

Creativity is now an exposed trait. This is due to the high need for innovation, original and useful solutions that serve the development of the organization, their effective market entry and long-term survival. This publication is a collection of papers prepared under The First National Conference „CREATIVE VIBES. Kreatywnością napędzamy gospodarkę”, whose aim was to stir issues concerning the significance of creativity from the point of view of the development of innovative economy, as well as to draw attention to the role of creativity in the education process of students and its impact on the development of professional competence.



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Management

Creativity and Innovation in Business and Education

edited by Jolanta Bieńkowska



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CONTENS

Introduction	7
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Creativity and innovation in business

Maciej Malarski – Diverse management, creativity and innovation.....	11
Wiktoria Czarnecka, Karolina Dąbrowska – The essence and conditions of creativity in modern organizations.....	21
Beata Glinkowska – Innovations in the sector of small and medium enterprises (SME).....	31
Kalina Stadnik – Creative leadership.....	43
Aleksandra Olejniczak – Does a creative leader develop successful organisation? – The way of leading by Richard Branson.....	61
Anna Magiera, Jolanta Religa – Open badges, creativity and successful leadership.....	71
Natalia Stobiecka, Dominika Szyjkowska – Creativity as a determinant of shaping the career path.....	81

Creativity and innovation in education

Jolanta Religa, Tomasz Sulkowski – Innovation laboratory as a creativity stimulating environment.....	93
Agata Rudnicka-Reichel, Janusz Reichel – CSR education in the light of active pedagogy. Research results	103
Aneta Pawłowska – „Why do we need art history?” In the 21 st century – in the context of the 20 th century history of the discipline.....	113
Alicja Ryczkowska – The use of music in promoting creativity	125
Olga Hucko – Termination of auto narration as a creative thinking process.....	133

INTRODUCTION

The word „creativity” has become a very popular concept as, thanks to this human trait, it is possible to create original solutions, which is necessary and highly valued in business due to the high competitiveness of markets, continuing for decades. The necessity of distinguishing itself and creating consumer needs determine the success of an organization; on them depends the opportunity of development not only of the company but also of the region and the economy. Therefore, an increasing attention is paid to conducting the analysis of the internal conditions (individual) and external (e.g. organizational), favouring practical use of ability to create custom solutions. Creativity is the basis for building the innovation potential.

Therefore, it is important to pay attention to the pragmatic dimension of creativity which is the purpose of the following publication that undertakes considerations on its importance on two levels. The first concerns the business sector, both in the wide sense, concerning the impact of creativity on the quality of functioning of the organization, the behaviour of the people within it and the effectiveness of their decisions, and in a narrow sense, from the perspective of the individual, where creativity is the determinant of effective leadership and professional development.

The second perspective presents the problem of creativity in education, the need to create conditions conducive to the development of this unique attribute of man. This section also stressed the value of innovative teaching methods in the intellectual and professional development.

I hope that this study will provide readers with interesting information about the nature and importance of creativity and innovation in the modern world, as well as become an inspiration for further investigations and research in this area.

Jolanta Bieńkowska

CREATIVITY AND INNOVATION IN BUSINESS

*Maciej Malarski**

DIVERSE MANAGEMENT, CREATIVITY AND INNOVATION

ABSTRACT

Modern organizations need new forms of acting in very competitive environment. Customers' requirements and needs are changing rapidly and the pressure from rivals is becoming even more compelling. The crucial aspect of functioning of every organization is to find its own way of being recognizable on the market. One way is to focus on creativity in order to offer novel products and business solutions, introducing new methods of running business processes. Creativity is strictly connected to people as they are the source of new ideas, concepts and applications. Creativity may be born easily in diverse circumstances. Introducing instruments for sustaining and promoting diversity may be one of the directions of management of creativity. The article is focused on chosen aspects of diversity which may support creativity and innovation, and presents the role of management in this matter.

Keywords: creativity, innovation, diversity, management.

1. INTRODUCTION

The search for the sources of creativity and innovation is one of the most crucial issues in modern companies which try to find their way of functioning and gaining the competitive advantage. There are some well known methods and techniques of creative thinking and finding fresh and novel solutions, however they are often less important than the main drives of creativity – human beings. Having people with their individual experience, various traits, different education and other specific characteristics can increase the potential for creativity in organizations. The full usage of that diversity is possible if there is a management of diversity in place. Unfortunately, given the many dimensions of diversity, there is no easy recipe to follow. Advice and strategies given for one situation may not work given the same situation in another context. The objective of this article is to recognize the systematic diverse management as the adequate solution for organizations to increase creativity. The study of literature was undertaken in order to attain the concepts and ideas on the matter.

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2. MEANING OF DIVERSITY

The term diversity covers a range of differences in nationality, gender, functions, abilities, languages, religions, intellectual capabilities and lifestyle (Kossek, Lobel 1996). Diversity can be defined as acceptance and respect that means understanding that each individual is unique, and recognizing individual differences. These can be along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. It is the exploration of these differences in a safe, positive, and nurturing environment. It is about understanding each other and moving beyond simple tolerance to embracing and celebrating the rich dimensions of diversity contained within each individual (<http://www.qcc.cuny.edu/diversity/definition.html>).

It should be recognized that diversity in the workplace should be reckoned even broader including varieties that stem from different organizational perspectives, goals and sometimes conflicting interests. As Leonard and Swapp (1999) claim, diversity at the workplace takes more than demographic or ethnic diversity to result in creativity that leads companies to perform better.

The term diversity management refers to the systematic and planned activities on the general level of an organization in order to introduce some policies and rules on treatment of the diversity. On the operational level, diversity management should be connected to procedures and instructions connected with all human resources processes from recruitment, selection and adoption of newcomers, through retention, development and motivation issues, ending on retiring and downsizing. These activities should mainly be found within the HRM training and development domains of organizations (Thomas 1992: 306). On the operational level, all employees should be involved in introducing and executing the diversity rules. However, managers are those who should be guards of the whole concept.

3. THE INTERRELATIONSHIP OF DIVERSITY, CREATIVITY AND INNOVATION

Creativity seems to be the most crucial part of organisational functioning these days. The growth of interest in the field has been especially stressed since the new innovation revolution began when the new technologies based on IT were introduced. King and Anderson (1995: 23) highlighted the problematic nature of defining creativity as it is connected with personal capabilities of individuals and the question is whether creativity is a natural gift or a skill learned during the process of education and socialisation. Isaksen et al. (2000: 171) underlines polarization around four themes: creative person, creative process, creative product

and creative environment, which can be seen as various sources of new ideas. Brzeziński (2004: 17) describes two notions of creativity: conceptual – necessary for new methods and models, and operational – for introducing new effects of conceptual creativity to the practise. Ferlic (2008) introduces the notion of organisational creativity. He claims that, based on the exploration of creativity in the workplace and the subsequent exploration of our natural creativity, it is the premise and understanding of organizational creativity, it is the creative spirit which lies within each employee that is the organization's most valuable asset. It is the creative spirit which ultimately allows for full performance, safety, health, security and quality. Without employees an organization will cease to function. Even fully automated mechanical and electronic processes require human intervention at some points (<http://organizationalcreativity.info/>).

Creativity is a necessary precondition for successful innovations in organisations. Whilst innovation in some companies (especially of new technologies) tends to be defined in terms of breakthrough issues, in others it is more directed towards incremental changes and adjustments. The former is well known as the kaizen philosophy encouraged by Asian companies. Obviously there should be no conflict between these two; the most important thing is to think broadly and to implement strategies for promoting involvement in innovation, not only in the local area but also across the whole organization, or even across the supply chain.

Innovation can be seen in the context of processes and products. Innovative product means the novel features and functionalities, and usually introduces new possibilities of customers' needs fulfilment or even creates new needs among customers. The processes innovation is focused on the way of preparing and producing goods or services. These innovations are less visible to customers but have large consequences in effectiveness and efficiency of each organisation.

On the other hand, it is difficult to separate process from product because products can be intangible, namely services, and changes in processes often result in the creation of product. King and Anderson (1995) define this difference in the following way – creative products possess key characteristic as novelty, i.e. the conception must differ significantly from what was before. Good summary can be the definition proposed by Anderson et al. (2015: 4). They notice that “creativity and innovation at work are the process, outcomes, and products of attempts to develop and introduce new and improved ways of doing things. The creativity stage of this process refers to idea generation, and innovation refers to the subsequent stage of implementing ideas toward better procedures, practices, or products. Creativity and innovation can occur at the level of the individual, work team, organization, or at more than one of these levels combined, but will invariably result in identifiable benefits at one or more of these levels of analysis”.

Diversity should be seen in the whole process of creativity and innovation. As West (2000: 12) notices, creativity is based on associating various concepts of

knowledge from various disciplines, uncovering new notions in different areas of life and experiences in order to attain unconventional and original ideas which can be conflicting because they pose challenges to the established thinking schemes.

There is conflicting evidence as to the extent to which diversity can deliver to organisations advantages in terms of creativity. On the one hand, there are some claims (Richard, Shelor 2002) that when diversity is managed well, it can enhance creativity, resulting in increased commitment, job satisfaction and a better interface with the market place. On the other hand, some authors are more pessimistic (Ely, Thomas 2001: 230). They argue that diversity damages cohesiveness – one of the most important traits of effective team work, reduces communication and produces various coalitions inside groups. This results in various consequences like disharmony, distrust, low quality and lack of customer focus and market orientation.

The important arguments are stated by Woodman, Sawyer and Griffin (1993: 293–299). They stress that creativity is a complex interaction between the individual and his or her environment at different levels of organization. At the individual level, individual creativity is the result of individual conditions (biographical characteristics), cognitive style and ability, personality (self-esteem), relevant knowledge, motivation, social influences, and contextual influences (physical environment). This can be seen as a sound argument for diversity. Variety of human state of biological and psychological origin together with cultural and educational experience would be a profound input to creativity at all levels of organisation.

At the team level, creativity is a consequence of individual creative behaviour, the interaction between the group members (group composition), group characteristics (norms, size), team processes, and contextual influences (organizational culture, reward systems). At the organizational level, innovation is a function of both individual and group creativity (Woodman, Sawyer, Griffin 1993: 299). This has been one of the most frequently used conceptual frameworks in emphasizing the interactions between the contextual and individual factors that might enhance or inhibit creativity at work (Zhou, Shalley 2010: 275). Creativity would be boosted using various sources of interactions and in this matter diversity should help profoundly. Diversity means variety which should give mixture of stimuli in terms of emotional, physical and social events, interrelations and surprises that change perspectives of people and push them to generating ideas.

4. ASPECTS OF DIVERSITY MANAGEMENT

Organisations and their leaders are trying to create a proper framework in which creativity and innovation are accepted by employees as natural behaviour. It has become clear that the norms of behaviour, those written and unwritten, and

shared values influence motivation and performance and have crucial impact on creativity and innovation. Deal and Kennedy (1982) state that openness and trust in the innovation processes have an influence on whether and how valuable changes occur. Senge et al. (1999) support this statement by pointing out that openness often plays a critical role in profound change processes. Furthermore, absorbing new ideas help people think and act in new ways.

Diversity, combined with recognising individual strengths and weaknesses, and implementing open working relationships and friendly job environment, should enhance creativity and problem-solving capability. Isaksen and Lauer (2002) identified key characteristics that contribute to creativity and provide a collaborative climate: trust, team spirit, ethical leadership, unified commitment, inspiring goals, a results-driven structure, standards of excellence, participation in decision-taking, external support and recognition, and a capacity to adjust roles and behaviours to accommodate new emerging ideas. Thomas and Ely (1996: 80) show that diversity can be recognised as cognitive character, and it improves the way of thinking and adds to the perspectives, new ways available to the organization, encourages clarification, the organisation and combination of new approaches for accomplishing goals. Similarly, Tushman (1997) claims that work units characterized by diversity have the capability to access broader networks of contacts. This enables them to acquire new information that informs decisions, increases commitment to choices and enhances responsiveness to environmental turbulence.

Diversity management is strictly connected with team work. Teams are composed of various individuals who have the ability to work together and enhance their capabilities to achieve more than when they work individually, which is called synergy. However, when the goal is to attain a synergy effect among diverse members of the team, it is the most important to recognize the personal strengths and limitations of them. They adjust their behaviours so as to respond to the needs of their peers. These patterns of mutual adjustment result in reduced levels of interpersonal tension and conflict. Latimer (1998: 16) suggests that groups have been found to be less risk averse than an individual's „risky shift“. Increased diversity leads to lower levels of risk aversion and better decision-making and problem-solving capability. This arises because diversity promotes a more robust critical evaluation of the first solution to receive substantial support.

An interesting concept of teamwork was presented by Lencioni (2005). He indicates five hierarchical areas that have a profound influence on teamwork effectiveness. The foundation of his model is the lack of trust among members of the team which makes effectiveness inappropriate. As the main cause of this situation Lencioni indicates the people's fear of opening because of the risk of losing independence and freedom. It can be added that this fear is strictly connected with incorrect people's perception of diversity. Another problem which weakens effectiveness is the fear of conflicts which can be based on diversity. Conflict as

such can have positive effects as a source of fresh ideas stemmed from arguments and discussions. However, conflicts connected with personal traits and emotional sides, which are the wrong perception of diversity, are of dramatic consequences for cooperation and creativity.

Results pointing to 'value in diversity' have been countered by theorists who have shown that heterogeneous groups experience more conflicts, higher turnover, less social integration and more problems with communication than their homogeneous counterparts (Knight et al. 1999).

One of the objections to diversity is that it damages cohesiveness. Introducing too much of diversity may cause confusion among team members. Cohesiveness, however, makes groups vulnerable to group thinking in a way that damages creativity. Diversity acts as a barrier to this phenomenon. On the other hand, conflicts are perceived to damage cohesiveness; however, when it is effectively handled, it can lead to improved creative problem-solving and decision-making, because the diversity of perspective generates more alternatives and greater critical evaluation.

Suitable conditions to promote creativity and innovation in diverse contexts are associated with the management of work routines, and the creation of appropriate teams. Indeed, currently, an increasing amount of work within an organization is accomplished through groups or teams, rather than by individual action.

When selecting individuals to join a team, managers should not only consider technical competencies, but also the preferences of the people for different types of work and various types of work context. The ways in which individuals like to work and what kind of activities within their job roles give them greatest satisfaction will influence their choice to release their responsibilities, working individually or in teams. These manifestations of personal style are important in a team context. Individuals with similar styles may establish trust quickly; their similarity of approach, however, may become a significant disadvantage. In building a high effective and creative team, there is not only a need to match technical competence and personality against the requirements of the job, there is also a need to produce a balance of work preferences, attitude to risk and an orientation to social cooperation and mutual identity.

Having in mind above presentation of interrelations between creativity and diversity it can be stated that the basic level of managing diversity is the introduction of proper culture across the organisation. The main values and assumptions should be the map-road for all employees. Culture management should be directed towards trustful, secure and accepting atmosphere. Values and assumptions are guiding principles of individuals' lives; they provide directions for action, and they are used as standards for judging others and justifying behaviours. Hence, employees' values may be relevant for the idea generation and implementation. Shin and Zhou (2003) found that employees with conservation

values reacted more strongly and positively to the need of showing greater creativity. The importance of values for individual responses to innovation was addressed by Choi and Price (2005). They examined relative effects of value fit and ability fit on commitment to implementation and implementation behaviour. They claim that because values are guiding principles in employees' lives and affect their goals and actions, it is valuable to systematically remind the role of values in the employees' idea generation and implementation. In the light of diversity, Thompson (2011: 201) adds that organisational culture should reinforce the acceptance of inequalities or even value and promote them in order to attain a positive atmosphere of cooperation and idea generation.

5. MANAGING DIVERSITY – PRACTICAL RESOLUTIONS

Managing diversity means acknowledging people's differences and recognizing these differences as valuable; it enhances good management practices by preventing discrimination and promoting acceptance. To address diversity the following issues should be considered: what policies, practices, and ways of thinking within organizational management practice have differential impact on different groups and what organizational changes should be made to meet the needs of a diverse workforce as well as to maximize the potential of all employees. These problems are connected with the perception and understanding some social and cultural matters about diversity and among them are:

- the basic assumptions about various features of diversity – are they valuable, what are the limits of acceptable diversity,
- concern about right way of doing things – one or a number of valid ways that accomplish the same goal,
- building honest relationships with each staff member, creating comfort and the atmosphere of cooperation despite diversity,
- knowing what motivates people according to their specificity, what is the way of forming goals and way of achieving them, how they like to be recognized,
- the way of giving the negative feedback to someone who is culturally different,
- the way of team building based on concept of variety of roles, behaviors, way of thinking,
- rules and norms should be flexible and adjustable to new situations and new incomers,
- introduction of the balance between official and unofficial norms and ways of managing potential internal conflict among members of the team,
- mechanisms of improving the work environment based on staff suggestions and acknowledgment of their contribution,

- assignments and opportunities for advancement accessible to everyone.

The most important issues are the balance between openness for new ideas and chaotic ways of running creativity projects, between freedom of behaviours and offensive actions, between acceptance and misunderstandings, between constructive competition among ideas and the disruptive one.

6. SUMMARY

Each human being is to the some extent creative, feels the need for creation and can be a driving force for development (Baruk 2006). In practice, the full potential of human creativity is blocked mainly by lack of acceptance of diversity. The real answer to this problem is to change assumptions and values about diversity in the organisation and introduce the well-conceived program of diversity management. That program should embrace adequate policies, procedures and norms adopting the positive attitude to the diversity. Obviously, diversity management should be seen as one of the conditions for creativity boosting, however, not sufficient.

The good summary of introducing a proper attitude towards diversity is to change the golden rule: “treat others as you want to be treated”, into the platinum one: „treat others as they want to be treated” and moving the frame of reference from what may be the default view („our way is the best way”) to a diversity-sensitive perspective („let's take the best of a variety of ways”) (USCF 2015).

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THE ESSENCE AND CONDITIONS OF CREATIVITY IN MODERN ORGANIZATIONS

ABSTRACT

All organizations operating in the complex and turbulent market should make continuous changes in many areas of their operation. A key factor enabling the starting of innovative solutions is the creativity of people. The purpose of this article is to present the essence, definitions and conditions of the creativity, the main problems of employees and methods of stimulation.

Keywords: creativity, modern organizations.

1. INTRODUCTION

Creativity, innovation and entrepreneurship are the foundation that allows you to make changes. These changes are focused on modernity and efficiency of the functioning of all modern organizations (non-governmental, public, and especially business). The very notion of creativity (described in Chapter 2) is defined as a way of creative thinking aimed to break the existing schemes and the use of knowledge in the process of generating new ideas. Creative attitude implies the creation of both new ideas and products and services that bring many tangible benefits to organizations and their environment. It is therefore important to define the problems associated with creativity among employees who work in intelligent innovative organizations, and then select the appropriate methods of stimulation. This will allow for the creation and fast-paced implementation of creative changes of intense competitiveness and modernity, which in turn will be appreciated among customers. It is worth noting the link between creativity and innovation and entrepreneurship defined as „the process of discovering and shaping opportunities for creating new value through innovation, acquisition of necessary resources and management of value process” (Targalski, Francik 2009: 19).

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2. DEFINITIONS OF CREATIVITY AND CREATIONS

Below, the authors of this article present the summary list of definitions of creation and creativity, taking into account the available sources of foreign and Polish literature, and attempt to differentiate them according to the criteria mentioned by Wojtczuk-Turek.

Table 1. Definitions of creativity and creations

Differentiation criteria	Definition	Author
Organisational approach – analysis at the level of behaviour and competence; reference to innovativeness	Creativity „is treated as a causative agent of innovativeness and its occurrence is a function of the existence of professional knowledge, task motivation and creative abilities” (Amabile 1988: 123–16.)	T. M. Amabile
Organisational approach – reference to creation and innovativeness	„Human behaviour, consisting in generating new and valuable artefacts, which aims to satisfy the needs or solve problems” (Brzeziński 2009: 14)	M. Brzeziński
Organisational approach – category of process and action	Analysis of the issue of creativity, distinguishing the three mutually determined dimensions of creation: understood as a creative process; as a personality trait; as a product/creation/ piece of work (Dyrda 2000: 21)	B. Dyrda
Organisational approach – reference to creation and innovativeness	Creativity is interpreted as „an individual's ability to generate new ideas or a new perspective on ideas already existing” (Griffin 2004: 504)	R. W. Griffin
Personality approach – associated with personality traits: sensitivity, motivation, openness, and attitude and creative skills	Creativity „is presented as an individualistic potential to achieve significant results in terms of creation” (Karwowski 2009: 27)	M. Karwowski

Differentiation criteria	Definition	Author
Environmental approach – perception of reality not in terms of finality but as an option possible to be modified	Creativity is the „willingness and capacity (ability) to appoint alternatives for the current (existing) solutions” (Nalaskowski 1994: 64)	A. Nalaskowski
Organisational approach – reference to problem solving and innovativeness	Creativity is understood as „a set of operations, leading to the formation of a new and valuable idea (...) so that the effects of the process of thinking were new for a specific problem in a given situation” (Nęcka 2005: 41)	E. Nęcka
Organisational approach – creating innovations	The four elements of the creativity: „1. It always requires creative thinking or action; 2. creative activities are targeted; 3. they must lead to something original; 4. the final result must be valuable” (Trompenaars 2010: 25)	F. Trompenaars
Personality approach – creative attitude elements associated with creating new solutions	„The creative attitude man, connected with a willingness to transform the world of things, phenomena, and also own personality, characterized by: openness to experience, perceiving a variety of possible solutions to a given problem and reflexivity, which causes behaviour deviating from the schemes” (Zborowski 1986: 26)	J. Zborowski

Source: own study based on the sources listed in the table.

Definitions presented by the researchers, and thereby definitions functioning in terms of research on creativity (creation) may be based on a single criterion (e.g. in organisational approach: creating innovation), or can be recognized based on the two dimensions (e.g. in organisational approach: reference to problem solving and innovativeness), as well as there exist those which contain at least three criteria. The selection of definition aimed at full characterization of the issue, largely depends on the selection of criteria. On this basis, they may have organizational, environmental or personality nature.

3. MAIN PROBLEMS CONNECTED WITH THE CREATIVITY AMONGST EMPLOYEES

Creativity is a state of mind that can be learned and some people may have the specific predispositions for it (Proctor 2003: 66). At present, amongst entrepreneurs one can see the tendency to improve the creativity in their employees. Organisations which are deciding on such steps still remain in the minority; it will be possible to notice their comprehensive attitude in:

- training programmes,
- courses.

These actions point for strong understanding of the potential behind which stands a creative employee. Unfortunately, in spite of investing money into educating employees, the employers forget about the climate in the organization and the labour culture. If trainings are not going hand in hand with the climate of the organization, the creativity has no chance to flourish.

Problems with the creativity on the Polish market are very complex. The organization is a system:

- Very often, observing the company's management board's trend for trainings in practising creativity, taking up a several days' training, the employer assumes that upon completing it, the employees immediately will think one hundred percent creatively. It is impossible, since even a few months of work and understanding are needed, penetrating into the climate of the organization, in order to have a real influence on the creative attitude of employees.
- It also happens that the company expects the changes but does not care about the involvement of employees at various levels. The only way that workers begin to act creatively is the involvement of superiors, supported by a strong motivation. Supervisors should provide their subordinates with tasks where they can be creative about; time to time acquired competence is a kind of automated.

A trained worker is ready and willing to use what he learned during the training of creativity, but when the organizations do not provide the fundamental support, at such a person's motivation for creative thinking is falling. In addition, more often than before, the acquisition of new competencies starts to work mechanically and schematically.

Internal problems at the company:

- The lack of the leader causes the impossibility of implementing changes in the organization. In case of implementing changes three levels are very important: System level – which is responding to creating the strategy and implementing changes for its processing. Team level – that is capable of building interdisciplinary teams, which are functioning in the support of

methods of creative thinking. Individual level – in which the leader is preparing the employee for innovative actions, and simultaneously he is tearing him away from the so-called internal critic and is giving him techniques for creative thinking.

Employee:

- Workers often do not see the benefits in creative thinking. Here, a guide to understanding the potential carried by creative thinking is the coach who acts and provides relevant tools. Creativity is therapeutic and relaxing, gets rid of problems and keeps away frustration (Chaffee 2001).
- Laziness, which blocks the desire for education and the acquisition of knowledge and new competencies.
- Little time as an excuse from the change. Any change in the status of human disturbs comfort, because very often people prefer to stay in what they know despite being aware that it does not necessarily serve them, than to choose a change that will bring a fresh breeze in their lives. However, creativity is associated with courage, or making changes in their lives. Hence, learning the creative attitudes has an impact not only on our career, but also on other aspects of our lives. In such a situation, the best way to make changes is the period of time shortly after completing the training. Unfortunately, in organizations, the opposite happens. An employee who returns from training needs to catch up on current affairs, and making changes leaves for later, which often never comes.

Schematic thinking improves thinking, gives it mechanization, but its value is average. Creativity brings high-quality results.

4. METHODS OF STIMULATING CREATIVITY

Creativity training influences: resistance to stress, coping with criticism and ridicule, independence, non-conformism, openness to new ideas, ability to perceive problems, formulating questions, acceptance of ambiguity, questioning too obvious and admission of ignorance (Matwiejów 1995).

Creativity is influenced by many factors:

- atmosphere of childhood,
- the impact of school,
- atmosphere at work,
- the type of team,
- visual environment at work.

With many of the methods of creative thinking, worth recommending are:

- Brainstorming – created by Osborn; Method-toned triumphs. One of the most popular methods of collaborative problem solving. This method is characterized by the separation stage of reinventing ideas assessed by the

team. It is not allowed to criticize submitted ideas. In principle, team members report the greatest number of ideas, even those that at first glance seem unrealistic or unenforceable, so not to bind creative thinking, but in the multitude of ideas to find those that are most interesting and best to use. It is important to present ideas, improve and connect but never reject or criticize. Sometimes the best solutions arise from the modifications of the most irrational ones.

Brainstorming session consists of four steps:

1. Presentation of the problem.
2. Redefinition of the problem.
3. Specific brainstorm.
4. Evaluation of proposals.

The main point of brainstorming is a „proper brainstorming”. At this stage, there are discussions moderated by a leader. Each player throws one idea, which is then written on the blackboard in a prominent place for the whole team to see. The Moderator controls the situation so that no one criticizes the reported ideas, but tries to give floor in order to elicit another statement alluding to the previous idea. The Moderator incites the atmosphere of brainstorming and oversees compliance with the rules. This part is followed by a grouping of ideas and their evaluation. Solutions selected by the panel are forwarded for further fine-tuning.

- Syntectics, created by Gordon; this method consists in combining different elements from different fields that seemingly have nothing in common.

Stages of syntectics:

1. Determining the problem to be solved; a detailed description of the problem and indicating the places to apply analogy.
2. Through analogy; this step is aimed at creating and collecting ideas.
3. Analyzing the presented ideas; this stage is characterized by the ratio of often strange ideas to reality.
4. Development of the solution; the last step is to combine ideas together to get a solution.

