

Study of the impact of managers' attitudes towards creativity

Aneta Sokół*, University of Szczecin, Faculty of Economics, Finance and Management, Cukrowa 8, 71-004 Szczecin, Poland

Irena Figurska, Pomeranian University in Slupsk, Institute of Safety and Management, Arciszewskiego 22A, 76-200 Slupsk, Poland

Agnieszka Gozdek, University of Szczecin, Faculty of Economics, Finance and Management, Cukrowa 8, 71-004 Szczecin, Poland,

Agnieszka Malkowska, University of Szczecin, Faculty of Economics, Finance and Management, Cukrowa 8, 71-004 Szczecin, Poland

Suggested Citation:

Sokół, A., Figurska, I., Gozdek, A., & Malkowska, A. (2022). Study of the impact of managers' attitudes towards creativity. *International Journal of New Trends in Social Sciences*. 6(2), 166-178. <https://doi.org/10.18844/ijss.v6i2.8464>

Received from August 15, 2022; revised from October 11, 2022; accepted from December 06, 2022.

Selection and peer review under the responsibility of Prof. Dr. Ana Carvalho Campina, Universidade Fernando Pessoa, Porto, Portugal.

©2022 by the authors. Licensee Birlesik Dunya Yenilik Arastırma ve Yayıncılık Merkezi, North Nicosia, Cyprus. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Abstract

Contemporary entities need professionals with the ability to act independently, effectively and efficiently, through creative activities. This professionalism in the context of organization requires not only perfection in performing activities but also having the appropriate predispositions. The scientific aim of this article is to explain and extend the conceptualization in the field of creative activities performed by employees, and the relationships that occur with the relevant characteristics determining the development of creative activities. In this article, the research on cognitive, theoretical-methodological, and empirical issues in the development of managers in the field of creative activities in organizations was reviewed. The analysis of the literature allowed us to establish the research framework and indicate which attitudes of managers are important and may be related to creative activities. The results of the research showed the existence of significant relationships between the selected attitudes that determine appropriate attitudes toward creativity and the performance of creative activities.

Keywords: Creativity, creative activities, employees;

* ADDRESS FOR CORRESPONDENCE: Aneta Sokół, University of Szczecin, Cukrowa 8, 71-004 Szczecin, Poland.
E-mail address: aneta.dorota.sokol@wp.pl; aneta.sokol@usz.edu.pl

1. Introduction

In recent years, there has been a fundamental change in the approach to the issue of creativity in management (Ahmad, 2020). It is now argued that no matter how much knowledge you have, it is important how it is creatively processed and how it will be used. Therefore, a special role is seen in the role of the manager and his approach to managing creativity in organizations, especially those based on this resource.

Both theoreticians and practitioners agree as to the role of creativity, including knowledge, as a source of development of economic entities, which is the subject of the interest of this article. Contemporary entities need professionals with the ability to act independently, effectively, and efficiently, including creative activities (Zhou & Shalley, 2008). This professionalism in the context of organization requires not only perfection in performing activities but also having the appropriate predispositions. Hence, the issue of understanding the functioning of managers and representing the appropriate attitudes towards the development of creativity in the organization in recent years has been and is still the subject of work of researchers around the world. The subject of the attitudes of managers towards creativity and their impact on the development of creative organizations presented in the article is to some extent a response to this demand.

1.1. Literature review

Contemporary entities need professionals with the ability to act independently, effectively, and efficiently. This professionalism in the context of a creative organization requires not only perfection in performing activities but also having such predispositions as the ability to perform various roles, being versatile in terms of both skills and experience, orientation to change, flexibility and speed in action, initiative based on entrepreneurship, permanent development of competences, mobility.

The literature on the subject has undoubtedly proved that creative managers are one of the most important resources in a creative organization. The success of this type of entity depends to a large extent on its management process and capabilities. Their scope of competencies and their skillful use have a proactive and pro-creative impact not only on the entity as a whole, integrating the actions taken but also effectively influencing the attitudes of employees. Hence, there is a need for a creative organization to pursue a leadership style based on partner-like and friendly treatment of each other.

According to Drucker (1994), a manager is any white-collar worker who, under his position or knowledge, is responsible for the contribution of work that physically affects the ability of the organization to achieve. When trying to define the term creative manager, it is worth noting that this is an employee with specific creative potential and experience, but the style in which he guides the work of others is expected to be pro-creative as well.

Understanding the creative process and being able to use this potential is possible and most effective when you can relate to your own experiences. Of course, there are certain limitations and personality predispositions and experiences that will in no way fill the gap resulting from personality traits that limit the possibilities of becoming creative. A creative manager should have a high level of creative intelligence (CQ) that predisposes him to be creative and to manage using creative possibilities (Table 1).

