

## Leadership and Creativity: is there a Common Psychological Background for Both?

Junona Almonaitiene

Kaunas University of Technology  
Donelaicio 73, LT-44029 Kaunas, Lithuania

**crossref** <http://dx.doi.org/10.5755/j01.ss.80.2.4844>

### Abstract

The aim of the study is to discuss the relationship between leadership and creativity at a personal level, and to trace non-cognitive psychological factors which possibly determine creativity at work. The methods of scientific literature analysis and empirical qualitative research have been employed for the investigation. The richest 7 journals (diaries) of creative activity have been selected for empirical research from the total of 52 samples.

The study presents empirical evidence of such factors of creativity and leadership as emotional involvement and the work - way of life connection. It also draws attention to the problem of creativity levels at an organization and stresses the connection between creativity and leadership. These problems still lack considerable attention of researchers, as the article shows. Main research implications for practice include the possibility to foresee high creativity and leadership at work by assessing the aforesaid individual characteristics. Findings of the research are relevant to the paradigm of person-centric work psychology and sustainable socio-economic development.

**Keywords:** leadership, workplace creativity, creativity levels, innovation, organizational psychology.

### Introduction

Creativity today is often said to be the engine of the twenty-first century global economy (Nissley, 2007). Thus, not only the role of a leader, the encourager of subordinates' creativity, is important today. Creativity is an important feature for today's leaders themselves. Besides, leaders today are expected to not only propose small-scale daily performance improvements, but also to make a significant impact on strategic decisions.

Creativity, innovation, and organizational leadership relations have received much attention of organizational psychologists and management theorists. The problem of the impact of leaders on employee creativity has been explored (Amabile and Kramer, 2007, 2012; Gehani, 2010; Gupta and Singh, 2013, etc.). But the problem – what inner factors enable leaders to offer high-level creative ideas as to become a guarantee of sustainable innovation – still has not been investigated enough. An emerging new

understanding of the organizational leader's role in a turbulent contemporary reality is one of the reasons for opening a wider discussion.

*The present paper is devoted to the problem* which is significant in scientific and practical ways, namely: are there any non-cognitive psychological factors determining both creativity and leadership, and what would those be?

*The methods* include scientific literature analysis and empirical research, combining qualitative research (content analysis based on the principles of a grounded theory research system, and the analysis of individual cases) and quantitative research (descriptive statistics).

The paper starts with the investigation of the problem of organizational leadership and creativity interrelation. The problem of creativity levels in psychology and in the context of organizational creativity, in particular, is raised further, and the questions of creativity and leadership factors are explored. With this theoretical background in mind, empirical qualitative research devoted to inner factors, presumably determining high-level creativity and leadership, is presented. The results are discussed and summarized, and the conclusions are drawn in correspondence with the theoretical and empirical study.

### Creativity, innovation, and organizational leadership relations

According to widely recognized definitions given by Amabile (1996, p. 1), *creativity* is the production of novel and useful ideas in any domain, and *innovation* is a successful implementation of creative ideas within an organization. Amabile's definition of creativity stresses that an outcome – an idea – is a criterion of creativity, but not some inner traits of personality; the latter belongs to its influencing factors. The differentiation between an idea and its implementation has also been a significant step leading to the inquiry of distinct predisposing factors of both (e. g., Miron et al., 2004).

Leadership is a widely used concept in today's scientific and popular literature concerning organizations and management. Definitions of this complex subject vary; they usually include the notion of influencing a group of people towards achieving a common goal. Having in mind the aim of this article, it seems relevant to discuss them broader.

In the context of an organization, the relationship between leadership and management has been widely discussed. Some authors insist that leadership is difficult to differentiate from successful management; however, the number of scholars who think that leadership goes beyond management has been growing permanently, and only the points and degree of their overlap are currently the issues of their debate.

As it can be seen in comprehensive overviews of leadership research (e.g., Antonakis et al., 2004), earlier (starting with Bass, 1985), the so-called transactional paradigms of leadership lost their influence in the last decades of the 20<sup>th</sup> century. They were replaced by 'new leadership', i.e., neocharismatic, transformational, visionary, and, lately, authentic leadership theories. In these, vision and inspiring behavior of a leader are supposed to be the central factors determining his/her effectiveness.

