 (161 females; 10 males; 12 undeclared) with a mean age of 41.51 (SD = 5.87).
Instruments	Participants completed an online questionnaire via Qualtrics, containing some measures designed to explore experiences in the context of COVID-19. Specifically: Demographics and Household Information. Parents' Experience of Home-schooling and Parenting during the Lockdown. Parents' Confidence and Enjoyment while Home-schooling and Parenting their Children Parent-child Relationship During the COVID-19 Lockdown. Cognitive Emotion Regulation Questionnaire Kaufman Domains of Creativity Creative Self-efficacy
Main results	Moderated mediation analyses showed that inadequate space at home and negative coping mechanisms resulted in elevated stress and worse outcomes in terms of parents' approaches to discipline and their experience of home-schooling their children. Negative outcomes were more pronounced for parents who used high levels of behavioral control. In turn, negative outcomes were reduced when parents had higher levels of self-perceived everyday creativity and outcomes were improved by positive coping strategies. Our findings suggest that interventions focused on developing creative self-efficacy and positive coping strategies may be effective routes to help parents deal with the stress of supporting their children with periods of schooling at home during the COVID-19 pandemic.
Reference	Brosowsky, N.P., Barr, N., Mugon, J., Scholer, A.A., Seli, P., & Danckert, J. (2022). Creativity, Boredom Proneness and Well-Being in the Pandemic. <i>Behavioral Sciences</i> , 12(3), 68. <a href="https://doi.org/10.3390/bs12030068">https://doi.org/10.3390/bs12030068</a>
Objective and study design	The aim was to explore relations between trait dispositions associated with boredom proneness, self-regulation, and well-being using data collected early in the pandemic. Specifically, we explored whether the tendency to engage in everyday creative pursuits would act as a prophylactic against poor well-being. Non-experimental correlational design
Sample	N = 924 participants (386 female, 530 male, 8 responding as "other" gender; age range = 18–77 years; mean age 37.70 years, SD = 11.25; see [5] for breakdown of ethnicities). The sample (n = 913) came primarily from the United States, with the data collected between 28 April and 2 May of 2020
Instruments	Participants completed an online questionnaire containing some measures: Available Activities Pre-Pandemic Creative Behaviours Inventory (CBI) Measures of Well-Being (PANAS; DASS) Life Orientation Test-revised; Boredom Proneness Scale

Table 1. *Continued*

Main results	Results showed that well-being was higher for those individuals who increased engagement with creative pursuits during the early stages of the pandemic. That is, people who engaged more in everyday creative activities also reported higher levels of self-esteem, optimism, and positive affect. In contrast, those who pursued fewer creative outlets had higher levels of depression and anxiety, were higher in boredom proneness, and reported experiencing more negative affect. As we emerge from the pandemic, these data provide a clue as to how people might plan to cope adaptively with the restrictive circumstances this extreme world event engendered. More generally, these data provide support for the notion that everyday creativity (and not necessarily creative expertise) has positive associations for well-being.
Reference	<b>Chmiel, A., Kiernan, F., Garrido, S., Lensen, S., Hickey, M., &amp; Davidson, J.W. (2022). Creativity in lockdown: Understanding how music and the arts supported mental health during the COVID-19 pandemic by age group. <i>Frontiers in Psychology</i>, 6368.</b>
Objective and study design	This study investigated how Australians in four different age groups (18–24, 25–34, 35–54, and 55+) engaged in artistic creative activities (ACAs) to support their mental health during the 2020 pandemic lockdowns. Non-experimental correlational design
Sample	Participants (N = 653) recruited from the general public completed an online survey between May and October 2020. Five-hundred and fifty-one participants (84.4%) self-identified as female, 87 (13.3%) self-identified as male, 6 (0.9%) selected “other,” and 9 (1.4%) selected “prefer not to say.” One-hundred and twenty-seven participants (19.4%) were aged 18–24, 127 (19.4%) were aged 25–34, 144 (22%) were aged 35–44, 150 (23%) were aged 45–54, 75 (11.5%) were aged 55–64, and 30 (4.6%) were aged 65 and older.
Instruments	Data concerning ACAs undertaken during the pandemic were collected using a list of 26 ACAs. Two standardized measures of mental health were gathered: (1) the 7-item General Anxiety Disorder Scale (GAD7) scale for assessing symptoms of anxiety and (2) the 9-item Patient Health Questionnaire Depression (PHQ9) scale for measuring depressive symptoms.
Main results	ACA rankings showed that younger participants overwhelmingly rated musical activities as most effective. Specifically, these youngest participants were more likely to integrate music into daily life, use music for emotion regulation, respond to music in embodied ways, and use music to perform a social identity. ACAs can support mental health during a pandemic crisis for specific age groups.
Reference	<b>D’Anselmo, A., Agnoli, S., Filardi, M., Pizza, F., Mastria, S., Corazza, G.E., &amp; Plazzi, G. (2022). Being creative during lockdown: The relationship between creative potential and COVID-19-related psychological distress in narcolepsy type 1. <i>Journal of sleep research</i>, 31(2), 3461. <a href="https://doi.org/10.1111/jsr.13461">https://doi.org/10.1111/jsr.13461</a></b>
Objective and study design	Considering the positive association between narcoleptic symptoms and creativity, we aimed at exploring the psychological distress associated with COVID-19 restrictions and its relationship with depressive symptoms and creativity in patients with narcolepsy type 1 (NT1). Non-experimental correlational design
Sample	A total of 52 patients with NT1 and 50 healthy controls, who completed a previous study on creativity, were contacted during the first lockdown period to complete an online survey evaluating psychological distress related to the COVID-19 outbreak, sleep quality, narcolepsy, and depressive symptoms, and creative abilities. The patients with NT1 showed improvement in subjective sleepiness, while controls reported worsening of sleep quality during the lockdown.

Table 1. *Continued*

Instruments	<p>The presence and severity of narcolepsy symptoms were evaluated, in the NT1 sample, with the Narcolepsy Severity Scale (NSS). Subjective sleep quality was assessed, in healthy controls, using the PSQI. Subjective sleepiness was assessed with the ESS (Vignatelli et al., 2003).</p> <p>Creative activities were measured with a short version of the Creative Activity and Accomplishment Checklist (CAAC).</p> <p>Creative abilities were assessed in terms of divergent thinking with the Alternative UseTest (AUT).</p> <p>COVID-19-related psychological distress was assessed using the 22-item Impact of Event Scale-Revised scale (IES-R)</p> <p>Participants were asked to rate the level of distress with specific reference to the COVID-19 outbreak. Finally, depressive symptoms were assessed using the BDI</p>
Main results	<p>Depression and NT1 symptom severity proved significant predictors of COVID-19-related distress. Creative performance, namely generative fluency, turned out to be a favourable moderator in the relationship between depression and patients' distress, reducing the detrimental effect of depression on the patients' wellbeing. On the contrary, creative originality proved to be a disadvantageous moderator in the relationship between NT1 symptom severity and the distress associated with this traumatic event, indicating a higher vulnerability to developing COVID-19-related distress, particularly evident in patients displaying higher originality. Overall, these results highlight a crucial role of creativity in patients with NT1, suggesting that creative potential could be used as a protective factor against the development of distress associated with the lockdown.</p>
Reference	<p>Du, Y., Yang, Y., Wang, X., Xie, C., Liu, C., Hu, W., &amp; Li, Y. (2021). A positive role of negative mood on creativity: The opportunity in the crisis of the COVID-19 epidemic. <i>Frontiers in Psychology, 11</i>, 600837. <a href="https://www.frontiersin.org/articles/10.3389/fpsyg.2020.600837/full">https://www.frontiersin.org/articles/10.3389/fpsyg.2020.600837/full</a></p>
Objective and study design	<p>The current study introduced two self-focused attention variables (i.e., rumination, reflection) to explore how negative mood might contribute to cognitive creativity and emotional creativity.</p> <p>Non-experimental correlational design</p>
Sample	<p>Three hundred and fifty-one college students at Shaanxi Normal University (57 males, 294 females, mean age: <math>19.30 \pm 0.63</math> years, range: 18–21 years) were recruited for the present study. A convenient sampling technique was followed.</p>
Instruments	<p>Participants completed a demographic survey, the Runco Ideational Behavior Scale (RIBS), the Emotional Creativity Inventory, the state-trait Anxiety Inventory (STAT), the Positive and Negative Affect Schedule (PANAS), the Impact of Event Scale-Revised (IES-R), and the Depression Subscale of Depress Anxiety Stress Scale 21 (DASS-21) through a widely used online survey platform.</p>
Main results	<p>Negative mood during the outbreak of COVID-19 was associated with cognitive creativity and emotional creativity. Meanwhile, there were significant serial mediation effects of rumination and reflection in the relationship between negative mood and creativity.</p> <p>The psychological impact after exposure to the COVID-19 epidemic was positively correlated with emotional creativity but not with cognitive creativity.</p>
Reference	<p>Elisondo, R. (2021). Creative activities, emotions, and resilience during the COVID-19 pandemic: A longitudinal study from Argentina. <i>Public Health, 195</i>, 118–122. <a href="https://doi.org/10.1016/j.puhe.2021.04.017">https://doi.org/10.1016/j.puhe.2021.04.017</a></p>
Objective and study design	<p>Objectives: We conducted the study to analyze emotions that are related to the development of creative activities during isolation and social distancing that are associated with the COVID-19 pandemic.</p> <p>Study design: Exploratory, descriptive, and longitudinal in two stages: beginning of isolation (April 2020) and 6 months later during the social distancing period (September 2020).</p>