Table 1. Features of leadership that fosters creativity

Features of leadership	
1. Strategic and conceptual	Strength and responsibility, goals, values, future orientation, direction,

organizational skills	and expected results
2. Personal leadership based on commitment and style	Recognition, respect, honesty, help and support, and autonomy
3. Dialogue as interaction	Influence, cooperation, participation in the flow of information, communicativeness, openness, opinion, and rewards and motivational systems
4. Individuality and diversity in the workplace	Nature and need for individual work, independence, the complexity of work, competence, self-control of work
5. Environment and social labor relations	The environmental impact that will be conducive to creative work
6. Transformation, support, and development. Individual and organizational colleges	Individual and organizational learning
7. Conflict management	Conflict management and resolution, creative problem solving

Source: Syvänen and Tappura (2014).

Moreover, a creative manager is also a leader who can influence people to make them able to implement even the most unrealistic projects. The common trait of a manager and a leader is, first of all, professional preparation to perform managerial functions, responsibility, and effectiveness in acting for the benefit of the organization.

1.1.1. Creative managerial leadership style

The vagueness of the boundaries between managerial and leadership functions in contemporary organizations often causes the concepts of leader and manager to be used interchangeably. There is an agreement in the literature that leadership and management are fundamentally different but related to each other (Ahmad, 2020; Furmańczyk, 2011; Griffin, 2001; Kotter, 1990).

The management process as well as the actions of the superior determine the climate and its atmosphere, which is important for the development of such an important resource category as creativity. Creative behavior is a multi-phase process leading to the identification of problems, the creation of ideas and solutions, and their implementation (Kanter, 1988; Scott & Bruce, 1994). It is creative work in terms of management that plays an important role in generating value for the organization (Bresnahan, 1997; Filipczak, 1997), and creativity (i.e., the production of new and useful ideas – Amabile, 1988) is a key element of innovative behavior.

The issue of the importance of the climate for creativity in terms of management support has been discussed by many authors (Bibi et al., 2020; Bresnahan, 1997; De Jong & den Hartog, 2010; Egan, 2005; Khalil, 1996; Roffe, 1999; Shalley, 2008; Williams, 2001). In their research, they emphasize that from the point of view of employees, important issues are: inspiring and motivating creative activities, freedom in making decisions and limiting excessive control, providing broadly understood support, providing examples by managers that should be followed, and an appropriate style of leadership. The last aspect is crucial as it is known that the leader's behavior influences the organizational climate and culture, thus favoring creativity (Amabile et al., 1996; Mumford & Gustafson, 1988; Mumford, Scott, Gaddis, & Strange, 2002). Therefore, the competencies of managers include ensuring such working conditions that will enable development and increase efficiency through education, training, or creative work.

The relationship between leadership and creativity was explored by Fiedler (1962). He showed that a leader can support the creative activities of team members both if there are bad relationships in the

group (through guidance, support, solidarity) and good relationships (through withdrawal, confirmation, provocation, and disagreement). Burns (1978), on the other hand, in his theory based on the transformational-transactional concept, considered two styles of leadership: transactional (based on exchanging something for something) and transformational (based on non-instrumental justification of actions). Transformational leaders are visionaries of the future, able to make even radical transformations in the organization to ensure its continual development and increase competitiveness using the potential of employees and at the same time shaping a favorable organizational culture (Bass, 1996).

Significant research on leadership and creative development was carried out by Bass (1985, 2002) and Bass and Avolio (1995). Bass' concept treats transactional and transformational leadership as completely independent styles, based on different assumptions. Transformational leadership is characterized by: idealized influence, inspirational motivation, intellectual stimulation, and individual treatment (Pieterse, van Knippenberg, Schippers, & Stam, 2010). Studies by Amabile (1996), Politis (2001), Jung, Wu, and Chow (2008), and Gumusluoglu and Ilsev (2009) confirmed that this type of leadership can be treated as a synonym for creative leadership. The existence of a strong causal relationship between the degree of creativity and the type of leadership has been shown (Alzawahreh & Khasawneh, 2011; Jaussi & Dionne, 2003; Karwowski, 2010; Sokół, 2014b). The indicated model can be an excellent stimulus for the development of an organization, provided that employees equate the award with a creative attitude and implementation of creative activities (Karwowski, 2010). It should be added that creativity may also be the result of imitating the supervisor. The degree of perception of a leader by his followers may contribute to the growth of their creativity (Simonton, 1975 as cited in Jaussi & Dionne, 2003).

1.2. Conceptual background

To show a certain area of science and analyze it, the article distinguishes two trends. The first one, of a cognitive nature, focuses on the analysis of the literature on the subject. These studies included foreign and Polish literature, which allowed for critical analysis and shaped the research framework. They are concerned with notions related to the development of the concept of creative organizations and the role of creative managers in it. The aspects of possible attitudes of managers towards the creative activities undertaken in the organization were analyzed. The second trend, study one, focuses on the research carried out with the use of the proprietary research questionnaire, which includes issues related to the identification of managers in terms of creative activities undertaken in a creative organization. Then, the study searched for dependencies between these research contexts to determine whether there were any dependencies between them.