From this 'new leadership' perspective, Antonakis et al. (2004) define *leadership* as a 'purpose driven [process], resulting in change based on values, ideals, vision, symbols, and emotional exchanges', in contrast with *management* which is 'objectives driven, resulting in stability based on rationality, bureaucratic means, and the fulfillment of contractual obligations' (Antonakis et al., 2004, p. 5).

The definitions given above reveal the idea, first formulated by Zaleznik (1977), that leaders in organizations are responsible for change and new approaches, whereas managers advocate stability and status quo. In general, there is an agreement that management solves problems reducing uncertainty in organization, whereas a leadership process creates uncertainty and change (Lunenburg, 2011).

Thus, according to this view, organizational leadership and innovation have much in common. As put in Puccio and Cabra (2010, p. 165), 'the fields of leadership and creativity have become inextricably linked, and (...) the shared bond between these two concepts is change.'

A vast majority of scientific literature devoted to the relation of leadership to creativity and innovation until now has been concentrated on leader's role, facilitating the creativity of subordinates or the implementation of creative ideas raised by someone else, but not the leader himself/herself (Amabile and Kramer, 2012, etc.).

The idea has been emerging more and more often in non-scientific management journals that creative ideas are expected from leaders themselves (Nissley, 2007; McGlade and Pek, 2008; Rechte, 2010; Mosher, 2012, etc.). Also, as Ambler (2010) notes in the '2010 Global IBM CEO Study', after one-to-one interviews with 1 541 CEO's, managers and senior leaders in public sector from 60 countries, one among four primary findings was: 'creativity is the most important leadership quality'. In more detail, 'creative leaders expect to make deeper business model changes to realize their strategies', and, 'today, creativity itself has been elevated to a leadership style'.

Puccio and Cabra (2010) are among the researchers who stress the need for a leader to generate original responses themselves. They claim that leadership behavior

is 'one of the most potent variables in predicting creativity in teams and organizations' (p. 166). The term *creative leadership* is already established in research papers too (Sternberg et al., 2004; Puccio et al., 2011).

## The problem of creativity levels

Not only small daily routine changes or slight product improvements, but also strategic decisions and the forging of new directions, leading to sustainable development, are expected from leaders. This is a common lexicon currently used, and it proposes that the scale, or level, of these ideas is relevant for a discussion here.

The idea of creativity levels is not new in psychology, but it emanates basically from philosophical psychology and isn't a habitual issue of empirical studies (Wilson, 2004; Bergquist, 1998; Lubart, 2010; etc).

In the organizational creativity context, the problem of levels still hasn't been broadly discussed in academic papers. No results have been found searching for 'levels and creativity' as subject terms in a scholarly business database 'Business Source Complete'.

But on the level of tacit knowledge, the idea of creativity levels is obtainable in an organizational context. Brennan's Hierarchy of Imagination is perhaps the most popular one. It arose during her work with patients in healthcare, and was readily accepted by practitioners in management and leadership. Designed by Maeda (2010), Brennan's Hierarchy of Imagination can be found in various blogs and other World Wide Web sites. One of its variants is presented in Figure 1. A mental model of creativity was inspired by Maslow's famous Hierarchy of Needs and may be applicable to various management situations (Urbonas, 2011).

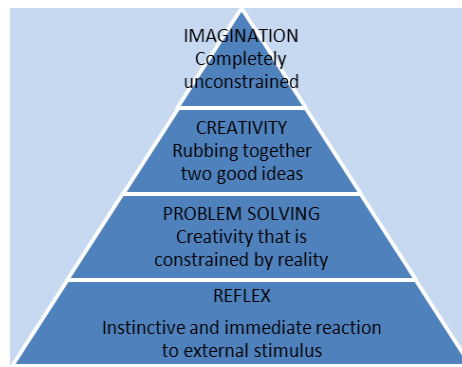
It can be concluded here that the idea of creativity levels is attractive and practical in the organizational context. Researchers' attention should be drawn to it in perspective.

