

el individuo, sino también el conjunto de la sociedad (Küpers, 2011). Del mismo modo, para romper con un hábito y actuar improvisadamente, necesitamos unas normas y patrones que dejar de cumplir.

Definitivamente, no hay consenso respecto a la influencia del hábito en la creatividad. Algunos autores afirman que en ocasiones la potencia y en otras la inhibe (Cavagnoli, 2008). Sin embargo, cuando se trata de actividades artísticas no suele pensarse que el hábito sea negativo. Un bailarín, un músico o un pintor, necesitan pericia para hacer grandes obras y eso requiere hábito. Como decía Picasso "la inspiración existe, pero que te encuentre trabajando".

LA PERSUASIÓN

Relacionada con el entorno, la persuasión juega un papel importante en la creatividad. La creatividad entendida como persuasión comparte sus supuestos con la perspectiva social (Amabile, 1990), la teoría atribucional de la creatividad (Kasof, 1995) y el modelo de sistemas de (Csikszentmihalyi, 1988a). Desde una óptica persuasiva, el pensamiento crítico se convierte en pieza clave para urdir los argumentos que conviertan un producto o idea en algo atractivo (Simonton, 2009) y las personas creativas son vistas como capaces de cambiar el pensamiento de otros, es decir, de modificar su actitud. Ese tipo de pensamiento ha sido relacionado con factores como la claridad, fiabilidad, precisión, exactitud, relevancia, profundidad, dimensión e importancia. Es un tipo de pensamiento específicamente relacionado con la última fase del proceso creativo, la evaluación, aunque también puede emplearse en la fase inicial de identificación de problemas.



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