1.3. Purpose of study

The main research problem, which is also the subject of the study, is to understand the relationship between creative activities and managers' attitudes towards creativity in terms of undertaking creative activities. Moreover, the discussion and conclusions will focus on the impact of the above relationships on the creative development of the organization. The article also establishes a comprehensive theoretical framework for managers and creative organizations in which the allocation of creativity plays an important role. Thus, the appropriate research methods used allowed for the verification of the assumed hypothesis and research goal. The article aimed to consider the cognitive, theoretical-methodological, and empirical issues of creativity and to determine the scope of influence that of them determines the development of a creative organization, including the role of managers and management in the above-mentioned process. In connection with the above, the following hypothesis was posed:

H1- *There is a relationship between the selected attitudes of managers and creative activities.*

The results of the research make it possible to present recommendations for managers of creative organizations indicating to what extent and in what areas they must consistently work on creating conditions conducive to the creation and development of creativity to support their development.

2. Materials and methods

2.1. Data collection instrument

The subject matter of this article required a review of the source literature. Articles were identified on the possibilities of acquiring knowledge, the potential of a source of knowledge, and creativity for the creative development of the organization. This part of the study was devoted to establishing the theoretical framework and gaining a broader understanding of the relationship between the components selected for the study. The verification procedure adopted in this article consisted in examining certain interdependencies between observable phenomena or facts, without any intervention by the researcher. The research was diagnostic and exploratory.

The definition of a creative manager is presented in part 1 of this article. Creative activities are those activities undertaken by an employee that was previously unknown to him, thanks to which he enriches himself (through the development of knowledge, increase in authority, etc.) and the environment (through new products, services, processes, etc.). To verify the hypothesis, self-report studies were used with the use of the proprietary questionnaire that was used in the article. The questionnaire used in the study was based on the many years of experience of Sokół and Figurska in exploring the topic of knowledge and creativity management, which was reflected in: many scientific publications (for example Figurska, 2019; Figurska & Sokół, 2020; Sokół, 2015).

2.2. Sampling and participants

Then, after defining the sampling frame, i.e., a set of items in the statistical population, used to: verify the formulated hypothesis, a research sample was drawn. The sample was drawn using a stratified non-proportional random sampling method. The sample, as indicated above, consisted of managers working in creative organizations that carry out creative activities. Another classification criterion in the studied group was the continuous acquisition of knowledge in educational institutions. Hence, the sample was taken from adults who were not only managers but also management students in the last 2 years of their studies (hereinafter also referred to as entities, sample groups, and respondents). This decision was made on the basis that the studies allow for the continuous acquisition of new knowledge and the development of creativity. Due to its availability, the respondents were a group of people from the West Pomeranian Voivodeship studying at the same university. This fact did not affect their responses and facilitated the control and evaluation of the study population.

To ensure the appropriate number of questionnaires, it was decided to survey 350 respondents. A total of 280 correctly completed full questionnaires were returned. This amount met the minimum sample size criterion and allowed us to obtain the lower error rate achieved. 157 of the respondents were women. Respondents up to 25 years of age accounted for 77.5% of the surveyed group, and those aged 26–35 – almost 14%. Most of the respondents had work experience from 1 to 5 years (209 people), 30 people indicated 6–10 years of professional activity, and the remaining group of participants had: worked for over 10 years. The respondents worked in employment organizations of various sizes. 27.5% of respondents worked in organizations employing less than 10 employees, 3 out of 10 respondents – among people employing from 11 to 50 people, 13.9% of respondents were professionally associated with organizations employing 50–250 employees, and the rest were employed in business, entities employing more than 250 people (18.2%) or did not answer this question. The collected data was encoded in a research matrix in an Excel file and further analyzed

using the Statistical Package for the Social Sciences (SPSS) program. The obtained results, discussed in the context of the hypothesis, have been formulated and are presented in the next chapter.

2.3. Analysis

The theoretical considerations were verified by an empirical analysis carried out according to research sequences based on the findings resulting from the answers to the questionnaire. The first stage (stage I) of the analysis involved processing the obtained data. Then the hypothesis was verified (stage II) and compared with the theoretical part of the obtained material. Stage III presents the conclusions and suggestions for managers of creative organizations on how to stimulate the development of creative knowledge workers so that they undertake more creative activities and expand their knowledge. To test the hypothesis, statistical analyzes were performed using the IBM SPSS Package. To measure the relationship, the Spearman correlation coefficient between the ordinal variables was calculated. Then, the strength of the relationship between the nominal and ordinal variables was measured using chi-square tests. The limit of statistical significance was $p < 0.05$.

3. Results

The first research aspect was the assessment of the relationship between managers' attitudes towards activities defined as creative. For a better understanding of the results of the analysis, it is worth noting that the attitudes of a creative manager as well as creative and reproductive actions were developed based on scientific literature in the field of psychology and management (Peszko & Sokół, 2016; Sokół, Gozdek, Figurska, & Blaskova, 2015). The individual columns of Table 2 indicate the following managerial attitudes and creative activities.