## Inner factors of creativity and innovation

It makes sense to assume here that different levels of creativity may be influenced by different inner factors. There are many methods for improving problem-solving, such as well-known brainstorming, for example. But it has been acknowledged that brainstorming isn't a suitable means for strategic decisions; more considerable efforts and inner resources may be necessary in this case.

Simonton (2010, p. 184) in the article devoted to real-life creativity of highly eminent individuals claims that 'many of the correlates and predictors identified for creative genius reappear for geniuses in domains of leadership'. Bearing on data concerning political, religious leaders, war commanders, etc., Simonton discerns at least four predisposing factors, parallel to great leaders and creators in other fields. They are:

1. General intelligence;
2. Integrative complexity, i.e. the ability 'to view your domain in a fully integrated yet finely differentiated manner';
3. Motivation, drive, persistence, and determination;



**Figure 1.** Brennan's Hierarchy of Imagination (Maeda, 2010)

- Family background, in particular, the birth order and traumatic experience.

Although cognitive factors of creativity are usually mentioned among those influencing creativity, current research allows assuming that they are not essential, especially in the work context. Well known research of Amabile and her colleagues (e. g. Amabile and Kramer, 2007) stressing motivation for work, sense-making about workday events, and emotional reaction to them as influencing factors of creativity at work should be mentioned here first of all.

When differentiating between creativity as idea generation and innovation as their implementation, the focus of attention also shifts from cognitive factors, such as problem solving abilities, to non-cognitive features of a person.

As highlighted by Miron et al. (2004), Baer (2012), creative people need to be persistent, to take initiative, and to mobilize support for their ideas in order to implement them. Authors agree that the value of really novel and original ideas is not as evident as that of more mundane ones. Thus, their implementation requires major investment of energy and perseverance.

Sternberg and Kaufman (2010, p. 469) say, 'creativity is as much attitudinal as it is cognitive', when they concentrate on the constraints of creativity.

It may be concluded that the main 'driving forces' for creative and innovative activity in various fields, and at work in particular, are determination, persistence, engagement, and intense motivation.

Going even deeper, psychology suggests an interesting inquiry, if there is a common underlying factor for all just mentioned, as it was, for example, 'being values' supposed by Maslow (1971).

### **Inner factors of successful leadership**

The research on predisposing factors of leadership isn't elaborate at present. However, inquiring into the ideas of influential writers on 'new leadership', some generalizations can be made.

Burns (1982), speaking about transformational leadership, stresses that 'leadership over human beings is exercised when *persons with certain motives and purposes mobilize (...) psychological and other resources so as to arouse, engage and satisfy the motives of followers*' (cited

in Peters and Waterman, 1982, p. 15, italic by the author of this article).

Goffee and Jones (2006) in their paper 'This time it's personal' invite leaders to be *authentic*, i.e., to take the risk of 'knowing and showing' themselves in order to be effective. The basis determining their personal risk-taking is never losing the sight of their main *purpose*: 'effective leaders reveal themselves – what it is they care about, why they care about it, and how they believe the organization can achieve its stated goals' (Goffee and Jones, 2006, p. 30).

According to Walumbwa et al. (2008, cited in Northouse, 2010, p. 207), authentic leadership may be conceptualized as 'a pattern of leader behavior that develops from and is grounded in leader's positive psychological qualities and strong ethics'.

The desire to achieve something more, to implement their ideas is usually emphasized when speaking about visionary leadership. To be 'visionary', one obviously needs to have a *vision*.

It may be observed here that the inner factors of successful leadership have something in common with the factors influencing prominent creativity. Deep involvement, intrinsic motivation, and positive emotional relation to one's work bear extraordinary fruit in both creativity and leadership.

What Richards (2010, p. 208) has said about everyday creativity seems to be true speaking about creative leadership, too: it's not 'just about good idea, but about a process and a way of life'.

The question of predisposing factors for creativity and leadership has a practical significance: knowing and identifying them may help prognosticate engagement and, consequently, success, in these activities. Thus, more extensive empirical data about them should be collected.

The aim of the research presented below has been to trace more empirical evidence for non-cognitive psychological resources predisposing eminent real-life creativity and, perhaps, leadership too.