Table 1. *Continued*

Sample	<p>The first stage of the present study had 305 participants (75% women, 25% men). The participants were selected by convenience non-probability sampling.</p> <p>The respondents were 18–63 years old (<math>M = 38.85</math> years, standard deviation = 11.51 years). The participants lived in medium-sized cities in the province of Cordoba, Argentina. In the second stage, we selected a convenience sample of 30 participants from the initial sample (25 women, five men). The respondents were between 22 and 49 years old.</p>
Instruments	In the first stage, the participants answered an online questionnaire about creative activities in which they engaged during isolation. In the second stage, semi-structured interviews were conducted that asked about changes in life, creative processes, and new endeavors during the social distancing period.
Main results	In April 2020, positive emotions were associated with the development of creative activities. In September 2020, a predominance of negative emotions that were related to economic, family, and personal difficulties was observed. However, some positive emotions that are related to the development of new ventures and the consolidation of healthy and sustainable habits were also found.
Reference	<b>Elisondo, R. &amp; Melgar, M. (2021). Everyday creativity in times of COVID-19: A qualitative study from Argentina. <i>Creativity, Theories – Research – Applications</i>, 7(2), 230-250. <a href="https://doi.org/10.2478/ctra-2020-0013">https://doi.org/10.2478/ctra-2020-0013</a></b>
Objective and study design	<p>The main objective was to study creative processes in isolation due to COVID-19. The authors analyzed, from the participants' perspective, activities, emotions, and motivations linked to everyday creativity in quarantine. The study was carried out between March 27 and April 12, 2020, in Argentina, during confinement resulting from the COVID-19 pandemic.</p> <p>Study design: exploratory and qualitative</p>
Sample	Three hundred and two ( $N = 302$ ) women (75%) and men (25%) participated in the study. The participants were selected by means of convenience, non-probability sampling with consideration of the diversity of ages, education levels, geographical areas of residence, and occupations. The respondents were 18–77 years of age ( $M = 39.07$ years old, $SD = 12.29$ ): 18–30 years old (67%), 31–50 years old (24%), and over 51 years old (9%). The participants lived in different provinces in Argentina
Instruments	All participants answered an online questionnaire with open questions about sociodemographic data, creative activities, emotions, and motivations during isolation. The authors also included questions regarding particularities of creative activities, specifically; they asked whether they carried out those same activities in contexts of non-isolation and how they perceived the current contexts in relation to creative processes. The authors also requested that participants provide images and videos of the creative activities.
Main results	The results indicated that most participants carried out various creative activities in quarantine. These activities generated positive emotions and allowed to face negative emotions related to the pandemic. The motivations had been varied, although reasons related to enjoyment, coping, and sharing with other people are predominant. Apparent paradoxes arise from the analysis of everyday creativity in the time of COVID-19. The knowledge produced in the study can contribute to formulating psychological interventions and public health policies during a pandemic.
Reference	<b>Fiori, M., Fischer, S., &amp; Barabach, A. (2022). Creativity is associated with higher well-being and more positive COVID-19 experience. <i>Personality and Individual Differences</i>, 194, 111646. <a href="https://doi.org/10.1016/j.paid.2022.111646">https://doi.org/10.1016/j.paid.2022.111646</a></b>
Objective and study design	<p>The aims were: 1) test whether creativity is associated with subjective well-being, controlling for perceived stress and personality; and 2) investigate whether creativity may lead to more positive COVID-19 experience by way of two mediating mechanisms: positive affect and perceived stress.</p> <p>Non-experimental correlational design</p>

Table 1. *Continued*

Sample	Participants were 252 French-speaking adults (age range 18–76). Mean age was $M = 39.89$ , $SD = 13.71$ . The composition of the sample was: 67.5% female, 32.1% male; 0.4% did not report any answer. Their professional status was: 9.9% students, 63.1% employed, 9.9% unemployed, and 17.1% retired. The data were collected in April 2021 during the COVID-19 lockdown through an online survey distributed by Qualtrics, a platform for recruitment of participants.
Instruments	Authors employed the Innovativeness Scale to measure creativity; Affect Schedule (PANAS) was employed to measure positive affect. The Ten Item Personality Inventory (TIPI) was used to measure personality traits. Authors also employed The Satisfaction With Life Scale (SWLS) and Perceived Stress Scale to measure the COVID-19 experience, we selected 9 items from the scale Event Characteristics Questionnaire and contextualized them to the COVID-19 experience.
Main results	More creative individuals were more satisfied with their lives even after accounting for perceived stress and the Big Five personality traits. The positive effect of creativity may be explained by the fact that creative individuals are more ingenious in finding solutions for overcoming life difficulties, which may then make their life experience more interesting and satisfying. Further analysis shows that creativity influenced not only general perceptions of well-being, but also how individuals reacted to a concrete and pervasive experience such as that of the pandemic. However, this effect was indirect and mediated by positive affect, which in turn reduced self-perceived stress, and led to more positive evaluations of the COVID-19 experience, confirming the conceptualization of creativity as an activator of positive consequences
Reference	<b>Hofreiter S, Zhou X, Tang M, Werner C. &amp; Kaufman, J. (2021) COVID-19 Lockdown and Creativity: Exploring the Role of Emotions and Motivation on Creative Activities from the Chinese and German Perspectives. <i>Front. Psychol</i>, 12, 617967. <a href="https://doi.org/10.3389/fpsyg.2021.617967">https://doi.org/10.3389/fpsyg.2021.617967</a></b>
Objective and study design	The current study aims to explore relationships between creativity, motivation and emotions during the period of lockdown from a cross-cultural perspective. Non-experimental correlational design
Sample	A total of 754 employees from China ( $n = 415$ , 51.8% female, $M = 34.7$ , $SD = 8.67$ ) and Germany ( $n = 339$ , 52.5% female, $M = 41.1$ , $SD = 10.43$ ) participated in the study. The majority (94.9%) of the Chinese participants belonged to the Han ethnic group, who represent the overall ethnic proportion of the Chinese population. The German sample is a bit older than the Chinese sample.
Instruments	The Impact of COVID-19 was measured by two items, one measuring the overall influence of COVID-19 on the participants' everyday lives and the other its influence on their work. Positive and negative activating moods were measured with three positive activating moods (PAM; enthusiastic, interest, and inspired) and three negative activating moods (NAM; upset, angry, and anxious). Motivation for creativity was measured with a scale developed based on the Reciprocal Model of the Creative Process and the Inventory of Creative Activities and Achievements (ICAA).
Main results	Significant increases in creativity were observed in all everyday activities in both countries with only two exceptions in the German sample. Despite minor differences, a common pattern was found across cultures: whereas the activating positive mood could directly lead to the increase in creativity in some everyday activities, such a direct Mood-Creativity link was limited in the activating negative mood circumstances. In such circumstances, motivation intervened to enable the link to creativity. It was also found that this indirect effect of motivation between mood and creativity was more pronounced with the German participants.