Table 2. Manager's attitudes and creative activities

	1*	2	3	4	5	6	7	8	9	10	11	12	13	14
1	0.00 1	0.0 35	0.5 51	0.0 45	0.3 75	0.1 61	0.4 97	0.0 10	0.8 66	0.2 85	0.1 36	0.0 19	0.0 48	0.0 58
2	0.94 0	0.2 78	0.8 20	0.0 64	0.8 83	0.1 04	0.1 88	0.5 43	0.0 43	0.6 05	0.3 54	0.1 96	0.9 91	0.0 30
3	0.97 3	0.9 85	0.8 26	0.0 19	0.1 28	0.1 78	0.8 62	0.2 04	0.1 81	0.4 41	0.6 74	0.2 43	0.7 96	0.0 96
4	0.06 7	0.0 56	0.6 53	0.1 20	0.0 35	0.5 15	0.0 01	0.6 00	0.0 56	0.8 83	0.6 25	0.0 10	0.1 09	0.0 02
5	0.04 2	0.3 58	0.8 59	0.0 08	0.9 56	0.5 03	0.4 71	0.7 47	0.0 01	0.6 38	0.0 23	0.0 21	0.0 10	0.0 00
6	0.01 9	0.0 56	0.0 33	0.0 92	0.0 48	0.8 85	0.4 09	0.1 98	0.4 46	0.0 24	0.0 81	0.0 00	0.7 33	0.0 21
7	0.00 7	0.0 99	0.1 34	0.3 77	0.5 95	0.2 08	0.3 27	0.5 08	0.8 17	0.9 54	0.1 25	0.0 02	0.3 77	0.0 15
8	0.94 0	0.2 78	0.8 20	0.0 64	0.8 83	0.1 04	0.1 88	0.5 43	0.0 43	0.6 05	0.3 54	0.1 96	0.9 91	0.0 30
9	0.97 3	0.9 85	0.8 26	0.0 19	0.1 28	0.1 78	0.8 62	0.2 04	0.1 81	0.4 41	0.6 74	0.2 43	0.7 96	0.0 96
10	0.06 7	0.0 56	0.6 53	0.1 20	0.0 35	0.5 15	0.6 00	0.0 56	0.8 83	0.6 25	0.0 10	0.1 09	0.0 02	0.6 00

11	0.04 2	0.3 58	0.8 59	0.0 08	0.9 56	0.5 03	0.7 47	0.0 01	0.6 38	0.0 23	0.0 21	0.0 10	0.0 00	0.7 47
12	0.01 9	0.0 56	0.0 33	0.0 92	0.0 48	0.8 85	0.1 98	0.4 46	0.0 24	0.0 81	0.0 00	0.7 33	0.0 21	0.1 98
13	0.00 7	0.0 99	0.1 34	0.3 77	0.5 95	0.2 08	0.5 08	0.8 17	0.9 54	0.1 25	0.0 02	0.3 77	0.0 15	0.5 08

* The individual columns of Table 2 indicate the following manager's attitudes: (1) precision, reliability, efficiency, methodicalness, discipline as well as conformism, (2) focusing on problem solving rather than problem identification, (3) looking for proven solutions to problems, (4) dealing with problems through effective actions with maximum continuity, (5) being perceived as a conformist, dependent person, (6) relying on known means of achieving goals, (7) being rarely bored, performing time-consuming tasks with great precision, (8) taking over leadership within existing structures, (9) rarely questioning established rules and only with strong backing, (10) having a tendency to lack self-confidence, reacting to criticism with even greater conformism, falling under social influence and power, (11) being relevant to the operation of an organization, yet sometimes revealing tendency to hide (immerse) in one's work, (12) attention to stability, order and effective cooperation when working with innovators, (13) sensitivity to other people, fostering group cohesion and cooperation, (14) laying a secure foundation for risky behavior of innovators. In turn, the individual lines of Table 3 represent the activities described as follows: (1) known, perceived many times activity, (2) known, repeated or even algorithmized activity, (3) known, used many times activity, (4) usually a simple activity, reduced to a minimum, of an imitative nature, (5) activity condensed in time, (6) usually fixed, often even automated and habitual activity, (7) immediate feedback activity, positive reinforcement, (8) unknown, new, unique, interesting activities (9) new, non-routine, frequently changing, challenging activities performed at work, (10) the use of new tools, new, interesting, frequently changing methods in the process of performing activities, (11) surprising and creative decisions enabling innovation, (12) non-routine, unspecified time of performing activities, (13) variable activities related to new tasks.

However, in the case of the superiors of the analysis, statistically significant relationships occurred between:

1. being precise, reliable, effective, methodical, disciplined, and conformist, and actions that constitute feedback, positive reinforcement; activities leading to surprising and creative decisions, conditioning the introduction of new things; not routine, indefinite duration of activities; variable activities related to new tasks;
2. focus on problem-solving rather than problem discovery and feedback activities, positive reinforcement;
3. coping with problems through effective actions with maximum continuity and feedback activities, positive reinforcement; activities that are new, not routine, change frequently, creating space for new challenges; activities leading to surprising and creative decisions, conditioning the introduction of new things;
4. being perceived as a conformist person, dependent and activities requiring the use of new tools, new methods, interesting methods, often changing one; not routine, indefinite duration of activities;
5. rare boredom, being capable of considerable accuracy in carrying out long-lasting tasks and activities requiring the use of new tools, new methods, interesting methods, often changing one;
6. rarely questioning established rules, only when you have considerable support, and activities that produce unknown, new, unique, interesting outcomes; activities leading to surprising and creative decisions, conditioning the introduction of new things;