### **Research methodology and procedure**

*Data collection and analysis.* Quantitative and qualitative research strategies were combined during the research.

Content analysis of real-life written documents was conducted here, based on the principles of the grounded theory research system. The analysis followed the main principles of the grounded theory (Creswell, 2007; Corbin and Strauss, 2008; Frost, 2011; etc.). The MAXqda 10 software was applied for coding and grouping the row data. Also, some numerical ratings and descriptive statistics were used in addition to qualitative data analysis. The analysis of individual cases was used as an additional tool. The research procedure is revealed more precisely upon presenting the sample and research results. The data was collected in the end of 2011.

*Sample and research documents.* 52 undergraduate (second year) university students of Business Administration and Human Resource Management study programs, who attended the lectures on Psychology of Creative Behavior, were involved in the investigation. One of their tasks was to write a journal (diary) of their own creative activity and to present its written generalization to the lecturer. After a preliminary evaluation, 43 works were recognized as adequate for content analysis with the aim of the conceptualization of real-life creativity. The investigation results were published (Almonaitiene, 2012). Main areas of students' creative behavior and four of its categories – ideal, spontaneous, practical and formal – were identified there.

During the second research phase presented here, seven journals, containing most original and productive ideas, were selected for further in-depth analysis. The selection proceeded by means of eliminating. At first, the ideas presenting formal creativity were identified and rejected in all the works. Their examples, compared to the creative ideas identified as not formal, have been given in Table 1. It can be seen that the ideas considered as formal creativity appear less original, not so specific and elaborate. Further, the rest of ideas were compared and the works containing most of them were selected. Thus, not only quantitative, but also qualitative criteria were important here.

The 7 chosen journals contained from 4 to 10 ideas each, 8 on the average. In comparison, the average number of ideas in all the 43 works of students was 6.1, including the cases of formal creativity.

Among the 7 authors of the selected works (participants of the research), there was 1 female student (called here A) and 6 male students (called B–G). A least three of them, A, B, and C, had their own businesses, two of them – well developed and affording web sites.

## Research results

The selected works were at first analyzed quantitatively and the results were compared with the results of all 43 works.

There were 56 creative ideas presented in the 7 works.

Each of the creative ideas has been assigned to one of the four categories, identified during previous research. The categories are (Almonaitiene, 2012, p. 9):

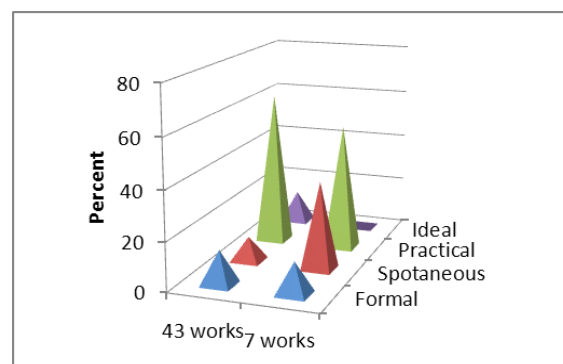
*Ideal creativity:* when a person doesn't have any particular aim for creative behavior, but only wants to enjoy herself/himself, and the results are merely good emotions (e.g., engaging into musical improvisations just for fun).

*Spontaneous creativity:* when a person unexpectedly catches a very creative idea or gets an unexpected result without any efforts or planning in advance (e. g., new business idea).

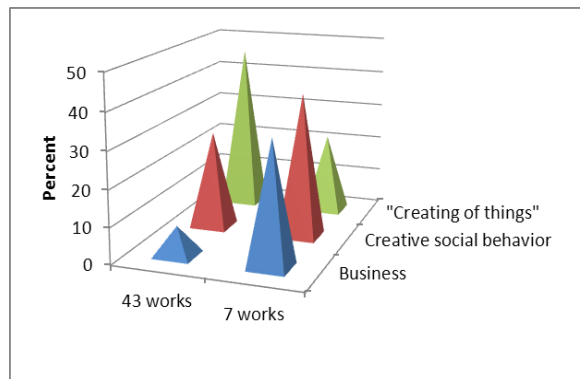
*Practical creativity:* when a person seeks for a creative solution of the problem, usually practical one, and gets a satisfying result after deliberate attempts (e. g., original birthday gift to a friend).

