

1. Record Nr.	UNINA9910452494603321
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Titolo	Creativity and crime : a psychological analysis / / David H. Cropley & Arthur J. Cropley [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2013
ISBN	1-107-27249-1 1-139-89106-5 1-107-27188-6 1-107-56251-1 1-107-27520-2 1-107-27397-8 1-139-17611-0 1-107-27846-5 1-107-27723-X
Descrizione fisica	1 online resource (vii, 250 pages) : digital, PDF file(s)
Disciplina	364.3
Soggetti	Crime - Sociological aspects Creative ability Creative thinking
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 14 Jan 2016).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Creativity and Crime; Title; Copyright; Contents; Figures; Tables; Introduction; Chapter One Creativity and crime; The main thrust of this book; Why study crime and creativity?; Creativity; 'Second-generation' creativity; 'Unhooking' creativity from the arts; Focus on products; Malevolent creativity; The dimensions of malevolence; Types of malevolent creativity; Crime; The relationship between crime and creativity; Social sciences and crime; The cultural approach; The individualistic approach; The rationale of this book; Chapter Two The social science approach to crime The contribution of social sciences Geography; Sociology; Subcultural deviance; Cultural disorganisation; Anthropology; Forensic anthropology; Cultural anthropology; Design; Urban design; Shop

design; Ethnography; Psychological approaches; Forensic psychology; Clinical approaches to crime; Criminogenic factors; Special features of the psychological approach; Structuralist vs individualist approaches; Chapter Three Basic creativity concepts; Creative Products; Novel, relevant, and effective products; Functional creative products; Kinds of creative product; Everyday creativity

Generality vs specificity of creativityWhere do creative products come from?; Creativity as a system; The 6Ps of creativity; Press (environmental and social factors); Process; Personal properties; Personal motivation; Personal feelings/mood; The link between the 6Ps and crime; Chapter Four The paradoxes of creativity; Bundles of paradoxes; Paradoxical processes; The paradoxical personality; The Press paradox; The phases of creativity; The extended phase model; Interactions among the 6Ps; Practical implications of the paradoxes; Chapter Five General enchantment with creativity

Failure to consider the negative dimension of creativityThe bright side of creativity; Creativity is good by definition; Creativity fosters beauty; Creativity encapsulates the essence of humanity; Creativity is of divine origin; The benefits brought by creativity; Benefits for the individual; Benefits for the society; Innovation; Education; Ambivalence about creativity; Ambivalence in school settings; Problems arising from intoxication with creativity; Difficulty taking a stand against crime; Chapter Six The dark side of creativity; The dark/light balance; The subjectivity of benevolence

The balance of benefitThe dark side; The dark side of Product; The dark side of Process; The dark side of Person; Moral darkness; The social utility of moral creativity; Chapter Seven Creativity and crime; Process; The social environment and deviance; Person; Creative personal traits and crime; Negative personal traits and creativity; Motivation and feelings/emotions; The fine line between crime and creativity; The lure of self-aggrandisement; The similarities - overview; Common source of positive and negative creativity; Evolutionary psychology; General arousal theory

Where do the differences lie?

Sommario/riassunto

Creativity is typically perceived to be a positive, constructive attribute and yet, highly effective, novel crimes are committed which illustrate that creativity can also be utilised to serve a darker and more destructive end. But how can these 'creative criminals' be stopped? Adopting a psychological approach, renowned subject experts Cropley and Cropley draw upon concepts such as 'Person,' 'Process', 'Press' and 'Product' to explain how existing psychological theories of creativity can be applied to a more subtle subset of ingenuity; that is to say criminal behaviour and its consequences. Creativity and Crime does not look at felony involving impulsive, reflexive or merely deviant behaviour, but rather the novel and resourceful measures employed by criminals to more effectively achieve their lawbreaking goals. The book transcends the link between crime and creativity, and proposes a range of preventative measures for law enforcers. Scholars and graduates alike will find this an invaluable and illuminating read.