Table 1. *Continued*

Reference	<b>Karaboga, T., Erdal, N., Karaboga, H.A., &amp; Tatoglu, E. (2022). Creativity as a mediator between personal accomplishment and task performance: A multigroup analysis based on gender during the COVID-19 pandemic. <i>Current Psychology, 1</i>, 1–13. <a href="https://doi.org/10.1007/s12144-021-02510-z">https://doi.org/10.1007/s12144-021-02510-z</a></b>
Objective and study design	The mediating role of creativity on the relationship between personal accomplishment and task performance was examined during the COVID-19 pandemic. In addition, a gender-based comparison analysis was performed to extend the analysis results. Non-experimental correlational design Multigroup analysis
Sample	Survey-based research data were collected from 322 people working in different sectors [133 (41.3%) men and 189 (58.7%) women], including 213 public sector workers, 63 private sector workers, and 46 self-employed workers. Data for this study were collected through an online survey between June 2020 and October 2020.
Instruments	Personal accomplishment (PER-ACC) was measured by adopting the sub-scale of the Maslach Burnout Index. Employee creativity (EMP-CRE) was measured by the self-creativity assessment (?). Task performance (TASK-PERF) was measured by adopting the scale developed by Goodman and Svyantek The following features of the respondents were used as control variables: age (AGE), education (EDU), sector (SECT), corporation type (CORP), and marital status (MAR).
Main results	The results indicated that personal accomplishment had a significant positive effect on both creativity and task performance. Also, it was found that creativity had a mediating role in the relationship between personal accomplishment and task performance. Lastly, the gender-based multigroup analysis (MGA) revealed a significant difference between male and female participants with respect to the relationship between personal accomplishment and task performance, between creativity and task performance, between personal accomplishment and task performance through creativity.
Reference	<b>Karwowski, M., Zielińska, A., Jankowska, D.M., Strutyńska, E.; Omelańczuk, I., &amp; Lebuda, I. (2021). Creative Lockdown? A Daily Diary Study of Creative Activity during Pandemics. <i>Frontiers in Psychology, 12</i>, 600076. <a href="https://doi.org/10.3389/fpsyg.2021.600076">https://doi.org/10.3389/fpsyg.2021.600076</a></b>
Objective and study design	The authors explore COVID-19-lockdown's consequences for creative activity in Poland. They conducted two extensive diary studies. The first, held in March 2019 (pre-pandemic), involved 78 students who reported their emotions and creativity over two weeks (927 observations). The second, conducted in March 2020 (during the pandemic and lockdown), involved 235 students who reported on their emotions, creativity, and the intensity of thinking and talking about COVID-19 over a month (5,904 observations). Comparative non-experimental design
Sample	A total of 313 first-year university students, participated in this study in 2019 and 2020. There were 78 students (65 female) in 2019 and 235 in 2020 (213 female). All participants were social sciences students (psychology or education).
Instruments	The authors used the same core measures in 2019 and 2020, with additional items explicitly added in 2020 to capture information-seeking about COVID-19. Creative Activity: Every day, the participants rated the intensity of their engagement in 15 different activities, using a 7-point Likert scale. Emotions: Each day, participants rated how strongly they felt each of the 21 presented emotions during the day. Information About Coronavirus Disease 2019: In 2020, there were two additional daily questions about participants' exposition to information about COVID-19.

Table 1. *Continued*

Main results	The authors found that compared to 2019, during the lockdown, students engaged slightly, yet statistically significantly more in creative activities. Analysis of diaries collected during the pandemic also showed that days when students spent more time discussing or searching for information about COVID-19, were characterized by higher creative activity, yet also mixed emotions. We discuss potential explanations of these unexpected results along with future studies directions.
Reference	<b>Kiernan, F., Chmiel, A., Garrido, S., Hickey, M., &amp; Davidson, J. (2021). The Role of Artistic Creative Activities in Navigating the COVID-19 Pandemic in Australia. <i>Front. Psychol</i>, 12, 696202. <a href="https://doi.org/10.3389/fpsyg.2021.696202">https://doi.org/10.3389/fpsyg.2021.696202</a></b>
Objective and study design	During the COVID-19 pandemic, some Australians turned to artistic creative activities (ACAs) as a way of managing their own mental health and well-being. This study examined the role of ACAs in regulating emotion and supporting mental health and well-being during the COVID-19 pandemic, and also attempted to identify at-risk populations. We proposed that (1) participants would use ACAs as avoidance-based emotion regulation strategies; and (2) music engagement would be used for emotion regulation. Non-experimental correlational design
Sample	A total of 653 participants from the general population responded to the online survey between 29 May 2020 and 16 October 2020. Five-hundred and fifty-one participants (84.4%) self-identified as female, 87 (13.3%) self-identified as male, 6 (0.9%) selected "other," and 9 (1.4%) selected "prefer not to say." Participants also indicated which Age category they belonged to. One-hundred and twenty-seven participants (19.4%) were aged 18–24, 127 (19.4%) were aged 25–34, 144 (22%) were aged 35–44, 150 (23%) were aged 45–54, 75 (11.5%) were aged 55–64, and 30 (4.6%) were aged 65 and older.
Instruments	The participants responded an online survey, which included scales targeting anxiety (GAD7 scale), depression (PHQ9 scale) and loneliness (two UCLA Loneliness Scales, referring to "Before" and "Since" COVID-19). Participants reported which ACAs they had undertaken and ceased during the pandemic using an established list and ranked their undertaken ACAs in terms of effectiveness at making them "feel better." For their top-ranked ACA, participants then completed the Emotion Regulation Scale for Artistic Creative Activities (ERS-ACA), and if participants had undertaken any musical ACAs, also the Musical Engagement Questionnaire (MusEQ).
Main results	ANOVAs indicated that participants ranked significantly higher on the "avoidance" ERS-ACA subscale than the other subscales, and that participants ranked significantly higher on the emotion regulation and musical preference MusEQ subscales than the other subscales. Additionally, while ACAs such as "Watching films or TV shows" and "Cookery or baking" were common, they ranked poorly as effective methods of emotion regulation, whereas "Listening to music" was the second-most frequently undertaken ACA and also the most effective. "Singing" and "Dancing" were among the most ceased ACAs but also ranked among the most effective for emotion regulation, suggesting that support for developing pandemic-safe approaches to these ACAs may provide well-being benefits in future crises. Additionally, correlation analyses showed that younger participants, those who took less exercise during the pandemic, and those with the highest musical engagement reported the poorest well-being.
Reference	<b>Lades, L., Laffan, K., Daly, M., &amp; Delaney, L. (2020). Daily emotional well-being during the COVID-19 pandemic. <i>British journal of health psychology</i>, 25(4), 902–911. <a href="https://doi.org/10.1111/bjhp.12450">https://doi.org/10.1111/bjhp.12450</a></b>
Objective and study design	The authors aimed to investigate how people experience the activities, interactions, and settings of their lives during the pandemic. In the current study, the authors therefore generated a snapshot of the experiences of people living through the COVID-19 outbreak in Ireland using the Day Reconstruction Method (DRM). Non-experimental correlational design

Table 1. *Continued*

Sample	A total of 604 participants completed our survey. The sample consisted of 191 men and 413 women, with a mean age of 47 (SD = 12). The sample was drawn from across Irish regions (Dublin = 31.1%, rest of Leinster = 25.8%, Muster = 23.7%, and Connaught/ Ulster = 19.4%). The majority of the sample (54.8%) had an ordinary bachelor degree or national diploma, just under half of the sample (47.02%) were in full-time employment, and the median household income was €50,000–€59,999.
Instruments	The authors utilized a short version of the DRM where participants completed a diary documenting what they did and how they felt during a set of up to 5 sequential ‘episodes’ from a randomly allocated section of their day. Participants were prompted to think of episodes as scenes in a movie demarcated by transitions such as going to a different location or ending one activity and starting another. Participants could describe less than 5 episodes if an earlier episode was the last episode of their day. Participants described 4.63 episodes on average so that we recorded 2,795 episodes on March 24th in total. Positive affect scores were calculated as the average rating of three items, that is, how happy, how calm/relaxed, and how energetic participants reported feeling during each episode.
Main results	The authors find that positive affect is greatest when outdoors and that engaging in hobbies, and physically active pursuits such as exercising, walking, and gardening are particularly positive activities. The results suggest that spending time with children following the closure of schools and childcare facilities may benefit rather than reduce parents’ emotional well-being, as suggested by prior research. In contrast, taking on the role of educator poses significant challenges, and co-ordinated mental health and education policies in relation to home-schooling may help to provide necessary supports to parents at this challenging time. The authors find that social media use and informing oneself about COVID-19 are both associated with elevated levels of negative affect. The authors observed reduced emotional well-being levels during interactions with one’s spouse or partner, which may reflect difficulties in adapting to major changes in household routines and responsibilities following the outbreak.
Reference	<b>Lopez-Persem A., Bieth T., Guiet S., Ovando-Tellez, M., &amp; Volle E. (2022) Through Thick and Thin: Changes in Creativity During the First Lockdown of the COVID-19 Pandemic. <i>Front. Psychol.</i> 13, 821550. <a href="https://doi.org/10.3389/fpsyg.2022.821550">https://doi.org/10.3389/fpsyg.2022.821550</a></b>
Objective and study design	The current study aimed at exploring how the lockdown and context related to COVID-19 impacted creativity and identifying the potential factors linked to these changes. The authors assumed that the lockdown could have stimulated creativity for at least two reasons. First, the lockdown increased the availability of free time by reducing our usual daily outdoor activities and, in some cases, workload. Second, the new situation created a need or drive, pushing the individuals to adapt and invent new solutions to pursue their usual activities. However, the situation may have caused negative subjective experience and distress, with stress and anxiety, a feeling of pressure, a lower mood, which can alter creativity. Non-experimental correlational design
Sample	The authors collected data from 551 participants (365 female and 186 male; mean age 42.31 years, age ranging from 18 to 84 years). Participants were French speakers and completed the survey between May 27th and August 1st of the year 2020. All questions referred to the lockdown period, that was, in mainland France, from March 16th to May 11th of the year 2020. Data from 171 participants were removed because they did not complete more than 50% of the survey. The final sample of the survey considered the data collected from 380 participants (281 female and 99 male; mean age 43.16 years, age ranging from 18 to 84 years).



