

CREATIVE LIFE ORIENTATIONS OF EMPLOYEES OF CREATIVE ORGANISATIONS

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Purpose: The main research problem, which is also the subject of the study, was to recognise a relation between creative life orientations and their impact on the potential development of a creative organisation.

Methodology: The article reviews research on the impact of cognitive, theoretical, methodological and empirical issues using Cudowska's questionnaire (2004). To analyse the data Kolmogorov-Smirnov test was used and then parametric tests were applied: Student's t-test, ANOVA and Tukey's post hoc test.

Findings: The discussion and final conclusions focus on the impact of the above relationships on the creative development of these organisations. The results of the study showed that the development of the analysed creative organisations is not strongly contingent on the creative life orientations of their employees. Undoubtedly, the development of creative organisations depends on them, yet other factors, equally important in Polish conditions, should be sought.

Research limitations/implications: The obtained research results are treated as pilot ones. The complete achievement of the research goal requires continuation of the research on a larger respondents.

Practical implications: The results of the research can be used to improve the policy of development creative in organisations.

Social implications: Modern entities need professionals with the ability to act independently, efficiently and effectively, but also creatively. This professionalism in the context of an organisation requires not only perfection in the execution of activities, but also the reduction of barriers that inhibit the creative development of an organisation. Hence, the issue of understanding the importance of creative development for organisational performance has been in recent years and continues to be addressed by researchers around the world. To a certain extent, this article responds to this demand in terms of the topics covered.

Originality/value: This is the first study of this type conducted on the choosen population in Poland.

Keywords: creative life orientations; employees of creative organisations; creative organisations.

Category of the paper: Research paper.

1. Introduction

The ambiguous global reality of the modern world subject to constant changes and transformations that affect almost all aspects of socio-cultural existence, and the way an individual copes with these changes poses a particularly interesting cognitive problem. Keeping up with the changes can be challenging, and capturing and investigating certain phenomena or issues before they develop further is even more difficult. Modern times are challenging for an individual who experiences the transformation of the world (Suchodolski, 1982 after: Kanclerz, 2015). This involves the constant need to make choices that shape an individual and their perception of the world. Thus, a certain individual way of perceiving the world and life orientations are formed which determine a person's life and, as a result, affect the professional sphere including the development of organisations, especially those that introduce innovations.

Accordingly, the focus of this article is to study the impact of creative life orientations (CLOs) on the development of creative organisations. Therefore, in order to present a certain research area and analyse it, the article adopts two methods. The first one, which is of cognitive nature, focuses on the review of source literature which provided a critical analysis and shaped the research framework. The research conducted dealt with notions related to the development of various concepts on creative life orientations and their impact on the development of creative organisations. The second method focuses on the research carried out on the importance of creative life orientations for the development of the organisations under study. The review of the source literature allowed the author to present her own approach to research on CLOs and their impact on the development of creative organisations.

The article concludes by answering the following research questions: *How should creative life orientations be interpreted? What are the correlations between CLOs and the development of creative organisations?* In addition, based on the results of the research, recommendations for a number of organisations may be offered and it may be determined to what extent and in what areas they must consistently take action to create conditions conducive to the development of CLOs.

2. Creative organisation – definition

Creativity is a key factor in innovation, competitiveness and better performance of an organisation (Mathisen, Einarsen, Jorstad, Brennick, 2004; DiLiello, Houghton, 2006; Slåtten, Svensson, Sværi, 2011 after: Ibrahim, Haron, 2014; Liu, 2018; Luu, 2019). Creativity itself in an organisation has no value until it is commercialised and translated into a specific

product, service or process offered to the customer. The analysis of the source literature “revealed a statistically significant and direct relationship between organisational creativity and organisational effectiveness of a company and emphasised the role of creativity as a key capability of a company (Choi, Anderson, Veillette, 2009), highlighted creativity as a strategically valuable resource and a crucial source of competitive advantage (Shin et al., 2012)” (Bratnicka-Myśliwiec, 2019). Furthermore, creativity has been identified as the key to sustainable competitive advantage for organisations (Sirková et al., 2014) by one of the better known researchers on the subject Amabile and her team (2005).

It should be emphasised that creativity has contributed to some of the most important innovations in human history and to solving some of our most complex and major problems (Johnson, 2014 after: Sirková et al., 2014). Strictly speaking, according to the Sternberg's (2006) investment theory, creativity is a confluence of six distinct but interrelated resources: intellectual abilities, knowledge, styles of thinking, personality, motivation and environment.