*Formal creativity:* when a person seeks to solve a practical problem and gets the result which may be called creative with some reservation (e. g., adding a new ingredient to a meal).

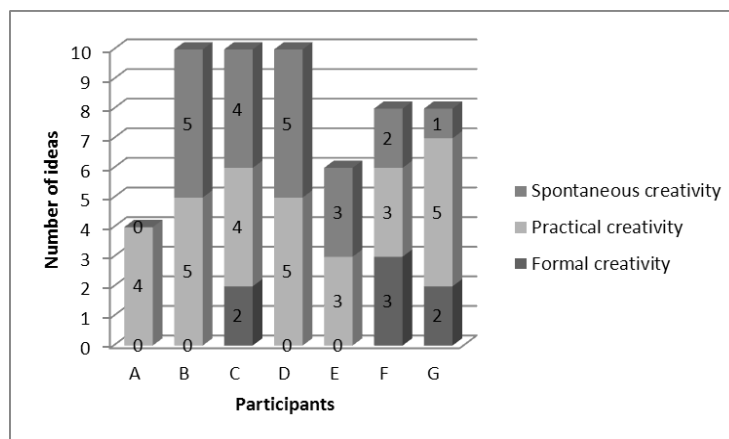
The most multitudinous category of the creative ideas found in the chosen works has been *practical creativity* – 29 cases of total 56. *Spontaneous creativity* has been identified in 20 cases, *formal* – in 7 cases, and *ideal* hasn't been identified at all.



**Figure 2.** Percentage of the four categories of creative ideas among the total 43 and the seven chosen works



**Figure 3.** Percentage of creative ideas in different areas among the total 43 and the 7 chosen works



**Figure 4.** A distribution of creative ideas identified as representing formal, practical, and spontaneous creativity among participants

Figure 2 shows the percentage of the four categories of creative ideas among the total 43 and 7 chosen works. It can be clearly seen that more cases of spontaneous creativity appear in the chosen 7 works than they show up on the average.

The ideas have been also differentiated according to the areas of their application and results achieved. The main areas identified in the previous research (Almonaitiene, 2012) have been also applied here. Table 2 presents more precisely the areas found in the chosen works. Figure 3 shows the percentage of creative ideas in different areas appearing in total 43 and 7 chosen works. Many more business ideas have been found in the latter, more ideas identified as creative social behaviour and less 'creating of things'.

As the next step, qualitative discourse analysis of the 7 works has been performed. Preliminary inquiry allowed assuming that their main qualitative distinctions concern exposing emotionality, and not incidental results. These have been the main hypotheses for further inquiry using MAXqda 10 software.

As a result, three main peculiarities reflected in the documents have been identified. One is *emotionality*, the second is an *idea's potential for inducing further growth*, and the third is *complex ideas*. The results of the inquiry have been introduced in more detail (Table 3), presenting the features just mentioned, subcategories (sub features)

they include, and affirmative statements from the documents analyzed.

*Emotionality* in this case has been identified on the basis of expressive writing style, found in the documents. Presumably, this means that a person was involved emotionally in the creative process, and he or she wasn't indifferent to the result.

*Idea's potential for inducing further growth* has been estimated according to the possible results it may provide in future. The assumption has been made that, for example, a gift for a friend is a one-off creative result, but a good advertising idea in business induces further growth.

*Complex ideas* have been the cases when a person developed one idea into a very detailed, or even into several connected ideas. It has been counted as one idea, however.