Table 1. *Continued*

Instruments	<p>Demographic Data and Lockdown Situation and Residency: age, gender, education level, socio-professional activity, main field of activity, lockdown residency (residential area type, own residence, country of residence, access to private or large public outdoor spaces), whether professional activity was COVID-19 related, professional situation, and the occurrence of a serious problem that could have limited the initiation of activities (and in this case, how long it limited one's activities).</p> <p>The authors assessed creativity using four different approaches related to participants' creativity: Subjective Creativity Change; Openness part of the Big Five Inventory (BFI-O), Changes in Creative Activities and Achievements, and Reasons for Changes; Creativity Rating (the five most creative realizations they carried out during the lockdown).</p> <p>The authors address Psychological and Physical Conditions of Lockdown (Environmental Conditions; Social Relationships; Available Time and Affective Changes).</p>
Main results	<p>The authors found that while most time was spent in the home (74%), time spent outdoors (8%) was associated with markedly raised positive affect and reduced negative emotions. Exercising, going for walks, gardening, pursuing hobbies, and taking care of children were the activities associated with the greatest affective benefits. Home-schooling children and obtaining information about COVID-19 were ranked lowest of all activities in terms of emotional experience. These findings highlight activities that may play a protective role in relation to well-being during the pandemic, the importance of setting limits for exposure to COVID-19-related media coverage, and the need for greater educational supports to facilitate home-schooling during this challenging period. Subjective self-rated creativity changes (SCC) correlated positively with creativity rating score, indicating that the participants who reported a higher increase in their creativity also had higher creativity ratings of their top-productions. Interestingly, BFI-O mediated the relationship between SCC and creativity rating score, suggesting that creativity during the lockdown (i.e., external ratings of the participants' productions) depended on both a basal creative personality trait (BFI-O) and the subjective feeling of lockdown-related changes in creativity (SCC).</p>
Reference	<p><b>Mercier, M., Vinchon, F., Pichot, N., Bonetto, E., Bonnardel, N., Girandola, F., &amp; Lubart, T. (2021). COVID-19: A Boon or a Bane for Creativity? <i>Frontiers in Psychology, 11</i>, 601150. <a href="https://doi.org/10.3389/fpsyg.2020.601150">https://doi.org/10.3389/fpsyg.2020.601150</a></b></p>
Objective and study design	<p>This paper compared self-reported professional creativity (Pro-C) and everyday creativity (little-c) before and during lockdown, using a questionnaire-based study conducted on a French sample. The authors expected participants to be more creative during than prior to lockdown, in both professional and everyday spheres.</p> <p>Non-experimental correlational design</p>
Sample	<p>The authors collected data from 1,266 participants, who were recruited online through French social networks (Mage = 39.22, SDage = 11.76, 9.5% male). All participants lived in France during lockdown, and 97.3% were French. Concerning the participants' work situation, 51.8% were working during lockdown (N = 656), among whom 58.7% worked through telework, 25% worked in their usual worksite, and 16.3% were working through other means (such as satellite office or mobile work). All participants were recruited during France's strict lockdown period, from 28 April 2020 to 5 May 2020.</p>
Instruments	<p>The authors utilized Professional Creativity before and During Lockdown (13-item scale developed by Zhou and George), Everyday Creativity before and During Lockdown (adaptation of Zhou and George's scale), Boredom During Lockdown and Multidimensional State Boredom Scale (MSBS-8).</p> <p>The authors included four control variables: leisure time, perceived difficulty of lockdown, personality factors (Ten-Item Personality Inventory), and creative self-concept (Short Scale of Creative Self).</p>
Main results	<p>Regarding Pro-C, the authors did not see any significant differences between the two comparison points, before and during lockdown. Regarding everyday creativity, the authors observed a significant increase during lockdown. Furthermore, results suggest that participants with a lower baseline creativity (before lockdown) benefited more from the situation than those with a higher initial baseline creativity.</p>

Table 1. *Continued*

Reference	<b>Michinov, E. &amp; Michinov, N. (2021). Stay at home! When personality profiles influence mental health and creativity during the COVID-19 lockdown. <i>Current Psychology</i>, 1, 1–12. <a href="https://doi.org/10.1007/s12144-021-01885-3">https://doi.org/10.1007/s12144-021-01885-3</a></b>
Objective and study design	The current study assessed the relationships between personality variables (preference for solitude and Big Five personality), mental health (anxiety, stress, loneliness), and creativity, and tried to determine whether the identified personality profiles affect individuals' mental health and creativity. Non-experimental correlational design
Sample	A total of 438 participants living in metropolitan France completed the survey. Participants completed an anonymous online survey, after having read the written consent form and explicitly agreeing to participate. The survey was shared via social media from April 14 <sup>th</sup> to April 29 <sup>th</sup> , 2020. A total of 438 participants living in metropolitan France completed the survey.
Instruments	The self-report questionnaire was set up to collect sociodemographic variables (age, gender, educational level and occupation), information on lockdown conditions (type of accommodation, living alone or with family, and frequency of face-to-face and online contacts), measures of preference for solitude, Big Five personality French, Personality Inventory (TIPI), measures of mental health (anxiety, stress and feelings of loneliness), and creativity (divergent and convergent creative thinking tasks).
Main results	The results showed that the preference for solitude and personality variables of the Big Five predicted individuals' mental health and creativity. Moreover, a cluster analysis revealed three profiles of individuals: "Affiliation," "Emotionally Stable Lonely," and "Emotionally Unstable Lonely." Results showed that individuals with "Affiliation" and "Emotionally Unstable Lonely" profiles expressed higher stress and anxiety, and the latter performed better on a divergent creative thinking task. By contrast, those with an "Emotionally Stable Lonely" profile expressed a lower level of loneliness, and performed better on a creative insight task.
Reference	<b>Morse, K., Fine, P., &amp; Friedlander, K. (2021) Creativity and Leisure during COVID-19: Examining the Relationship between Leisure Activities, Motivations, and Psychological Well-Being. <i>Front. Psychol</i>, 12, 609967. <a href="https://doi.org/10.3389/fpsyg.2021.609967">https://doi.org/10.3389/fpsyg.2021.609967</a></b>
Objective and study design	The present study investigated changes in the pursuit of creative, non-creative, and physical leisure activities and the relationship between engaging in leisure, the motivations for and barriers to pursuing these activities, and psychological well-being during COVID-19. A total of 3,827 participants from 74 countries completed an online leisure activities questionnaire and the World Health Organization Five Well-Being Index. Non-experimental correlational design
Sample	A total of 3,827 participants completed the survey. Most participants were female (65.8%), university-educated (43.8%), and living in the United States (49.8%) or the United Kingdom (25.2%). The majority of participants reported living with at least one other person (89.0%) in a household not considered clinically vulnerable to COVID-19 (55.7%). Nearly all participants reported currently or previously practicing social distancing (97.8%), with those working from home (37.4%) comprising the most represented group.
Instruments	The survey was administered online and consisted of four sections: demographic details, the World Health Organization Five Well-Being Index, leisure activities inventory, and a leisure motivations questionnaire. Leisure Activities Inventory: Participants listed up to 10 pre-pandemic leisure activities (five active and five passive) that they pursued "during a typical month last year." The active/passive distinction was used to classify activities during the coding stage. Leisure Motivations: Participants were asked to rate their agreement with 40 leisure motivations using a 5-point Likert scale Barriers to Leisure Engagement: Participants who reported spending less time on leisure activities during COVID-19 were asked to rate their agreement with 16 reasons on a 5-point Likert scale