The foundations of contemporary organisational creativity according to Zhou and Shalley (2008) and Anderson, Potočnik and Zhou (2014) refer to Woodman, Sawyer and Griffin's (1993) interactionist model, Amabile's (1988; 1996) componential model and Ford's (1996) model. It should be noted that modelling and defining a creative organisation considering different research concepts and different ways of understanding them is therefore difficult and ambiguous. Furthermore, this is also due to the fact that the diversity in modes of operation of business entities in the creative sector demonstrates how creative organisations can differ from one another. Some are small entities of several employees (e.g. advertising companies), while others are large entities which need multi-task, complex organisational structures (e.g. research institutes, universities). Taking into account the aspects distinguished above, the article proposes the following definition of this term: a creative organisation is an entity whose systemic activity is based on the utilisation of tangible and intangible resources for the effective use of individual mental activities to merge them into collective processes, striving to achieve the creative process of a higher order at different levels of organisation and management. The major resource determining the creative process in an organisation is the proper potential of intellectual capital, including creatively active human capital. Such a company seeks to achieve a rapid growth in value, including competitiveness, with a view to accomplishing economic, social, cultural and prestige objectives. Such entities produce copyrighted ideas, products or creative services (Sokół, 2015).

3. Creative life orientations (CLOs) – concept outline

The concept of creative life orientations presented in this paper was formulated by A. Cudowska (2004). Life orientation in its creative dimension is particularly diverse and dynamic, and can form and develop throughout a person's life. All the more so as modern societies engage in various creative activities, depending on the particular area and dimensions of the individual's functioning (Cudowska, 2004).

In order to determine an individual's involvement in creativity, one must refer to a certain perspective from which the phenomenon is viewed. Creativity cannot be reduced merely to an activity performed by an individual but it should be viewed in ontological terms. Adopting the above assumptions makes sense when developing creative life orientations, where creativity is encoded in the “anthroposphere” of a person directing their activity in a certain way. Emotions and motivation serve a special role in this activity. The former internalise value and give meaning to symbols. Creativity is accepted through the involvement of emotions (creative activities are particularly stimulated by joy and curiosity) as well as motivation (Tokarz, 1989 after: Cudowska, 2004). It is worth noting that fulfilled needs and tasks but also the current activity of an individual boost creativity.

To understand the issues raised, it is also important to recognise creativity as a value in the context of both personal and socio-economic development. Thus, it is placed on a higher level, taking into account the concept of human existence and life as an integral whole. This assumption clashes with accepted modern beliefs in which knowledge is separated from values. “In this context, the thesis of ‘living philosophy’ is significant, according to which the separation of facts from values and a person from knowledge has caused the atomisation of the human world, leading to a process of conceptual alienation – the alienation of a human both from their knowledge and their values” (Cudowska, 2004). However, it is undeniable that knowledge is crucial in the context of creativity treated as a value, but it is also a value in itself. Creativity as a value and, at the same time, wisdom means engaging in everyday life which makes us reflect on how we live our lives, what actions we take and where they lead us.

The transcendental significance of creativity as a value is also important. This research aspect cannot be ignored when describing the phenomenon in the context of creative life orientations. The coherence of self-creation in the dimension of transgression as well as transcendence becomes the basis of CLOs. This co-occurrence creates an opportunity for the creation of new quality. Creative life orientations should be perceived as a dynamic, evolving whole in which there is a permanent transition from transgression to transcendence. Accurate prediction of the future allows and prompts an individual to make a creative effort and go beyond the known towards the unknown, increasing an intellectual capacity, and this in a certain way determines their existence.

4. Study methodology

The verification procedure adopted in this article involved examining certain correlations between observable phenomena or facts without any interference from the researcher. The research was diagnostic and exploratory in nature. The purpose of the research was to gain knowledge of the phenomena in question and analyse them in order to test the theory, i.e. to prove or disprove it. In addition, the analysis carried out allowed organising the knowledge and definitions related to the issue under study and formulating a research hypothesis.

Hypothesis (H). *There is a correlation between employees' creative life orientations and the development of creative organisations.*

In order to confirm the hypothesis, self-report surveys were conducted using the author's questionnaire which was used in the article. Then, after defining the sampling frame, i.e. the set of items in the statistical population used to test the formulated hypothesis, the research sample was drawn. The sample was drawn using a disproportionate random stratified sampling method. The sample, as indicated above, consisted of individuals working in creative organisations (214 respondents) who perform creative activities in the field of: Advertising, Media, Education, Culture, Design, Architecture, Marketing, Fashion, Art, IT, Creative activity organisation, Publishing.

The STATISTICA.PL v. 12 statistical package and the EXCEL 2010 program included in the MICROSOFT OFFICE suite were used to perform statistical analysis of the results. The data analysis began with a determination of the normal distribution using the Kolmogorov-Smirnov test. The results confirmed the normal distribution and allowed the use of parametric tests: Student's t-test, ANOVA and Tukey's post hoc test.

In addition, a set of 48 questions by Cudowska (2004) was used to determine the CLO (creative life orientations) or CoLO (conservative life orientations) index. The questionnaire distinguished three areas of study: novelty, originality and valence. The above values, regardless of the adopted concepts of creativity, theoretical inspirations and methodological approaches, are repeated in all definitions of the phenomenon, both in a static and dynamic aspect.