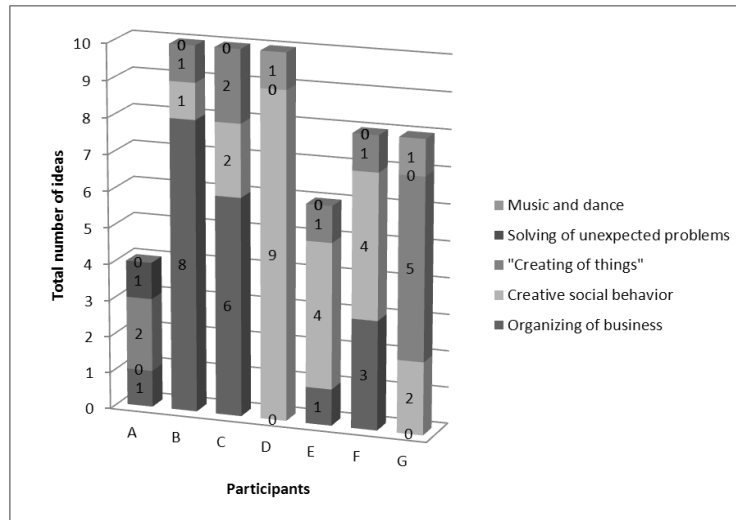
Although the rest 36 works (excluding the 7 from total 43) have not been precisely analyzed according to the emotionality of presentation, complexity of ideas, and their potential to induce growth, it may be assumed that these have been the peculiarities, more typical to the 7 chosen works. After preliminary evaluation it can be said that they have been rare among the rest of the students.

It may be seen in Table 4 also that in the B to D cases most ideas of the participants have been related to a favorite activity. This is quite a different situation in comparison with the rest of the works, where creative ideas

were just ‘about everything’, or ‘accidental’. Nevertheless, the latter may have been very creative, too.

Further, the 7 works analyzed have been compared among themselves. Figures No. 4 and 5 show that each of the cases has been quite different, according to the distribution of the categories and areas of creativity as well

as the total number of creative ideas. The inquiry of individual cases has been also performed on the basis of the current content analysis results. Several tendencies have been identified after their comparison. Table 4 has been constructed with the purpose of their visual presentation.



**Figure 5.** A distribution of creative ideas identified as representing various results and areas of application among participants

Table 1

**Examples of ‘formal’ and ‘not formal’ creativity**

‘Formal’ creativity	‘Not formal’ creativity
Breakfast served nicely Changed one’s room furnishing A gift for a friend – a cup with her initials Adding new ingredients to a meal Tickets bought to the concert of strange music	Town bus stop with heating Opening of telephone consultation line for motorbike lovers A plot for honey selling in a fair, presented in details Accomplished journey without a scheduled destination Deciding who cleans the shared room according to computer game results

Table 2

**The areas of creativity identified in the chosen works and their frequency**

Area, in accordance with result or application	Example	Number of cases in the chosen works
‘Creating of things’	Creating of handicrafts, food, clothing, furnishing, etc.	12
Creative social behaviour	Creative play with a child when one needs to work at the same time. An idea of a social network. An idea of a journey	22
Organizing of business	An idea of advertising one’s business and services	19
Solving of unexpected problems	An idea how to boil water for tea when electricity is out	1
Music and dance	Improvisations while creating music or dancing	2

Table 3




**The areas of creativity identified in the chosen works and their frequency**

Feature (category)	Subcategories	Affirmative statements
Idea potentially induces further growth	Directed to business growth	'The film that I created will be seen by friends and their friends, and that sometimes means even several hundred people (...). In the future, profits ensured.' 'Works have moved not long ago, and I expect to have an excellent source of income in a couple of years'
	Social initiative	'Since I'm very proud of my city, I suggested my former classmate, who's a very good IT specialist, to create a Facebook and web page for young people about it. This idea is implemented now; it gets a lot of discussions.'
Emotional presentation of creative ideas and activities	Detailed description	'The smell of fresh bread rolls will tempt not only children but also their mothers; the mothers will bring dads, and the dads their friends (...), and fascinated grown sweet viewers will rise amber toast for the new fellows. Soon all will buzz like a real beehive' [A friend] looked like a king of ancient films, lying in the middle while servants scurrying around with all kinds of goods'
	Using emotional words, exclamation marks, emoticons	'Starts as early as February 10th!☺' 'Bingo! (...) From now on, each guest will receive my photo movies!' 'And I had in front of me great symbols for four seasons'
	Informal style	'That's what I would ever be ☺☺' 'When I do this, I will really tell you ☺'
	Smooth, involving story about creative process or implementation of creative idea	'Later, another situation arose in life so that I urgently needed some extra money. I sat down and just thought where to take it. It fared poorly, but I didn't let this thought go neither being with my family, nor at the university. And it was in the university when the idea came (...)'
Complex idea	Several suggested ideas are related to each other	'We opened 'a garage' where we repair our scooters and earn some money' [and] 'I discuss such an idea in my mind (...) as telephone counseling, concerning scooters and motorcycles'
	One idea begets another	'Suddenly I realized that my website logo doesn't fit my changed public image. I decided to seek the creation of a new logo and after 3 days my website was decorated with a new face. As a consequence, I needed to redesign my business cards, too. It seems simple, but I decided that there should be innovation too. After some ransack of my brain, I decided to make plastic business cards (...)'.