7. tending unbelief in oneself, reacting to criticism and even greater conformity, succumbing to social and power influences rather than routine, indefinite duration of activities;
8. being important for the functioning of the organization, but sometimes with a tendency to hide (immersion) in one's work; and activities leading to surprising and creative decisions that condition the introduction of new things;
9. care for stability, order, and good cooperation in the process of cooperation with innovators and activities that constitute feedback, and positive reinforcement; activities leading to surprising and creative decisions, conditioning the introduction of new things; not routine, indefinite duration of activities; variable activities related to new tasks;
10. sensitivity to other people, fostering group cohesion and cooperation and feedback activities, positive reinforcement; activities leading to surprising and creative decisions, conditioning the introduction of new things;
11. creating a safe basis for risky behaviors of innovators and activities producing unknown, new, unique, and interesting results; activities requiring the use of new tools, new methods, interesting methods, often changing; activities leading to surprising and creative decisions, conditioning the introduction of new things; not routine, indefinite duration of activities; variable activities related to new tasks.

4. Discussion

The results of the research published by Sokół (2014a) in the chapter of the book on *'Leadership in small and middle-sized creative enterprises'* allowed to indicate that when it comes to the type of leadership, West Pomeranian managers mostly belong to the transformational type (58%). Transactional leaders are in second place (24%). 18% of the respondents obtained results that allow assigning them to the third possible type of leadership – mixed, which, according to Bass and Avolio (1995), is an ineffective attempt to control employees, doomed to failure due to inconsistent management methods. The obtained difference between the number of results of particular types was statistically significant.

Additionally, referring also to the research by Sokół (2014a) presented in the article *'The importance of social capital in the development of intangible resources of the creative SME sector'*, it should be noted that the presented results are to some extent correlated and allowed to define that creativity in the organization is such features as courage, openness, and assertiveness as well as reciprocity of action. The respondents very often emphasized the importance of the factor determining the success and development of the creative sector in Poland, i.e., the propensity to take initiative, taking risks, and an appropriate level of acceptance and tolerance. These are significant stimulators of the development of creativity in these entities and their lack is often a significant obstacle preventing the implementation of some projects.

On the other hand, the results of the research presented in this article constitute another research aspect in the field of the development of creativity in organizations, and this time they refer to the attitudes of managers towards creative activities. When reviewing the survey results, it was found that not all managerial attitudes are correlated with the indicated creative activities. Namely, such an aspect was discovered in the case of three managerial attitudes, i.e.: looking for solutions to problems with proven methods; achieving goals based on known methods; taking over the management of existing structures. Hence, the next stage of the study was to determine which of the managerial attitudes show a positive correlation in the presented scope. Such correlations occur between the results obtained in the other management attitudes selected by researchers, such as:

- is precise, reliable, efficient, methodical, disciplined, and conformist;
- copes with problems through effective actions with maximum continuity;
- is perceived as a conformist, dependent person;

- is rarely bored, is capable of considerable accuracy in carrying out long-lasting tasks; tends to be unbelieving in oneself;
- reacts to criticism with even greater conformity – succumbed to social and power influences;
- is important for the functioning of the organization, but sometimes tends to hide (immersion) in its work;
- when he/she cooperates with innovators, he/she cares about stability, order, and good cooperation;
- is sensitive to other people, fosters group cohesion and cooperation;
- creates a safe basis for the risky behaviors of innovators,

and creative activities such as:

- feedback, positive reinforcement, evaluation in the performance of an activity (as a rule, immediate feedback, positive reinforcement);
- result obtained as a result of performing activities at work (unknown, new, unique, interesting);
- structure of activities at work (new, not routine, frequently changing, creating space for new challenges);
- means (tools) used in the performance of activities (new tools, new methods, interesting methods, frequently changing);
- a decision resulting from the performance of a given activity (a surprising, creative decision that determines the introduction of a novelty);
- duration of activities (not routine, indefinite);
- the degree of consolidation of the performed activity (variable activities related to new tasks)

is statistically significant.

Summarizing the above research results, considerations, and research presented in the source literature, it follows that the impact of the above-mentioned attitudes of managers on creative activities may be different and have a different scale of impact force. The indicated significant relationships, which were discovered in the study, confirm the conclusions known in the literature on the subject of attitudes toward creative work. Therefore, it must be said that new, non-routine, unknown, unique, and interesting activities stimulate creative attitudes and undertake creative activities. The results of the research confirm the dependence known in the theory that creative people with a high openness to novelty generate much more new ideas (Kaufman, 2011).

Openness includes curiosity, originality, incompatibility, active imagination, aesthetic sensitivity, and change preferences. Also, people with a high level of openness to experience are considered broad-minded, modern, and non-traditional people (Shalley, Zhou, & Oldman, 2004). Moreover, openness to new things is related to the creative ability that has long been correlated with: divergent thinking and cognitive style. Divergent thinking refers to an individual who is adept at generating original ideas (Guilford, 1950; Torrance, 1974). In turn, when describing the cognitive style, it can be indicated that it is an individual style of thinking and remembering information, allowing for problem-solving and making decisions that are considered part of creative processes.