Types of analogies:

1. Personal analogy – identification of the problem.
2. Direct analogy – taking back to the nature.
3. Symbolic analogy – referring to the symbols.
4. Fantastic analogy – build on fantasy.
 - The Buzan’s Mind Map; this method was based on two facts:
 1. Analytical skills and capacity of human memory are endless.
 2. Access to collections in memory occurs when associative keywords appear in a certain context.
 - Rules of Mind Map:
 1. The image of the topic is drawn in the center of the paper using a minimum of three colors.

2. Images and symbols are used to describe concepts.
3. The words are evaluated by writing them using large or small letters.
4. On the same line may be only one word.
5. Lines are coming out from the image center, and are connected together. The farther the lines are from the central image the thinner they become.
6. The lines are of the same length as words.
7. Colors are used.
8. Characteristics common for different symbols are highlighted.
9. Radial layout and numbering provides transparency.
 - Creating a mind map:
 1. Horizontal arrangement of A3 cards.
 2. Preparation of pens and pencils that will be used.
 3. The choice of topic for Mind Map.
 4. In the middle there should be a drawing of the subject.
 5. The drawing should attract attention and bring about the appropriate associations.
 6. The lines are the thickest in the middle; they should change to the thinnest, the farther from the center. Closest to the center there are the words most general and they become more detailed as the distance grows bigger.
 7. Drawn lines should be the same length as drawings.
 8. The use of colour to extract words and drawings.

De Bono's six hats; in this method, participants wear hats in specific colors. Having headgear can of course be an agreement, it is important that the person wearing a hat in a given color respectively plays the assigned role. The debate in the hats of thinking allows for looking at the problem from different perspectives, detecting weaknesses and strengths of ideas.

The meaning of the thinking hats' colors:

1. Red hat – emotionality – a hat associated with the expression of emotions, passions, emotional exaggeration of reality. The person playing the red hat as the most important aspect takes the feelings, emotions, intuition.
2. White hat – objectivity – is the opposite of the red hat, and indicates the logic and facts. White hat thinking is like computer operations. The algorithm of thinking is devoid of feelings and emotions, focused on presenting dry and measurable facts.
3. Black hat – pessimist – who is nitpicking or discovering and showing weaknesses of the idea. At any price investigates, asks questions and indicates that someone is, however, wrong.
4. Yellow hat – optimism – this hat has a great joy and in everything he sees strengths. Yellow hat is the opposite of black, is interesting and looking for fun. The person accepting the role of yellow hat refers to the benefits, but not only these practical, but also the dreams and hopes.

5. The green hat – creator – is full of ideas and solutions. The person playing the green hat shows new horizons, new opportunities. Looking for new roads, but does not have to follow the logic. It works differently than dictate designs and grated solutions.
6. Blue hat – the moderator – a role in which the participant is not involved in the discussion, his job is to control the observance of rules and discipline discussion. Blue hat organizes and defines the limits and sets the boundaries.

To sum up, choice of methods stimulating the creativity is large, but it is worthwhile choosing the ones which are advantageous. The method most often used is brainstorming. Many people think that it is the straightest and most effective method of creating ideas. Nothing more erroneous. The brainstorming should be applied in the case of brains trust; otherwise it will become a joyful game or turn into a lively discussion which will bring to life a lot of ideas which will stay in the sphere of idea and nothing else. The method of brainstorming is best for working with specialist staff, but most importantly, with people who present themselves with great respect. Unfortunately, in this method it is easy to discourage somebody from being creative. Very often, a person, who really has an excellent idea, is shouted down by those who have more self-confidence. Apart from that, every person is attached to his/her idea and not always willingly shares it. One's likes and dislikes should also be taken into consideration, if they are playing one of the key roles, and then there is no question of finding a better solution.

A very good method, out of the above-mentioned, is de Bono's method of six hats. The team can learn how to separate thinking into six functions and roles. By mentally wearing and switching „hats”, you can easily focus or redirect thoughts, the conversation, or the meeting. Therefore, a worthy and interesting method, out of the above-mentioned, for use in a variety of organizations is: six hats. Among the methods listed in this section it is the most versatile one and strongly showing the users various points of view on the same issue.

5. SUMMARY

Enterprises operating in a turbulent and global environment are forced to take into account surprising changes that require from them unconventional measures. The success of contemporary organizations with intensifying competition activities and ever new challenges (both now and in the near future) is dictated by the capacity to adapt to many modern solutions – technological, technical, managerial and organizational, and rapid manufacturing. It is these properties that represent a major creative force of the company, associated with the innovative activity of the areas of its core business. More complex organizations generate far bigger problems to solve, evoking the need for creative thinking.

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*Beata Glinkowska**

INNOVATIONS IN THE SECTOR OF SMALL AND MEDIUM ENTERPRISES (SME)

ABSTRACT

The article explains aspects of the term „innovation” and innovative attitude. It describes general determinants of the implementation of innovation in SME as well as sources of innovation and main ways supporting innovative actions. The essence of the article is a presentation of results obtained in 2015 from a study on 50 companies (SME) from Lodz voivodeship.

Keywords: innovation, being innovative, SME sector.

1. INTRODUCTION

Active attitude in the area of innovation brings positive impact in the long-term development and growth of enterprises. Exploration and innovation are now one of the most important factors in the development of enterprises. They are related to building a sustainable advantage in the market. Innovation activities also give the company visibility and recognition. Nowadays, innovations need to be implemented; it is believed that they bring a chance of survival and development. Innovation of individual companies decides on the status and position of the national economy. The aim of the study is to show the level of innovation in the sector of small and medium-sized enterprises, based on research conducted on a sample of 50 companies (production and service branch) from the province of Lodz.

2. INNOVATION AND BEING INNOVATIVE

Organization for Economic Co-operation and Development (OECD) defines innovation as a process of implementing a new or improved product, process or service, or an introduction of a new organizational or marketing system. Innovation

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is the first practical application of ideas (<http://www.oecd.org/science/inno/2101733.pdf>).

The concept of innovation is derived from the Latin: *innovare* – „renew” (Kaszuba 2010). Colloquially it means something new, original, sometimes used as a synonym for the word „chang” For economic sciences it was introduced by J. A. Schumpeter in 1911. According to the author, innovations are (Schumpeter 1960: 104):

- the introduction of new or improved existing products,
- introduction of a new or improved method of production,
- opening a new market,
- application of a new method of sale or purchase,
- introduction of a new organization of production,
- the use of new raw materials or semi-finished products.

J. A. Schumpeter separated the concept of „invention” and „innovation”; he did not consider an invention that has not been put into production as an innovation (Żukowska, Pindelski 2010: 3). Subsequently, E. M. Rogers believes that „innovation is an idea, practice or object perceived by the accepting entity as a new” (Rogers 1983: 56–57). According to this definition, innovation does not have to be a product, or completely unknown form of organization, it may be something that is well known and widely used, for example, in one country but not in the other.

P. Drucker perceives an innovation process as a deliberated and well-organized operation, with ongoing research focused on changes in the internal and external environment of the company (Drucker 1992: 8).

Innovations make a company a competitive one. They contribute to the development and growth of enterprises, provide benefits that create the brand, and are a strategic resource. According to Z. Pietrusiński: innovations are based on the change of the current status quo into the other, positively evaluated based on the criteria that make up the progress (Drucker 1992: 5). In a different way innovation is seen by Z. Madej, who believes that innovation is a change, even such which cannot be described as positive (Janasz, Koziół 2007: 16). Innovations are associated with positive economic effect, which must be felt at the microeconomic level (Żukowska, Pindelski 2010: 5). The need for innovation in a company means the lack of acceptance for current status. The answer for the need is an idea that leads to innovation.

Innovation relates to companies and entire economies. It means the ability to create and implement innovations and absorb them. Innovation involves an active participation of operators in the processes of innovation and commitment in obtaining sources and capacity necessary to participate in innovation process (Niedzielski 2005: 74). Innovation is essential for the properly functioning and competitive businesses. Innovation management is an essential skill from the

perspective of long-term development of companies (Lachiewicz, Adamik, Majetun 2008: 5).

The process of innovation is associated with considerable uncertainty. Innovative processes often end up as a failure. Companies are developing ways of reaction and protection against failure, increasing the chances of survival and of positive process of innovation. Following the innovation is the reason for the company to generate high costs; however, if they are carried out properly they can be a reason of extended life cycle of the organization.

3. DETERMINANTS OF AN INNOVATION IN THE COMPANY

The research „Education of employees and its influence on competitive position of enterprises”, commissioned by the order of Polish Agency of Enterprise Development (PARP), was conducted on a sample of 1,200 workers and 600 managers. The study has shown that in general opinion of the respondents the competitive potentials of companies are immaterial and material resources consisting of the following elements (PARP):

- knowledge and managerial ability of executives,
- modernity of applied technologies,
- size of the financial resources being at the disposal of the company,
- type of motivation and appraisal systems,
- employees creativity and their level of education,
- knowledge of people employed in R&D,
- density and range of distribution network,
- innovative solutions,
- quality of customer service,
- type of brand,
- positive reputation of the company.

The respondents highlighted that the competitiveness potential, mentioned above, can be a determinant of enterprise innovation. In the era of knowledge-based economy, innovation is a major source of competitive advantage. Determinants, creating the competitive potential of enterprises, are mostly analogous with elements of competitiveness potential, especially in the field of: organization and management, research and development and employment. Another group of determinants of innovation is cooperation in implementing new solutions with such entities as: customers, suppliers, consulting firms, research and development units, scientific institutions, technology transfer centers, financial institutions, and even competitors.

The results of the tests carried out by PARP illustrate the determinants of the innovation potential and competitiveness of the surveyed enterprises, according to the current state and feedbacks of the respondents. They are a representation of the answers to the question: what is a decisive factor for innovation and competitiveness in companies (Figure 1).



Evaluation was carried out on a scale of 1 to 10, where 10 – the maximum level of the resource.

Figure 1. Factors of innovation and competitiveness of companies

Source: <http://badania.parp.gov.pl/index/more/18781>, 10.08.2015.

The analysis of the data presented in fig 1 shows that experience in the trade, quality of customer service, quality of products and services, and their price have a relatively large impact on the level of innovation. Quality of the equipment, the ability of managers, and employees' loyalty to the company take the next places. Less importance is attributed to such factors as: the modernity of used technologies, creativity of employees, personnel knowledge, good warranty and service.

Smaller companies, which have troubles with maintaining a high level of material resources and the ownership of advanced technologies, should base their competitiveness on intangible factors instead: mainly related to the competence and qualifications of employees. In almost all areas of competitive potential of companies, there was recorded a prevalence of those companies, where the

leadership was held by those with higher education (PARP). Therefore, knowledge and entrepreneurship of managers seem to be the primary determinant of innovation in organization.

Another important determinant is the capital of the customer, because the anticipation of the requirements of customers can be the cornerstone for creating a matrix of innovation. Customer needs can be assessed in points, according to the scale, which allows for obtaining a weighted average of specific needs. The needs, characterized by a small notification or lack of it, but for which there are technological capabilities, may be an opportunity for the organization. The existence of a strong response of competition to important needs may be dangerous (Bogdanienko 2004: 30–32). Matrix of Innovation is formed from combinations of these three components.

In the modern economy, increasingly important role is played by the ecological aspects of economic activity. The modern company is one of the most important components of the innovation policy, since the social responsibility of companies is associated with their development. Companies must consider these aspects, as this determines the acceptance of the products on the market. It is an important element of innovation policy in organization, which also has become a determinant of their innovation activities.

W. Kasperkiewicz suggests an analysis of the sources of innovative activities, taking into account demand and supply. In the source of the demand a need to change must occur, for which the necessary innovative measures shall be taken. Supply-side source occurs when the research for new methods of production is started for the already found solution (Kasperkiewicz 1986: 115).

According to D. Smith sources and determinants of innovation level in enterprises are people professionally engaged in the research for innovative solutions, for example concentrated in the sectors of research and development, as well as enterprising managers and owners of companies and motivation to explore and implement the concept. Knowledge is the component that connects all kinds of sources of innovation (Smith 2006: 88–89).

4. SUPPORT FOR THE INNOVATION FOUNDING IN THE SECTOR OF SME

It is well known that the sector of small and medium-sized enterprises (SMEs) has a great importance for the economy of the country. Data from the web pages of PARP from the end of 2011 shows that the participation of SMEs in total number of enterprises is 99.8% and its participation in GDP is 47.3%, moreover SMEs generate employment for more than 60% of the economically active people (Tanawa 2011). Due to the importance of this sector to the national economy, it is

worth to support innovative activities, since this area leaves a big gap, despite the fact that Poland is getting closer to European leaders. SME benefit greatly from the technologies and solutions developed and tested already in other countries, since their capability of their own research is relatively small (Lachiewicz, Adamik, Majetun 2008: 145–147). Investments in innovation mainly concern the assets, also purchases of software, licenses, technology or patents. The smallest proportion of expenditure on innovation is spent for courses and training about implementing innovations (Lachiewicz, Adamik, Majetun 2008: 145–147).

An important element influencing the development of SMEs is innovation support by national programs and the European Union. Also important are: demand, competition, unemployment, law and regulations. Those issues are usually linked to the mission and strategy of the company (Lachiewicz, Adamik, Majetun 2008: 145–147). They should be focused on innovation activities of individuals, ensuring the long-term competitive advantage.

Low activity of the research and development area and weak governance are an important obstacles, as well as economic barriers. Until 2003 innovative activity was carried out from own resources of the companies, which contributed to the lack of interest in new technologies, causing the development of imitation and limitation to implement only to improvements (Lachiewicz, Adamik, Majetun 2008: 149–151).

The first changes in this area were made in 2004, when the law on freedom of economic activity was approved. In addition, in 2005 the government also adopted a law about supporting innovative activity of SMEs. The innovation has also been included in the National Development Plan for 2007–2013 „Innovative Economy”. The program was adopted by the Council of Ministers on 19 December 2006 (<http://www.mg.gov.pl/Wspieranie+przedsiębiorczosci/Polityki+przedsiębiorczosci+i+innowacyjnosci/Definicja+MSP>). Currently, the companies are covered by the support of „Enterprise Development Programme until 2020”, which aims to increase the level of innovation in the economy and co-operation based knowledge (<https://www.premier.gov.pl/wydarzenia/decyzje-rzadu/pro-gram-rozwoju-przedsiębiorstw-do-2020-roku.html>). The government also approved a statement „About some forms of supporting innovative activity”. The Act includes rules for granting of technological loan, by Bank Gospodarstwa Krajowego, and regulates the income tax from individuals, and legal means, ensuring reimbursement of part of the cost for innovation activities (Głodek, Gołębiewska 2006).

5. LEVEL OF INNOVATION IN SME, BASED ON THE RESEARCH¹

In addition to statistics posted on the websites of the surveyed companies, an anonymous online survey was also conducted. The study included 50 small and medium-sized enterprises of the Lodz region, operating in the market from 1 to 10 years, at the most existing over 5 years. More than half of the companies are manufactures (35 companies), others provide services. The questions concerned the types and quantities of introduced innovation, financing plans, types of cooperation in innovation activity. The primary objective of the study was to know the attitude of entrepreneurship to the innovation and its level in the surveyed companies. The sample was selected randomly and does not constitute a representative sample. Questionnaires were directed to the offices and representatives of the company. In this case they were received very often by the owners or managers. The survey results are presented in Table 1.

Table 1. Summary of test results of the level of innovation in the surveyed companies

No.	Questions	Answer		
		Yes	No	Total
1.	For how long have the enterprises existed?	X	X	X
a)	Less than 1 year	2 (4%)	48 (0%)	50 (100%)
b)	1–5 years	8 (16%)	42 (30%)	50 (100%)
c)	5–10 years	40 (80%)	10 (100%)	50 (100%)
2.	What does the innovation mean?	X	X	X
a)	It is a way to reach the advantage in competition	50 (100%)	0 (0%)	50 (100%)
b)	It makes chance to enter a new market	35 (70%)	15 (30%)	50 (100%)
c)	It has no influence on the functioning of the company	0 (0%)	50 (100%)	50 (100%)

¹ The study was carried out by a student Damian Mrowiński under the direction of dr Beata Glinkowska (author of this study). The entire results of the research and analysis have been developed and included in the thesis titled: *Innovation Management with focus on sector MSP*, Łódź 2015. The study included only part of the test results.

Table 1. (cont.)

No.	Questions	Answer		
		Yes	No	Total
3.	Which innovative activity has been performed in the company during the last few years:	X	X	X
a)	Purchase of machines and equipment	41 (82%)	9 (18%)	50 (100%)
b)	Purchase of buildings or surfaces	18 (36%)	32 (64%)	50 (100%)
c)	Purchase of licenses or patents	5 (10%)	45 (90%)	50 (100%)
d)	Purchase of software	10 (20%)	40 (80%)	50 (100%)
e)	Trainings for employees	22 (44%)	28 (56%)	50 (100%)
4.	What kind of innovation is the most often used in the company:	X	X	X
a)	Innovation of products	10 (20%)	40 (80%)	50 (100%)
b)	Innovation of processes	30 (60%)	20 (40%)	50 (100%)
c)	Innovation of positioning	10 (20%)	40 (80%)	50 (100%)
5.	The impulse to implement some changes in the company is caused by...	X	X	X
a)	Research activity of employees	15 (30%)	35 (70%)	50 (100%)
b)	Changes implemented by competitors	35 (70%)	15 (30%)	50 (100%)
6.	Does the company have fundings for innovative activities?	X	X	X
a)	Yes	2 (4%)	48 (96%)	50 (100%)
b)	No	48 (96%)	2 (4%)	50 (100%)
7.	How is the innovative activity financed in the company?	X	X	X
a)	Self-funding	43 (86%)	7 (14%)	50 (100%)
b)	Fundings from EU	8 (16%)	42 (84%)	50 (100%)
d)	Bank loan	6 (12%)	44 (88%)	50 (100%)
8.	Does the company benefited from public funds from the state budget allocated to the innovation?	X	X	X
a)	Yes	3 (6%)	47 (94%)	50 (100%)
b)	No	47 (94%)	3 (6%)	50 (100%)
9.	Do you plan to use public funds earmarked for innovation?	X	X	X
a)	Yes	10 (20%)	40 (80%)	50 (100%)
b)	No	40 (80%)	10 (20%)	50 (100%)

No.	Questions	Answer		
		Yes	No	Total
10.	Does the company encounter problems in the implementation phase of the innovation?	X	X	X
a)	Yes	41 (82%)	9 (18%)	50 (100%)
b)	No	9 (18%)	41 (82%)	50 (100%)
11.	What kind of difficulties the company was facing in the implementation phase of the innovation:	X	X	X
a)	The resistance of workers against the change.	18 (36%)	32 (64%)	50 (100%)
b)	Failures resulting from errors in the planning process	35 (70%)	15 (30%)	50 (100%)
c)	Too small number of resources	10 (20%)	40 (80%)	50 (100%)

Source: Mrowiński (2015) under the direction of Beata Glinkowska.

The analysis of the findings contained in the table shows that 50% of respondents see innovation as the basis to achieve a competitive advantage, and for 35% of respondents it is an opportunity to enter new markets. Companies do not underestimate the importance of innovation for the existence and development.

The innovative activity of the respondents is based mainly on the purchases of machinery and equipment 82%, buildings or land 36%, licenses and patents 10%, information systems 20%, training for employees 44%.

Sources and determinants of innovation activity primarily are enforced by competition, which often comes down to the copying of ideas. In the studied case, the employees have a large impact on the level of innovation in companies.

Only 2 of the 50 (4%) companies surveyed have a dedicated budget for innovation activities. Innovative projects are financed mainly from their own resources 86%, but also from EU funds 16% and bank loans 12%. The use of EU funds and public funds is growing, but is still at a low level. Innovative activity is expensive, which constitutes a major barrier for entrepreneurs. The arduous bureaucratic and lack of reliable information and support at the stage of writing applications discourages entrepreneurs to benefit from public support. Only 6% companies have benefited so far from the financial help, but in the near future already 20% companies surveyed intend to use it as well.

Companies face many difficulties in the implementation process of innovation. The most common cause of failure in the surveyed companies is mistakes in the planning process, then the resistance of workers to change, and too few resources.

For comparison with the data of the website of Harvard Business Review, it is seen that the percentage of successful entries of an innovative product to market is located within a range from 30% to 80% (<http://www.hbrp.pl/news.php?id=635>).

6. CONCLUSIONS

Today, the issue of innovation has gained critical meaning. Introduction of Innovation has become one of the most important goals of the global economy. The level of competitiveness of a national economy is correlated to the level of its innovation. Innovative activities are undertaken increasingly also by Polish entrepreneurs, but many companies encounter too many barriers to successfully carry out the innovative project. Support from the government seems to be crucial to improve the level of innovation in enterprises. The aim of this study was to show the level of innovation in the sector of small and medium-sized enterprises on the basis of the tests. The results show that companies from the SME sector do not have generally funds intended for innovation purposes. If, however, they make innovative changes, they do so mainly from their own funds or loans. It is usually competition and the actions of competitors, which are determinants of innovative actions in companies. It proves that they do not have concrete, long-term plans of action in this regard. Most often they make changes in the processes and not in the products or technologies. To sum up, although companies from the SME sector are commonly considered to be innovative, the level of innovation is generally insufficient.

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CREATIVE LEADERSHIP

ABSTRACT

The main aim of this article was to present the characteristics of creative leadership and an indication of its impact on subordinates. It was done through theoretical considerations about the nature of leadership and creativity, which led to the conclusion that a creative leader is a person who by non-standard and creative activities can change the behaviour of his subordinates. He is characterized, among other things, by: self-awareness, attention to diversity, safety and ability to motivate employees. His ways of making an influence on people are ingenious, original and imaginative, so the creative leader becomes a kindred spirit of an employee. The article presents the results of the secondary research, their object was Carly Fiorina, the former manager of HP, who was notable for her creative approach to accomplish tasks and influence on subordinates, stimulating them to actively seek new solutions.

Keywords: creativity, leadership, leader.

1. INTRODUCTION

Today's organizational environment puts a great emphasis on creativity and appropriate management of people. Modern business is forcing the organization to put up on the unique resources and the efficient and effective management of personnel. Therefore, companies appreciate the importance of creative leadership (Williams 2009: 24). A creative leader helps in creating a strategy, culture and structure, while drawing attention of the organization and employees to important issues. He has the right personality traits and uses different ways to set new boundaries, expand competencies, increase motivation and provide the necessary support for staff. The decisions, which he/she takes, not only affect the functioning of corporations, but also those who work in it (Simerson 2010: 26).

The purpose of this article is to show the characteristics of creative leadership and an indication of its impact on subordinates. It has been implemented through a description of the case – silhouette of Carly Fiorina – former female manager in Hewlett-Packard Company.

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2. THE ESSENCE OF LEADERSHIP

Defining leadership is not a simple task; there are as many definitions as many people are trying to define it (Avery 2009: 26). For the first time a definition of leadership probably appeared in Egyptian hieroglyphics, which originated more than 5,000 years. So, since the time of the pharaohs the concept began to evolve and has been evolving until the present day (Karaszewski 2008: 17).

Today, the term leadership is considered to be the highest form of targeting. The concept is a particular way of exerting the influence on workers, and mobilizing them to undertake an effective action. Please note that the influence is not related to any of the techniques of psychological manipulation, but involves building a development vision and stimulating motivation among the people (Piotrkowski, Świątkowski 2000: 59).

Leadership is a process and also the capability. Leadership as a process is to use the effect, of course, without recourse to means of coercion, with the intention to create a group or business purposes and to motivate behaviours that are aimed at achieving these objectives, and support in identifying the group or company culture (Griffin 2014: 553). In a similar manner, J. Penc (2000: 233) in the book: „creative management” defines the term leadership. He argues that it is mainly associated with something creative, with the ability to start a particular course of events, the transformation of the market and the use of hidden opportunities in existing conditions. Leadership can interact with people and focus them on one another, which will result in the achievement of specific goals and leading people in a specific direction by the leader (Bańka 2001: 134).

On the basis of the above definitions it can be stated that leadership is related to the management, especially with a creative and modern achievement of the objectives of the organization and the use of market opportunities. However, these assumptions must be applied in terms of personal outlook, which is associated with persuading others to the joy of achieving the goals (Kraczla 2013: 68).

Leadership as a capability accentuates the aspects of personality of the leader. According to this assumption, leadership is based on the strength of arguments and a community of interests, but also on strike in a „sting”. The leader knows, even subconsciously, that people are not only rational beings. Emotional bond that connects the leader and the man who is under his „wings”, and the positive feelings that employees have for a leader – a recognition, respect and trust, are of particular importance (Oleksyn 2008: 24). The leader is a man, who can have a significant impact on both the thoughts and feelings of his supporters. In contrast, he comes to power not by force but by choice. Thus, the idea of leadership is the involvement of employees in work processes, resulting from their desire, rather than having to subordinate somebody. Good management is not about domination, arousing fear in subordinates and obtaining an advantage by fighting, but on inspiring, attracting

kindness of employees and gaining support by the action that will make the person support the plan (Kraczla 2013: 71).

For well-ordered knowledge of leadership, different theories and results of surveys were connected, and four paradigms of leadership were created. It should be understood as the basis for the present problem. They take account of the fact that, in practice, leadership is multi-faceted, holistic issue, linking different levels and zones of the company and involving many variables, which are internal and external factors towards the company (Avery 2009: 37). The first of paradigms is classical leadership. In it, the leader is on the central position, and his aim is to subordinate employees in the organization by control, respect showed to him, or fear which is felt in front of him. This person does not take into account the views of employees and does not turn them in processes in which decisions are taken. Another paradigm is transactional leadership which is related to influencing employees. The leader can interact, using rewards and punishments, from a formal point of view. However, in practice urging the staff to achieve short-term goals and other desirable outcomes is related to a process of communication. In contrast, visionary leadership is based on the vision of the leader. He creates an inspiring vision and announces it to the employees, motivating them to work, and meets their needs. His actions should result in encouraging employees to the involvement in much greater achievements. The last paradigm of leadership is organic. It states that leadership does not have to be related to the unit. The leader is no longer the central person; the employees become the most important. They come together to form a vision, values, processes and make the division of tasks. In contrast, the task of leaders is to promote and support a common vision, basic values, communication processes, reconciliation and attempt to understand the constantly changing conditions. Leadership of this type is based on the processes common to interpret the environment (Kraczla 2013: 69–70).

Referring to the above four types of leadership, you will find that many businesses today go towards organic paradigm. The future is not expected to need to use the classic or transactional leadership. Also, visionary leadership ceases to be of importance due to the central position of leadership. The main disadvantage is the risk of too much attachment to only one vision that is created by the leader, which may block the willingness to change, and the potential of employees (Kraczla 2013: 70). Organizations should focus on flexibility and innovation if they want to survive and thrive in a dynamic environment. In order to exist, therefore, they are forced to move in the direction of the organic leadership. And, they must put aside the concept of heroic leadership and be able to take over the leadership of different people, depending on the needs of the situation and the necessary competences (Avery 2009: 182).