Table 1. *Continued*

Main results	Logistic regression indicated that gender, age, social distancing adherence, and employment status significantly predicted leisure engagement during COVID-19. Compared to sports and outdoor pursuits, participation in creative activities was generally more likely to increase during this period, while participation in non-creative activities was less likely to increase. Multiple linear regression indicated that maintaining or increasing time on leisure activities significantly predicted well-being during COVID-19, with increased time spent on home crafts and artisanship, fine arts, musical and performing arts engagement, sports and outdoor pursuits, niche and IT interests, and language activities each predicting higher well-being outcomes. Motivations such as seeking creative expression and mental stimulation, keeping fit, and maintaining social connections also predicted higher well-being.
Reference	<b>Moula, Z. (2021). "I didn't know I have the capacity to be creative"" children's experiences of how creativity promoted their sense of well-being. A pilot randomized controlled study in school arts therapies. <i>Public Health</i>, 197, 19–25. <a href="https://doi.org/10.1016/j.puhe.2021.06.004">https://doi.org/10.1016/j.puhe.2021.06.004</a></b>
Objective and study design	This article presents the findings from children's experiences of participating in arts therapies, particularly those related to creativity. This study followed a pilot randomized controlled design with embedded qualitative and arts-based methods.
Sample	Sixty-two children (aged 7–10) with mild emotional and behavioral difficulties were recruited across four primary schools in North West England.
Instruments	Semi-structured one-to-one interviews were used to understand children's experiences of participating in arts therapies. All children were interviewed individually one week after the end of arts therapies, for approximately half an hour. Follow-up one-to-one interviews were also conducted at three-, six-, and twelve-months post-intervention to explore any further insights or changes in children's perspectives. The creation of arts work was used as an arts-based method to explore potential changes in children's emotional expression before and after their involvement in arts therapies
Main results	The creative activities with the greatest impact on children's health and well-being were as follows: a) story-making and story-telling; b) drawings; c) puppetry; d) songwriting; and e) empowerment activities. Based on the interviews with children, these activities led to emotional expression, group bonding, empowerment, and optimism. Arts therapies allowed children to share experiences and emotions that they may not have otherwise expressed merely through verbal means. During a period where COVID-19 has disrupted academic schedules and sparked a transitional period at schools, opportunities for creativity and engagement with the arts may contribute significantly to support children's emerging health needs.
Reference	<b>Orkibi, H. (2021). <i>Creative Adaptability: Conceptual Framework, Measurement, and Outcomes in Times of Crisis. Front. Psychol</i>, 11, 588172. <a href="http://dx.doi.org/10.3389/fpsyg.2020.588172">http://dx.doi.org/10.3389/fpsyg.2020.588172</a></b>
Objective and study design	This article presents the framework and explores the measurement, correlates, and outcomes of creative adaptability, proposed here as the cognitive-behavioral-emotional ability to respond creatively and adaptively to stressful situations. Two studies are presented in the article: Study 1 explored the measurement and correlates of CA of adults in the stressful situation of the COVID-19 outbreak. Using a 2-wave short-term longitudinal design, Study 2 was designed to (1) examine whether CA would predict lower psychological stress levels across a 2-week interval when Coronavirus was on the rise and the lockdown restrictions were made stricter, and to (2) examine the test–retest reliability of the CA scale. Non-experimental correlational design

Table 1. *Continued*

Sample	<p>Study 1. In April 2020, a sample of 310 adults was recruited from an online panel service, during the peak of the outbreak of the Coronavirus pandemic (COVID-19) in Israel. The sample was composed of 51% women, aged 18–84 (<math>M = 41.6</math>, <math>SD = 16.38</math>), of whom 85% were born in Israel and the rest in “other” countries. In the sample, 66% were married or living a partner, 26% were single, 6% were divorced or separated, and 2% were widowed. Most participants (61%) had children, and 62% reported that their financial situation pre-COVID was “average,” 21% reported “below average,” and 17% reported “above average.”</p> <p>Study 2. At Time 1, 77 students responded (aged 18–40, <math>M = 34</math>, <math>SD = 4.4</math>), of whom 94% were female; 92% were born in Israel and the rest in “other” countries. Of the sample, 95% lived in the north of Israel where the university is located. Regarding religion, 73% were Jewish, 13% were Muslim, 1% Christians, and the rest “other.” In terms of level of religiosity 60% were secular, 30% traditional, and 10% observant. Regarding marital status, 58% were single, 36% were married or living with a partner, 4% were divorced or separated, and 2% were “other.” Most participants (94%) did not have children and 65% reported their financial situation to be “average,” 31% reported “below average,” and 3% “above average.”</p>
Instruments	<p>Study 1. The Creative adaptability scale was developed to capture participants’ cognitive–behavioral–emotional abilities to respond creatively and adaptively to stressful situations. Trait creativity was measured on the 10-item openness to experience subscale of the Big-5 questionnaire. Creative self-efficacy was measured on the 6-item creative self-efficacy scale. The tendency to be spontaneous was measured on a 5-item subscale from a larger playfulness scale. The World Health Organization’s 5-item Well-Being Index (WHO-5) examines respondents’ health condition in the last month, with higher scores indicating greater well-being. Data were collected on age, gender, religion, religiousness level, area of residence, marital status, children, education level, and financial status.</p> <p>Study 2. The same 9-item CA scale and demographics questionnaire used in Study 1 were administered in Study 2. In addition, the 4-item Brief Stress Scale was administered with reference to “over the last month.”</p>
Main results	<p>Preliminary analyses in Study 1 involved the initial testing and refinement of the CA scale. While EFA results provided support for the three hypothesized CA dimensions, subsequent CFA indicated that the 9-item CA could also be measured as a latent construct underlying these three interrelated factors. Given these results, and the relatively high correlations between the three factors, a parsimonious total score was used in further analyses. The CA correlations with other measures (CSE, openness to experience, spontaneity) indicated the scale’s divergent validity, and the Cronbach’s alpha demonstrated strong internal consistency reliability. Finally, moderation analysis confirmed that CA may buffer the impact of individuals’ concern about Coronavirus on their well-being. Results from the short-term longitudinal data in Study 2 lend further weight to the cross-sectional results in Study 1, indicating that CA may predict positive outcomes. Specifically, in Study 2, CA predicted lower psychological stress across a 2-week interval at a time when the Coronavirus was spreading and the lockdown restrictions were made tighter across Israel. The findings provide further support for the CA scale’s internal consistency reliability and contribute to establishing its test–retest reliability, which reflects temporal stability.</p>
Reference	<p>Orkibi, H., Ben-Eliyahu, A., Reiter-Palmon, R., Testoni, I., Biancalani, G., Murugavel, V., &amp; Gu, F. (2021). <i>Creative Adaptability and Emotional Well-Being During the COVID-19 Pandemic: An International Study. Psychology of Aesthetics, Creativity, and the Arts</i>. Advance online publication. <a href="http://dx.doi.org/10.1037/aca0000445">http://dx.doi.org/10.1037/aca0000445</a></p>
Objective and study design	<p>The putative associations between creative adaptability and the experience of emotional well-being (i.e., a positivity ratio of more positive than negative emotions) was investigated during the COVID-19 pandemic outbreak with a sample of 1,432 adults.</p> <p>Non-experimental correlational design</p>