Table 4

**The areas of noticeable differences identified during individual case analysis**

	Avocation, favorite activity	Affirmative statements from documents or facts from other sources	Own business that deals with a favorite activity	Total number of ideas	Presented ideas from favorite area	Emotional presentation of creative activity	Complex of ideas	Ideas inducing growth (identified or no)	Number of practical/ spontaneous creative ideas
A	Ornamentation and handicraft	'Starting from simple handicraft, in the end I found my area.'	Ornamentation and handicraft	4	1 (Creating of things)	Yes	Yes	No	4/0
B	Photography	WPPI membership, awards, blogs, and seminars on photography	Several; photography as the main	10	8 (Organiz ation of business)	Yes	Yes	Yes	5/5
C	Motorbikes	'My passion is motorbikes...'	Several; connected to motorbikes among them	10	5 (Organiz ation of business)	Yes	Yes	Yes	4/4
D	Travel and entertainment	'It would not be me if I didn't offer something crazy'	-	10	9 (Creative social behavior)	Yes	Yes	Yes	5/5
E	Not identified	-	Not identified	6	-	Partially, only 1 idea of 6	Partially, only 1 idea of 6	Partially, only 1 idea of 6	3/3
F	Not identified	-	Not identified	8	-	No	No	No	3/2
G	Not identified	-	Not identified	8	-	No	No	No	5/1

 – more pronounced feature  
 – moderately pronounced feature  
 – less pronounced feature



Information available from the documents and, in case B, from other sources, allows identifying a long-term avocation, peculiar to a person in four cases (A to D). In 3 cases out of 4, a person has also had his/her own business, related to this pursuit. As seen in Table 4, the participants who have presented the maximum number of ideas had their favorite activities, and their ideas were mostly related to that (B, C, and D). In most cases, the students enjoying favorite activities (A–D), have expressed their ideas in a more emotional way, as more complex ideas, and more ideas inducing further growth, in comparison with those who have not (E to G). Considering these aspects, cases E–G have been more similar to the rest of students' works than cases A–D.

In cases E to G, only 1 idea of 6 presented by participant E has been identified as complex, determining further growth, and was expressed in an emotional way. The idea concerned the development of friend parents' business. It was probably generated during 'brainstorming' together with the friend.

As mentioned above, spontaneous creativity has been more typical to the 7 students whose journals are analyzed here, in comparison with the total 43 (Figure 2). As Table 4 and Figure 4 reveal, absolute numbers of the ideas showing spontaneous creativity have been, on the average, higher in cases A–D. But it has been equally counterbalanced with practical creativity in these cases. Formal creativity, on the average, has been more characteristic in cases E–G.

'Creating of things' has been less typical for the 7 cases, and it has been, on the average, higher in cases E–G (Figures 3 and 5). Business ideas have been more typical to the 7 cases, and, on the average, they have been more numerous in cases A to D.

According to Table 4, two groups of the participants can be identified, based on the data acquired. One group is A–D, which is more distinct from the total 43 cases, on the average, and the E–G group, which is less distinct.