In summary leader is a person, who, thanks to his personal qualities and behaviour, will be able to replace authoritarian management for participation in encouraging cooperation and team cooperation to achieve organizational

objectives. So, an effective leader is one, who motivates to action, encourages creativity, involves employees in the processes of defining and achieving goals, overcomes their resistance and creates their development. And just such a set of leadership impacts will mean the art of leading the others (Avery 2009: 71).

3. CREATIVE LEADERSHIP

Creative leadership is quite a difficult issue to define, but it certainly applies to the leader's approach to his work and the work of the team that is managed by him. It manifests itself in creative leaders and subordinates who stimulate the development of this competence. Creative management is the abandonment of rigid styles of leadership, making it possible to open up new, original solutions and to change conditions. This style of leadership reinforces the commitment of associates, creates and strengthens team spirit and communication, which is intertwined with models of interpersonal relations (Brzeziński 2009: 95).

Creative leadership is not possible without specific internal conditions. It is based, among others, on skills acquisition for developed of self-awareness. Self-awareness is the ability to get to know oneself, to build the knowledge about oneself. It shows the maturity of an individual, a deep understanding of their own strengths, weaknesses, emotions, needs and motives. People with high self-awareness are not unduly pessimistic. They are honest to themselves as well as to others. They know how their own feelings impact on themselves and on others and on the results they achieve at work. Those who have highly developed self-consciousness talk freely about their strengths and limitations and are not afraid of the bad comments or failure (Brzeziński 2009: 96). So, they can build a healthy atmosphere in the environment in which they live and work.

The art of creative leadership is based largely on identifying the strengths and weaknesses of employees and on finding creative ways to usefully exploit their strengths. As a result, a team is formed with an optimum mix of competencies, talents and personality that level its weaknesses. Then, subordinates have a positive attitude, motivation, and identify themselves with the team, building a harmonious group (Brzeziński 2009: 96). Creativity comes alive, when the confrontation takes place, and this is not possible, when everyone in the team is alike. That is why the leaders, when forming a group, should take into account the diversity of gender, age, education and even the origin and culture (Deschamps 2011: 80–81).

Creative leader should ensure that his subordinates will not fall into the routine, which could cause a decline in the pace of development of the worker and his motivation for further work. His task is to ensure diversity of entrusted responsibilities, and to allow independent search of ways to fulfill them. This will help the subordinate see new, more efficient solutions that contribute to the success

of the entire organization (Drozdowski et al. 2010: 78). Creative leadership should cause that employees will feel empowered and even encouraged to implement their own ideas. This is possible only if the climate is conducive to individual entrepreneurship and promotes constructive attitude. Leaders must put a lot of effort to be able to create and maintain the spirit of adventure, do not shake the courage to face challenges and self-fulfillment, stimulate creative initiatives. All of these values are dependent on the formation of atmosphere of the entire organization or individual employee teams (Deschamps 2011: 93).

Accordingly, in a creative leadership, it is important for the employee to feel safe. It is not just about financial security, but also about emotional security. The subordinate should not experience fear at the time of creating the idea and at the time of its implementation, that it will be unduly criticized or ridiculed. Fear and insecurity do not go hand in hand with creativity (Drozdowski et al. 2010: 78). Creative leadership should include building an organizational culture that fosters creativity, which is a combination of emotions, universal values, partnership, shared responsibility and trust (Brzeziński 2009: 103). Organizational culture also includes a system of values that gives a sense of freedom to create, and rewards innovative solutions. A leader should create an open organizational culture which appreciates the ability to take risks in order to seek market advantage and respect toward individualism, if it does not harm the company (Drozdowski et al. 2010: 80). It is also important that if the leader of the so-called culture makes a mistake, the idea is to learn from their mistakes or failures. Mistakes insist on behaviour that accepts the existence of problems and develops skills to rectify the negative consequences of their occurrence, as well as to draw meaningful conclusions for the future. The positive effect of applying the culture of error is to stimulate employees to continuously improve and develop new skills (Bieńkowska 2013: 5–6).

Another manifestation of creative control is the creation of ambitious targets that result in the development of the company. The strategic goals of the organization and targets aimed at creative progress should be agreed jointly, or between management and subordinates. Subordinates must know the reason why they perform specific tasks. As a result, they will not be lost in their own activities, which will benefit their creativity (Drozdowski et al. 2010: 77). In organizations that are run by creative leaders, employees have a common vision of who they are. It combines their proper interaction between managers and co-workers, which requires a conscious leadership. Then, everyone in the organization feels that he/she is matched and is confident in understanding of selves and others (Brzeziński 2009: 103). The formulation of the objectives of employees is just as important as setting direction and priorities. In these two cases, it is required to create a clear vision of leadership and innovation strategy. When employees have a sense of direction and awareness of priorities, they provide higher efficiency of creativity to organizations, which direct the flow in the right direction and limits

accidental innovation that is of low usefulness (Deschamps 2011: 102). Therefore, employees should be involved in the development of directions of the organization, products, offers or sales channels and listen to their ideas. Then, subordinates will feel that their ideas are important and they will identify themselves with the organization (Drozdowski et al. 2010: 77).

Creative leadership must not lack an effective incentive system. You can highlight the financial, non-financial or beyond financial aspect (for example, tours, tickets, company cars). The key to properly motivate employees to work is, however, individualization of the incentive system. In some cases, you can use the hobby of the subordinate. You can give a ticket for the exhibition of his favorite painter for a lover of art. The thing here is that the incentive system will be effective if it betrays ingenuity of a rewarding person, but also awareness of the needs of a rewarded person (Ibidem: 80).

Creative leadership will not exist if you do not shape the self-consciousness. Leadership is not just about the analysis of other people, but also requires the leader to know himself – his strengths and weaknesses. If you are not familiar with the interior of your own, you do not know that of another. A creative leader should also ensure diversity in the team. The same approach to different aspects of life and the exercise over and over again of the same actions in no way stimulate human creativity. We cannot allow the so-called stagnation. If the employee falls into a rut, there will be the end of the proverbial creative life. The employee should feel safe in the workplace, to be free from fear. Fear and distrust blocks a man, so structure and organizational culture must be open. It is also important that employees should know where they are going. Therefore, a creative leader should set goals and formulate clear vision and strategy of the organization. His duty is also to engage employees in different opinions and to create appropriate way to motivate them to act, not to feel alone, make them feel not as a „turbine” that drives the organization but that the future of the company depends on them.

3. CREATIVE LEADERSHIP ON THE EXAMPLE OF CARLY FIORINA

3.1. METHODOLOGY

Today's organizations need specific and outstanding leaders. These are people who can in a creative and non-standard way lead their employees. This style of leadership is very interesting because it allows employees to become effective, yet satisfied with the work, which has a beneficial effect on the entire organization. Therefore, the aim of this paper is to present an example – silhouette of creative

leadership and its impact on subordinates. On the other hand, the problem, which will be examined, is how creative leader influences the behaviour of employees.

A precondition for reliable and accurate test, next to correctly formulated problems and purpose, is the right choice of methods, techniques and research tools. Methods and tools are determined by the specific research problem. The study, which was conducted as part of this work is a method of secondary research. Secondary research, also called indirect, cabinet or behind the desk, is created on the basis of information that already exist, has been by someone much earlier collected, processed, prepared, and there is the possibility of its use (Garbarski 2011: 77). Sources that can be used are available documentation and literature that is later selected to find relevant and appropriate information for the study. Such sources include, for example, magazines, books, articles, industry statistics, radio, television, and all kinds of information found on the Internet (Bajdak 2003: 20).

As part of this work, there has been the study, which was used secondarily because the object of the study is one of the known individuals – Carly Fiorina, a former manager of Hewlett-Packard. The availability of a wealth of information on the Internet and American literature describing Fiorina and her action allows for the creation of personal research. Furthermore, the required materials can be quickly and easily obtained, what determined the selection of this research method. Another important influence on the selection of the secondary research was that the data obtained from different sources is independent of each other and can be easily compared. With this information, you are sure that the result of the test will be reliable.

3.2. BIOGRAPHY OF CARLY FIORINA



Figure 1. Carly Fiorina

Source: <http://www.chicagonow.com>.

Carly Fiorina is a person who led one of the twenty largest US companies. In the management environment she is known as the leader in the use of unconventional employee directing methods. Under her leadership, the companies have strengthened and subordinates have believed in themselves.

When Carly Fiorina told her dad, professor of law, that she no longer wanted to learn in law school, he shook his head and said that he did not think that she would achieve a lot in life. Two decades later, Fortune magazine placed Fiorina at the top of the list of „fifty most powerful women in business”; her position has not changed for five

years. In contrast, the Wall Street journal described her as an intriguing, controversial, new species of CEOs, who combines great visions of the charismatic, egocentric and demanding leadership styles (*Leadership Challenges...* 2011: 2).

Carly Fiorina was born as Cara Carleton Sneed on September 6, 1954 in the town of Austin, Texas (USA). She was the daughter of Madelon Montross, an abstract painter, and Joseph Tyree Sneed III, a law professor, dean and federal judge. She was their second child. Due to the fact that the whole family frequently moved around, Carly went to 5 different high schools. In 1976 she graduated with a bachelor's degree in philosophy and medieval history at Stanford University. Then, she decided on the UCLA law school but left it after a year. During her studies, she worked as a secretary, receptionist, and even at one point she went to Italy to teach English. In 1980, she received a master's degree in marketing from the University of Maryland, and nine years later, also in the field of management (http://en.wikipedia.org/wiki/Carly_Fiorina).

At the age of 25 she began her first serious job as a sales representative at AT &T, the company dealing with telecommunications network. Fifteen years later, she was appointed as the main reseller in North America and she joined her former employer at another newly formed company, Lucent Technologies (<https://up-project.org/leadership.php>). She decided to announce it publicly and launched a flashy marketing campaign to show the way of a company from the manufacturer of phone mobiles to the web corporation. As a result of the actions taken by her, the organization earned several billion dollars (Nadler 2007: 21). In the summer of 1999, the management of the Hewlett-Packard Company heard about the amazing abilities of Carly Fiorina and decided to hire her on the spot as managing director. She was the first woman and the first person for sixty years, from outside the corporation, who won the position of chief director of HP. Carly Fiorina has done a lot for this corporation. Her actions resulted in the increased revenues and the growth rate of innovation within the organization (<http://www.biography.com/people/carly-fiorina-9542210>). After almost six years as the chief director in the HP, Carly Fiorina was dismissed by the company management. They were not glad of stock prices, which were closely related to the operational performance of the organization. Leaving the company she was both well-known and perhaps the most powerful woman in the business world (Hitt et al. 2007: 373).

After leaving HP, Carly Fiorina became a government and politics activist. She has worked on a number of advisory and decision-making positions for national governments and the state. She is currently chairman of the American Conservative Union Foundation and Good360, the world's largest philanthropy organization dedicated to the product, and the president of Opportunity International, a company that helps millions of the poor through microfinance (<https://up-project.org/leadership.php>). Fiorina also chaired Unlocking Potential project, whose aim, among others, is to help people in terms of setting goals, self-direction and seeing their own possibilities (<https://up-project.org/mission.php>).

When it comes to her private life, C. Fiorina is in a second marriage with Frank, with whom she raised two daughters – Lori and Tracy. It would seem that the person who is so successful does not have any worries. But life is life, and in 2009 she was diagnosed with breast cancer, with which she won, but during the treatment there was a tragic accident that killed the daughter – Lori. During this difficult time she received a lot of support. Today, it is said that her greatest blessing is her husband, daughter Tracy and her two granddaughters. They inspire her to ensure that each new day is positive (<https://up-project.org/leadership.php>).

Carly Fiorina has come a long way. Before she achieved success, she began a career in business as a receptionist, quickly moving up to the position needing management and leadership. Fiorina has developed skills in management, including planning, delegation, decision-making, coordination and communication with others. With hard work she has become one of the best leaders in the business world. After years of experience she believes that the most important vocation of a leader is to unlock the potential of others (Forsyth 2006: 372).

3.3. CARLY FIORINA AS A CREATIVE LEADER

Case study of Carly Fiorina as creative leader covers a period of her life, when she worked in the HP Corporation. Then, she showed an amazing ability to lead and think creatively, which contributed to her success, and the environment came to know one of the most creative leaders.

Carly Fiorina believes that a good leader is defined by three elements: character, capacity and ability to cooperate. In her opinion, a leader must be courageous, honest and aware of his/her own strength. She compensates weaknesses by utilizing the skills of others. She must learn and adapt to new surroundings. She must know when she needs help and where they can find it. She must be able to notice when other people need help, and assist them. The leaders may be all sorts of people at every level in the company. They appear in every time and place. They are human beings with constant and consistent behaviour. The leaders respect, support and encourage other people (Rastawicki 2007: 159).

Carly Fiorina, in order to be a suitable leader, wanted to know, from the very beginning, her employees. Therefore, just when she started working in a HP corporation, she began to observe subordinates. Firstly, she noticed that all employees „grew up” in certain departments of the organization. They knew them well, but they did not lean out beyond their borders. Therefore, Fiorina wanted them to know their company as a whole. To achieve it, she organized a meeting where together with all employees she examined the entire portfolio of HP products, plans and investments of the corporation. The next step was the announcement that soon no one will perform their function. She did not tell them

what they would do, they had to set it together, but she ensured that their area of responsibility would be changed. It was necessary that employees become aware of the upcoming changes. C. Fiorina decided to completely change the environment in which the subordinates had operated for years (Rastawicki 2007: 159). She wanted to change the perspective, from which they perceived the organization. She thought that if they continue to defend their borders, then nothing would change in the corporation. Employees need to look more broadly and shed the baggage of departmental problems. The leader, who helps subordinates know the whole organization, changing their existing functions and boundaries, encourages them by such an action to collect a variety of experiences, which increases creativity in them. Moreover, he poses new challenges before them, increases their morale and motivation (Amabile, Khair 2011: 117).

Secondly, Fiorina noted that the employees of HP organization are confident professionals, although they do not cooperate with one another (Rastawicki 2007: 159). So, she decided on a detailed discussion of their ambitions and what roles individual managers would play. She made it clear that the fate of the entire organization depends on the workers. Along with the employees she made decisions about the strategy and culture of the organization (Ibidem: 162). Fiorina as a leader defined the objectives of collaborating with others. She discussed with the staff how they can measure success. It could be financial goals, the percentage of market share and so on. At the same time, Carly Fiorina generally did not inform people how to achieve the goal. She devoted most of the time to what can be achieved, not how. Another method of Fiorina to make employees begin to work together was the establishment of such a working group in which each person requested a different experience and point of view. Each of them had their own prejudices and ambitions. But when workers began to engage in work, the results were much better than before (Manz, Sims 2001: 91).

A good leader must also listen to his subordinates. Therefore, C. Fiorina decided to spend a few hours a month listening to people, who came to her with brilliant ideas. This caused the employees to feel a valuable part of the corporation, but also they felt respect for the leader (Ibidem: 91). The common decision-making and listening to one another binds people together, they feel that they form one big „family”, and yet when it comes to the exchange of ideas between employees, where they represent different disciplines, environment and areas of knowledge, creativity greatly increases. Sometimes the size of complications of the problem requires almost diversity (Amabile, Khair 2011: 119).

Carly Fiorina has a clear view, which she calls „an open way of thinking”. It is here mainly for the courage to take risks and instigating others to do it. According to her, this is one of the most important elements of leadership, because leaders need people who can deal with the uncertainties and risks. All of this is related to committing errors that may occur in case of fairly risky decisions. The way in which the leader reacts to mistakes of employees is an important aspect of

supporting previews of taking risks. Fiorina allowed her employees to make mistakes, because subordinates are only humans (Manz, Sims 2001: 91–92). At one meeting she said that everyone will make mistakes, but they will also learn from them so not to make them again. They will bounce back after the fall; they will work out lessons and go forward. That is what champions do (Rastawicki 2007: 171). Fiorina did not focus on criticism or punishment, but on talk, because conversation is the key to success. However, it should be noted that it would not be tolerated if the same mistakes constantly popped out. Then, the conversation with the staff looked completely different (Manz, Sims 2001: 91–92). In her opinion, leaders should reduce the fear of failure and that the aim of the company must be constantly experimenting, sometimes incurring defeats at the early levels of work, while drawing as many conclusions as possible from that (Amabile, Khaire 2011: 125). This behaviour of leaders is a key to stimulating creativity among employees.

Each leader must reward for good performance. Fiorina, together with the board decided that it will begin to appreciate large and small achievements. She called to employees to thank them. For a person, who had never spoken with the vice president, the gesture had a meaning. Balloons were appearing on the worker's desks. Carly also send funny postcards. Every week, she organized a videoconference for the corporation, in which each director of the department presented the achievements of their employees. The company organized contests and gave prizes. There is such a time in the organization, in which, despite good results, it does not reach a specific goal. That is why directors want staff to work harder. Carly Fiorina, therefore, decided to take advantage of the competitive spirit in an orderly manner. She did horse racing. She made a film to open the race. She went to stud, stood by the horse and said to start racing. The layout of the racetrack was prepared and attached to the wall. A specific group of employees was represented by a given plastic figure of a horse, which was set on the layout at a location corresponding to the percentage score of the team. They bought a big bowl, which was to be presented to the winning group (Rastawicki 2007: 104–105). Everyone needs to be appreciated, even by small trinkets or public praise. When he receives it, its motivation to work increases and creativity flourishes.

Weekly compulsory meetings of all heads of the departments do not associate too positively. To change this, HP decided to bring to these meetings some entertainment. It was decided that on all meetings skits and contests will be played. Videos showing the „old” and „new” organization were made. It also happened that people participating in the meetings chose songs that were later to be sung about the company. Fiorina knew that they were innocent fun that allowed people to get to know better (Ibidem: 188). The use of such unconventional, creative methods will also stimulate the potential of employees. This will contribute to the revival of creative thinking and outputs of subordinates beyond organizational charts.

Carly Fiorina while working in the HP Corporation noticed that employees are less and less connected with the company. She wanted employees to be proud of the work they do. Therefore, she decided to write the so-called Rules of the Garage. The name was from where the founders built the first invention. The rule said, among others, to share tools and ideas, and not to close the boxes with tools and give one's best every day. It was also decided to buy the original garage and the first home of one of the first owners. Carly Fiorina wanted to renovate for new generations of workers the space in which the founders of the company worked and where the first inventions were made (Rastawicki 2007: 175).

Creative leader has a high self-awareness that Carly Fiorina has. It affects people in a way that she does what she really loves with passion and professionalism. She still sets herself new goals, thinks of new possibilities and constantly learns from others. Despite the criticism and setbacks she has experienced on her path she is still seeking to end, without worrying about them. When she had problems with subordinates or people on an identical position as she, she can fight for her, through specific arguments and the right attitude. Sometimes she prospered, and sometimes she did not, but it has not changed her ways of thinking. If she believes in something, she fights to the last „drop of blood” (Hargrove 2001: 37). An example may be the first years of the HP Corporation. As the executive chief, she decided to completely and dramatically change the entire organizational culture that did not change in the company for several decades. It brought about a wave of criticism, from inside and outside the corporation. However, she did not surrender. She knew that her decisions were right, so she fought (Hodgetts, Hegar 2008: 43). To convince to her ideas, at some point, she appealed to the pride and sense. She showed a video with talks with customers the corporation, who were not satisfied with its services, and then turned on the video from the previous manager two years before – it was about exactly the same things. This action meant that workers have understood that for years nothing in their company had changed. Carly Fiorina, by her actions, convinced the others to her ideas (Rastawicki 2007: 170). Creative leader must believe in his/her abilities, and at the same time, must show the strength and willingness to fight. Guiding people is not simple and will never be, but if one loves his job – everything becomes easier.

In conclusion, Carly Fiorina regards a good leader as someone, who has certain characteristics (Figure 2), which are: courage, honesty, consistency, support and willingness to adapt and help. A leader should also possess self-awareness, which is associated with passion, strength, faith, struggle and setting of new goals. Carly Fiorina as the leader of HP has taken many creative activities that have a positive response. She contributed to the fact that the employees of the corporation went beyond the grace of their own departments while getting to know the whole structure and products. Along with the employees she took various decisions, including by whom and what functions will be performed, defined the

goals with them – with an emphasis on „what” and not the „how” and she created a new strategy and organizational culture with her subordinates. Carly Fiorina put great emphasis on the diversity of the team, played the role of listener and accepted mistakes of employees. To increase the motivation and the bond between subordinates and a corporation she organized competitions, „happy” meetings and small surprises for employees. Nor can we forget that she praised them through various sources, for example, via video conferencing or telephones, and she created special regulations, and bought the garage, which was connected with the history of the HP Corporation. Carly Fiorina, as the leader, applied creative ways to guide, unknown to the organizations, which have strongly influenced the workers.

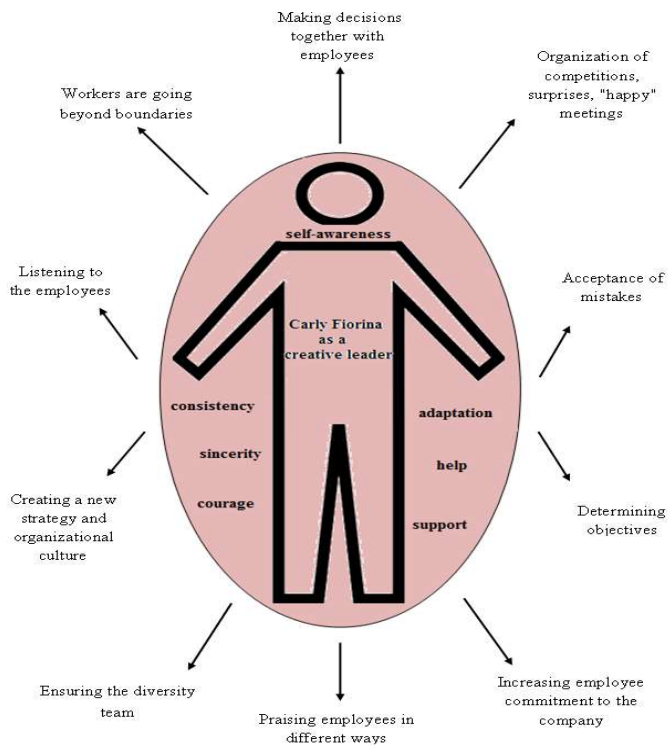


Figure 2. Carl Fiorina as a creative leader

Source: own source.

3.4. THE IMPACT OF CREATIVE LEADERSHIP ON EMPLOYEES

Each activity involves some effect. It can be positive or negative. A creative leader must be aware of that. If these activities are tailored to the organization and the people working within it, the influence will be surprisingly positive. Carly Fiorina, working in corporations, had more or less original ideas on how to encourage subordinates to work efficiently (Figure 3).

Action taken by Carly Fiorina meant that all employees, both of lower and higher level, learnt a lot from each other, and above all, more and more deeply were acquainted with the organization. Moving people to different departments and setting joint goals meant that people began to have contact with other departments. The engineers claimed that people from marketing are suitable for something. Sellers understood that the product does not always have to have features required by them. Designers began to finally take into account the production department. All employees started working together over the good of the corporation. They saw the real, tangible benefits of cooperation across borders of the departments (Rastawicki 2007: 186). Recognizing equal sections and other colleagues, the horizon in their thinking was expanded. It was not stiff and standard; employees began to think about each other, which led them to creative, different thinking.

By organizing various competitions, workers showed a remarkable obstinacy and perseverance to achieve this objective. It would appear that the competitions are quite silly, but each of the participants wanted to win them. The more interested to try, the harder it was to keep the roles of the other fans. They saw that their position in the competition weakens and contests leaders go head to head. They did not hold out and they started the race for the first place. The result of these games was to increase motivation among employees and to show that hard work would be drudgery without company of fun (Ibidem: 105–106).

Carly Fiorina made her subordinates feel the pride that they work in such prestigious corporation. They knew that they could count on the advice and support from the leaders. They were not afraid of making mistakes. They no longer were in constant fear that the consequences will be drawn. They tied up the organization so that their job was much better compared to previous years. In contrast, renovating buildings associated with the corporation, more video conferences with the participation of all employees, and from time to time offering various surprises caused that with each day the energy and enthusiasm of subordinates was getting bigger (Ibidem: 189).

By changing the entire strategic and cultural concepts of the organization, Carly Fiorina met at the beginning with a fairly large resistance. Most workers did not want change; they were accustomed to an existing situation for several years.

It could be said that they were afraid of change. However, over time the change became a reality, subordinates became convinced that it is not so bad. They admitted that finally they tore from the clutches of mediocrity and stagnation. Finally they had the desire and strength to set goals and achieve them. They performed the work with joy, and not out of necessity. Overcoming resistance to change is one of the key to the development of creativity.

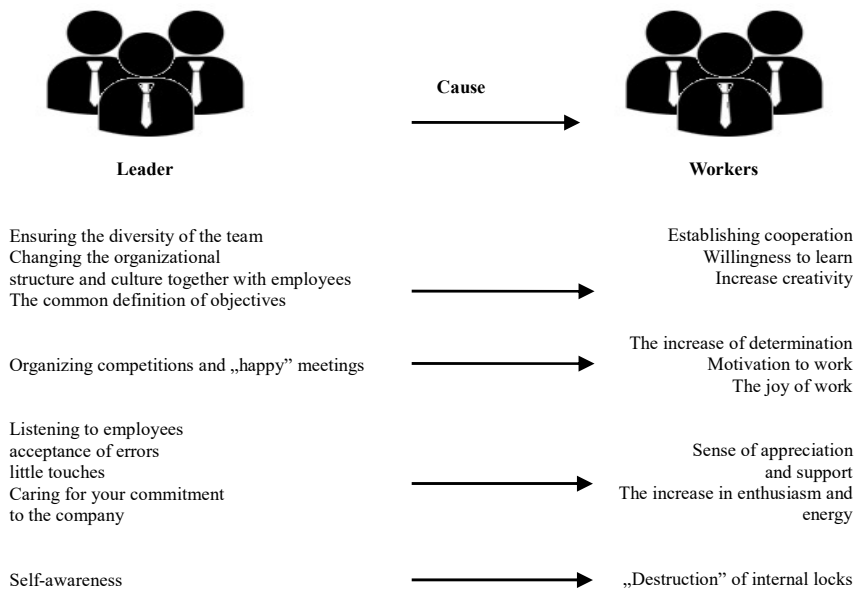


Figure 3. The influence of decisions on leaders of staff

Source: own source.

3.5. THE CONCLUSIONS OF THE STUDY

Comparing the theoretical assumptions in the characteristics of creative leadership with the figure of Carly Fiorina, you will notice that the definition of this method of conduction describes her person. The actions, she has taken during guiding people, were certainly flexible and adjusted to changing conditions in the corporation. The style, which she represented, significantly strengthened commitment to subordinates, built and perpetuated the soul of the teams, and communication between employees became better and better.