It is worth noting that for this type of employee, unknown situations should be treated as interesting, exciting, and harmless, inspiring to react creatively (Dacey & Lennon, 2000; Hlavsa & Jurčová, 1978). Creativity is also associated with persistence which allows you to complete the activities. It is determined by the appropriate motivation – achievement motivation and internal motivation. These characterological conditions are extremely important for creativity because these features cumulated together allow for a rational and effective assessment of the activities undertaken to develop new ideas, processes, and products (De Dreu, Stevenson, Kleibeuker, & Crone, 2014).

5. Conclusion

The issue of managers' attitudes towards creativity and their impact on the development of creative organizations, which are the subject of scientific research in this article, is of great importance for the development of both management theory and practice. Based on the research framework established in the course of the analysis of the literature on the subject, an identification of the attitudes of managers related to creative activities was made, and then in the course of a statistical analysis of data obtained thanks to the conducted survey, the relationships between selected attitudes presented by managers and the performance of creative activities in the organization were examined. The analysis of the obtained results allowed us to determine which attitudes of managers are positively, and significantly correlated with specific creative activities, thus the hypothesis presented in this article was positively verified.

It should be emphasized that the attitudes significantly correlated with the largest number of creative activities are: creating a safe basis for risky behaviors of innovators, being precise, reliable, effective, methodical, disciplined, and conformist, caring for stability, order and good cooperation in the process of cooperation with innovators. In turn, the undertaken activities of a creative nature positively correlated with as many managers' attitudes as possible are feedback activities, positive reinforcement; activities leading to surprising and creative decisions, conditioning the introduction of new things; not routine, indefinite duration of activities.

Knowing which attitudes of managers influence the undertaking of specific creative activities in an organization is of great importance for the practice of management in creative organizations, including building an organizational culture that supports such foundations among the managerial staff. Knowing what creative activities are expected of employees, it is possible to determine what specific attitudes of managers will be conducive to undertaking these activities.

Certain limitations should be taken into account in the context of the study performed. First of all, the fact that the research was conducted on a narrow group of managers working in creative organizations, therefore the transformation of the obtained results into the entire population of managers may be flawed. Another limitation concerns the question of the methods used. It is suggested here to conduct an empirical study to demonstrate the relationship between selected research areas with the use of various complementary diagnostic tools (e.g., focus studies). The last limitation is related to the fact that the attitudes of managers selected and discussed in this article may be subjective in the opinion of the readers.

The described limitations are the starting point for determining further research directions. On the one hand, it suggests further development of diagnostic tools allowing for even better, more detailed research in the field presented in this study, and on the other hand, expansion of the research group. The obtained research results do not exhaust the issues related to the development of creativity in an organization but constitute an introduction to further research and analysis. The authors plan to investigate the impact of other elements on taking creative activities in organizations, such as the process of knowledge transfer in an organization or the process of building organizational memory.

References

- Ahmad, S. (2020). Leadership vs managership: In view of organizational success. *Vivekananda Journal of Research*, 9(1), 102–114. Retrieved from <https://vips.edu/wp-content/uploads/2020/09/Leadership-Vs-Managership-In-View-of-Organizational-Success.pdf>
- Alzawahreh, A., & Khasawneh, S. (2011). Conflict management strategies adopted by Jordanian managers based on employees' perceptions: The case for the manufacturing industry. *Interdisciplinary Journal of Contemporary Research in Business*, 3(7), 147–166.