5. Preferences of respondents working in creative organisations for creative life orientations – survey results

The article focused primarily on creative organisations which attach considerable importance to creative life orientations. Creativity is a special resource that is essential to the operation of this type of enterprises. Analysis of the data from the set “representatives working in creative organisations” reveals that the Cronbach's alpha coefficient for the tested group (Y, N, NK) = 0.847 and the test (A, a, b, B) = 0.770, indicating high reliability of the tool used.

Tabel 1.

Study of creative life orientations – respondents working in a creative organization

TOŻ (Respondents working in a creative organization)- 214 persons*					
Test (Y, N, NK)			Test (A, a, b, B)		
Cronbach's alpha index		0.847	Cronbach's alpha index		0.770
	Ns+ - Ns-			Ns+ - Ns-	
	persons	%		persons	%
>= 0	104	48.60%	>= 0	124	57.94%
< 0	110	51.40%	< 0	90	42.06%
	Nc+ - Nc-			Nc+ - Nc-	
	persons	%		persons	%
>= 0	79	36.92%	>= 0	69	32.24%
< 0	135	63.08%	< 0	145	67.76%
	F+ - F-			F+ - F-	
	persons	%		persons	%
>= 0	127	59.35%	>= 0	108	50.47%
< 0	87	40.65%	< 0	106	49.53%
	Cv+ - Cv-			Cv+ - Cv-	
	persons	%		persons	%
>= 0	51	23.83%	>= 0	49	22.90%
< 0	163	76.17%	< 0	165	77.10%
	CLO-CoLO			CLO-CoLO	
	persons	%		persons	%
>= 0*	63	29.44%	>= 0	80	37.38%
< 0*	151	70.56%	< 0	134	62.62%

* The value of the difference greater or equal to zero (≥ 0) denoted a person with the advantage of the CLO value, whereas the value less than zero (< 0) denoted a person with the advantage of the CoLO value.

Source: own study based on the results of the survey.

Analysis of the data showed that in the T, N, NW test, 63 of 214 individuals (29.44% of respondents) showed a preference for CLOs (CLOs-CoLOs ≥ 0), while 151 individuals (70.56% of respondents) showed a preference for CoLOs (CLOs – CoLOs < 0). Unfortunately, no substantial differences may be noticed. The A, a, b, B test did not show any fluctuation or change either. It rather confirmed the results obtained in the T, N, NW test. In the subcategories, creative life orientations were evident in both tests “Flexibility, resilience and creativity of thinking” and in the A, a, b, B test “New situations”. Respondents working in creative organisations demonstrated creative life orientations especially in the “Ns” area.

6. Conclusions

This article explored the respondents' preferences for life orientations in the creative versus conservative dimensions. The research conducted was fragmentary, although a selected group of respondents was surveyed. Nevertheless, in the author's opinion, no definitive conclusions or over-generalisations can be made. Attempts made so far to empirically examine the issue of creative life orientations have served, in the author's opinion, not only to explore the phenomenon in greater detail, but also to take a closer look at creativity as a peculiarly human form of social and economic life organisation. This seems to be of paramount importance in view of the volatility and dynamics of the modern world, its complexity and intricacy. The empirical exemplification of the concept of creative life orientations in the study group, presented in the article, allowed the author to test the assumptions made in the paper. The author hopes that this attempt to find an adequate theoretical expression of the model of life orientations in the "creative versus conservative" dimension has allowed her to describe the preferences in this regard of the surveyed group of respondents representing only a small section of society. At the same time, it is worth remembering that certain types of identity are always distinguished in the context of specific social phenomena.

In light of the analyses conducted, the issue of examining the correlations between work and CLOs was particularly important. The study was expected to prove the hypothesis that there is a correlation between creative life orientations and employment in a creative organisation. By assumption, individuals employed in these organisations should show a greater preference for CLOs since they are often the ones who participate in the process of producing creative works. Therefore, it may be concluded that the development of the creative organisations under study is not largely determined by creative life orientations, but by environmental determinants and whether an individual strives to develop and stimulate their own creativity. Taking an egalitarian approach to creativity, it can be claimed that all individuals have the capacity for creative activities and qualities, yet their intensity differs. As the source literature suggests, work and the type of work are among the factors that can simulate the development of creative life orientations. However, work is not the only determinant of creativity. It seems that there are other factors determining preferences for CLOs. Research on children and adolescents conducted by means of Cudowska's questionnaire () shows that they are characterised primarily by conservative life orientations. This, in turn, affects creative organisations, as they are staffed by individuals with preference for CoLOs. This is a continuation of a process that began during early childhood. This is an area and time that is particularly important to make changes in social processes to change the said condition in the long term.

The results of the research clarify numerous contentious issues and shed new light on the research conducted in this area. However, they undoubtedly require deeper and further analysis to explore the phenomenon. They provide a basis for discussion and an opportunity to continue an academic discourse on the empirical ground of the work presented.

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