Carly Fiorina was characterized by high self-awareness. She understood her advantages and disadvantages. She was not afraid of criticism or failure, and most importantly she spoke openly about them. She understood her ways of doing it and interacted with others. As a creative leader she determined, with subordinates, common goal and she ensured the diversity, in terms of characters and attitudes in her team. She contributed to the overall changes in the organizational structure. Each employee had to expand his grace efforts to not only know each other, but also to destroy stagnation, into which they lapsed. She changed the organizational culture so that employees are not afraid to make mistakes and take risks. What influenced the sense of security among the subordinates? To stimulate the motivation of all employees and improve the atmosphere in the corporation she applied the creative ways that have yielded the desired result. Employees feel that they are not only „turbine” in a big business machine, but that „life” of the entire organization depends on them.

In this paper, there was also mentioned that the leaders stimulate creativity of others. Results of this study did not provide arguments supporting such an assumption. However, this management style influenced the behavior of other people working in the organization. It meant that the level of motivation, desire, and energy to work was increased. They felt proud of the company where they work. Their enthusiasm to take up new challenges was almost palpable.

In the summary, one can definitely say that Carly Fiorina was the creative leader. Her ways of affecting the employees were extremely sued, and at the same time creative. She did not put on stiff and stamped organizational culture. She changed it completely, which meant that employees felt valued, and thanks to that their actions became extremely beneficial to corporations. One could risk saying that today's leaders should draw inspiration from creative methods of Carly Fiorina.

4. SUMMARY

Regardless of the creative branch of the company, creative leadership is a very desirable style in the modern world. Such a leader should possess appropriate character, for example, ambition, courage, perseverance and empathy, so that employees will feel sympathy and respect for him. This makes it possible to create an atmosphere that metaphorically speaking will be a wind in the sails of employees, which will allow them to flow into the blue ocean. The leader using appropriate techniques can cause the increase of efficiency and creativity among employees. Measures, such as setting common objectives, creating a new organizational culture and the prevention of routine, to which attention was drawn in the above article, cause that motivation, dedication, commitment to work increase, and at the same time stimulate the creation of original ideas.

Description of an example of Carly Fiorina showed that the original project undertaken by the creative leader brings many benefits for both employees and the entire organization. Therefore, companies should replace the rigid and size-fits leaders with the creative and innovative ones.

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She interested in human resources, especially in leadership. I am fascinated by the different ways of leadership, how do these actions affect the people and what are psychological aspects of leaders. In the future, she would like to work with people and be a person who encourages, motivates and inspires other people.

*Aleksandra Olejniczak**

DOES A CREATIVE LEADER DEVELOP SUCCESSFUL ORGANISATION? – THE WAY OF LEADING BY RICHARD BRANSON

ABSTRACT

To become successful on the competitive market it is essential to be creative and innovative. Richard Branson is a charismatic leader who can be inspiration for others. His leading style is controversial however he manages his organizations successfully. In the article the rules for success by Richard Branson are described. His way of leading can inspire younger leaders to try his method of managing.

Keywords: leadership, creative, innovation, Richard Branson, The Virgin Group, success

1. INTRODUCTION

There are many organizations on the market representing different managing styles and different business models. Innovation and creativity has become a crucial element in the market competition. The aim of this article is to show how important it is to be innovative to compete with others. The innovative environment is presented in the first part of the article. This part describes the competitive rules and highlights the role of innovation. In the next part the role and the features of the creative leader are described. The final chapter reveals the way of leading an organization by Richard Branson.

2. INNOVATIVE ENVIRONMENT

Innovations are understood as „something new”, „something that did not exist before”. Innovation is associated with positive and desired state (Koźmiński 2014: 362). Organizations try to be attractive on the market filled with other competitors.

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For many years the companies and the business people are encouraged to compete. It is said that this competition will result in pointing out the better ones and the resources belonging to the weaker ones will be obtained by the stronger ones (Trompenaars 2010: 212). It is not enough to offer a good product or to be a good leader. Many companies offer good products and employ qualified staff. So why do some companies achieve a great success while the others lose their position on the market? In the world of today we need to compete all the time. The market is overcrowded by competitive entities. More and more people aim to become better and better educated, they try to learn as much as possible and get as much experience as needed in order to be competitive on the employment market. On the other hand the products which are offered become more advanced and more sophisticated. Therefore creativity becomes crucial in the working space. To be better than the others on the market, one needs to exchange ideas and come up with new solutions. Furthermore, the teamwork is crucial. Team members should be properly chosen – to follow the vision of the leader. They might have different opinions – it will help the company to stay ahead of the curve. Some organizations create cross functional teams which go beyond traditional limits – the members of the team should differ from one another in order to confront different behavior and different thoughts (<http://www.forbes.com/sites/theyec/2012/12/31/6-ideas-to-promote-innovation-in-your-workplace-this-year>). The most important thing is to remember about creative and friendly work atmosphere where everyone feels like at home and everybody has the same goal. Sharing experience and skills within the team is a positive way to wake up the team spirit and motivate the group. The business activity is getting changed because of new technologies, the easy access to the same source of information, more individual requirements and expectations (Krawiec 2009: 210). We all belong to one network of mutual interactions when it comes to information, people, ideas, products, services, safety and the peace. To follow all the market requirements one needs to be creative. It is said that the human being uses less than 10% of his potential, including creativity (Szaban 2007: 413). To think creatively we need four elements:

1. One needs to know what he wants to achieve, to know the goals, the problems and to understand the possible difficulties in finding the solutions.
2. One has to concentrate on the accurate issues or problems and not to think about everything in one moment.
3. One needs to be ready for changes, to be able to adapt to the changes, to keep on looking for new solutions.
4. Some methods and techniques might be helpful.

A person is motivated to be creative when one really wants to achieve something. One also thinks creatively when it is needed to fix something immediately and in a new way. However certainly the innovative leader is crucial to supervise the team and motivate them to come up with new ideas. To make use

of innovation it has to be adopted by entrepreneur who can see a chance in innovation. A chance is combined with the risk of failure. To implement innovation and to minimize the risk, the innovation has to become a process in which an entrepreneur will engage the resources (Koźmiński 2014: 370). The resources involve persistence, emotional involvement, intellectual and educational capital, social capital and business intuition.

3. CREATIVE LEADER

In the recent years the process of managing human resources has become more complex than before. The leader plays an important role in the organization as he has to manage human resources within organization. The way he leads the team has great influence on the final results of the company. Knowledge, skills, life and professional experience, personality, values, behavior – that is all what is taken into consideration when we talk about the features of the leader. The difference between the manager and leader is in the way you obtain your function. The manager becomes manager because he is promoted to this function while the leader becomes the leader because the coworkers respect the leader and want to follow him (Szaban 2007: 198). By leader we understand a person who has an influence on others in order to achieve a goal. However the team has an impact on the leader too and that is why the leader needs to listen to the team, he needs to be emphatic. This relationship is an exchange between both parties: the leader and the group. The group should follow the instructions given by the leader because they think that those instructions are the right ones and because they were told to do so. Leaders in an innovative environment face more challenges than before. They still base on fundamental rules and values but apart from that they need to be more creative to stay in power in the more and more competitive and changing market. It was discovered that the best way to become more successful is to learn faster than the opponents do. The process of continuous learning makes the developing company stay in harmony with the changing business background (Krawiec 2009: 204). The leaders will have to pay attention to the use of knowledge by employees in the most effective way in the process of creating new values. Moreover, the effective communication is crucial because the bigger amount of knowledge transformed into information will be needed. The planning in the past was unchangeable, hierarchical and fixed. The planning of the future must now be flexible and easy to be incorporated into organization. The innovative leaders are masters to follow and inspire others by their authenticity. The leadership consists of several fields: techniques, ethics, full involvement, responsibility, tolerance, maturity and hard work. The basic attributes of the leader of the future are: asking provoking questions, making documented decisions and helping others in the process of learning. The leaders will also manage outside its organization to

improve the business environment and involve the partners in cooperation. They care about people and create new leading possibilities for them. However the leaders must still focus on their basic tasks such as building the trust in order to get over the challenges and in order to transform the threats and changing the problems into the positive possibilities. Vision and the values are the starting point. Leaders must strengthen the trust in all levels: trust in yourself, mutual trust, trust to the system, trust to investors and to society. The leading managers become more team-oriented and create a model based on interactions. They are assessed on the basis of the talents incorporated rather than on the basis of their own skills. The acceptance for work is fundamental – employees should work willingly and with positive attitude. Leaders of the future should identify, support and encourage the professional coworkers to the passion and they should give example and show their passion for leadership. When there is a threat of reduction in employment and the global competition is expanding, it is necessary to update and redefine the abilities of the team. Therefore the leaders will need to enable the coworkers to gain extra academic knowledge and professional experience required by the changing environment. Most likely top managers will be willing to accept lower salary instead of the possibility of further professional development. That is because the goal of the professionals is not only the financial benefit – they desire to bring on the valuable input to their field of interest. Before, the leaders used to ask: „What can you do to help our company to achieve the goal?” Innovative leaders will ask: „What can our company do to help you achieve your goal?” The professionals have two needs: satisfaction and the feeling of the sense of their work. Leaders create an environment where hardworking professionals are satisfied and want to work. They concentrate more on the human being than on the task itself. The globalization, new technologies and competition made it more difficult to achieve the goal. The innovative leader will create the systems in which employees, suppliers and clients are loyal to the company. He has to integrate different perspectives, combine them and use all necessary skills to create new solutions and new possibilities. The most important features of integrating leader are (Krawiec 2009: 210):

- Belief in the power of idea.
- Ability to listen and to search for new perspectives.
- Absolute availability and being open to critics.
- Creativity, considering all options and possibilities.
- Interdisciplinary activity.
- Looking forward to the future.
- Willingness to learn and motivating others to learn.
- Developing the potential of other colleagues and developing their leadership skills.

One of the main tasks of the leader of the future is creating the vision and mission. They both should be clear and understandable. Drawing the perspective

of the future is the most difficult task. It requires experience, creativity and ability to take the risk. However, it is not expected that the leaders will foresee the future. Creating the vision is needed as its role is to inspire. The role of the leader is to present the vision to his team so that all the team members feel the passion and want to follow the way created by the leader. Leaders need to involve all the members in collective dialogue about the future. They need to know the team and speak in a clear way to the team and be able to listen to the team members. It is important that the leaders are respected by the team members. The leader gains respect by his way of behaving and by the way he treats others. The best way to get respect and reliability is to show others that the leader himself can do anything what is needed by the company – in this way he has a chance to show others that he is one of them and not above them. The CEO of the company who is reducing costs by resigning from free coffee for his employees, and is at the same time buying a new airplane for the company and hiring the most famous chef for himself, will not gain respect and reliability. The team needs the feeling that the environment they work in is based on fair rules. It is impossible that one person knows everything – that is why the team is so important. However there must be a person who leads the team. The leaders are usually aware of how many innovations are created in their organizations; however they feel that they do not control all the dispersed innovations. Unfortunately, the companies realize chaotic program of innovations instead of stable and profitable strategy followed by balanced set of innovations (Nagji 2014: 47).

4. LEADERSHIP RULES BY RICHARD BRANSON

The Virgin Group is a leading international investment group and one of the world's most recognizable and respected brands. Conceived in 1970 by Sir Richard Branson in Great Britain, the Virgin Group has gone on to grow successful businesses in sectors ranging from mobile telephony, travel, financial services, leisure, music, holidays and health & wellness (<http://www.virgin.com/discover-virgin>). On the website we can find the vision of the Virgin Group: „We unite great people and entrepreneurial ideas to reinvent how we live and work in the world to help make people's lives better” (<http://www.virgin.com/discover-virgin>). Richard Branson is the owner of the company and is thought to be one of the most successful leaders. He is very controversial in the way of being and managing, however he is very creative and successful. He is not a typical British businessman and finds it easy to disagree openly, which is not typical to British culture (Lewis 2008: 198). His story is an inspiration to many young people as he is an example of a person who started his own business in 1968 as a seventeen-year-old teenager and today he is one of the most successful leaders owning companies from different fields. He is a phenomenon – when he speaks, everything seems to be so

simple (Dearlove 2009: 20). He owns the companies from different fields branded under the name of the Virgin Group. He takes pleasure in starting in a new field dominated by a competition, and moreover, he mostly succeeds. Nowadays it is not enough to have innovative product. It is more important to implement new business model. The organization needs to create new value for the client and in the same time creates new value for itself (Jonhnsen 2013: 10) Richard Branson is an integral part of the Virgin Group. He pointed out four main competences of Virgin (Dearlove 2009: 28):

1. The ability to notice the possibilities of growth.
2. The ability of fast decision making.
3. Being ready to transfer the responsibility for everyday managing tasks to small operative groups.
4. The ability to create joint venture groups and manage them.

This part of the article describes the rules of leadership by Richard Branson.

Compete with the stronger ones. The key is in his innovative way of leading people. His strategy is based on brand reliability and social trust that he as a leader „acts for the right”. He as an entrepreneur and businessman takes the position of the customer and he wonders what the customer needs and how he feels. The name Virgin is trustful among society. The name has been used many times already to launch new project on the market and the trustful brand attracted customers. He also uses the technique to promote Virgin as the weaker opponent; however Virgin is in fact a large organization. It puts the brand in a positive light. This strategy works perfectly with the clients who were already deceived and disrespected by the competitors. This pose motivates employees who feel like heroes. On the other hand, the brave and innovative strategy to act as a pirate makes the opponents stressed and they start to make simple mistakes. Richard Branson chooses the fields of business very carefully and once he decides to face the challenge, he „makes the noise, he teases the opponent as much as you can and wait till he starts making mistakes” (Dearlove 2009: 46).

People are the most important (Dearlove 2009: 51). What helps Richard Branson in being such a brilliant leader is the perfect reputation and the sympathy of the society. His innovative way of conduct made him famous among potential customers. He created the image of Virgin as the company which follows the trend and is „cool”, which is alternative for other formal offers. He is far away from wearing suits and ties. Richard Branson has a great gift of discovering the sources of potential business activity. He is not obsessed about financial benefits. Many observers claim that the money is important to Richard Branson only as a measure of the achievement. It is officially known that the salaries in Virgin are not very high. Many employees decide to work for Virgin despite lower salaries because they like the innovative working spirit Virgin is well known for. Richard Branson is announced every year as one of the richest people; however he does not show off his material status. He believes in people. The basic Virgin rule is: people –

both clients and employees – are the most important. He likes to describe his coworkers as a family. Once Richard was asked to describe the key to the success in three words and he said: people, people, people (Branson 2014: 14). When he launched the Virgin Group all new employees were given his phone number and they could call him any time to share new ideas with him or to talk over some business issues. He thinks that the organization must be loyal to the employees no matter if the company is through the good or the bad times. He also claims that you should work a lot but at the same time you need to enjoy life a lot. Every year he organizes a party for all the employees. They like to work for the Virgin Group because they feel that they have something in common with the leader and they trust him. Branson chooses those business fields which require innovation and where the imagination and improved customer service is needed.

Negotiating skills are important (Dearlove 2009: 67). He is a great negotiator. Thanks to his image of an „easy-going friend” he hardly ever ends the negotiations as a loser. But those who know him better are aware of the fact that this image is strongly combined with intelligence, willingness to compete and love to bargain. He is also very patient and has unbelievable ability to convince negotiating partners that if they agree on his conditions, they are still winners. Richard does not use the words: no, never, impossible. He is not an accountant but he has always had a team next to him that was doing the mathematical analyses for him.

Let the work be fun (Dearlove 2009: 77). His innovative organizational culture is the best motivating method for his colleagues. Many people wonder why Richard manages to be successful in the fields which were already developed and dominated by big players. The answer is simple – he inspires people. He knows how to motivate people so that they do any effort to achieve the goal. Richard is very enthusiastic and he gives away the self-confidence and faith: the sky is the limit. He often gathers the team and then says: „Let’s have fun now”. He is willing to employ inexperienced team members and then let them work on the project. Thanks to the freedom he gives to his colleagues he wakes up their creativity. They pay back the trust they got by amazing results. His employees are more independent at work in the Virgin Group than in any other organizations. The offices are located in the houses and not in the typical office building what makes the working relations more informal. Richard Branson builds on giving compliments to his colleagues rather than criticizing them. People see the business leader in Richard, the leader for whom the motivation is the highest goal.

Take care of your brand. The Virgin Group brand is very well recognizable and is associated with good quality, reasonable prices and current trends. Richard Branson says that if you care about your brand, the success will be granted. The rules which the Virgin Group follows are: quality, reasonable price, competition, innovation and inspired people (Dearlove 2009: 93).

Be the icon of your organization (Dearlove 2009: 99). The pictures of Branson are often used to promote the Virgin Group. He is the icon of the company. The

Virgin Group is sometimes promoted in the media by joking at his leader. He understood that other organizations have very high commercial costs while he can get promoted for free by using his image and controversial actions. But even when he is involved in media promotion, he is still the leader of great trust. He avoids negative renown; both in business and in private life. He gets involved in charity and environment-protective projects. He has a talent to be where there are public problems and catastrophes and he is the logo of the company.

Give some freedom to your team (Dearlove 2009: 115). He inspires others, not forces them. He is very reliable and trustworthy. He is a god leader because he doesn't play the role – he works really hard. He was very innovative at resigning from typical hierarchical organization and created inspiring leadership instead. He knows exactly when is the moment when he should step back and transfer the responsibilities to another leader from his team. He plans the future by checking many projects and choosing them carefully. Together with the team of experts he verifies 50 project offers weekly. Richard says about himself that he has a great talent for finding people and letting them work. He also promotes creative atmosphere within the Virgin Group. He keeps in touch with employees and customers so that he can be updated. He often talks to customers personally about the satisfaction with the service of the Virgin Group.

Act as fast as you can (Dearlove 2009: 125). Richard knows how to use a potential chance. He believes in both: mathematical analysis and his emotional feelings. He trusts his inside feeling when it comes to customers' needs. He has good sense of time. Whenever he launches the new product, he will let the team work but he likes to have control over it just to make sure the brand of the Virgin Group is used in a positive way. He tries to limit bureaucracy which helps in acting faster. He gives the right to make mistakes but one has to learn from the mistakes they made so that the same mistakes can be avoided in the future.

The size of the company must be taken into account (Dearlove 2009: 135). He is good at setting up new companies. The structure of the company is decentralized. The brand is controlled by license agreements. Once they notice the gap, they create new department. Once the company becomes too big, they create a new one. Richard encourages employees to share new ideas and suggestions on improving the company. He claims to get 30–40 e-mails per day from his colleagues. In this way the relation between employees and employer is stronger.

Be one of us (Dearlove 2009: 145). Richard behaves as he is one of us. It is not modesty but the ability to establish contact with anyone; however he makes a gap between him and majority of top business people. He tries to put himself in the position of the customer. He uses gladly the word „happiness”. When flying onboard his airline, he talks to co-passengers and ask about opinion on the airline. He wants his companies to be more personal. He respects others and listens to them. Somehow clients see themselves in Richard and his success is in a way their

success and that is why they like Richard. He really pays attention to public opinion.

The use of „we” and „they” makes the difference (Branson 2014: 65). Communicate good news by using „we” and the bad news by using „they”. Best advice given to Branson was the one given to him by his mother. According to this rule you should not look back regretting but move on to the next step (Branson 2014: 38). Branson gives one crucial advice to young entrepreneurs – you cannot do the business without risk (Branson 2014: 39).

Richard Branson encourages others to be more creative and to take a chance. In 1984 he came up with an idea of setting up an airline offering low-fare tickets from London to New York. The only low-cost carrier on this route was People Express at that time. Branson decided to call People Express but the phone was busy for a long time. Branson drew a conclusion: either People Express in managed in an inappropriate way so it will be easy to compete with them or there is a great demand on low-fare tickets on this route so there will still be a place for a new airline on the market (Branson 2015: 181).

5. SUMMARY

The article was focused on innovation and creativity as essential elements of the organizations of the future. After the theoretical part describing innovative environment and creative leadership, the practical leadership of the future was revealed. The story of Richard Branson and his business model is controversial, however unbelievably successful. He is a phenomenon and became an icon of the Virgin Group. He proves that people are the most crucial resource of the organization. The role of both employees and customers cannot be underestimated. Simple rules implemented in his model turned out to be very successful in different fields of business activities. He proved that it is worth being creative and taking a chance even though a chance is always followed by risk.

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OPEN BADGES, CREATIVITY AND SUCCESSFUL LEADERSHIP

ABSTRACT

No one would argue that creativity is an incentive to innovation and change which boosts the growth of economy. The question behind this statement is how to direct creativity into success and development of organisations? In the context of research on creativity, this paper aims to introduce the concept of Open Badges – a standard of describing and documenting skills, competences and achievements gained anywhere and anytime. Juxtaposed with the paradox of structure, it is argued that an Open Badge system can be used to support more effective team building, goal setting and thus successful leadership.

Keywords: creativity, creative diversity, structure and leadership, open badges.

1. CREATIVITY – DIFFERENCES AMONG INDIVIDUALS

Back in the 1960s, an US-American educational scientist, Mel Rhodes went in search of an all-encompassing definition of the complex phenomenon of creativity. He reviewed more than 50 definitions from myriad sources but he did not manage to point one. There are plenty of definitions of creativity. Some of them are presented below:

- „Ability to overcome self-imposed constraints” (Ackoff, Vergara 1981: 7);
- „...becoming sensitive to or aware of problems, deficiencies, gaps in knowledge, missing elements, disharmonies and so on; bringing together available information; defining the difficulty or identifying the missing element; searching for solutions, making hypotheses and modifying and re-testing them; perfecting them; and finally communicating the results” (Torrance, Torrance 1973: 6);

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- „Creativity is the process of generating unique products by transformation of existing products. These products, tangible and intangible, must be unique only to the creator, and must meet the criteria of purpose and value established by the creator” (Welsch 1980: 97);
- „Creative activity and problem solving are not essentially different forms of behaviour” (Mel Rhodes 1956: 16);
- Creativity in organisational settings is „typically defined as the generation or production of ideas that are both novel and useful” (George 2007: 441). It is worth adding that creativity is considered as a step before innovation and innovation is considered to be the successful implementation of a creative idea (Amabile 1988).

We can conclude, thus, that creativity refers to thinking process which can be characterised by both novelty *and* appropriateness. It is not something magical but the ability to manipulate with the knowledge we already have resulting in a unique product whether tangible or intangible. Studies reveal that people are naturally creative and as they grow up they usually learn to be uncreative (Land, Jarman 1993). Since creative activity and problem solving are not different forms of behavior, it may be concluded that all people are creative as we all face problems every single day and we find our unique ways to tackle them. Therefore, the assumption here is that creativity is different across individuals.

The issue of everyone’s innate creative diversity was described by a British psychologist Michael Kirton (2011). He used four variables which seem to encompass individual differences: creative level, creative style, motive, and opportunity.

Creative level is related to mental capacity which is both our potential capacity and manifest capacity. The potential capacity is the scope of things a person can learn and recall whereas the manifest capacity is what the person can actually know at any moment in time. Creative level is measured using things like intelligence, talent, aptitude (the potential factors) and knowledge, skill, expertise and experience (the manifest factors). Everyone’s creativity is affected by these forms of level, with people being more creative in areas they are more experienced at or have a special talent for. Creative style is one’s preferred way of managing and using all creative levels acquired over time. It’s one’s innate preference concerning solving problems. Some people have a more structured creative style, while others prefer a less structured approach. The amount of structure one prefers in thinking is the most common factor used in measuring creative style. One particular way to measure it and at the same time one which appears commonly in the literature on creativity is Adaptation-Innovation spectrum proposed by Kirton (2011). The psychologist proposes that a person who is more likely to see merit in improving the prevailing paradigm is an adaptor preferring more structure with which to solve problems, while a person who is more likely to advocate the replacement of the paradigm is an innovator – a person preferring less structure when solving

problems. Another variable described by Kirton is a motive. A motive is what pushes people to actions. Creativity is affected by what motivates us and whether that motivation is present. The effort we make in order to achieve something depends on the degree to which we are motivated and that in turn affects our creative contributions. Finally, opportunity is the availability of a problem to solve and how we perceive it. Sometimes, we have access to an opportunity that others do not, or we recognize a situation as an opportunity when others think it is not interesting. Those perceptions affect our creativity and how we think about the environment around us.

2. STRUCTURE AND PROBLEM SOLVING LEADERSHIP

The Paradox of Structure is introduced in the online MOOC¹, „Creativity, Innovation and Change” (Velegol, Jablokow, Matson 2013) offered by Penn State at coursera.org through a very pictorial anecdote. A group of children was observed while playing around a playground in an open space and the same group of children was studied at a later time while playing around a playground that was fenced. The finding was surprising. In the first case, so in an open space, children tended to stay close to the centre whereas in the second case with the presence of clear boundaries, that is the fence, they were much less constrained to the centre. It seemed that in an open space they would avoid roaming off too far as that would not feel safe. In contrast, they explored more territory (in fact, the entire territory within the fence) with more comfort when surrounded by fence. This anecdote clearly pictures that a structure may be enabling and limiting at the same time. Whether that structure is physical (as presented above), mental (an idea, plan), social (a family, a team) or any other, it is a matter of setting the right amount of structure that will help us without hindering us too much as we use our creativity and move our ideas forward.

Referring back to the Kirton's theory on individual's Creative Style and the Adaptation-Innovation Continuum, it seems that providing an appropriate structure will make adaptors work effectively within the limits wanting them to use the structure, trying to expand or strengthen it while the same structure may cause that innovators will see past the limits in order to succeed. The latter brings to mind a notion and a desired phenomenon of „out of the box thinking” which is however not possible to happen without a thorough understanding of the

¹ MOOC – Massive Open Online Course is an online course aimed at unlimited participation and open access via the web. Many MOOCs provide interactive user forums to support community interactions between students, professors, and teaching assistants. MOOCs are a recent and widely researched development in distance education which was first introduced in 2008 and emerged as a popular mode of learning in 2012.

background (the box/the structure) as it is advocated by a distinguished professor of Leadership Education in U.S. Naval Academy, Joe Thomas, who expresses his view in a video lecture „Smart Heretics; Thinking About the Box in Organisations” (2013). All in all, deciding on the right structure in context of Kirton’s theory seems to be crucial point as far as managing people is concerned.

From the perspective of organisations, setting limits is the responsibility of leaders. Introducing standards and procedures for project development is necessary for successful leadership. Each reader can probably recollect from their personal experience attending meetings that lacked any agenda, resulting in participation of one or two people and a little group outcome. A clearly focused meeting with a clear structure is much more productive to all the attendees. People can see where, when and how they can contribute and take advantage of that comfort.