- Amabile, T. M. (1988). A model of creativity and innovation in organizations. *Research in Organizational Behavior*, 10, 123–167. Retrieved from https://web.mit.edu/curhan/www/docs/Articles/15341_Readings/Group_Performance/Amabile_A_Model_of_CreativityOrg.Beh.v10_pp123-167.pdf
- Bass, B. M., & Avolio, B. J. (1995). *The full range transformational leadership manual for the multifactor leadership questionnaire*. Redwood City, CA: Mindgarden.
- Bass, B. M. (1985). *Leadership and performance beyond expectation*. New York, NY: Free Press.
- Bass, B. M. (1996). *A new paradigm of leadership: An inquiry into transformational leadership*. Alexandria, VA: US Army Research Inst for the Behavioral & Social Sciences. Retrieved from [https://books.google.com/books?hl=en&lr=&id=VPIkr5fk3HYC&oi=fnd&pg=PR7&dq=Bass,+B.+M.+\(1996\).+A+new+paradigm+of+leadership:+An+inquiry+into+transformational+leadership.+Alexandria:+US+Army+Research+Inst+for+the+Behavioral+%26+Social+Sciences.&ots=Cy5nkQ2QBD&sig=sVjipCNToYAePbT7m5uUdphfPac](https://books.google.com/books?hl=en&lr=&id=VPIkr5fk3HYC&oi=fnd&pg=PR7&dq=Bass,+B.+M.+(1996).+A+new+paradigm+of+leadership:+An+inquiry+into+transformational+leadership.+Alexandria:+US+Army+Research+Inst+for+the+Behavioral+%26+Social+Sciences.&ots=Cy5nkQ2QBD&sig=sVjipCNToYAePbT7m5uUdphfPac)
- Bass, B. M. (2002). *Developing potential across a full range of leadership: Cases on transactional and transformational leadership*. New York, NY: Lawrence Erlbaum. Retrieved from <https://www.taylorfrancis.com/books/mono/10.4324/9781410603975/developing-potential-across-full-range-leadership-tm-bruce-avolio-bernard-bass>
- Bibi, S., Khan, A., Qian, H., Garavelli, A. C., Natalicchio, A., & Capolupo, P. (2020). Innovative climate, a determinant of competitiveness and business performance in Chinese law firms: The role of firm size and age. *Sustainability*, 12(12), 4948. Retrieved from <https://www.mdpi.com/2071-1050/12/12/4948/pdf?version=1592392046>
- Bresnahan, T. F. (1997). Computerization and wage dispersion: An analytical reinterpretation. *The Economic Journal*, 109(456), 390–415.
- Burns, J. M. (1978). *Leadership*. New York, NY: HarperCollins.
- Dacey, J. S., & Lennon, K. H. (2000). *Kreativita*. Prague, Czechia: Grada Prague.
- De Dreu, C. K., Stevenson, C. E., Kleibeuker, S. W., & Crone, E. A. (2014). Training creative cognition: Adolescence as a flexible period for improving creativity. *Frontiers in Human Neuroscience*, 8, 1–16. Retrieved from <https://www.frontiersin.org/articles/10.3389/fnhum.2014.00827/full>
- De Jong, J., & Den Hartog, D. (2010). Measuring innovative work behaviour. *Creativity and Innovation Management*, 19(1), 23–36. Retrieved from <https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1467-8691.2010.00547.x>
- Drucker, P. F. (1994). *The theory of the business*. Alfred P. Sloan: *Critical evaluations in business and management* (vol. 2, pp. 258–282). Retrieved from [https://books.google.com/books?hl=en&lr=&id=rMA8yPxsgBkC&oi=fnd&pg=PA192&dq=Drucker+\(1994\),+a+manager+&ots=0GeCM7YmIN&sig=mh6Y6YE2GbiYXB6_B5jSvlpyhBg](https://books.google.com/books?hl=en&lr=&id=rMA8yPxsgBkC&oi=fnd&pg=PA192&dq=Drucker+(1994),+a+manager+&ots=0GeCM7YmIN&sig=mh6Y6YE2GbiYXB6_B5jSvlpyhBg)
- Egan, T. M. (2005). Factors influencing individual creativity in the workplace: An examination of quantitative empirical research. *Advances in Developing Human Resources*, 7(2), 160–181. Retrieved from <https://journals.sagepub.com/doi/abs/10.1177/1523422305274527>
- Fiedler, F. E. (1962). Leader attitudes, group climate, and group creativity. *Journal of Abnormal and Social Psychology*, 65(5), 308–318. Retrieved from <https://psycnet.apa.org/record/1964-10085-001>
- Figurska, I., & Sokół, A. (2020). Potential of creative knowledge of workers and their development in a sustainable organisation. *European Research Studies Journal*, XXIII, 628–650. Retrieved from <https://www.um.edu.mt/library/oar/handle/123456789/77184>
- Figurska, I. (2019). *The concept of a comprehensive approach to knowledge management in the organization*. Warsaw, Poland: CeDeWu.
- Filipczak, B. (1997). It takes all kinds: Creativity in the workforce. *Training*, 34(5), 32–40. Retrieved from <https://eric.ed.gov/?id=EJ543980>
- Furmańczyk, J. (2011). *Kulturowe uwarunkowania przywództwa w międzynarodowych przedsiębiorstwach branży motoryzacyjnej (Cultural Determinants of leadership in the international automotive companies)* (PhD Thesis). Poznań, Poland: Uniwersytet