Table 1. *Continued*

Sample	<p>In Israel, the participants (N = 310) ranged in age from 18 to 84 (M = 42, SD = 16), 51% were female. Most participants (62%) indicated having an average socioeconomic status (SES). In the United States, the participants (N = 312) ranged in age from 19 to 70 (M = 38, SD = 12), 36% were female. Most participants (71%) indicated having an average SES. In China, the participants (N = 569) ranged in age from 20 to 70 (M = 29, SD = 7.20), 60% were female. Most participants (57.5%) indicated having an average SES.</p> <p>In Italy, the participants (N = 378) ranged in age from 18 to 80 (M = 35, SD = 13.16), 72% were female. Most participants (76%) indicated having an average SES.</p>
Instruments	<p>Creative Adaptability: captures participants' adaptive cognitive-behavioral-emotional abilities.</p> <p>Creative Self-Efficacy. The six-item creative self-efficacy scale asks participants to indicate the extent to which they agree with each of the statements on a scale from 1 to 5.</p> <p>Resilient Coping. The four-item brief resilient coping scale captures tendencies to cope with stress in a highly adaptive manner.</p> <p>The emotion regulation questionnaire taps two emotion regulation strategies: a six-item reappraisal scale measures the ability to reframe a situation in order to adjust emotions and a four-item suppression scale for the inhibition of emotion expression</p> <p>Emotional Well-Being. Emotions were measured on a nine-item positive emotions subscale and an eight-item negative emotions subscale. Sociodemographic data provided by the participants included age, gender, religion, marital status, children, and financial status.</p>
Main results	<p>The findings point to slight differences in countries, which are potentially due not only to the culture but also to the phase of the pandemic. More consistently, creative adaptability was positively associated with creative self-efficacy, resilient coping, and reappraisal emotion regulation in all countries. Regarding mediation, in the Israeli, Italian, and Chinese samples, creative adaptability was positively related to resilient coping, which was positively related to emotional well-being. Similar relations were found for creative self-efficacy as a mediator in the United States and Chinese samples. In the Chinese sample, creative adaptability was positively associated with suppression, which was negatively associated with emotional well-being. These results are suggestive of the role of creative adaptability in dealing with the emotional burden associated with the COVID-19 crisis.</p>
Reference	<p><b>Pauly, T., Chu, L., Zambrano, E., Gerstorf, D., &amp; Hoppmann, C.A. (2022). COVID-19, time to oneself, and loneliness: Creativity as a resource. <i>The Journals of Gerontology</i>, 77(4), 30–35. <a href="https://doi.org/10.1093/geronb/gbab070">https://doi.org/10.1093/geronb/gbab070</a></b></p>
Objective and study design	<p>We investigated time-varying associations between daily time to oneself and loneliness, and the role of everyday creativity as a resource.</p> <p>Non-experimental correlational design</p>
Sample	<p>From April to August 2020, 126 Canadian adults, aged 18–84 years (Mage = 41.3, SD = 18.3, 77% female, 75% had at least some college education, 74% White) completed an online questionnaire on sociodemographics and social/personality constructs, as well as brief morning and evening surveys for 10 consecutive days.</p>
Instruments	<p>Each evening, participants reported whether they had any time to themselves on a given day (yes = 88% of days) and if so, its duration and whether they felt bothered by it. Everyday creativity was measured by: "Overall, how creative were you today? Creativity includes coming up with novel or original ideas; expressing oneself in an original and useful way; or spending time doing artistic activities (art, music, painting, writing, etc.)". Finally, participants reported how lonely they felt on a given day. Covariates included gender, relationship status, average day-level predictors, temporal changes in loneliness (study day), and COVID-19 regulations.</p>

Table 1. *Continued*

Main results	Greater average amounts of alone time were associated with greater loneliness, an association that was stronger in old age. In a daily context, individuals reported feeling lonelier on days when they had more time to themselves than usual. This within-person association was weaker with older age. Holding time to oneself constant, participants felt less lonely and less bothered by alone time on days when they were more creative than usual. Participating in creative behaviors (e.g., pursuing arts and crafts) might be linked with reduced loneliness. Intervention studies are needed to investigate whether fostering creativity could help promote mental well-being in times when people, especially older adults, are vulnerable to loneliness and associated health risks.
Reference	<b>Rodríguez-Rey, R., Garrido-Hernansaiz, H., &amp; Collado, S. (2020). Psychological impact and associated factors during the initial stage of the coronavirus (COVID-19) pandemic among the general population in Spain. <i>Front. Psychol</i>, 11,1540. <a href="https://doi.org/10.3389/fpsyg.2020.01540">https://doi.org/10.3389/fpsyg.2020.01540</a></b>
Objective and study design	This study explored the psychological impact of the COVID-19 pandemic in the general adult population during the first stages of the outbreak in Spain, as well as their anxiety, stress, and depression levels. This study examined the extent to which the following variables were associated to participants' mental health: demographics; degree of concern about the pandemic; environmental conditions; changes in daily life; contact with the COVID-19 disease; perceived severity of the crisis; information about the COVID-19; perceived health status; and leisure activities. Non-experimental correlational design
Sample	A total of 3,055 adults from all Spanish provinces (50) filled the questionnaires. Over half the respondents (N = 1,683; 55%) submitted the questionnaires on the first day of data collection, in line with previous similar studies (Wang et al., 2020). Most respondents were women (75.1%), young adults (age M = 32.15 years, SD = 12.95; range 18–88), married or cohabiting with partner (38%) or single (34.5%), without children (74.1%), living in a 80–120m <sup>2</sup> residence (38.4%) with open air space such as a patio or balcony (64.4%), with a household size of 2–4 people (78.6%), employed or self-employed (53.2%), and well educated (72% hold at least a University degree). Most participants lived in the provinces of Madrid (52.3%), Barcelona (5.5%), Vizcaya (4%), Guadalupe (3.6%), and Valencia (3.3%).
Instruments	Participants provided information regarding their gender, age, birth country, Spanish province of residence, marital status, number of children, education level, and monthly family income. The following measurements are used in the study: Impact of Event Scale-Revised (IES-R; Weiss and Marmar, 1996; Weiss, 2007); Depression, Anxiety, and Stress Scales (DASS-21; Lovibond and Lovibond, 1995); Degree of Concern; Living and Environmental Conditions During the Home Confinement; Work-Related Information; Significant Changes in Daily Life; Contact With the COVID-19 Disease and Actual and Perceived Severity of the Situation.
Main results	The results show that Spanish people consider the current COVID-19 health crisis as fairly severe, and the majority felt that the COVID-19 crisis had greatly impacted on their daily life, including changes in their daily routines and cancelation of important activities. About 36% of the participants reported moderate to severe psychological impact, 25% showed mild to severe levels of anxiety, 41% reported depressive symptoms, and 41% felt stressed. Women, young people, and those who lost their job during the health crisis showed the strongest negative psychological symptoms. What worried Spaniards the most was the likelihood of suffering an economic crisis derived from the pandemic. The authors found factors associated with better mental health, such as being satisfied with the information received about the health crisis, conducting leisure activities, and the perception of being in good health.

Table 1. *Continued*

Reference	<b>Tang, M., Hofreiter, S., Reiter-Palmon, R., Bai, X., &amp; Murugavel, V. (2021). Creativity as a Means to Well-Being in Times of COVID-19 Pandemic: Results of a Cross-Cultural Study. <i>Frontiers in Psychology, 12</i>, 265–285. <a href="https://doi.org/10.3389/fpsyg.2021.601389">https://doi.org/10.3389/fpsyg.2021.601389</a></b>
Objective and study design	The study examined whether creativity can function as an effective means to cope with crisis and to achieve flourishing social well-being. Non-experimental correlational design
Sample	A total of 1,420 part- or full-time employees from China (n = 489, 40% female, Mage = 29.4, SD = 5.2), Germany (n = 599, 47% female, Mage = 33.2, SD = 11.2), and the United States (n = 332, 43% female, Mage = 38.5, SD = 11.6) were recruited for the study. In both China and Germany, most of the participants were from the branches of commercial services, health, or social affairs, production and manufacturing, or business organizations; whereas in the United States, most of the participants were from the branches of agriculture or horticulture, media, art, culture, or design. Most of the participants were employed full-time when they participated in the study, including 100% in the German sample, 92.2% in the Chinese sample, and 86.2% in the United States sample.
Instruments	Perceived Impact of the Coronavirus was measured asking about how the participants perceived the impact of COVID-19 on their daily and professional lives. Two measures of creativity were used in this study. The CPE measures participants' actual engagement in creative processes and follows the functional creativity approach. The PCG measures perceived increase/growth in creativity or motivation for creativity given a specific potentially traumatic event. Flourishing well-being (FWB), defined as the feelings of meaning, engagement, purpose of life, and optimism, was measured by the eight-item Flourishing Scale. Social connectedness (SC), conceptualized as an individual's sense of belonging and the subjective perception of having close and distant relationships in the social context was measured with the eight-item scale of the SC scale. Moderator: Individualism vs. collectivism.
Main results	Multivariate analyses showed that the perceived impact of COVID-19 was positively related to creative process engagement, which was positively related to employees' self-reported creative growth. Creative growth was associated with a higher level of flourishing well-being. This sequential mediation model was significant across the three samples. Creativity also mediated the relationship between the perceived impact of COVID-19 and social well-being (social connectedness), but this connection was only found for the Chinese sample. Further data analyses revealed that individualism moderated this serial mediation model in that the positive coping effect of creativity on both flourishing and social well-being was stronger for individuals who hold more collectivistic views.
Reference	<b>Wang, C., Mundorf, N., &amp; Salzarulo-McGuigan, A. (2021) Psychological Well-Being Sustainable during Entrepreneurial Process. The Moderating Role of Entrepreneurial Creativity. <i>Sustainability, 13</i>, 10732. <a href="https://doi.org/10.3390/su131910732">https://doi.org/10.3390/su131910732</a></b>
Objective and study design	From a dynamic perspective, this study discusses the early stage of the entrepreneurial process affecting student entrepreneurs' psychological well-being and examines the moderating role of entrepreneurial creativity. Non-experimental correlational design
Sample	1,873 college student entrepreneurs across 36 university business incubators in China took part in this questionnaire. Among them, we obtained 1,526 valid questionnaires. All participants (52.75% male; 47.25% female) were student entrepreneurs. Students estimated that 73.4% of the entrepreneurship courses pertained to entrepreneurs and 68.8% involved entrepreneurial creativity. Convenience sampling procedure was used to recruit participants in person at different universities from January to July in 2021.