Another issue is that there are few problems we can solve alone in today’s business innovations. Due to their complexity, no one person has the brainpower to cover the wide range of expertise that is required. Keith Sawyer (2007) an expert on creativity and innovation, writes that the secret to creativity lies in collaboration and major innovative breakthroughs emerge „with small sparks gathering together over time, multiple dead ends, and the reinterpretation of previous ideas” which all „result from an invisible collaborative web...” (Sawyer 2007: 11). Therefore the entire teams need to collaborate to arrive at the right answers. The teams have to include variety of people, ranging from those that refine systems to those that want to restructure them totally. The role of the leader is to manage the teams’ level, style and motive and provide them with a balanced structure with limits set far enough to still enable the freedom and productivity. In other words, the leader’s role is to „build a fence” which let the team explore a wider territory and even to cross it if they are more innovators.

3. OPEN BADGES – CAPTURING EMPLOYEES’ POTENTIAL

This part of the paper first introduces the Open Badge standard and then focuses on presenting it from organizational perspective and aims at showing Open Badges as a „tool” enabling leaders to facilitate employees’ creativity towards innovation and change.

The concept of „a badge” as a symbol indicating the achievements of knowledge or skills is not new. Badges can be associated, for example, with a scouts’ honour system. In education, „badges” may be compared with diplomas or certificates issued by universities.

An Open Badge is a standard of describing skills and achievements accompanied by their visual representation using dedicated software solution. Open Badges are digital records that allow you to track the history of their awarding. Therefore, it is possible to identify who awarded the badge, what were

the achievements for which the recipient has received it. The Open Badge concept has evolved into a digital record of verified skills and competences, easy to present on the Internet, which contains metadata describing the person/institution/community awarding the badge, the criteria under which it was issued, and the evidence of meeting these criteria.

The technical side was designed in a joint project by Mozilla, HASTAC and the MacArthur Foundation. In March 2013, they released the first version of the Open Badge Infrastructure (OBI) – software with a specification which implements an open technical standard that allows any organization to create and issue validated digital Open Badges. The aim of the system is also to collect Open Badges from different sources and place them anywhere on the Internet (e.g. social profiles, job portals, own websites) for the purposes of employment or lifelong learning. Such a form of data record allows users to present any compilation of their skills and competences in a structured format that is a characteristic feature of an Open Badge (Figure 1).



Figure 1. Data embedded in an Open Badge

Source: own elaboration.

Thanks to Open Badge standard, people are allowed to recognize skills and achievements acquired in the course of formal, informal and non-formal learning. The creators claim that Open Badges may offer plenty of benefits for both individual users and organizations. By using Mozilla's Open Badge Infrastructure (OBI), every institution, business or community may issue Badges to its employees or members based on what they can do or what they have learned. On a click of a mouse, each Badge leads to underlying data showing information about the issuer, the date of issue and the criteria for which it was awarded. Furthermore, it may contain data describing all kinds of achievements, skills and competences

from basic to very complex ones. For example, Badges may be awarded for traditional achievements such as the completion of a course, the mastery of a particular programming language or for smaller achievements such as leaving helpful comments in an online learning environment, for skills such as critical thinking, or for complex skills necessary to implement the project. Therefore, issuing Badges is always connected with precise determination of the criteria. It is worth noting that Badges do not have to come from educational institutions. An employer also may issue Open Badges. Who would not like to have a Badge issued by Disney-Pixar when applying for a job in an advertising industry? Harvard Business Review (Open Badges Blog 2013) called Open Badges a key innovation of 2013 and the accreditation of future. All in all, the OBI is designed to support issuing Open Badges from a variety of independent sources and to present the experience and achievements of a learner in a structured, orderly manner.

Open Badges can be earned if a user provides evidence of their skills/achievements. Documenting one's skills is a relative value, determined by the issuing organisation. The evidence can constitute positive test results or the outcome of a more complex assessment based on observation, as in the case of apprenticeship. Documenting achievements and skills may be multi-dimensional. In a single teaching programme, a learner may earn a number of Open Badges having completed various tasks leading to the acquisition of a particular competence. Gaining Badges for partial achievements can provide an additional incentive for students to continue their work. Badges can also be earned for specific expertise gained in the course of performing professional duties. In an interview for the magazine „Inside Learning Technologies and Skills” Doug Belshaw (2014), Web Literacy Lead at Mozilla Foundation, noted that the value of Open Badges would depend on the rigor of the criteria set in order to obtain them and how trustworthy, relevant and useful they are to others.

Open Badges can be displayed anywhere on the Internet in an environment that supports their presentation. Thus, depending on the design of application there may be an option of placing Open Badges on external websites, blogs, social networking sites such as LinkedIn and Facebook. In addition, the websites displaying Open Badges validate them ensuring that they belong to a specific user and the meta-data infused into them are still valid.

By giving the example of Totara (<http://totalms.com/about-totara>), a popular Learning Management System, enriched with the component supporting Open Badges, the process of placing them can be easily visualized. Once a student receives a notification of receiving a badge, it appears in „My Badges” tab on his/her profile. Then, the student can decide whether or not to share such information with other users by pushing it into a different location in the network, e.g. in his/her e-Portfolio in order to present the most verified information to recent employers.

Learners can therefore capture all their achievements gained in any way – during studying (intentional education) or working (incidental learning) – in the digital form and put them in their virtual CV or on social media profiles. Transferability of Open Badges increases their value. Badge earners themselves may control where to display their Open Badges credentials. The decision with whom to share Badges belongs to their holder.

4. WHO MAY BENEFIT FROM OPEN BADGES?

Universities and other educational organizations can benefit from the badge system as a tool helping students in defining and presenting competencies required in the labour market, including soft skills they have acquired during their studies, and which are not directly reflected in diplomas or certificates. The skills and achievements gained during extra-curricular activities can be identified and presented through Open Badges and thus create a more complete picture of the candidate. In addition, Badges may indicate any additional skills, e.g.: a student of management may demonstrate a command of a foreign language, a fine arts graduate – programming skills and an engineer – the ability to communicate and work in a team.

Employers may provide a motivational factor for continuing development of their workers by implementing badge standards. Personal progress of each employee will become real through the acquisition of various Badges talking about professional achievements. Moreover, the badge can be used to promote the company – its badges and their value – thanks to the possibility of sharing them in the wider virtual system. The company's commitment to the development of employees can not only gain recognition among the workers themselves, but also it can increase its market competitiveness. Since each Badge carries a reference to the issuing organisation, no matter where it is displayed, this may be the way to promote the company's brand and reputation.

Badge earners will have a chance to increase control over their own learning either at school, or various training programs and other forms of education whether formal, non-formal or informal. Open badges facilitate the presentation of the full spectrum of what they have learned in lifelong learning process. Gaining more freedom to demonstrate one's own skills and potential will result in new jobs and educational opportunities fostering further development.

5. OPEN BADGES TOWARDS CREATIVITY AND EFFECTIVE LEADERSHIP

Open Badges, as a flexible structure of employees' potential (skills, competences, achievements), can be an excellent tool facilitating and supporting creativity in organizations, which leads to innovation and change, a tool enabling effective leadership.

First of all, the Open Badge Standard, which is a well-designed structure, offers enough flexibility to encompass and document all kinds of skills, competences or achievements possessed by every employee in any organisation. It is just a matter of clear, understandable language used for badge description and the selection of the most appropriate and reliable evidence in order to lock employees' strengths in their badges. These single badges form a competence map of the whole company's workforce; a map, which can be further developed at any time, according to the company's state-of-the-art.

Once a company creates its own map of verifiable strengths and competences using the standard of Open Badge, it may become a tool fostering creativity and enhancing effective leadership. How? Visibility given by such a map allows leaders to identify an individual's capabilities in relation to a particular job task or a bigger business strategy and eventually select appropriate employees to fulfill them. By picking appropriate badges, leaders create an initial structure which sheds light on what they have at their disposal and also where the skills and competence gaps are. Given this structure, it is easier to assess if the gaps are too big or they constitute a challenge fostering creativity and pushing the team to overcome it.

Let's take as an example a problem of creating a work team for a project. Leader can use the company competence map formed out of Open Badge standard and choose workers having the necessary knowledge and experience. He/she would have a clear picture of what kind of competences are missing and thus indicate appropriate actions such as hiring new employees or providing training to the existing staff. Upon the completion of the project, the individual portfolios of employees participating in it may be supplemented by issuing Open Badges showing new achievements, skills/competences so that the company always has the real time data concerning its intellectual social capital.

Open Badges seem to be useful for human capital management, for planning and motivating employees' development. In order to plan future training and elaborate personal development schemes, a record of employees' current capabilities is necessary. Open Badges meet the need by providing large amount of information in a granular way about what their bearers know and can do. Also in this case, they create a structure of the abilities of individual employees which should be a starting point to set further goals (not too remote though) to support

their growth. Recognising employees' potential and identifying skills gaps in a career path of an employee can be much easier with a supporting system which Open Badges can provide.

6. SUMMARY

A company aspiring to be competitive on the market must undergo changes according to its needs and thus participate in a constant creative process leading to innovation. Bearing in mind individual creative diversity and the fact that today's innovations result from collective work, companies need to take advantage of the full creativity potential of its employees. Good leaders need to know their team well and select right employees for particular tasks in order to succeed. They should approach team building as forming a structure of human potential that may boost creativity and problem solving. Especially in big companies effective workforce analysis and the subsequent staff allocation requires detailed data on individuals' strengths. By identifying the potential of human resources, businesses can apply more effective management. Open Badges seem to address these issues.

An Open Badge system which documents evidence-based workforce skills and competences seem to be a perfect tool giving leaders greater visibility. It may be used to build a company's competence map as well as individual employee's portfolio. This, in turn, allows leaders to extract data that is to select badges to form a network (a structure) of employees having appropriate, complementary competences in relation to a job task. In consequence, it also provides visibility on organisational capability gaps. Referring back to the extract of one of the definitions cited at the beginning of the article: „bringing together available information; defining the difficulty or identifying the missing element” (Torrance et al. 1973: 6), it seems that an Open Badges system is a promising solution to the problem of capturing the discrepancy between the existing and desired collective and individual human capital in relation to innovation business strategy.

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CREATIVITY AS A DETERMINANT OF SHAPING THE CAREER PATH

ABSTRACT

Planning a career path was until recently the operation of human resource management carried out by organizations, which becomes inadequate to meet the needs of the current situation on the labour market. The period of employment with the same employer has become significantly shorter now. The main reasons for this are two. On the one hand, organizations seeking to maintain flexibility do not establish long-term employment relationships, on the other – also employees increasingly want to accumulate rich professional experience and independently shape their own career path. The effectiveness of individual professional development planning depends largely on the ability of creative thinking, the ease of finding themselves in new situations, finding unconventional solutions and the courage to pursue them. Therefore, the aim of the article was to show what impact the creativity has on planning and development of career paths.

Keywords: career path, creativity, human resource management.

1. INTRODUCTION

The concept of managing human resources is similar to the Welfare State. It is so, because it contains actions the main purpose of which is to fulfill various employees' needs in order to get them involved in functioning of the organisation. However, a time has come when some of these might change. Nowadays, a long-term human resources planning is not being enforced due to shortening of employee contracts durations. Automatically, approach to the career development is also changing. A new tendency is emerging where careers of individual employees are no longer being planned by human resource departments but rather by the individuals themselves. This shift in tendency is due to the fact that nowadays career development is not a strict organisational action, but more and more often an action plan enforced by individuals from the beginning of their

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careers. Due to more frequent career changes, needs for qualifications improvements or simply self employment decisions, it is now imperative to manage one's own career development. It is a process, in which, nowadays, one must excel at innovativeness of searching for new methods involved in that process, but also in ability of utilising existing modern solutions, used to self improve one's professional skills. The most imperative factor, which allows enforcing career path in an effective manner is creativity – a feature which allows for finding new solutions needed, e.g. in searching for ways of career planning and development of professional skills. Thanks to this feature, one has an opportunity to find chances for employment and stand out from the crowd. It is most important competence in the present labour market. The main objective of this publication is to show what is the influence of creativity on the planning and development of career path.

2. PLANNING AND DEVELOPMENT OF CAREER PATH IN THE PERSPECTIVE OF ZZL

„One of the basic assumptions of human resources planning is considering employees as strategic resources of the employer, which require and are worth investing in” (Pocztowski 2003: 217). Development of human resources is usually associated with actions such as department shifts, career managing and employee training. A little bit narrower aspect of this activity shows that it is a process which exhibits some strategic characteristics that allow employees to learn, organise and plan trainings and evaluate educational training programs, which leads to growth of work efficiency and increase the market value of human resources (Pocztowski 2003: 294).

One can distinguish several aspects of human development in the organisation: from the organisational perspective, development needs are considered from the perspective of the whole organisation, or institution. In the context of a group, one aims to fulfill the needs of certain formal and informal working teams, whereas in the aspect of individuals, organisation aims at fulfilling the needs of individual employees (Baruk 2006: 101).

One of the tasks of human resources management in the organisation is to take care of individual development of employees. By the term *development* one means all actions which are intended to prepare employees – when they are employed by the organisation – to work and to take positions with greater responsibility. In the context of human resources management, dynamics and direction of development of individual employees are on the one hand determined by goals and company targets assumptions and on the other by individual needs and aspirations of individuals. In order to increase effectiveness of actions in the field of professional

development of the organisation's personnel, one should take necessary steps to ensure that this process is customized and is aiming at the employees' involvement (Listwan 1995: 73).

By the term „employee development plan” one usually means a set of measures taken in order to determine the employee's career goals. This includes identification and verification of his or her needs, aspirations and opportunities, and then planning actions needed to achieve the company's goals. In practice, this often takes a form of a plan of career path.

Career is usually defined by a series of positions, jobs and functions performed by an employee in the past, as well as all possible chances for new employment available in the future which can be achieved provided that certain complex requirements are met. The requirements taken into account when designing the plan of career path can be divided into three groups:

- those specifying the type and level of employee's desired qualifications,
- those indicating the possession of essential professional experience,
- those related to the results achieved when previous tasks were performed.

Forming the careers of employees is rather a big issue in the context of the development of organisation's human resources. The importance of this activity is its close relation to the individual needs of an employee and is in fact a reaction to them. (...) Professional system of managing careers in the organization strengthens the motivation system of the organization, which leads to increased employee loyalty, prolongs the employment time and increases innovativeness and effectiveness of individual employees. In addition to results favorable for the organization, there are also some personal benefits. These include increased employee attractiveness for potential employers (employability) and adaptability to the changing requirements on the labour market (adaptability) (Jamka 2002: 148).

3. THE ESSENCE OF CHANGES IN THE PLANNING AND DEVELOPMENT OF CAREER PATHS

Globalisation, progress of information technologies and knowledge-based economics – these are the main factors influencing changes in human resources management. Information society is made by people who are conscious, who want to completely independently control their own future by independent choice of certain career paths (Lewicka 2010: 19). Such people work to accomplish self-realisation and achieve professional satisfaction by searching for attractive positions and functions in various departments of companies and organisations. They are creative in their actions, not afraid of new, even risky challenges; they implement new unique solutions, and always look for new initiatives.

A famous American economist and urbanist R. Florida introduced new concept of „creative class”. This class characterises itself by leaving the dominating model of work for corporation. Members of this class are involved in creating in its broadest possible meaning, and they are not only artists. The leading group includes scientists and engineers, professors, writers, scene artists, actors, designers and architects, as well as experts of the modern society: reporters, journalist, market and opinion researchers, think-tank, analysts, and opinion setters. Besides the leading group, the creative class also includes creative professionals working in many industry branches based on knowledge, such as high tech, finances, lawyers, medical and enterprise management. These people work by finding creative solutions to problems, based on complex resources of knowledge in searching for innovative solutions. They use and join various standard methods in a unique way to fit the situation, testing and trying new ideas and innovations (Florida 2005: 34–35). The main characteristics of these people are also the facts that they independently manage their own careers without tying it too tightly to a single organisation.

Hence, nowadays there is a tendency of leaving the approaches and methods which are based on the assumption that the responsibility of building a career path belongs only to HR departments. People looking for a job on the current market should themselves take care of their professional development. People who have just joined the market should consciously plan their career paths, independently of future employer.

Contemporary companies invest in loyal employees, but only up to the point when a given employee is attractive as a worker and compensates the spending by achieving the expected results. Employers are now in the position where the number of people looking for a job is greater than available positions. The dominance of demand over supply on the labour market does not encourage employers to invest in employees in such a way that they might become more valuable, seeking employment elsewhere. Therefore each person that gets employed should independently take care of extending one's own competencies, just in case of the probable change of employer. Currently everyone is creating ones own growth, depending on preferences.

4. BASICS OF BUILDING AN INDEPENDENT CAREER PATH

One of the most fundamental ways of building one's own advantage as employee/employer is employability. This term appeared in the late '50s and is evolving around subjects related to keeping employment and usability as professionals. Employability is usually associated with the ability of forecasting and adaptability to changes, „employees' flexibility” and their competitiveness on the internal and external market (Marzec 2010: 129). From this perspective,

employability is being viewed as an ability, which allows employees to recognise and implement chances or employment on the internal and external market as well as other possibilities for career development.

People, who show high level of employability, can consciously shape their own attitude and behaviours in such a way which increases circumstances and improves their own chances for employment and professional success. Thanks to well developed employability, a loss of job does not influence the employee in a destructive way, this is so, because such a person will see in such a situation an opportunity for growth and positive changes, therefore a loss of job is, for such people, usually less painful experience, with which they cope much better, as opposite to the people with a low level of employability (Marzec 2010: 129).

To be able of employability, one must fulfill few basic conditions, which include but are not restricted to the following topics (Valcour):

1. Careers shape depends on each individual person, who possesses the awareness of their own ambitions and values, and using this knowledge can work on building own career path.
2. We must control and document values which determine us, and which are important from the perspective of the employer; it is worth writing them down regularly, the information based on what others say about us can also be useful.
3. It is important to pursue one's own goals, while maintaining productive relations with the persons from whom you can learn a lot and who can help you.
4. People who are full of energy and commitment can become an indispensable motivator for action. It is worth working with such people.

Furthermore, designing the career should be based on an assessment of one's own strengths and weaknesses. Awareness of own passions and skills can become the key to finding and building own career path. This is important because making choices related to employment often do not coincide with own passions and interests but are rather dictated by the influence of others or are results of financial matters. This frequently leads to dissatisfaction and frustration caused by the lack of opportunities for self-realisation. Therefore, honest self-assessment of one's abilities and skills is the foundation for building a career path consistent with individual preferences. Very likely, the person's full potential will be used, whereas in other circumstances it would stay dormant (Sinior).

Creativity, which determines the attractiveness of the modern labour market, is also gaining in importance. This is due to the fact that ability to innovative, unorthodox approach becomes invaluable. It allows using opportunistic chances. Moreover, creative people are looking for new opportunities, possibilities, and ways to self-realisation. Thus, in the context of changes that we have described, creativity helps to find own way in new circumstances, to actively meet them.

5. THE NEED TO BE RECOGNISABLE ON THE LABOUR MARKET

One of the elements required for building career path is the ability to prepare a good CV which allows you to be seen in the crowd of so many applicants. Nowadays, one of the popular forms is a creative CV – custom layout which presents you in a unique way. Usually, a creative CV distinguishes itself by unusual graphics and way of presenting information, as shown below.

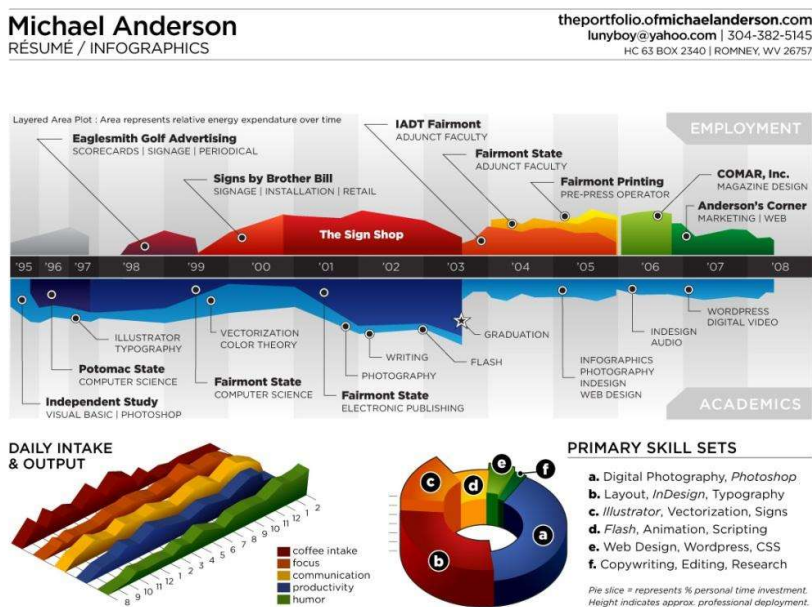


Figure 1. Example of creative CV

Source: <http://pracabielsko.com.pl/artykuly/28/Dobre-rady-Curriculum-Vitae>, 21.05.2015.

One of the tools used for building and managing ones own image in the network is a social networking site focused on career development – LinkedIn. This portal „is addressed to people consciously building their career who know the value of an extensive network of contacts”. The motto of the site is „The foundation is a professional online presence. Professional, that is, one which allows increasing the employability of the individual, and that is an asset in the eyes of a potential employer”. By creating your interactive profile, you are creating

your professional business card, by posting not only information about your education and experience, but also prepared presentations and written articles. A great advantage of the portal is the ability to add friends, recommendations and references from former employers, co-workers and other people with whom cooperation can be important from the point of view of a person's career. It is also important that LinkedIn profiles are highly ranked on the result lists of popular search engines, primarily Google. It is highly likely that recruiters looking for information on potential candidates in the network will come across their LinkedIn „business cards”. To use the full potential of LinkedIn one should invest time in creating and updating one's own professional profile and expansion of contact network. It is a tool on which one can work and use not only when looking for a job, but also throughout one's whole career (<http://rynekpracy.org/x/629528>). Both the CV and social media profile is a form of communication with the environment. Its key element is the ability to be visible in the existing flood of information. Creativity is here indispensable, especially in terms of creating graphics that will expose key content in a distinctive way.

6. THE QUEST FOR SELF-DEVELOPMENT

A continuous learning is vital for shaping a career path. It can truly affect finding one's way on the labour market, which is constantly changing, forming and building. „The unpredictable trends on the labour market, rapid changes and the development of various fields, generate the demand for specialists in completely new areas” (Paszowska-Rogacz, Wojtowicz). R. Kiyosaki once said that „when you stop learning, you start dying”. This statement is an introduction to the concept of „lifelong learning”, which means learning throughout life. The concept takes into account all human actions which are aiming at continuous improvement of skills, personal development and preparation for employment.

Technological development gives them many opportunities to broaden their knowledge; they are looking for the best solutions using available tools. One can now see a revolution of higher education, of which most important part MOOCs, or „Massive Open Online Courses”. These courses are available on the Internet on a massive scale, so that one can improve, raise or change qualifications. High-quality courses and materials are available through an alternative access to online knowledge. These are organised by prestigious foreign universities such as MIT, Harvard (EDX), Yale University and Stanford University (Coursera). It is a big opportunity for development for people working in Poland, who can simultaneously learn from the best foreign professors. Besides that, TEDx which is a series of short talks under the common motto „ideas worth spreading” is becoming more and more popular. Entrepreneurs, musicians, politicians, as well

as designers at a time slot of up to 18 minutes give talks which are suppose to inspire others (http://www.fpiec.pl/nowi_mieszczanie_f5_analytics.pdf).

The quest for self-development is a stimulus distinguishing creative people, looking for inspiration, not only in the physical world around them, but also through learning, acquiring and processing new information.

7. CREATIVITY IN BUILDING A CAREER PATH

Creativity affects the curiosity, willingness for action and motivates to seeking new solutions, which is why young people are independently deciding about their professional development. Being open minded for new experiences, they rely on cleverness and innovation, e.g. by establishing their own startups. They follow their own rules without taking unwittingly opinions of other people and the multitude of information feeds makes this task much easier (http://www.fpiec.pl/nowi_mieszczanie_f5_analytics.pdf).

As a formal definition of a Start-up, one can take a young company or organisation with a clear goal. This goal distinguishes a Start-up from an enterprise. An enterprise always focuses mainly on maximising profits. In contrast, a start-up is a kind of experiment, whose foundation is innovation; the constant search based on continuous changes. Its intention is to find a business model that is a way to achieve a stable and regular income. Running a start-up is the best business school one can imagine; therefore it is a perfect solution for young people, often with no business experience or financial resources. Instead of money, one must tune oneself for exploration, learning and gaining new contacts. An inherent attribute of start-ups are failures and dead-end solutions. However, one can follow own passion, use the full potential of one's creativity and be not afraid of failure – after all, in the world of start-ups failure is a normality. Often, it is quite the opposite – it is a source of pride because it proves the continuing undertaken effort (<http://biznesflow.pl/czym-jest-startup/>). Autonomy, creativity, desire for independence and ambition cause an increased level of entrepreneurial activity among representatives of the 25–34 age group – in Poland up 77.1% of people in this age group are employed. Thanks to Kickstarter and other crowd funding platforms it is now easier to start a small or medium company. According to the OECD report „Entrepreneurship at a Glance 2014”, micro-enterprises employing up to 10 workers constitute, depending on the country, between 70 and 95% of all companies.

Nowadays, one of the ways to pursue a career path, which uses creativity and which could also be an alternative for professionals offering their services in a particular area, is a freelancing. What distinguishes freelancers among representatives of other professions is that they can perform their work at a distance. Freelancing is gaining on popularity mostly due to the Internet. The

term „freelancer” is defined as anyone who offers their services at a distance. The most common occupations that fall in this category are: journalist, photographer, copywriter, programmer, translator and graphic designer. Virtually anyone can work as a freelancer, regardless of age. To become a freelancer it is extremely important to possess certain skills and features. Freelancer should be methodical and consistent in action, and most of all should be able to perfectly organize working hours. For a freelancer it is important to constantly search for new jobs. Freelancers can work at home or in one of the so-called co-working offices. Every freelancer, besides the fact that he or she is an expert in the area of choice, should also have a professional portfolio that becomes a passport to obtain new orders. Working remotely has undoubtedly a lot of advantages and is becoming a more readily undertaken form of employment. Freelancers may execute orders at any time (of day or night) and to determine their own working conditions (<http://www.freelancerzy.pl/>). Currently, a number of economically active people, belonging mainly to the generation Y, are characterized by high expectations and requirements in relation to work and themselves. According to the Deloitte report „The Deloitte Millennial Survey”, 70% of them consider rejecting the future jobs in the traditional company in favour of their own businesses or freelancing.

8. SUMMARY

Nowadays, it is very difficult to build a career path that would have a chance to expand without creativity in actions undertaken. Creativity, as one of your assets as professional, can be used at the stage of searching for profession and then during the recruitment process. Creative CV and cover letter may affect the success, because they certainly will be noticed when viewed against other, identical-looking documents. Creativity goes hand in hand with the need for self-development; these two motivate to look for modern and fulfilling individual expectations forms of competence development. Moreover, creativity helps in the search for professional initiatives and forms of work that allow for professional satisfaction. As a result, it becomes possible to build a career that is flexible and dynamic. This affects the attractiveness of the person on the labour market.