- Ekonomiczny. Retrieved from <http://www.wbc.poznan.pl/Content/221504/PDF/Joanna%20Furma%C5%84czyk.pdf>
- Griffin, D. R. (2001). *Reenchantment without supernaturalism*. New York, NY: Cornell University Press.
- Guilford, J. P. (1950). Creativity. *American Psychologist*, 5(9), 444–454.
- Gumusluoglu, L., & Ilsev, A. (2009). Transformational leadership, creativity, and organizational innovation. *Journal of Business Research*, 62, 461–473. Retrieved from <https://www.sciencedirect.com/science/article/pii/S0148296308000325>
- Hlavsa, J., & Jurčová, M. (1978). *Psychologické metódy zisťovania tvorivosti*. Bratislava, Slovakia: Psychodiagnostické a Didaktické Testy.
- Jaussi, K., & Dionne, S. (2003). Leading for creativity: The role of unconventional leader behavior. *The Leadership Quarterly*, 14(4–5), 475–498. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1048984303000481>
- Jung, D., Wu, A., & Chow, C. W. (2008). Towards understanding the direct and indirect effects of CEOs' transformational leadership on firm innovation. *The Leadership Quarterly*, 19(5), 582–594. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1048984308000994>
- Kanter, R. M. (1988). When a thousand flowers bloom: Structural, collective, and social conditions for innovation in organization. *Research in Organizational Behaviour*, 10, 169–221. Retrieved from <https://www.taylorfrancis.com/chapters/edit/10.4324/9780080509839-7/thousand-flowers-bloom-rosabeth-moss-kanter>
- Karwowski, M. (2010). Nauczycielskie przewodzenie – Perspektywy teoretyczne i metoda pomiaru (Teachers' leadership – theoretical perspectives and measurement method). *Ruch Pedagogiczny*, 81(3–4), 57–87. Retrieved from <https://www.infona.pl/resource/bwmeta1.element.a4b9758c-14a5-3f4d-a31c-572787169de8>
- Kaufman, J. C. (2011). *Kreatywność (Creativity)*. Warszawa, Poland: APS.
- Khalil, H. K. (1996). *Nonlinear systems*. Hoboken, NJ: Prentice-Hall.
- Kotter, J. P. (1990). *A force for change: How leadership differs from management*. New York, NY: The Free Press.
- Mumford, M. D., & Gustafson, S. B. (1988). Creativity syndrome: Integration, application, and innovation. *Psychological Bulletin*, 103(1), 27–43. Retrieved from <https://psycnet.apa.org/buy/1988-10128-001>
- Mumford, M. D., Scott, G. M., Gaddis, B., & Strange, J. M. (2002). Leading creative people: Orchestrating expertise and relationships. *The Leadership Quarterly*, 13(6), 705–750. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1048984302001583>
- Peszko, K., & Sokół, A. (2016). *Twórczość i Kreatywność w Mediach Reklamowych – Ujęcie Teoretyczne i Empiryczne*. Szczecin, Poland: Volumina.
- Pieterse, A. N., van Knippenberg, D., Schippers, M., & Stam, D. (2010). Transformational and transactional leadership and innovative behavior: The moderating role of psychological empowerment. *Journal of Organization Behavior*, 31(4), 609–623. Retrieved from <https://onlinelibrary.wiley.com/doi/abs/10.1002/job.650>
- Politis, J. D. (2001). The relationship of various leadership styles to knowledge management. *Leadership & Organization Development Journal*, 22(8), 354–364. Retrieved from <https://www.emerald.com/insight/content/doi/10.1108/01437730110410071/full/html?fullSc=1>
- Roffe, I. (1999). Innovation and creativity in organisations: A review of the implications for training and development. *Journal of European Industrial Training*, 23(4/5), 224–241. Retrieved from <https://www.emerald.com/insight/content/doi/10.1108/03090599910272103/full/html>
- Scott, S. G., & Bruce, R. A. (1994). Determinants of innovative behavior: A path model of individual innovation in the workplace. *Academy of Management Journal*, 37(3), 580–607. Retrieved from <https://journals.aom.org/doi/abs/10.5465/256701>

- Shalley, C. E., Zhou, J., & Oldman, G. R. (2004). The effects of personal and contextual characteristics on creativity: Where should we go from here? *Journal of Management*, 30(6), 933–958. Retrieved from <https://www.sciencedirect.com/science/article/pii/S0149206304000698>
- Simonton, D. K. (1975). Sociocultural context of individual creativity: A transhistorical time-series analysis. *Journal of Personality and Social Psychology*, 32(6), 1119–1133. Retrieved from <https://psycnet.apa.org/record/1976-06878-001>
- Sokół, A. (2014a). Leadership in small and middle size creative enterprises. In E. Matuska & A. Sokół (Eds.), *Attributes of modern management organization. Creativity – Knowledge – Innovation – Trust*. London, UK: Sciemcee Publishing.
- Sokół, A. (2014b). Analiza znaczenia kapitału społecznego w rozwoju zasobów niematerialnych kreatywnego sektora MSP. In M. Blaskova & E. Matuska (Eds.), *Human potential development. An innovative trends and conclusions for XXI centuries* (pp. 249–260). Słupsk, Poland: Higher Hanseatic School of Management.
- Sokół, A., Gozdek, A., Figurska, I., & Blaskova, M. (2015). Organizational climate of higher education institutions and its implications for the development of creativity. *Procedia – Social and Behavioral Sciences*, 182, 279–288. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1877042815030426>
- Syvänen, S., & Tappura, S. (2014, June 11–13). Dialogic leadership of creativity: Resource for innovations, sustainable working life, and performance. *The 7th Nordic Working Life Conference (NWLC)*, Gothenburg, Sweden. Retrieved from <https://researchportal.tuni.fi/en/publications/dialogic-leadership-of-creativity-resource-for-innovations-sustai>
- Torrance, E. P. (1974). *The Torrance tests of creative thinking-norms-technical manual research edition-verbal tests, forms A and B- figural tests, forms A and B*. Princeton, NJ: Personnel Press.
- Williams, M. (2001). *Problems of knowledge. A critical introduction to epistemology*. Oxford, UK: Oxford University Press. Retrieved from <https://philpapers.org/rec/WILPOK-2>
- Zhou, J., & Shalley, C. E. (2008). *Handbook of organizational creativity*. Hillsdale, MI: Lawrence Erlbaum.