Table 1. *Continued*

Instruments	<p>Entrepreneurs' psychological well-being was measured by 12 items of the General Health Questionnaire. Entrepreneurial passion, alertness, intention, and action was measured by items, which have been used in recent research.</p> <p>Entrepreneurial creativity was measured according to existing studies, which revealed that creative people are open to new experiences and divergent thinking leads. Finally, socio-demographic background questions covered gender, student source, major, work experience, and monthly household income.</p>
Main results	<p>The authors found that entrepreneurial passion, alertness, and intention had a positive correlation with entrepreneurs' psychological well-being, but entrepreneurial action had the opposite effect. Entrepreneurial creativity positively moderated relationships between entrepreneurial action and students' psychological well-being. This finding contributes to a full understanding of students' psychological well-being on their entrepreneurial journey in the context of COVID-19 and eases the pressure of entrepreneurship by strengthening entrepreneurial creativity education.</p>
Reference	<p><b>Wang, Q., Zhao, X., Yuan, Y., &amp; Shi, B. (2021). The Relationship Between Creativity and Intrusive Rumination Among Chinese Teenagers During the COVID-19 Pandemic: Emotional Resilience as a Moderator. <i>Frontiers in Psychology, 11</i>, 601104. <a href="https://www.frontiersin.org/articles/10.3389/fpsyg.2020.601104/full">https://www.frontiersin.org/articles/10.3389/fpsyg.2020.601104/full</a></b></p>
Objective and study design	<p>The study explored the relationship between creativity and intrusive rumination during the COVID-19 pandemic and analyzed the moderating effect of emotional resilience on the relationship.</p> <p>Non-experimental correlational design</p>
Sample	<p>Participants were 1,488 7th and 8th-grade students in two schools from one Province in Central China, including 653 girls and 835 boys. A total of 71.3% of the sample was from an urban school, and 28.7% was from a rural school. The students' average age was 13.85 (SD = 0.891 years, range = 12–16) years.</p>
Instruments	<p>Students' creativity was assessed using the Runco Ideational Behavior Scale (RIBS).</p> <p>Intrusive rumination was assessed with the revised version of the Event Related Rumination Inventory (Emotional Resilience).</p> <p>The Questionnaire of Adolescent Emotional Resilience was used to assess students' emotional resilience during the COVID-19 pandemic.</p> <p>Data were voluntarily provided in May 2020 through a web-based survey that lasted approximately 10–15 min.</p>
Main results	<p>The results showed that creativity, as assessed by the RIBS, was positively related to teenagers' intrusive rumination, which implied that a higher level of creative performance could predict more intrusive rumination. Moreover, emotional resilience acted as a moderator in the relationship between creativity and intrusive rumination; the correlation was stronger when emotional resilience was low. These findings provide more evidence of the relationship between creativity and mental health and show the effect of this traumatic event on teenagers.</p>
Reference	<p><b>Xu, Y., Wu, J., Li, Q., Zeng, W., Wu, C., Yang, Y., &amp; Xu, Z. (2022). The Impact of Intrusive Rumination on College Students' Creativity during the COVID-19 Pandemic: The Mediating Effect of Post-traumatic Growth and the Moderating Role of Psychological Resilience. <i>Frontiers in Psychology, 13</i>. <a href="https://doi.org/10.3389/fpsyg.2022.789844">https://doi.org/10.3389/fpsyg.2022.789844</a></b></p>
Objective and study design	<p>The researchers constructed a mediated regulation model to examine the effects of intrusive rumination on thereateivity of college students during the COVID-19 pandemic, as well as the mediating effect of post-traumatic growth and the moderating role of resilience.</p> <p>Non-experimental correlational design.</p>
Sample	<p>A sample of 475 university students from Guangdong Province, China. These participants were all from students in the same year of study and comprised 156 men (36.534%) and 271 women (63.466%).</p>



Table 1. *Continued*

Instruments	The questionnaire used in this survey has five major components: demographic statistical information, the Event Related Rumination Inventory, the Runco Ideational Behavior Scale, Psychological Resilience Scale, and the Post-traumatic Growth Inventory. The demographic statistical information included gender, home address, and major of the respondents.
Main results	Intrusive rumination was positively correlated with post-traumatic growth and creativity but negatively correlated with psychological resilience. Psychological resilience was positively correlated with post-traumatic growth and creativity. Post-traumatic growth and creativity were positively correlated. Post-traumatic growth played a mediating role in the relationship between intrusive rumination and creativity. Psychological resilience moderated the first half of the pathway “intrusive rumination – post-traumatic growth – creativity.”
Reference	Xu, Y., Shao, J., Zeng, W., Wu, X., Huang, D., Zeng, Y., & Wu, J. (2021). Depression and Creativity During COVID-19: Psychological Resilience as a Mediator and Deliberate Rumination as a Moderator. <i>Frontiers in Psychology, 12</i> , 665961.
Objective and study design	The purpose of this study is to further investigate the relationship and the mechanisms that operate between depression and creativity. Non-experimental correlational design
Sample	This study was formally conducted between April 10 and June 15, 2020. A total of 918 persons completed the study questionnaire, of which 881 responses were valid. Among the respondents, 317 (36.0%) were male and 564 (64.0%) were female, all of whom were from the same grade.
Instruments	The questionnaire consisted of five sections: (a) Demographic Information, (b) Depression Scale, (c) Runco Ideational Behavior Scale, (d) Psychological Resilience Scale, and (e) Deliberate Rumination Scale. The demographic information included gender, home address, and major.
Main results	The results indicated that depression was positively related to creativity, psychological resilience mediated the relationship between depression and creativity; specifically, psychological resilience was negatively related to depression, which in turn was positively related to creativity. Deliberate rumination moderated the relationship between depression and psychological resilience, showing a significant negative correlation with depression, psychological resilience, and creativity.
Reference	Zeng, W., Zeng, Y., Xu, Y., Huang, D., Shao, J., Wu, J., & Wu, X. (2021). The Influence of Post-traumatic Growth on College Students' Creativity During the COVID-19 Pandemic: The Mediating Role of General Self-efficacy and the Moderating Role of Deliberate Rumination. <i>Frontiers in Psychology, 12</i> , 1264. <a href="https://doi.org/10.3389/fpsyg.2021.665973">https://doi.org/10.3389/fpsyg.2021.665973</a>
Objective and study design	This study used a moderated mediation model to test the mediating effect of general self-efficacy on the relationship between post-traumatic growth (PTG) and creativity, and the moderating effect of deliberate rumination in the second path of the indirect mediation path during the COVID-19 pandemic. Non-experimental correlational design
Sample	A total of 918 students completed the survey questionnaire. After data collection, 37 participants who were not from Guangdong were excluded from the study, and so the actual number of valid questionnaires was 881. Among the interviewees, 317 (35.982%) were male and 564 (64.018%) were female.
Instruments	The questionnaire used in this study consisted of 64 items divided into five sections: (a) demographic information, (b) Posttraumatic Growth Inventory, (c) Runco Ideational Behavior Scale, (d) General Self-Efficacy Scale, and (e) Deliberate Rumination Inventory. The demographic information included gender, home address, and university degree.