Creativity distinguishes people who want to shape their own future career through individual decisions concerning employment, people who consider interference from companies as being non crucial in this matter. They shape their image, acquire the necessary knowledge and skills (know-how), build a network of mutual connections and contacts (networking), thanks to which they have an easy access to the exchange of information essential for achieving their objectives.

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AUTHOR NOTE

Natalia Stobiecka graduated from Faculty of Management at University of Lodz in 2015 in the field of Human Resource Management. Her dissertation concerns „Creativity as determinant of career development path”. Currently she is working as an intern at Nordea Operations Centre in Łódź in Human Resource Department and studying extramural Graphic Design at Akademia Humanistyczno-Ekonomiczna in Łódź. She is interested in creativity with reference to human resources, especially in training and development activities. In the future she would like to combine her management and design skills in order to become an Art Director.

Dominika Szyjewska graduated with Bachelor degree in Human Resource Management from the University of Łódź in 2015. The subject of her bachelor thesis is the role of creativity in the process of building a career path. She is an active member of the Students Society of the Business Creativity „Bizaktywne” and since its establishment in 2014 her main function is the society’s treasurer. Currently she is continuing her studies of the career and creativity interaction at the same university.

CREATIVITY AND INNOVATION IN EDUCATION

*Jolanta Religa**
*Tomasz Sulkowski***

INNOVATION LABORATORY AS A CREATIVITY STIMULATING ENVIRONMENT

ABSTRACT

Nowadays, creativity and resourcefulness are the characteristics most highly anticipated by the employers. Their formation and development in educational institutions is conditional, among others, upon the staff's innovative approach and readiness to take experimental actions, sometimes in violation of the canons of classical teaching.

This paper presents the international activities undertaken by the Work Pedagogy of Innovative Economy Centre ITeE-PIB and associated with the implementation of the idea of teamwork in innovation laboratories that enable creative problem solving. Research is carried out in an international partnership on the possibilities of the i-Lab use and their influence on the innovation development processes of the participants of the teaching and learning processes.

Keywords: innovations, creativity, innovation laboratories, quality of education.

1. INTRODUCTION

Results of the contemporary labour market research show that the employers expect from the employees and graduates creativity, innovation and the ability to solve problematic situations. Creativity is also mentioned in the report *Foresight of the Modern Economy Personnel* as one of the eleven core future competencies in Poland (Matusiak, Kuciński, Gryzik 2009: 117).

Creativity appears to be a synonym of the concept of innovation not only in the colloquial usage, but also in definitions created and functioning for the purpose of developmental psychology, psychology of learning, psychology of creativity and management sciences. Researchers, however, distinguish creativity as an innate trait that is subject to shaping as opposed to innovation treated as a learned

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trait resulting from environmental conditions and impacts (Drozdowski et al. 2010). Research on systemic assumptions for the innovation-raising activities through the strengthening of individual creativity has shown that in the opinion of the majority of respondents, innovation is the result of creativity (Figure 1). Creativity is a set of traits that can lead to innovation (Drozdowski et al. 2010: 58).

Thus, creativity (of the employees) seems to be a prerequisite for the implementation of innovations in the organisation, and these in turn are an essential factor in the productive and dynamic development of the organisation. The employees' creativity depends, among others, on the creativity of the educational staff and innovative, that is open to Europe and to the world, management of education systems (Grześkiewicz 2010: 17). Therefore, the development of competencies stimulating and releasing the potential of creative people constitutes an important area of interest of theorists and practitioners of the continuing vocational education. Actions in this respect are undertaken, among others, by the Work Pedagogy of Innovative Economy Centre ITeE-PIB. They are related to the implementation of the idea of teamwork in innovation laboratories (i-Lab). Research on the potential of i-Lab use and its influence on the creativity development processes of the participants of teaching and learning processes is carried out in an international partnership.

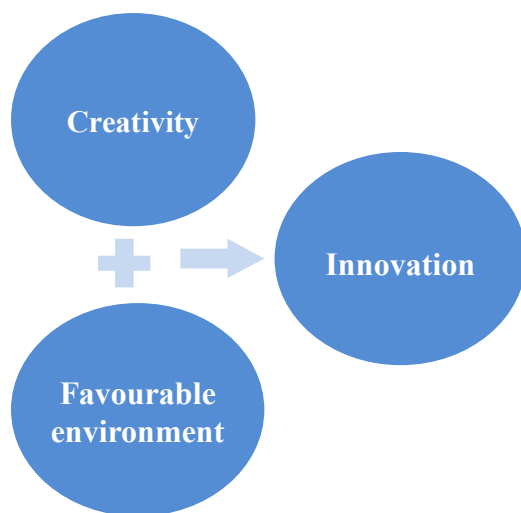


Figure 1. The relation between creativity and innovation

Source: Drozdowski et al. (2010: 57).

2. THE CONCEPT AND OBJECTIVES OF THE INNOVATION LABORATORY'S OPERATION

The idea of innovation laboratories was born in the 1990s in the UK, as a solution meant to improve the efficiency of teamwork, and to promote the innovative thinking and creative decision-making.

It should be emphasized that learning and teaching of creativity has much longer tradition and the scientific achievements (theoretical and empirical) date back to the 60s of the 20th century. Let us mention the works of D. Treffinger or S. Parnes and A. Osborn, related to the processes of creative problem-solving (CPS), including brainstorming as one of the CPS' tools.

Brainstorming becomes the basic method of work in an innovation laboratory. During the sessions, the participants strive to find solutions for the posed problem with the use of their intellectual potential.

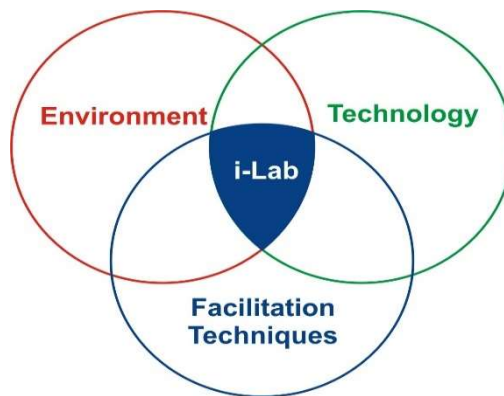


Figure 2. The concept of an innovation laboratory (own elaboration)

Source: Koprowska (2014: 12).

The quality of the i-Lab work results is very strongly influenced by the environment, which consists of three coexisting and interpenetrating elements:

- **Environment:** an i-Lab is designed in a manner providing the participants with a feeling of working together in a space intended for that very purpose that does not resemble a typical work environment. It is characterised by an untypical interior design, e.g. the outer space, the sea and the beach, the underwater world or the forest wilderness (these are just examples of i-Labs known by the authors and operating in Great Britain, Poland and Romania; an i-Lab can be designed in many ways, only human imagi-

nation is the limit). The i-Lab's interior design often refers to the childhood's motives, when human openness and creativity is the greatest, not burdened with life or professional experience. The laboratory generates a feeling of privacy, freedom of expression and action among the users, a sense of working together towards one on set goal.

- **Moderation:** an element aiming at stimulation of the creative process, primarily through the use of group work dynamics, but also the environment and technology, which are an essential part of every Innovation Laboratory. The moderator's task is to guide the group work so that the participants use their ideas in the most effective manner. Many other functions are assigned to the moderator that determine the success of the session conducted, which is why we devote to it a separate chapter of this paper.
- **Technology:** primarily an easy-to-use software that allows engaging all the participants in the process of generating and collecting solutions for the problem analysed in an i-Lab. The software provides for the simultaneous recording of ideas coming from all the participants. Each participant can preview the ideas proposed by others, which is often inspiring. The software used in an i-Lab has features of voting/evaluation, allowing a choice of several from among all of the submitted ideas. A very important feature of the software used in an i-Lab is the possibility of ensuring the anonymity of the session participants who submit ideas. The Centre's experience shows that this enables the participants to share their ideas in an honest and uninhibited manner, breaking the barriers often encountered during traditional meetings.

The environment and the methodology of work in an i-Lab make it possible to overcome the barriers, such as hierarchy in a team, political dependencies, habits and stereotypes that often prevent creative and innovative thinking. British, Finnish, Romanian and German experience confirms that an i-Lab is the perfect support for any teamwork involving planning, conflict management, organisational change, mind mapping, organising consultations or focus groups, education, and many others.

3. INNOVATION LABORATORIES IN THE CREATION OF INNOVATIVE SOLUTIONS

The first innovation laboratory in Poland was established at the Institute for Sustainable Technologies – PIB in 2009, as a result of the European Leonardo da Vinci project: *European Competence Development Programme for Innovation La-*

laboratories (i-Lab1). Selected employees of the Institute, characterised by respective predispositions and personality traits, were prepared to act as moderators. A guide to good practice for the i-Lab design, as well as the professional qualifications standard for the i-Lab session moderators and a related training programme were developed.

The idea of the innovation laboratories was developed in another transnational initiative – the Leonardo da Vinci project *Innovation Laboratories for the Quality Assurance of Vocational Education and Training – i-Lab2* (2013–2014), whose aim was to improve the quality of vocational education and training using innovation laboratories in the teaching and learning processes. The European i-Lab network was extended in the course of the project with four new innovation laboratories (in Poland – University of Rzeszów, Romania, Slovenia and Germany). Pilot implementation of the newly established i-Labs was carried out in all the partner institutions representing different levels of formal and non-formal vocational education.



Figure 3. Innovation Laboratories in the Institute for Sustainable Technologies – PIB in Radom (launched in the course of the i-Lab1 project)

Source: T. Sułkowski, ITeE-PIB.

The sessions during which an i-Lab was implemented into the practice of vocational education focused mainly on the organisation of office processes, defining professions of the future, searching for materials with new properties for modern construction, generating new technical solutions in the automotive industry, defining new software functionalities which aim to improve the life of disabled people.

The session participants' opinions (students and teachers) on the usefulness and effectiveness of the innovation laboratories in the vocational education processes were similar: the environment of the Innovation Laboratory, which consists of specialised software, inspiring surroundings and the conduct and organisation of the session, create conditions for an unfettered intellectual work,

creative work in a group. The methods used activate and engage all the session participants. The i-Lab session's efficiency in the process of vocational education was assessed favourably. It was pointed out that similar effects could not be achieved during a traditional lesson or it would be much more time consuming. In the opinion of the pilot session's participants, all the accessories and educational games stored in the i-Lab stimulated the creativity, whereas the magnetic boards and other facilities made it easy to work in groups and present the best ideas. According to the majority of the session participants, the Laboratory is seen as an innovative solution, which influences the quality of education.



Figure 4. Innovation Laboratories launched in the course of the i-Lab2 project (Universita Duracea de JoS, Romania and School Centre Ptuj, Slovenia)

Source: D. Harb, SCP.

The subject of the i-Lab application in the education of people with special educational needs has become a particular area of interest for several institutions that form the International Partnership for the i-Lab3 project: *Innovation Laboratories in the Development of Competencies of the Special Education Teachers and Persons with Special Educational Needs*¹. It will be implemented in the years 2014–2017 under the leadership of the Maria Grzegorzewska University – the key institution preparing the special education teachers in Poland.

The project involves the launch of new innovation laboratories (in Poland, Italy, Germany and Czech Republic). One of the project results shall include the proposals of specific group session scenarios with the use of innovation laboratories. They will complement the guide to good practice developed successively by the ITeE-PIB team in subsequent editions of international projects concerning innovation laboratories.

¹ More information available in project website www.ilab3.aps.edu.pl.

4. THE MODERATOR'S ROLE IN STIMULATING SESSION PARTICIPANTS' CREATIVITY

The role that the moderator has to play in the innovation laboratory is complex. In order to fulfil their duties properly, moderators need a wide range of skills. First of all, they should understand the very idea and concept of innovation laboratories that lie behind the elements that constitute the i-Lab reality. The moderator must know the possibilities of the i-Lab environment use, and have the ability to make use of specialised software and various available technical elements supporting its work.

The main tasks of the i-Lab session moderator include: planning and preparation of a session in a way to ensure the optimum use of resources available in an i-Lab, execution of sessions in the i-Lab environment (using available supporting techniques), and reporting.

Efficient operation of the i-Lab sessions requires the skills that would be more conveniently required from two people: the moderator and the computer technician. Practice shows that both these functions can be linked together and performed by the same person, although it is very common that in this post the work is done by a team of two people with mutually complementary skills.

The moderator's skills guarantee the high quality of results obtained in the work with a group in an i-Lab. This applies not only to the ability to use appropriate stores of knowledge and skills, and present appropriate attitudes in order to achieve the desired results, but also includes the ability to cope with the group dynamics in different situations and environments with the use of different techniques.

The professional qualifications standard for the moderator (developed in the course of the i-Lab1 project) lists the following competencies:

- Design of sessions conducted in an i-Lab.
- Moderation of the i-Lab session.
- Organisation and conduct of activities in an i-Lab that stimulate creativity.
- Use of specialised software in order to conduct the i-Lab session.

Beside the skills needed to prepare and carry out the session, also the skills to stimulate session participants' creativity are of great importance in the moderator's work. In this regard, the moderator, among others (Religa 2014: 27):

- Selects and uses games and stimulating exercises to revive the group of participants, get to know them better, and „break the ice”.
- Determines communication barriers and suggests ways to overcome them.
- Encourages the participants to be more active by stimulating them with own behaviour, e.g. provocative (when it is deemed appropriate) or relaxed, friendly and open.
- Combines (mixes) the actions undertaken by the participants individually with activities conducted in groups.

- Provides a wide range of proposals to support all the activities that make up the session conducted in an i-Lab.
- Remains flexible in its role as the moderator during the step of interpreting the answers and, if necessary, redefines some of the rules.

The standard has provided the framework for the development of a training programme for moderators. According to this standard, in the context of the aforementioned projects, a group of moderators has been prepared and they are currently working in all innovation laboratories.

5. SUMMARY

The appearance and integration of innovation laboratories in the teaching processes confirm changes in the vocational education and training, an example of opening to the experimental, innovative actions of the teaching staff and freedom to realise their own ideas, sometimes in violation of the canons of classical teaching. Creativity of the teaching staff and the innovative, creative environment for teaching constitute today one of the conditions of creativity of the citizens – employees, so much expected and sought by employers.

Previous projects related to the use of innovation laboratories provide interesting experience. They show that i-Labs can be seen as a new quality in education, but this quality depends on other factors, like the costs involved in the laboratory activities and the teaching staff's commitment and openness to new ideas in education.

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CSR EDUCATION IN THE LIGHT OF ACTIVE PEDAGOGY. RESEARCH RESULTS

ABSTRACT

The presence in the public debate of the issues related to corporate social responsibility means that the increasing attention is drawn to how it is taught. This mainly concerns the methods used to explain the essence of the issue. Proper understanding of corporate social responsibility requires from the learners understanding not only of the mechanisms governing the market as is the case with other management concepts, but also a reference to own moral judgments and the ability to predict the consequences of actions. One way to get to the root of the problem and allow students to go through the process of learning in an innovative way is to use methods of active pedagogy and simulation through games that are in its framework.

The purpose of this article is to present the results of research on the perception of the business game as a method of supporting the teaching process of social responsibility. The research was carried out on a group of students of logistics among the participants of the authorial course on Corporate Social Responsibility in the Supply Chain.

Keywords: CSR, CSR education, teaching social responsibility, business game, active pedagogy.

1. INTRODUCTION

Issues related to corporate social responsibility (CSR) are now an important part of public debate. The discussion is subjected to such elements as responsibilities, the responsible entities or way of taking steps to promote and disseminate the abovementioned concept. All this caused that it became the subject of research and teaching at the university level. Social responsibility concept can be treated as subject that constantly changes. In 2001, the European Commission defined it as: „a concept whereby companies decide voluntarily to contribute to a better society and a cleaner environment” (EU Green Paper 2001: 7) and in 2011

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as „the responsibility of enterprises for their impacts on society” (*Communication from the Commission...* 2011: 7). The centre of gravity was therefore moved from relation management to management of the organization impacts on the society and environment. The concept of CSR should respond to the needs of the society and the environment by giving businesses the tools to implement specific changes, and it builds awareness of the purposes other than narrowly understood economic objectives. In addition, its evolution means that issues of social and environmental impacts started to be an important topic in areas where the discussion about CSR had not existed before, like in the supply chain management.

The interest of business circles in the implementation of CSR causes the need to prepare workers who, equipped with the appropriate competencies, will be able to take responsibility for coordinating social activities in enterprises. It is also important from the point of view of the development of the concept itself and its functioning in the society. The fact whether the issue of the social aspect of conducting the business will function at a management level depends on the perception of its importance. Therefore, a natural consequence seems to be to introduce the courses dealing with corporate social responsibility into teaching programs at universities (Sobczak et al. 2006). This issue is an argument for discussion for many researchers (MacVaugh, Norton 2012; Stubbs 2013; Savelyeva, McKenna 2011).

CSR learning is the key to continuous improvement in the acquisition of new skills and in the formation of responsible attitudes among students (Tseng et al. 2010). The challenges connected with education on corporate social responsibility apply to both the ability to include these issues into the teaching program as well as the development and implementation of innovative teaching methods (Moratis et al. 2006: 2012). The example how the topic of CSR tries to be incorporated into curricula was the Polish publication *Jak uczyć o społecznej odpowiedzialności i zrównoważonym rozwoju. Przewodnik dla nauczycieli* (Reichel (ed.) 2011). The response of the UN Global Compact to the identified needs is the Principles of Responsible Management Education (PRME) initiative that comprehensively deals with teaching responsibility in business schools.

An example, of a course, dedicated to this problem is *Corporate Social Responsibility in the Supply Chain*, an original program addressed to students of Logistics at the Faculty of Management at the University of Lodz. The proposal of this subject was a response to the growing needs of the external environment and an attempt to frame in a teaching program issues that seem to be urgent within the context of modern supply chains.

Previous professional experience of people conducting this subject showed that this course will be an additionally valued element of teaching program, if a customized method appears that will allow students not only to learn theory but above all it will provide a chance to experience different mechanisms related to socially responsible choices. This approach is shared by other researchers who

present the view that most of the teaching programs on CSR „require not just relevant content, but appropriate learning processes that contribute to the critical analysis and evaluation of business and its relation to society. The processes of teaching and learning in this subject minimise content dissemination, and encourage independent research, personal reflection, and extensive exploration and discussion both within and outside the classroom” (Stubbs, Schapper 2011: 263).

Hence the use of active pedagogy or pedagogy of active learning in the teaching process. Active pedagogy is an approach focusing learning objectives on student as opposed to the traditional approach in which the process is focused on the teacher. In practice, this means the active involvement of student and forming specific skills such as the ability to solve problems. The aim of this approach is also to prepare the student for active and competent participation in the society (Van De Bogart 2009). In the case of the mentioned subject, a method of simulation based on a business game was used.

The game „Homoresponsabilis in the globalized World” which was used for this purpose is the result of Leonardo da Vinci project (Transfer of Innovation 2011-1-PL1-LEO05-19895). The non-governmental organization Groupe One from Belgium was the creator of the original version of the game, and it developed the game in 2007. Training courses that use this game are very popular, for example, only in 2010 there were more than 500 people trained with it.

On average, 80% of people participating in the classes are satisfied with this form of teaching. The original version of the game permitted, through the above-mentioned project, to develop the Polish version of the game, which is used with success in conducting classes by trained lecturers from the Faculty of Management at the University of Lodz and other organizations and schools that participated in the project.

The game allows interdisciplinary approach to the matter, incorporating in the course content such issues as: „entrepreneurship, responsibility of a manager, business ethics, social and environmental aspects of functioning of companies, the commercial relationships with producers in countries of the global South, product certification and many others. The game requires direct relations between the participants of the game and between the participants and a moderator of the game” (Reichel 2013) The game also pursues the objectives that in 1980 were stated by Hastings Centre for courses of ethics, i.e.:

1. Stimulating of the moral imagination of pupils/students.
2. Identification of ethical problems.
3. Inducing a sense of moral obligation, according to own values.
4. Developing analytical skills.
5. Approval of different positions and opinions (Moratis et al. 2006: 216).

The described business game simulates the real market conditions, showing that there is no one good answer in business. Thus, business education requires the

use of different patterns depending on the needs of individuals and particular situation. Additionally it should be focused on understanding rather than just the acquisition of knowledge (Moratis et al. 2006: 219). This simulation method through the game has been known for many years (Faria 1998; Gremmen, Potters 1997; Klassen, Willoughby 2003). In our case, it was used in an innovative way for specific classes. Whether it has fulfilled its task was examined during the survey research on a group of students who took part in the workshop session.

2. RESEARCH RESULTS

The aim of this study was to explore opinions about activating forms of classes on the example of business game *Homoresponsabilis*. The intention of the researchers was to investigate the reactions and emotions that accompanied students during the unconventional learning process and to determinate whether the proposed game is useful when achieving the educational goals. The research in a form of questionnaire was conducted among three groups of full-time students and one group of part-time study students at the Master Level in Logistics in the academic year 2014/2015 during one of the classes of Corporate Social Responsibility in the Supply Chain (an elective course available to choose from the academic year 2013/2014). Students optionally completed the questionnaire on 25 April 2015 (part-time students on the day of game) and 28 April 2015 (full-time students after the finished cycle of the game with each group that was implemented in previous weeks).

The study involved 90 people participating in the game 59 of whom were full-time and 31 part-time students. There were mostly men – 52. When it comes to their age most of the respondents were up to 29. Only three persons were older.

All participants of the classes were satisfied with taking part in the game, of which 11 people restrainedly. Among the 90 respondents, there was only one person dissatisfied with the participation in the game, but not for reasons related to the game itself but because of dates not matching with other classes. Only 10 people said that they had already taken part in similar classes during their studies: listing scenario classes and team works including the creation of the company and its strategy. However, with this type of game they had met for the first time. The overall picture of the classes in which students participated during their first and part of the second-degree studies is quite sad. Although most of them were exposed to solving case studies – 75 people, that are more than a half of the respondents, replied that classes „usually were another lectures instead of practical classes” (Table 1).

Table 1. What type of practical classes was usually held during your studies?

In.	What type of practical classes was usually held during your studies? (choose 3 most common)	The number of indications
1	Solving case studies	75
2	Usually another lectures instead of practical classes	51
3	Discussions about texts	47
4	Task solving	46

Source: own study.

Almost all respondents agreed that the way of conducting classes (using the game) can give them more than traditional lecture or practical classes – 76 people (some of them were not certain – 13 and only one disagreed). In the descriptive answers – although the remarks of students referred to a very wide range of issues – respondents focused mainly on the following differences in comparison to traditional practical classes:

- the use of knowledge in practice („The possibility to test the theoretical” and gain practical knowledge; „The possibility to learn practical rules of managing own business”) – a total of about 20 comments;
- the simulative character of the game („The possibility to feel as a part of the board of a large company during classes”) – another 16 comments;
- „The possibility of teamwork”, the integration and interaction – 16 comments;
- the easier assimilation of the knowledge through this form of classes – 11 comments.

The responses emphasized the relaxed atmosphere, fun character, engaging process and breaking the traditional monotony faced during other classes. However, the elements of self-education and development of the self-awareness were also important, e.g. one of the participants wrote, “The advantage will certainly be getting to know our true place in the group during the game. It is so engaging that at some point we forget that it is only fun and we start to fight for our business and then it comes out who we really are in the group”. In classes conducted with the use of the game students liked: the opportunity to interact with colleagues, engaging character of the game and the fact that it helped them to take a break from traditional classes (Table 2).

Table 2. What did you like the most during classes using the business game?

In.	What did you like the most during classes using the business game? (select up to 3)	The number of indications
1	Interaction with colleagues	48
2	Engaging process	46
3	Taking a break from traditional classes	46
4	Risk	38
5	Making money	37
6	Situations as during running own business	27
7	Roles played	13

Source: own study.

The most valuable elements of classes that gave satisfaction to the respondents were: solving problematic and unforeseen situations, possibility to make mistakes safely and drawing conclusions as well as the necessity to make choices (Table 3).

Table 3. In my opinion the most valuable in classes is/what gave me the most satisfaction is

In.	In my opinion the most valuable in classes is/what gave me the most satisfaction is (select up to 3)	The number of indications
1	Solving problematic and unforeseen situations	53
2	Possibility to make mistakes safely and drawing conclusions	49
3	The necessity to make choices	35
4	The opportunity to experience „the hard way” how the business works	29
5	Team-nature of the game	27
6	The possibility to use existing knowledge and skills	20
7	Belonging to the group and the desire to achieve a common goal	19
8	The possibility to test different roles	18
9	Learning, that good ideas can also come from other members of the team	9

Source: own study.

During the game the biggest challenges, according to the opinions of the respondents were: the need to follow rapidly changing conditions during simulation, understanding the intentions of other teams and the need to make choices (Table 4).

Table 4. During the game, the biggest challenge for me was...

In.	During the game, the biggest challenge for me was... (select up to 3)	The number of indications
1	Changing conditions during simulation	51
2	Understanding the intentions of other teams/businesses	44
3	The need to make choices	27
4	Ensuring effective communication in the group and between groups	22
5	Teamwork and complexity of the interactions in our group	13
6	I did not agree with the decisions of others in our group	13
7	Breaking through with own opinion	11

Source: own study.

Playing the game in each group was extremely exciting and it was possible to observe a big number of various group processes and individual behaviours that could be the subject for further discussion at the end of the game and the subject for a separate discussion. Students asked about the emotions developed during the game enumerated the following feelings and situations.

Table 5. The most common emotions that accompanied the students during the participation in the business game (descriptive answers)

Try to name the emotions that accompanied you during the participation in the business game (descriptive answers)	The number of indications
Excitation, Exhilaration, Excitement, Stimulation, Fascination, Euphoria	24
Inquisitiveness, curiosity of upcoming changes, Intrigue, Interest	22
Uncertainty, Uncertainty about made decisions, Uncertainty about the rules in the game and the choices made, Uncertainty how the game will go on, Uncertainty of decision-making, Uncertainty of what will be the final result of the game, Unpredictability	18
Joy, Joy about the cooperation	15
Rivalry, Emotions connected with competition and the desire to win, Willingness to compete, the desire to rivalry and achieving the goal, the spirit of rivalry, the desire to win, the desire to win the game and be a better entrepreneur	11

Source: own study.

Among the less frequently mentioned emotions were: adrenalin, satisfaction, stress, commitment, fun, and surprise, a sense of risk, concentration, cooperation and self-control.

Two thirds of those who responded believe that participation in the classes with the business game taught them something – 61 people. 29 participants of the game are not so certain. However, nobody from the participants denied educational values of the game. Very interesting are the descriptive answers provided by the students, for example: „the classes highlighted the complexity of the problems encountered while doing business” and that „all decisions have to be thought through, especially in the context of the risk of the decisions”. A special place in the comments of participants was taken by a belief that the game teaches the cooperation and teamwork (19 people) and that it teaches „how to make quick decisions” and making „rapid assessment under changing conditions” (10 people). The game taught the participants „to deal with unforeseen situations” and also „drawing conclusions and bearing the consequences of decisions” and thus „better anticipation of the future consequences of the choice”.

Apart from aspects of the game, which contribute to education and strengthening their skills, as one participant put it: „through experience in the game I have a bigger view of the contents in lectures”. This is an important feature of the game, which demonstrates its good fitting into the teaching program.

Table 6. What have you learned during classes with the business game?
(most often repeated answers)

What have you learned during classes with the business game? (descriptive answers)	The number of indications
Teamwork, cooperation	19
How to make quick decisions	10
The fact that business is unpredictable	8
That every decision we will make carries consequences (not always positive) and how to draw conclusions	5
Negotiate. Communication (negotiations) with other team members	4
To risk	3
Getting to know suggestions, problems of the other side. Everyone has a different view of the given situation.	2
Analysis of gains and losses. Analysis of the changing environment.	2
Long-term thinking. In the process of running a business you have to take into account many factors, think „forward”	2
All decisions must be thought over, especially in the context of the risk of made decisions.	2

Source: own study.

As it results from the answers of respondents, they did not have the feeling that the game encourages them to act in a socially responsible way or forces ethical reflection despite the fact that during the game there were issues directly related to the topic of CSR and sustainability. This can be regarded as a big success of this form of classes (neutrality). In contrast to other forms, the knowledge about the responsibility was passed as a part of a greater whole – functioning of the company. Such an approach to the problem makes the people involved in the process learn a holistic view on the social responsibility, treating it as a basis and not as an addition for doing business.

Respondents agreed that an important part of the learning process with the use of business game is its practical nature. Experience of processes, their consequences and the risks of activities are a dose of practice needed in any profession. This means that the results of the process are the specific skills they have acquired or possessed, and they have been shown to them (e.g. the role played in the team). The game through its simulative character connects the education with professional practice. Prepares students to make decisions in real situations what is confirmed by the respondents themselves.

3. SUMMARY

The issue of social responsibility is so broad that it is hard to put a concept in a clear framework and provide the knowledge about it for several minutes during classes. In addition, the scope of the concept causes that the traditional teaching methods are not enough. They do not allow touching such important issues like individual values or the level of moral consciousness.

The given proposition to put CSR concept in the frame of simulation business game seems to be one of the possible solutions. It creates space for self-reflection while participating in group process and making joint decisions related to the market.

The answers given by the respondents confirm the need to be taught in non-conventional way. They also confirm that innovative forms of teaching better fit their expectations.

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Aneta Pawłowska*

„WHY DO WE NEED ART HISTORY?” IN THE 21ST CENTURY – IN THE CONTEXT OF THE 20TH CENTURY HISTORY OF THE DISCIPLINE

ABSTRACT

The article presents various approaches to the methodology of modern and contemporary art history. It provides signposts and a set of possible orientations toward the field of art history, by presenting some of the theoretical perspectives most widely used in the discipline today (e.g. historiography, iconography, ‘iconic turn’ or the most recent concept – ‘*Relational Aesthetics*’). The aim of this article is to present art as a visual representation of a range of concepts and emotions as well as to examine the progress of different ways in which people study, interpret and appreciate art in its richness and multitude of forms.

Keywords: art history, iconography, iconic turn, contemporary art, culture.

1. INTRODUCTION – *PREMONITION DE LA GUERRE*¹

This rudimentary question in the field of the theory and historiography of art history – „Why do we need art history” was one of most important issues in the late 1940s for Fritzl Saxl (1890–1948) (Saxl 1976: 14). Saxl was a distinguished art historian of Austrian origin, who was the guiding light of the Warburg Institute especially during the long mental breakdown of its founder, Aby Warburg (1866–1929), whom he succeeded as its director. The Warburg Institute was quite famous for its interest in a more philosophical and interdisciplinary approach to Art History. In 1933, under the shadow of Nazism, the Institute was relocated by Saxl

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¹ *Prémonition de la Guerre Civile* (Premonition of Civil War), is a painting done by Spanish Surrealist Salvador Dalí in 1936. Dalí made this painting to represent the horrors of the Spanish Civil War and World War II. Dalí painted this work six months before the Spanish Civil War had even begun and then claimed that he had known the war was going to happen in order to appear to have prophet-like abilities due to „the prophetic power of his subconscious mind”. Dalí may have changed the name of the painting after the war in a manner of proving this prophetic quality, though it is not entirely certain (Descharnes, Néret 2013: 78).

to London. He was also the first director of the Warburg Institute when it became part of the University of London in 1944. There, in a friendlier environment Saxl could examine the astrological manuscripts and problematical iconography of ancient works. The conclusions that Saxl drew from his observations were presented in the massive two-volume edition of his *Lectures* (Saxl 1957).

Saxl was convinced, as was Warburg, that visual images could be read as historical documents offering insights into the culture that were in no way inferior to those derived from written texts. Both scholars also shared a multi-disciplinary methodological approach to the problems they set themselves. Saxl described himself as an art historian who refused to recognize the borders of academic disciplines. He also mused that he was a „wanderer through the museums and libraries of Europe, a farm hand tilling the piece of land between art history, literature, natural science and religion”. (McEwan 2012: 196)

Saxl also believed that we must accept the dangerous and risky fact of the growing fascination with art and especially art history and that the majority of people who study art history generally just want to receive a precise and straight forward answer to the question how to evaluate and appreciate a work of art and how to make it part of their soul. He was convinced that the visual images should be used as historical documents and that the revealing glimpses and the enlightening facts that they provide are in no way less important to those derived from the study of written sources. The questions Saxl asked in his lectures are ultimately concerned with the beliefs, the aspirations and the dreams of the people who made them and who utilized these images (e.g. as *Biblia pauperum* in medieval times). Saxl assumed that research was always connected with an attempt to transcend generalities and to establish a link and relationship with the people of the past. He thought that one should treat art history as an essential and primary task in the life of a human being. He underlined the fact of the distressingly growing interest in art in general in the 20th century, and especially the alarmingly increasing curiosity in the field of art history.

2. ARTISTIC CONCERNS OF THE MID-20TH CENTURY

Another intellectual backdrop for many art historians and art theorists concerns (sometimes positive, though much more often negative) was Clement Greenberg (1909–1994). He was an American essayist generally regarded as an influential visual art critic who was closely associated with the American Modern Art of the mid-20th century and the chief theorist and advocate of modernism in the visual arts.

In order to think through the place of the different paradigm within the modern art history, it is helpful, perhaps, to recourse to a number of diverse conceptual models, starting with the work of Thomas Kuhn, one of the most influential

philosophers of science of the 20th century. There is a distinction between „normal“ science and the innovative inquiry that results in shifts of epistemological paradigm, can also be applied to understanding art-historical practice (Kuhn 1964: 123).

Simultaneously, in the field of art itself during the 1950s and 1960s emerged a new artistic direction Geometric Abstraction, Op art, and kinetic art. All of them flourished as international styles that linked artists across the globe. These practices were animated by socialist and phenomenological discourses that appealed to visual perception and interactivity as ways to democratize artistic culture. Eliminating elite cultural references, these artists aimed to train or stimulate perception as a gateway toward broader viewer participation within broader social constellations, such as urbanism, cybernetics, and labour.

During the 1960s many avant-garde impulses, dated back from the beginning of the 20th century, were reinvigorated, with the strong demand that art should find ways to address and even intervene in social and political life. Consequently, many artists felt the need to understand the relationship between art and society, and to conceive, at the level of ideas and concepts, how art and life might be realigned. Intellectual debate and theorizing about the nature of art became commonplace, and often essential to the process of art making itself. Articulating one's practice in written form, writing art criticism, making public statements, manifesto-like political commitments, or philosophical pronouncements on the nature of reality or human experience became an increasingly common component of artistic practice. As a result, practice itself became more and more theorized, and theory became the framework within which practice was increasingly reconceived.

Conceptual artists (such as Joseph Kosuth), who believed that claims about the meaning of art rested on a philosophical understanding of the nature of language, were key to this transition; while sculptors (like Robert Morris) explored how language itself emerged from a deeper perception and cognitive and bodily engagement with the surrounding world and its horizons of intelligibility. Other artists from the same period, such as Daniel Buren, Dan Graham and Robert Smithson, investigated art's networks of production and dissemination through both their writings and their works for non-standard contexts (magazines, billboards, and various other borderline or non-art spaces).

3. THE NEW MEDIA AND THEORETICAL CONCEPTS IN THE 1970S

Since the late 1970s, when the history of photography became an academic subject, and with mounting interest in photography in the art market, there have been frequent calls by various scholars for a „new kind of history“ of photography.

These calls were part of what Rosalind Krauss and Annette Michelson described in a special photography issue of *October Magazine* (Summer 1978) as a renewed scholarly discovery of the medium, characterized by the „sense of epiphany, delayed and redoubled in its power”. This rediscovery carried the message that photography and its practices have to be redeemed „from the cultural limbo to which for a century and a half it had been consigned” (Krauss, Michelson 1978: 3).

Also in the 1970s a young British art historian – T. J. Clark has introduced a new range of thematic for art history – the social history of art. His books were seen as a manifesto of the new art history in the English language, provoking controversy as an unabashed Marxist interpretation of some of the most traditionally researched topics in art history. That gave serious consideration to the social and political determinants of artistic endeavor. Thus T. J. Clark has advanced an ambitious program to revitalize the discipline of art history. In „On the social history of art” – the programmatic introduction to *The Image of the People*, published in 1973 – he described the principal goal of the social history of art as being to demonstrate the processes of ‘conversion’, „relation”, and „mediation” through which the pictorial „text” incorporates the socio-historical context of its production (Clark 1973; Clark 1984). Clark’s success in realizing this program is debatable: the ‘connecting links’ between particular „artistic forms” and „more general historical structures and processes” are notoriously difficult to establish. It is at this point that Clark’s work becomes interesting. The aesthetic extends beyond an articulation between artwork and social context; it also represents the point where art and politics converge and diverge. The aesthetic renders an encounter with the political, that is, the experience of freedom that is the unfounded ground of any contingent political state. Nevertheless Clark’s work was blind to gender issues, a fact pointed out by Griselda Pollock (and acknowledged by Clark) (Dictionary). All these issues were important for the next decades. Meanwhile, Linda Nochlin and Pollock have, in different ways, addressed the exclusion of women from both the historical canon and the categories through which that canon is promulgated. Pollock in particular initiated a debate between the social history of art and feminism by arguing that this remained true of Clark’s stress on issues of class to the detriment of questions concerning gender in his analysis of art’s modernity. And she went on to develop an ambitious theory of the aesthetic, unique for being aligned with a feminist practice of art and art history, rather than being its target. The work of artists like Mary Kelly, Sherrie Levine, Cindy Sherman, and Martha Rosier is cited as paradigmatic of the project of a feminist art practice whose objective is to interrogate ideology and specifically ideological constructions of gender (Jones 2003; Horne, Lewis 1996).

4. „MODERN ART – MONUMENT OR MOCKERY?“

In the 1980s and 1990s new, significant question in the field of history of art has arisen: is „modern art – monument or mockery?“ (Cottington 2005: 1). To illustrate this, one need only refer to conceptual art which came into use in the late 1960s to describe artworks in which the concept (or idea) behind the artwork is more important than traditional aesthetic and material concerns. With conceptual art, its „informative“ dimension is neither fully composed sensation nor a new concept. Following the work of Deleuze and his frequent collaborator Félix Guattari some modern philosopher seemed to put aside conceptual art as compromised, calling it „(...) doxa of the social body“ because it creates affects that depend on a viewer, falling back into generalization. They opted for sensory otherness „caught in a matter of sensation“, dynamic „vibrations, clinches and openings (...)“ (Deleuze, Guattari 1994: 172, 177, 198). Stephan Zagala, current curator of the Monash Gallery of Art in Australia has argued that here a work of art makes „new modes of existence,, using „the force of sensation“ for a kind of thinking, where „the only law of creation is that the compound [of art] must stand up on its own“ (Zagala 2002: 20). That makes art insubordinate to theory and discursive control, the latter mediums in the transformation of sensation into simulacrum, whether in Barthes' terms as „intellect added to an object“ (Zagala 2002: 21). Within this context, then, that it can be clearly seen that the postmodernist embrace of popular-commercial visual culture by artists from around 1980 was not in itself a new departure, nor was the ironic character of this embrace. Appropriate examples of such artistic activities often suspected of fraud were Jeff Koons' ceramic statuettes of *Michael Jackson*, through the Royal Academy's *Sensation* exhibition of 1997 or Matthew Barney's extraordinary plundering of the American pop-cultural imagination in his epic multimedia *Cremaster Cycle* (1994–2002). Also kitsch seems to be everywhere in contemporary art, almost obligatory for any aspiration to „relevance“ (Cottington 2005: 99).

Most prominent artist of this movement is a British artist – Damien Steven Hirst. He became famous for a series of artworks in which dead animals (including a shark, a sheep and a cow), sometimes having been dissected, are preserved in formaldehyde. The best known of these objets d'art being *The Physical Impossibility of Death in the Mind of Someone Living*, a 14-foot (4.3 m) tiger shark immersed in formaldehyde in a glass showcase. Hirst has also made „spin paintings“, created on a spinning circular surface, and „spot paintings“, which are rows of randomly colored circles created by his assistants. And this apparent similarity of orientation has opened fresh perspectives on the art of that earlier epoch, inviting today's audiences to an enjoyable complicity with its engagement

with „low” culture – a complicity that had previously been frowned upon by Clement Greenberg in his insistence on the superiority of an unadulterated „high” art tradition.

5. THE NATIONAL FRAMING OF ART HISTORY

Another set of problems exist for James Elkins, an art historian and an art critic. In his opinion „normal” art history consists of practices such as „iconography, social history, style analysis, archaeological reporting [and] archival documentation”, which is to be contrasted with „twilight genre” such as the history of art history, highly theorized reflection, or reception history (Elkins 2000: 11–12). Elkins’s concern is primarily with methodological issues, but one can map the difference between ‘normal’ and ‘heterodox’ art history onto the question of the national framing of the discipline. This norm was established in the 19th Century; an early product was the development of the genre of „Art Topography” (Ibidem: 111), the systematic documentation of artistic and architectural monuments within the boundaries of the national state. The key phase in the evolution of modern art history across Europe in different countries, from Spain, Romania, and Poland to France and Italy, was the production of inventories of artworks and the identification of the national artistic heritage. The construction of the history of national art was seen as a duty and moral imperative by many art historians, and is still a work in progress. Although patriotic art has been neglected because of its perceived irrelevance to the modernist paradigm, it is increasingly evident not only that first-rate artists produced such art, but also that it posed for its producers many of the same problems that faced contemporaries, now ensconced in the modernist canon. Indeed, artists concerned with national identity were equally committed to the expression of a complex iconography through distinctive and often newly devised visual vocabularies. In many cases, the seemingly contradictory tendencies of patriotic – national expression and modernism met in a single artwork, as, for example, in Edvard Munch’s *Festival Hall* murals at Oslo University and Claude Monet’s *Poplars* or *Rouen Cathedral* series. Recognizing the significance, and the ubiquity, of nationalistic art throughout Europe begins to balance our understanding about art production and consumption at the dawn of the 20th century.

Given that art history was a key institution in the formation of modern European nation states in the 19th and 20th centuries, this is hardly surprising; the discipline also emerged in response to the requirements of different audiences, from amateur local enthusiasts to regional and national governments, and also international networks of scholars and supranational organizations. However, despite the substantial quantity of research on the history of the discipline in its wider political and social context, in which the role of the university and the

museum as state institutions has been foregrounded, this still remains a little explored aspect of contemporary art history (Bennett 1995; Preziosi 2003). The historiographic focus has thus been largely on those writers whose work, exceptionally, achieved an international prominence, in many cases because they focused on topics of international interest and also because they were writing in the major international languages of scholarship.

6. THE „ICONIC TURN“ IN ART HISTORY²

The long term dominance of the national paradigm has cast a long shadow over present-day practices; a striking illustration of this can be seen in the contours of current-day visual studies and image theory. Referred to in terms of the „iconic turn“, visual studies emerged in France, Britain (and the United States) and Germany in the 1990s as a powerful challenge to many assumptions sustaining art-historical discourse. While some commonalities are clearly visible in this trend, with the work of certain writers, such as Hans Belting, Gottfried Boehm, W. J. T. Mitchell or Nicholas Mirzoeff, being widely translated and having a major international impact, there are also distinctive discursive trajectories that map onto national discursive communities (Rampley 2012). Thus, Anglo-American visual studies, emerging out of cultural studies, in which a concern with the politics of visual representation and popular culture has been uppermost, has a quite different centre of gravity from the theory *Bildwissenschaft*, the term used to describe the wide range of image theories prominent in Germany (Zeidler-Janiszewska 2006; Boehm 2014). The „iconic turn“ recalled the important role of images in constructing social realities. Images carry a special power, a dynamic that is overlooked by strictly linguistic models. In the center of this dynamic, we find what has been called the „iconic“ as a specific feature of images. In a semiotic perspective, this can be understood as a form of signification. In the late 19th Century Charles S. Peirce suggested thinking of the icon as an icon that resembles the thing it represents (Short 2003: 124). Other theorists have sought to understand the „iconic“ as a feature that pertains to the perception of images in the context of discursive utterances. Images are perceived with the eyes; they do not only tell, but they do also show something. The latter, drawing on discourses from aesthetics, communication theory, anthropology and theories of social memory, has in general kept aloof from questions of political engagement. Moreover, while some

² In 1994 two professors, one in America and one in Switzerland, independently from each other, described the pictorial turn of human sciences. W. J. T. Mitchell introduced the phrase „pictorial turn“, while Gottfried Boehm used the expression *ikonische Wendung*, that is „iconic turn“ in the discourse dealing with pictures and texts. The term was inspired by Richard Rorty who in 1967 had characterized the history of philosophy as a series of „turns“.

exponents of *Bildwissenschaft* have emphasized its links to art history, visual studies has, in contrast, aggressively distanced itself from the historical analysis of the image.

Another discourse *Bildwissenschaft* tries to challenge is that of media theory or sciences which has been very efficient over the last twenty years in analyzing new phenomena and mediality in the history of technical inventions concerning photography, film, video, TV and digital imaging, not only as a technical means but as instruments that are changing the ways of perception, cultural meaning and subjectivity in the tradition of theorists like Walter Benjamin, Siegfried Kracauer or Roland Barthes – phenomena about which art history has had little to say (Schade 1999: 270). In fact gender studies and media sciences have a lot in common and, based on the heritage of cultural studies, they have addressed the relations between high and low culture, art and mass media etc. as legitimate research fields.

In their now classic study *The Love of Art*, Bourdieu collaborating with Alain Darbel note that working class visitors typically responded most positively to the provision of guidebooks or directions as to the best route to take through an art museum. It may well be, Bourdieu and Darbel argue, that such clarifications are not always able to „give the eye” to those who do not „see”. (Bourdieu, Darbel 1991: 56) Nonetheless, their presence in a gallery is symbolically important just as is the demand for them by working-class visitors; in that both testify to the possibility that the gap between the visible and the invisible may be bridged by means of appropriate trainings. If, by contrast, and as their evidence suggested, the cultivated classes are the most hostile to such attempts to make art more accessible, Bourdieu and Darbel argue that this is because such pedagogic props detract from that charismatic ideology which, in making an encounter with a work of art the occasion of a descent of grace (*charisma*), provides the privileged with the most „indisputable” justification for their cultural privilege, while making them forget that the perception of the work of art is necessarily informed and therefore learnt (Bourdieu, Darbel 1991:56).

At this point we must not forget a French curator – Nicholas Bourriaud. In 1997 he published an influential book called *Esthétique Relationnel* (Eng. *Relational Aesthetics*), in which he defined his newly coined term as: „A set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space” (Bourriaud 1998: 14).

Bourriaud saw artists rather as facilitators than makers and regarded art as information exchanged between the artist and the viewers. The artist, in this sense, gives audiences access to power and the means to change the world. He cited the art of Gillian Wearing, Philippe Parreno, Douglas Gordon and Liam Gillick as artists who work to this agenda.

7. THE DILEMMAS STANDING BEFORE THE PRESENT GENERATION OF ART HISTORIANS

The power of attraction of pictorial art has nowadays correspondingly increased: „Art – writes Rene Huyghe – philosopher of aesthetics – has never seemed so important, to the point of becoming an obsession, as in our own day. Never before has it been so widely accessible, so greatly appreciated. Never before has it been so intensively analyzed and explained. In this it benefits (particularly as regards painting) from the major role visual images have come to play in our civilization. Surely someone from this culture of the image is immediately endowed with the necessary culture to decipher the pictorial work of art, the image of all images? The museum has the privilege of speaking the language of the times) which is a language intelligible to all and the same in every country. (...) The museum has become part of our way of life. Soon it will be the necessary complement and parallel to all our activities” (McClellan 2003: 3).

However the dilemmas which stand before the present generation of art historians are yet even more significant because nowadays the problem is not only the interpretation of the work of art but also the proper kind of contact with the art work. In the multitude of present day attractions, the average spectator's contact with the work of art in the gallery lasts only approximately 8 seconds, meanwhile the recipient appears in the museum in connection with the widely advertised „art events” such as the much adored „Night of Museums”, which started in 1997 in Berlin. This „Night of Museums” is often adorned by truly „cultural” events such a music concert of Polish pop star Doda or railway tickets of Intercity PKP sold at half price on this day for all sightseers of the museums (to receive the 50 percent railway ticket discount it is necessary to present entrance ticket from the museum). Museum staff usually does not especially like these special nights, but in essence it results in the essential human flow through museum premises which in turn has a positive impact on the all-mighty statistical graphs which illustrate the annual number of museum visitors.

The new media are another way of contact of the present day spectator with the work of art. Everyday many new applications relating to art appear, which are easy to install on one's Smartphone – for example DailyArt – a Polish educational application for smart phone, which in an accessible form and in English language describes the values and merits of an individual work of art. The observations are captured in straight forward manner and often contain very simple and laconic information about the authors of the works of art based on information found in Wikipedia. The added „bonus effect” of such an application is that it improves the average Polish person's acquaintance with the English language. As a result the work of art which is presented on a familiar display of our own smart phone has the dimensions of several square centimeters only but on the other hand it

completely belongs to its temporary recipient. The only question which comes to mind is whether such an object of art, presented in such a manner possesses still the values of true work of art; does it have the genuine Benjamin air and quality? The answer to such a question seems quite obvious, the artifact does not possess any true aura or atmosphere, but it holds the value of accessibility and has an air of egalitarianism, and in our world of immensely immanent homogenized culture it is often the most important value in itself. This type of cultural homogenization is frequently connected with attempts to include the works of art of much higher level through the use of elements which can attract a much wider and popular public. Such manipulations are often made not only by the author of the work of art himself/herself, but also by the museum staff, by the net programmers or by the ordinary users of the Internet themselves.

The immanent homogenization can however be recognized as *contradicto in adiecto*, because the works of art which belong to this category make up fundamentally uniform compositional elements of higher level and they have nothing in themselves of mechanical composition of content and form of a different character; their ability of appealing to the interests and tastes of a wide range of recipients is actually the result of extraordinary talent, skill of expression of the wealth of realism and the complexity of various phenomena. (...) Therefore the common experiencing of art by means of the „Museum Nights”, through various smart phone art applications or by belonging to this part of the Facebook community interested in art, in fact is the ideal supplement of community current in the present day culture, in which the individuals are envisioned to be the manufacturers of culture (the prosumenci) (Siuda 2012), who create „the feeling of social solidarity, creating the outstanding, distinctive, fragmentary, voluntary, and at times temporary cultural worlds through the dedication to their common consumptive interests” (Arnould, Thompson 2005: 873). These problems, often defined as the thesis about modern tribal society, concentrate on new types of ties and forms of socialization (the post-traditional communities): the tribes (Maffesoli 2008), (the subculture of consumption) (Schouten, McAlexander 1995), the communities and whole societies built around the leading cult brand or pop culture texts, the virtual communities in which the main „building or construction factor” (Kozinets 2002), is not the common breed, education or place of birth or dwelling, but the same shared interests, opinions, emotions or practice. It therefore seems possible, that art itself or the fad or fashion of association and appreciation of art may become for some people the equivalent as for other people the need for possessing same expensive brand of clothes or cars. It obviously has to be art expressed in a simplified way or form, well adapted to the needs and expectations of such „immanently culturally homogenized art recipient”.

And this is where the importance of art historians appears vividly. Art historians must serve the role of the bonding force or the connecting link between the world of high artistic culture, which demands numerous complicated

competences ex. the knowledge of ancient mythology, holy attributes, painting techniques, the changeability of art styles through the ages – and the present day recipient's most common query, who expects straight forward answer to the question: Why is a given painting/sculpture/building etc. cool, jazzy, extraordinary, super or just worth seeing? And this answer has to be fast and witty just like an internet comment and last but not least it must be accessible through the Facebook or Google account on his own smart phone.

8. SUMMARY

Summarizing or recapitulating the problem „Why do we need art history” in today's world – it seems quite clear that it is necessary to somewhat modify the profile of education for the present day student of art history and to introduce the obligatory gamification of university lectures, or the elements of creative writing about art, all this so that our graduates to be able to effectively compete on the contemporary, very difficult and complex work market.

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*Alicja Ryczkowska**

THE USE OF MUSIC IN PROMOTING CREATIVITY

ABSTRACT

According to the assumptions of humanistic psychology, every person has a certain potential for creativity. This potential can be supported and developed by various types of activity. Musical exercises are a good tool to stimulate creativity. We will focus in this article on exercises based on improvisation, composition and reception of music for a specific purpose. The musical exercises which will be discussed can be used with people of different ages, for example with children and adolescents at school or in the common room, with university students as well as with adults at workshops of various types.

Keywords: creativity, exercises using music.

1. INTRODUCTION

Creativity can be supported and developed by various types of artistic activity that require mobilization of creative thinking and action. In this article, we will focus on supporting creativity through exercises with the use of music. We will discuss exercises based on improvisation, composing and reception of music for a specific purpose, which can be realized with people of different ages. The issue of promoting creativity through musical activity will be discussed in relation to the concept of creativity in humanistic psychology approach and conception of cognitive determinants of creativity by Joy Paul Guilford.

2. THEORY

According to humanistic psychology, creativity is an individual trait of a person, associated with the potential for creative action (Karwowski 2009: 18–19). This approach assumes that every person has the potential for creativity that can be developed. Creativity by humanistic psychology is associated with a person,

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not with their product. The product of the creative act is rather a side effect (Florczykiewicz 2008: 16). Creativity helps to achieve development and self-realization (cf. Magda-Adamowicz 2013: 23). Erich Fromm draws our attention to the fact that creative attitude is associated with the ability to focus attention on the present moment, without thinking about the past or the future (Fromm 1959: 59–69).