Table 1. *Continued*

Main results	PTG was positively correlated with creativity, self-efficacy, and deliberate rumination. Creativity was positively correlated with self-efficacy and deliberate rumination. Deliberate rumination was positively correlated with self-efficacy. Self-efficacy mediated the relationship between PTG and creativity. Deliberate rumination moderated the second half of the path of “PTG – self-efficacy – creativity.”
Reference	<b>Zeng, W., Huang, D., Li, Q., Xu, Y., Xu, Z., Wu, C., ... &amp; Zeng, Y. (2022). Negative Emotions and Creativity Among Chinese College Students During the COVID-19 Pandemic: The Mediating role of Psychological Resilience and the Moderating Role of Posttraumatic Growth. <i>Archives of Public Health</i>, 80(1), 1–14.</b>
Objective and study design	The aim of the study was to use a moderated mediation model to understand and examine the relationship between negative emotions and creativity among college students during the COVID-19 pandemic, using psychological resilience as a mediator and posttraumatic growth as a moderator. Non-experimental correlational design
Sample	881 people participated. All respondents, 317 male (35.982%) and 564 female (64.018%), were from the same grade.
Instruments	Data were collected by means of a survey questionnaire that consisted of five sections: demographic information and four scales. Demographic statistics included gender and place of current residence; the scales were the Depression-Anxiety-Stress Scale 21, Psychological Resilience Scale, Runco Ideational Behavior Scale, and Posttraumatic Growth Inventory.
Main results	Findings indicated that negative emotions were a strong predictor of creativity; psychological resilience partially mediated the association between negative emotions and creativity; and posttraumatic growth moderated the positive effect of psychological resilience, such that the indirect effect between negative emotions and creativity via psychological resilience was stronger for someone with a low level of resilience.
Reference	<b>Zhai, H.K., Li, Q., Hu, Y.X., Cui, Y.X., Wei, X.W. &amp; Zhou, X. (2021). Emotional Creativity Improves Posttraumatic Growth and Mental Health during the COVID-19 Pandemic. <i>Frontiers in Psychology</i>, 12, 600798. <a href="https://doi.org/10.3389/fpsyg.2021.600798">https://doi.org/10.3389/fpsyg.2021.600798</a></b>
Objective and study design	This study aims to address the following two questions: whether emotional creativity can improve posttraumatic growth and mental health during the COVID-19 pandemic and how it works. Non-experimental correlational design
Sample	Participants were 157 men and 282 women (total 439 participants) ranging from 18 to 51 years ( $M = 24.96$ ; $SD = 6.07$ ) from multiple regions with varying risk levels of COVID-19 in China. They were predominantly college students (54.21%) and employed people (44.87%), with the other groups accounting for only 0.91%.
Instruments	Participants were asked to complete a questionnaire with six parts, which included Emotional Creativity Inventory (ECI), Regulatory Emotional Self-Efficacy Scale (RES), Stress-Related Growth Scale-Short Form (SRGS-SF), Multidimensional Scale of Perceived Social Support scale (MSPSS), Brief Symptom Inventory-18 scale (BSI-18), and COVID-19-related life events questionnaire.
Main results	Path analysis used to examine the mediation model indicated that under the control of COVID-19-related life events and age, perceived social support mediated a positive association between emotional creativity and posttraumatic growth, as well as a negative association between emotional creativity and all mental health problems, including somatization, depression, and anxiety. Regulatory emotional self-efficacy mediates the association between emotional creativity and posttraumatic growth, emotional creativity and anxiety, and emotional creativity and depression.

Table 2. Main results of the research analyzed according to the categories constructed

Research reviewed	Analysis categories			
	Creativity and health	Increase in creative actions	Motivacions	Creative growth
Aznar et al., (2021).	Lower levels of stress in parents with better creative self-perceptions and with positive coping strategies.			
Brosowsky et al., (2022).	Well-being is higher in people who increased their engagement in creative activities during the early stages of the pandemic, reporting higher levels of optimism and positive affect. Those who developed less creative activities had higher levels of depression and anxiety, boredom and negative affect.			People who were more involved in everyday creative activities reported higher levels of self-esteem.
Chmiel et al., (2022).	These findings provide insight into how ACAs can support mental health during a pandemic crisis for specific age groups.			
D'Anselmo et al., (2022)	Creative performance is a favorable moderator in the relationship between depression and distress. The creative potential could be used as a protective factor against the distress associated with confinement.			
Du et al., (2022)	The study found that (1) negative mood during the outbreak of COVID-19 was associated with cognitive creativity and emotional creativity. Meanwhile, there were significant serial mediation effects of rumination and reflection in the relationship between negative mood and creativity, and (2) the psychological impact after exposure to the COVID-19 epidemic was positively correlated with emotional creativity but not with cognitive creativity.			
Elisondo & Melgar (2021).	Creative activities generated positive emotions and allowed to face negative emotions related to the pandemic.	Increase in creative activities: cooking, crafts, gardening, and visual arts.	The motivations are varied; those related to enjoyment, coping and sharing with other people predominate.	Growth is associated with the development of postponed projects.
Elisondo (2021).	People who have developed new ventures during the pandemic experienced positive emotions linked to those projects.		New ventures motivated by economic needs and the search for personal growth.	Creative growth linked to the support of sustainable and healthy enterprises and habits.
Fiori et al., (2022).	Creativity fosters more positive emotions, reduces perceived stress, and creates a more positive experience in relation to COVID-19.			

Table 2. *Continued*

Research reviewed	Analysis categories			
	Creativity and health	Increase in creative actions	Motivacions	Creative growth
Hofreiter et al., (2021)	Positive moods were positively related to people's motivation to be creative in order to help others. Negative moods were associated with higher motivation to be distracted.	Increases in creative actions in all areas (culinary, visuals, acting, crafts, knowledge acquisition, online social engagement and inventions).	Predominance of motivations of giving, growth, and distraction.	Relations between creativity, growth, and motivations to help others.
Karaboga et al., (2022).				Self-actualization has a positive effect on creativity and task performance. A positive and significant relationship was found between personal fulfillment and creativity
Karwowski et al., (2021).		During lockdown, participants engaged slightly but statistically significantly more in creative activities (cooking, crafts, etc.).		
Kiernan et al., (2021).	Creative arts activities support mental health and wellbeing during lockdown.			
Lades et al., (2020).	Exercising, walking, gardening, hobbies and childcare were the activities associated with the greatest affective benefits.			
Lopez-Persem et al., (2021).		Quantitative increase in global creative activities during lockdown. Five activities with the greatest increase in frequency during confinement: cooking, physical activity, dance, mutual aid initiatives, and gardening.	The results also showed that this positive change could be related to greater availability of time, feeling more motivated, or having the need to solve a problem.	

Table 2. *Continued*

Research reviewed	Analysis categories			
	Creativity and health	Increase in creative actions	Motivacions	Creative growth
Mercier et al., (2021).		General increase in everyday creativity during confinement.		People with lower-base creativity before the lockdown have used this situation as an opportunity to be more creative in their personal lives, perhaps in reaction to the negative experiences of the pandemic.
Michinov y Michinov (2021).	Individuals' preferences for solitude, emotional stability, extraversion, and openness to new experiences predict mental health and creativity during isolation.			
Morse et al., (2021)	Maintaining or increasing time spent in leisure activities significantly predicted well-being during COVID-19.	Participation in creative activities increased during the lockdown.	Motivacions such as seeking creative expression and mental stimulation, keeping fit, and maintaining social connections also predicted higher well-being.	
Moula (2021).	The creative activities with the greatest impact on the health and well-being of children were the following: creating and telling stories; drawings; song composition; and empowerment activities.			Creative activities were linked to the empowerment of children.
Orkibi (2021)	Creative adaptability may predict lower psychological stress over time. AC can play a role as a personal protection factor and cushion the impact of people's concern about the pandemic.			Association between creative adaptation and well-being, mediated by creative self-efficacy.
Orkibi et al., (2021).	Creative adaptability was positively associated with emotional regulation in all countries.			Creative adaptability was positively associated with creative self-efficacy and resilient coping.
Pauly et al., (2022).	Participants felt less lonely and less upset on days when they were more creative than usual.			

Table 2. *Continued*

Research reviewed	Analysis categories			
	Creativity and health	Increase in creative actions	Motivacions	Creative growth
Rodríguez-Rey et al., (2021)	Negative correlations between leisure activities and psychological distress.			
Tang et al., (2021)	Perceived creative engagement contributes to personal development and well-being in times of crisis and adversity.			Positive correlations between perceived creative growth, engagement with creative processes, and personal flourishing.
Wang et al., (2021)	Entrepreneurial creativity contributes to improving psychological well-being.			
Wang et al., (2021)	The results showed that creativity, as assessed by the RIBS, was positively related to teenagers' intrusive rumination, which implied that a higher level of creative performance could predict more intrusive rumination. Moreover, emotional resilience acted as a moderator in the relationship between creativity and intrusive rumination; the correlation was stronger when emotional resilience was low. These findings provide more evidence of the relationship between creativity and mental health and show the effect of this traumatic event on teenagers.			
Xu et al., (2022)	Psychological resilience was positively correlated with creativity.			Post-traumatic growth and creativity were positively correlated.
Xu et al., 2022	Depression is a positive predictor of creativity and may promote creativity to some extent. Further, individuals with greater psychological resilience are more creative than those with less psychological resilience, as it is a question of whether they can and to what extent they can effectively use depression as an emotional resource.			
Zeng, et al., (2021a)				Post-traumatic growth correlated positively with creativity and self-efficacy

Table 2. *Continued*

Research reviewed	Analysis categories		
	Creativity and health	Increase in creative actions	Motivacions
Zeng et al, (2022b)	Negative emotions were a strong predictor of creativity Psychological resilience partially mediated the association between negative emotions and creativity.		
Zhai et al., (2021)	Positive correlation between emotional creativity, individual perceived social support, and regulatory emotional self-efficacy. Negative association between emotional creativity and all mental health problems, including somatization, depression, and anxiety.		Emotional creativity was significantly positively correlated with posttraumatic growth.