As regards cognitive determinants of creativity, divergent thinking is its essential element according to the conception by Joy Paul Guilford (50s–60s of the 20th century). Divergent thinking is a way of thinking that leads to producing many alternative solutions to a problem. Convergent thinking (based on searching for one solution to a problem) is the opposite of divergent thinking and people tend to think this way (Colman 2001: 213; Runco 1999: 577–582; Shaugnessy 1996: 492–495; Tatsch; Whitten 2006: 308–309). According to Guilford, creative problem solving is associated with sensitivity to problems (the ability to identify problems), fluency (the ability to produce many ideas to solve a problem), flexibility (the ability to produce a variety of ideas) and originality (the ability to produce ideas that are rarely encountered, sometimes amazing) (Sternberg, O'Hara 1999: 251; White, Hanley 2006: 320–322).

In order to develop creativity, it is important to stimulate divergent thinking, flexibility, fluency and originality of thought. Furthermore, it is useful to develop self-reliance and spontaneity of thought and action. It is also advantageous to practise finding new applications of objects, adapting to new situations and responding to change quickly and effectively. The ability to fully focus attention on the present moment and perseverance in action are also important (cf. Piłka 2010: 103–104; cf. Karwowski 2009: 27; cf. Fromm 1959: 59–69). Supporting internal motivation plays an important role in the development of creative attitude. There are many indications that internal motivation promotes creativity, while external motivation is harmful to it (Amabile et al. 1996: 228–230).

3. PROMOTING CREATIVITY THROUGH MUSICAL EXERCISES

We will concentrate now on the use of musical exercises based on improvisation, composing and reception of music for a specific purpose in order to stimulate creativity.

Improvisatory exercises are based on creating music while playing instruments, singing or performing other musical activity. Participants create a rhythm or melody, a song or an instrumental piece in the act of spontaneous music making in real time (Bruscia 1998: 116–117). Participants of workshops can improvise on simple percussion instruments such as tambourines, maracas, drums

and others. Playing these instruments amateurishly does not require special musical skills or knowledge of musical notation, which facilitates spontaneous music-making. People can also improvise a rhythm using various percussion sounds of body, generated by clapping, stamping feet, snapping fingers and others. Mixed media improvisation consists in the use of several audio sources at the same time, for example making music with voice, a percussion instrument and stamping feet simultaneously. Improvisation can take the individual or group form (Bruscia 1998: 116–117). Kenneth E. Bruscia distinguishes non-referential and referential improvisation. Non-referential improvisation consists in music-making not referring to non-musical phenomena – the person who plays an instrument or vocalizes focuses on music only. Referential improvisation is based on music-making referring to non-musical phenomena (Bruscia 1998: 116–117). Such exercises are based on portraying or expressing for example feelings, illustrating imaginations, people, events and other non-musical phenomena with the use of an instrument's sound or other sound sources. Improvised phenomena can be illustrated by way of playing, such as articulation, tempo, volume. The way of playing can relate to visual, auditory, psychological and other properties of improvised objects. Referential improvisation may involve, for example, natural phenomena such as animals, plants, insects, natural sounds, for example bird vocalization, sounds of a babbling brook, weather sounds, such as the sound of the rain, hail, wind and others. Emotions also may be expressed or illustrated by music. Improvisation can relate, for example, to joy, sadness, anger and others. Workshops participants can also portray people with the use of music. They can portray other workshop participants' physical or psychological features (such as temperament, way of speaking, behavior) with music (e.g. by tempo, dynamics or articulation of instrumental playing). Self-portraits can also be improvised. This exercise can be done at the beginning of workshops, when the participants do not know each other. The person who improvises their self-portrait, illustrates their own characteristics by the way they play an instrument or produce other sounds. The conducted improvisation is also worth mentioning. It consists in one person's improvisation performed through conducting other people. The person gives directions to the others on how to play or sing (Bruscia 1998: 116–117; cf. Konieczna-Nowak 2013: 38–47). Also the instrumental dialogue, which is a music therapy technique, is usually based on improvisation. This is a non-verbal conversation between two or more people who communicate using the sounds of instruments. The way of improvising symbolizes emotional qualities of human speech. Articulation, volume or tempo of playing refer to emotions associated with conversation. (cf. Cesarz 2012: 289–290; cf. Wigram 2004: 97). Such a conversation without words can be interpreted by listeners. Workshops participants can also non-verbally play different social roles using the sounds of instruments (for example, the role of a child, parent, student, teacher, employee and others). Referential improvisations can also be implemented as riddles in which one or more people improvise, and

the rest of the group anticipates what is being improvised. It is a well-liked form of action. Improvisation is a good exercise to fully concentrate on the present. Exercises based on improvisation also allow free self-expression, independence of action, development of spontaneity and originality of thought and action and ability to quickly and effectively adapt to new situations and respond to changes. In addition, the referential improvisation stimulates symbolic thinking, which is beneficial for creativity.

As already mentioned, workshop participants can use different sources of sound for improvisation – voice, percussion body sounds, instruments or everyday objects. They can create original instruments from simple articles, such as food cans, bottles, twigs, pots, beads and more. Exercises consisting in finding interesting sound effects, original sources of sound or ways of playing traditional instruments are a very useful way to stimulate creativity. Most everyday objects can be sources of sound – the sound can be achieved for example by tapping the furniture. Music can also be played on instruments in an original way. Finding innovative ways of playing traditional percussion instruments is also a creative activity – for example the drum can be played by tapping on the membrane by open hand, fist, fingers, nails or sticks. It can also be played by rubbing the membrane by open hand, nails, drumsticks, tapping fingers etc. or by knocking on the corps of the drum by hand, stick or in other ways. Interesting and creative sound effects can be realized through body percussion sounds and vocalizations (cf. Skowrońska-Lebecka 1995: 20–21; cf. Stasińska 1986: 11–13). These exercises are useful in developing divergent thinking, originality, flexibility and fluency of thought, the ability to find new applications of objects.

Let us now discuss the exercises based on musical composition. According to K. Bruscia (1998: 119–120), composition experiences involve creating music or elements of a music track: creation of instrumental composition, song-writing, song parodies, creation of notational system and making musical collages. Instrumental music creation is based on composition of the whole music track or its components, such as rhythm, melody, and accompaniment. Similarly, song composition is associated with making a new song or any part of the song, such as text, melody, and accompaniment. Workshop participants can create new lyrics to the original music of a song or make music to the original lyrics of a song. Creating musical collages is based on combining together various fragments of original musical works (Bruscia 1998: 119–120). As regards the selection of the instruments to compose, rhythm can be created using instruments of an unidentified height of sound, for example drums, maracas, tambourines, cymbals and many others. Melodic line can be composed with the use of voice or simple melodic instruments, such as flutes from the set of Carl Orff. Instruments playing both melody and chords are the most attractive for composing – this group of instruments includes, *inter alia*, harmonica, piano and guitar. Composed works can be written on pieces of paper using traditional or alternative music notation. Such

an alternative notation can consist of simple graphic signs, such as dots, lines, geometric shapes or colors. Own musical notation may be useful in performing self-made piece of music. Graphic signs can also be drawn on the piano keys or stuck to keys in the form of stickers. This helps in learning and performing musical pieces. Performed musical works can as well be recorded – this allows multiple listening. Participants can compose one track as a group, and then perform it together, using different kinds of instruments. Group work often makes an exercise more attractive and allows practicing creative work in a team (Bruscia 1998: 119–120). It is worth noticing that the participants' musical knowledge is not necessary for amateurish musical composing or creating musical notation – exercises are aimed rather at developing people's creative potential. Composing is a good exercise of divergent thinking, flexibility and originality of thought as well as self-reliance of thinking and action. Free composition requires self-reliance and solving problems connected with creating a new music work. Creating music is also a training of perseverance in action, because it requires more work and takes more time than improvisation.

Let us now move to discussing a group of exercises based on the reception of music. We will focus on visualizations and free associations inspired by music. We will also cover free art activities inspired by music, such as visual art activity to music (drawing, sculpture, and painting), literary works (for example writing stories, poems), choreographic exercises and pantomime productions. It is worth noting that music easily stimulates imaginative processes, activates emotions and memories, and facilitates metaphorical thinking. Music is an abstract medium, to which a listener can transmit many different meanings. Therefore music stimulates creative mental processes and creative artistic activities, such as painting or story writing (cf. Bruscia 1998: 120–125; cf. Galińska 2005: 535; cf. Gładyszewska-Cylulko 2003: 22; cf. Grocke, Wigram 2010: 127–141). Music visualizations (imagination) rely on the production imaginations inspired by music. Visualizations may be associated both with the sense of sight and the senses of hearing, touch, smell or taste. Workshop participants can realize completely free visualizations to music or visualizations on a topic given by the person who conducts the workshops. As regards free imagination, music is the only stimulator of the imagination in such activities. Visualizations on a specific topic may concern for example fantastic events, dreams, travels and others. The topics should be broad enough to enable individuals to use their own creative imagination. Directed visualizations are also worth mentioning. Directed visualizations consist in imagining while listening to a story told to background music illustrating it. Such an exercise may be carried out either by the person who conducts the workshops or a workshop participant. The person who tells the story can improvise a story inspired by the music – this allows running free thinking and imagination. Passive participants of the exercise should try to imagine the story told by one person. They can close their eyes (although not necessarily), which reduces visual stimuli and

facilitates production of ideas. Another exercise based on music reception is creating various free associations to music. It is a good practice of divergent thinking, flexibility, fluency and originality of thought.

Creative activities inspired by music may either be realized in the form of improvisation or they can be created for a longer time during repeated listening. Listeners' artistic activity may be an interpretation of the mood of music – individuals may express the mood of music, for example, in the form of both body gestures and facial expressions (cf. Skowrońska-Lebecka 1995: 58–61, 99–101, 109–110). Participants may also submit their mental products (associations, ideas, memories and others) inspired by music in the form of various types of artworks – visual, literary, pantomimic, theatrical, choreographic and others. Listeners can also express emotions evoked by music. Artistic activities may be improvised to music, for example in the form of free dance to music or spontaneous drawings. Such improvisations may illustrate the mood of music or be an expression of the listeners' own emotions associated with music. Ideas or memories created under the influence of music may be an inspiration for writing a short story or presenting a theatrical performance. Music used for imaginative exercises and artistic activities should be interesting for the listeners and expressive enough to evoke emotions and imagination of the recipients and inspire them to do creative work. According to D. Grocke and T. Wigram music used for stimulating imagination should be more diverse than the music used for relaxation. Such music can have a more diverse and less predictable melody, rhythm, agogics, harmony, articulation than relaxing music. It may contain greater changes in the dynamics, less repetitive, variable texture (from thin is thick) and a variety of instruments (brass, percussion, strings). However, it should not contain sudden and frightening changes in dynamics (Grocke, Wigram 2007: 45–47; cf. Stachyra 2012: 125–126). Art activities inspired by music can be implemented individually or in a team. Individual work promotes the development of independent and creative thinking and action while teamwork helps to develop creative cooperation.

It should be added that re-creative musical exercises are less useful for developing creativity. They consist in learning and reproducing (performing) music, its fragments, parts of a musical work (for example rhythmical patterns) or performing specific actions to music. Re-creative methods include among others singing songs, playing music tracks on instruments, tapping scheduled rhythm, playing planned musical games (for example musical chairs), presenting planned musical-dramatic actions and performing other activities structured by music (Bruscia 1998: 117–119). Although re-creative exercises do not usually require spontaneity or originality, the person reproducing the music sometimes activates, to some extent, creative thinking when they interpret the music track. The same piece of music can be interpreted in many different ways.

It should be noted that attitude and behavior of the person who conducts workshops are also important for the effectiveness of exercises stimulating

creativity. The workshop leader should accept participants' ideas, act flexibly, be aware of the purpose of each exercise and create the atmosphere promoting cooperation (cf. Bieluga 2009: 81–82).

4. SUMMARY

To summarize the above discussion, it is worth recalling that musical exercises based on improvisation, composing and reception of music for a specific purpose can be used for stimulating divergent thinking, fluency, flexibility and originality of thinking. Musical activities can also be used for developing ability to find new applications of objects and the ability to quickly and effectively respond to changes and adapt to new situations. Such exercises can also be beneficial to practicing the ability to focus on the present and for the development of spontaneity and independence of thinking and action. It should also be mentioned that music is a good stimulator of imaginative and emotional processes and thus music can be good inspiration to realization of artistic activity (drawing, sculpture, dance, storytelling, etc.).

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*Olga Hucko**

TERMINATION OF AUTO NARRATION AS A CREATIVE THINKING PROCESS

ABSTRACT

The article proves that the competence of creativity is connected with the narrative competences.

It explains how the awareness of auto-narration affects the creative abilities of people aged 18–35. It concludes that it is impossible to be creative without knowledge of oneself. Here, I present the concept of auto narrative training that I have developed based on Christopher Vogler's idea of the hero's journey, concepts of creative thinking processes, narrative psychology, and narratology. The training is supposed to stimulate creative and narrative thinking as well as strengthen creativity. The article focuses on small narrations, which are understood as outspoken monologues. It brings the concept of the magical power of a story as an instrument of achieving self-awareness. I intend to answer the question as to whether the improvement of our narrative skills stimulates our creativity.

Keywords: auto narration, self-awareness, scripts, psychology of creativity, creative attitude.

1. AUTO NARRATION IN A CONTEXT OF CREATIVITY

For the purpose of my research, auto narration is explained as an outspoken story of life, a means to organize experiences, an understanding of the world (Trzebiński 2001), and a small narration about oneself. What is most important is the form of constructing the autobiography, not its content. The form determines our way of thinking about ourselves. The content itself is subjected to constant changes as life goes on: raising self-awareness is a continuous process of becoming. Our life, as we perceive it, is our interpretation, which evolves and changes along with the next experiences (Bruner 1990). It is a kind of imagination structure achieved by recalling selected memories. We create reality by using language; when we name states and things; and when we specify their area of functioning, existence, and usage. Storytelling is an act of communication, a way of presenting a specific model of the world and a form of cognitive representation of reality. The act of communication requires the rule of cooperation to take place,

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which means that the sender has to construct the utterance, including illusions, suggestions, and hints, in a way that is perfectly understood by the receiver (Grice 1991). Auto narration means perceiving life as a story. It is an act of communication, which shows who we are, what we are doing, what we think, and for what we are acting?

Michał Głowiński (1997) describes auto narration as an outspoken monologue with the obligatory presence of a narrator and a silent receiver (a person to whom the utterance is sent but who does not respond). The text is built as an oral statement, i.e. recorded and written down as an auto narration. Jan Kajfosz (2009) underscores the role of the unsaid parts of the story, i.e. those intentionally omitted by the sender. Not verbalizing these parts of a story is an element of creating the presented world. The receiver is usually unaware of this. Following this thought, creation is not an inspiration fuelled by a sudden flow of emotions. Creation is a deliberate act of communication, the same as a story. Unless we are aware of how we narrate, we are unable to be creative. The forms of spoken monologues oscillate around Aristotle's idea and its variations. The participants of my research think according to the construction – beginning, middle, and ending – but they do not notice it. They need to acknowledge the transformation of a hero after they regard their story as an interesting and genuine one. Having a richer repertoire of storytelling abilities (e.g. knowing the idea of the hero journey or magical sentence) makes the content of their conversations fuller; heroes better written; and a represented world shown as a whole, in which they can fit. It proves that the training of narrative skills has an influence on creative skills.

Creative thinking exceeds us and everything we possess intentionally (Góralski 2003). The ideas of being are concentrated around two poles. The first one reflects how we should be, in what we should believe, and how we should behave. The second tries to condense the knowledge about who we are and to analyze the backgrounds and mechanisms as well as the attributes characteristic for humanity. Individuals selectively integrate their own idea of being; they connect empirically obtained, scientific and cultural knowledge to create the basics for the autobiography. Seeing the image of themselves, they fill this construct with content, build their trajectory, and topography of fortune. They become creative as they go beyond the typical borders of acting and transcend this way in the process of telling about specific acts (Kozielecki 2002). An individual creates in order to preserve the world and himself (Góralski 2003: 11–25). He creates his own narration, which is a natural form of passing the ideas and experiences of human world.

Following Abraham Maslow (1986: 135–147), I distinguish the meaning of creation as a special gift and as a life competence reflected in casual activities constituting a so-called self-updating creativity: „a first class soup requires more artistry than second class painting and that generally cooking, maternity and housekeeping can be creative, and writing poetry does not have to be such”

(Maslow 1986: 136). It is a kind of child's creativity: unawareness arising from a sense of security and happiness, the one that is effort free and with no orders or frames. This type of creativity should be used in our professional life, maintained, and improved. It cannot be limited to making a soup.

To transcend existing borders, we have to meet certain requirements, which are the sources of creative approaches. Awareness of subjectivity, as one of man's activities (it needs work and being focused), is very important for purposeful creativity. It includes the awareness of thinking, emotions, and body. Thanks to that, we know and understand the mechanisms of our functioning. We can recognize our constraints, overcome them, and improve ourselves. Creative acting is a continuous, spontaneous, and expressive process of getting out of the frames. It requires courage to meet the unknown and to test oneself in solving the riddle and seeing the truth. This process is a fascinating challenge. Here, I can see the analogy to the story, which is a hero's journey that crosses the first threshold and goes into the unknown, overcoming difficulties and making decisions (Vogler 2010). Noticing a hero in oneself is hard work on self-awareness, subjectivity, and auto presentation, which are the conditions of awakening a creative attitude.

2. AUTO NARRATIVE TRAINING AS A TRAINING OF CREATIVITY

Auto narrative training, in a basic form, is a series of six individual biweekly meetings. The scheduled break is a time for independent work, reflection, watching recommended movies, performances, and reading books. During the first stage, the participant is asked to tell about his last year. His spoken monologue is recorded and transcribed. I try to interfere as little as possible with the text; however, it is inevitable to use punctuation to provide spoken pauses, time taken to think, and underline new plots. I do not change the content: I write down every word, even those that are the author's own word formations and I do not eliminate swearwords or interpolations. During the recording, I do not ask any questions; I play the role of a silent receiver. I send the prepared text to the participant with the recommendation that he/she read it carefully. The spoken monologue does not have to be true; it can be a fantasy or it can have only elements of inventions. As it was stated previously, it is the form, not the content of speaking that is important (Bruner 1990: 4–6).

During the second stage, we conduct an analysis, interpretation, and thorough breakdown of the text. First, we look for the construction, which is the beginning, middle, and ending, along with two other points: the turning and climax. Then, we assign which topics and plots are in the text. We describe the hero: who is he, what is he doing, how does he behave, what values are important for him, does he have

any aim, intention, or motive. We describe the dramaturgy line, underlining the next actions looking for their agent and focalizator, we talk about time range, frames of references and space, in which the hero is acting (Bal 2012). The necessity of distancing oneself from his/her own hero is a very important assumption of the auto narrative training, which has been fully proved. While analyzing the process, the authors cannot speak about their hero in the first-person singular; they have to transform sentences into the third-person singular. For example, they must say, „This is a young mother/woman”, not, „I am a young mother/woman”. The narrator-author-hero distinction was the basic requirement for participation in the second stage. The „me to him/her” transition enables distancing oneself from the hero’s experiences. The narration gives us a chance to capture and understand our way of thinking. Storytelling gives us the possibility to look back and replay history and take various points of view.

The next stages of training are meetings focused on exercising narration skills, playing with schemes, heroes, and the creation of alternative stories. Auto narrative training is:

1. Transforming a spoken monologue into an auto narration (recording and sending in the form of a text).
2. Analysis and interpretation of the text.
3. Meeting the hero.
4. Sending the hero on a journey (Vogler 2010).
5. Topic variations.
6. Auto-presentation.

Each stage of training is focused on self-knowledge, understanding the cognitive schemes, and preparing the best improvement tools for the author. But, which tools should we choose and which of them should be worked on? The participants search for the answer by themselves. I do not give them answers, only the tools to find the answers. Rather, I try to awaken the sensitivity and curiosity about the world, which are worth having as we are forced to find our place in it. I awaken a need for self-awareness. If knowing oneself is consistent with one’s values and conscience, it gives one confidence that what one does is fine and that one’s way of acting is correct. The sense of self-esteem is hidden behind this practice. My research proves that these are the essential elements for young people nowadays.

3. RESEARCH

„I graduated in July and then I was free” – this is the beginning of one of the narratives. The 24-year-old author graduated and she started to look for a professional and societal place for herself. The first sentence determines all of

her story. Speaking about her freedom in the past tense shows that she now feels quite the opposite. Her story proved it.

From July 2014 till March 2015, I conducted narrative research. The formula of which was close to the final form of auto narrative training. Thanks to the achieved knowledge and experience, I was able to reorganize my work with the participants. The training structure is fluent as it depends on the problems that participants possess. Not everyone faces difficulties with finding a hero in himself/herself. In such a situation, we focus and work more on communication skills and the ability to perceive the surrounding. Speaking about the external world can be really complicated. In auto narrative training, there are many aspects of storytelling that we can convert. It is useless to create a constant form for personal development. Every young man is under the influence of different internal and external factors and has various abilities and skills. These findings come from my research.

The participants are aged 18 to 35 years. They have several features in common: they are at the point in which certain changes are necessary, they have to make a decision, and they feel their activities are senseless. Their texts usually end with a positive sentence, for instance: „But, I think I will pass again and October will come and it will be a good year again” or „And, so I hope that the following days will be a step into the future. And so I believe I will be happy. And so everything will...”. In most cases, the stories end in this way.

The suffering trajectory (Schütze 1997: 11–56) is one of the most characteristic elements in the collected narrations: it is a main action line for the heroes. This biography process bears the feature of a continuous suffering experience, which has influence on or leads to:

- An inability to make a decision or react. People cannot find themselves in current affairs, normal situations overwhelm them (for example, „Oh, in August, I won a competition in August with part of my diploma; it was about the best works for the Art Department. So I gained approximately ten thousand zlotys. It gave nothing more than money, which I saw on my bank account. And that really had no results, nothing (...) And so it went, I worked, then March came, and in March, umm January, February nothing was changing, I do not remember any situations. It means, something was on – waiting. Waiting (...) And so on? March came to the end. (...) Then nothing was changing. It was May. We were on short holidays in Portugal”).
- A feeling of alienation from other people, which leads to social anomie (we can see it in a change of our communication acts, what is the role of the media in contacts with other people, how can we stay anonymous and unpunished as somebody else in a virtual world, how can we present ourselves as anyone who we want to be. For example, „Now I live with the feeling that my life is a little bit fake” or „I have started to look at my

life in another way, I realized that spending time online and those online relations are not everything, it is not the same as holding a man's hand or kissing his cheek").

- Disintegration of a sense of membership, community, and inability to build basic social units, such as a family or friendly relationship („Though I feel much more as a mongrel in every town, even in my family house I feel as a mongrel, because it is like that a little”).
- A sense of chaos and a problem with treating positive situations like a success („And nothing from that..." or „And so? Nothing has changed").

The suffering I describe is a result of feeling instable. Young people perceive their lives as a huge confusion (Schütze 1997: 24–25). The chaos they feel is provided with information from popular culture. The role models of how we should look, live, feel, what we should eat and think are the role models for a perfect life, which is an implied image of life. We are unable to fulfill this exaggerated image; it is impossible. Freedom and happiness, as conditions of existence, collide with scripts and frames that we receive from our parents and other people within our surroundings. More often than not, we are a script's losers or not-winners, rather than its winners (Berne 2013). Those scripts are stressful and frustrating. This is the reason why the trajectory potential is opened. We lose our way when we are unaware of our skills and abilities and when we act despite ourselves in contrast to the idea of being a hero of our own story (the hero knows his aims and he is aware of his journey). The popular culture has built a model – being the Lord of One's Own Image (Tokarska 2010: 293–300) – which can be positive, if we understand it very well. Now, we have a model, which is unattainable, unreal, and remains in a dream domain. In this case, the experience of disorientation dominates. On the one hand, the individual has everything, but on the other hand, there is something wrong with him and he should change for the better. This kind of implication creates our culture (Melosik 2013). Until these people learn to read culture and the mass media, they will stay in the same moment and they will not have the possibility to develop themselves. We need to understand the image of the world, which is presented and created by media. The world that we try to adjust to is incomprehensible and our efforts have no meaning. Not feeling the sense, we are unmotivated and our acting is useless. The suffering trajectory is fed with unawareness.

The outcome of my research was the affirmation of how young people are unsure of themselves, their environment, and their abilities. While I believe my achievement is not very surprising, this kind of affirmation is still needed. It is a signal that something is broken in our education system, child-raising, and self-development. Something went wrong and the society is helpless. In my work, I focused on young people from good homes, where parents work and children study. These homes could serve as examples of modern families. And, this is even more alarming. We talk about creativity, about the need to be a winner, about

changing for the better. We need to be conquerors, but we have a problem with finding ourselves in reality. Until we face this particular challenge to understand our social world, we will not be creative.

Participants had to fill out a form with information (personal details and sign a disclosure for the publication of the findings) and write answers for open tasks, e.g. what they do, how they spend their spare time, hobbies, whether they have animals, how they perceive their relations with family, and end the sentence: „I am...”. All of the participants responded that they are looking for a purpose and happiness. They feel that everything is before them; they see some kind of lack in full sense of happiness. They believe that they will be happy. They had the main difficulty with completing the last sentence: „I am...”. The participants became lost, they did not know what they should write (they did not have any hints), and would write, „I am amazing”; „I am an artistic soul”; and „I am a jar with a jam”.

The narrative research ended with the final meeting, during which we trained only on the external form of storytelling, namely auto presentation. Non-verbal communication is a very important part of auto narration and it is integral element for the story of one's life.

4. SUMMARY

Do narrative skills really influence creativity competences? Noticing a hero in one's self, getting the knowledge about one's self and being the Lord of Life for oneself, have only positive effects on the people with whom I have worked. They felt much more confident, motivated, and inspired to act. They were able to establish the goal of their journey in a natural way. They saw the difficulties they were facing and enemies they were fighting against as a fascinating adventure. They dreamed and fantasized. Discovering their own scripts, orders and prohibitions, curses, as well as creating topography of their places from the past year, helped the participants recognize themselves. By playing with their mind and, at the same time, thinking abstractly, and verbalizing possible states and experiences, they came to understand the relations they built with other people and their roles. The training is constructed according to the idea of creativity trainings (Nęcka 1995; 2001; 2013). Exercising the ability to narrate has positively influenced the participants' communication skills. Sharing an experience is no longer a problem for them. The source of one's creative attitude is feeling the purpose of existence, the ability to find one's self in reality and the willingness to shape it, as well as having the faith that it is us who have influence over our environment and that our actions are important for others.

This is why I believe that unless the creativity is complemented with the narrative thinking, it has no chance to fully develop. The story helps us find the purpose in and give meaning to events that have occurred and these are the main determinants of creativity.

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