## Discussion

Although the works of undergraduate students in Business Administration and Human Resource Management study programs have been analyzed here, the ideas concerning business organization were quite rare – only about 8 percent among all, presented in the 43 works (Almonaitiene, 2012). But they constitute about 34 percent among all the creative ideas, identified in the 7 works. Possibly, other students might also have had their own businesses or have been employed, but creative ideas from this context have not been presented in their journals. The 7 students have presented a larger number of more mature creative ideas; moreover, they have considered more complex ideas and less 'creating of things'. Thus, the research data may be helpful in understanding how creative ideas at work, and also in leading business positions, comprise.

It seems reasonable to assume that the one who is successful and creative in his/her own business, still being an undergraduate student, may become a creative leader in the future. The rate of creative social behavior has also

been higher among the 7 most creative students (Figure 3). Their creative ideas inducing further growth can be associated with the creative leadership potential of the person too. All these indicators can be considered as signs of leadership.

It may be concluded here, that there is a viable perspective to look for common psychological factors of leadership and creativity.

Possessing a long-term avocation, or any other reason for emotional involvement, not identified here, in combination with a particular business, may be assumed as a determinant of creative activity and leadership in it. It may be true at an organization or in any other context of persons' work.

Consequently, the assumption that emotional involvement and passion to one's work may be essential for both creativity and leadership has been confirmed.

The main implications of the research for practice include the possibility to foresee high creativity and leadership at work by assessing the aforesaid individual characteristics. Findings of the research are relevant to the paradigm of person-centric work psychology (Weiss and Rupp, 2011; Amabile and Cramer, 2011) and sustainable socio-economic development, in general.

## Limitations

A major limitation of the study is quite a narrow sample in its empirical part. The data about creativity has been gathered from subjective sources, and the indicators of leadership accepted here were notional. Also, the relation between creativity and leadership has been inquired implicitly, not empirically. The data has been acquired while assessing students, and a question may be raised in what extent they can be applicable in the context of an organization. But these limitations do not allow disaffirming the tendencies, named in the present paper. Further, empirical research including a more comprehensive sample, using a variety of methods and providing particular care to creativity and leadership concepts is to be carried out in order to elaborate the findings of the study.

## Conclusions

Leadership behavior is said today to be one of the most potent variables in predicting personal creativity. The term *creative leadership* has recently emerged. Thus, the analysis of scientific literature allows assuming that the factors influencing personal creativity are connected to those influencing leadership.

Eminent, productive, and sustainable creativity is expected today from organizations' leaders. But the analysis of scientific literature has revealed that the issue of creativity levels and quality in the organizational context still lacks researchers' attention.

The empirical research covers business students who have presented most numerous, more mature, complex and inducing further growth creative ideas; they had a long-term avocation, and their creative ideas were mostly related to it. These ideas, according to the content analysis,



have been presented very emotionally, showing emotional involvement in the activity itself.

The students, presenting most numerous creative ideas, have also had, in comparison with the rest of the students, more ideas in organizing business and more ideas concerning creative social behavior. This can be considered as an indication of leadership.

As a consequence, the assumption that a common psychological basis for both creativity and leadership may exist has been confirmed.

Emotional involvement and a way of life as its determinant may be, according to the empirical data acquired, predisposing factors of high levels of creativity at work and also of leadership. Further inquiry into the impact of these factors seems to be perspective.

## References

1. Almonaitienė, J. (2012). The conceptualization of creativity and the aspects of its fostering at university. *Studies in Modern Society*, 3, (1), 7-16. Retrieved 26 March, 2013, from <http://www.slk.lt/Mokslas/Leidiniai/Studijos-siuolaikineje-visuomeneje>
2. Amabile, T.M. (2000). Stimulate creativity by fueling passion. In Locke, E. (Ed.), *Handbook of principle of organizational behavior*, pp. 331-341. Malden, MA: Blackwell.
3. Amabile, T.M., & Kramer, S.J. (2007). Inner work life. *Harvard Business Review*, 85, (5), 72-83.
4. Amabile, T.M., & Kramer, S.J. (2011). Meeting the challenges of a person-centric work psychology. *Industrial and Organizational Psychology*, 4, 116-121. <http://dx.doi.org/10.1111/j.1754-9434.2010.01308.x>
5. Amabile, T.M., & Kramer, S. (2012). How leaders kill meaning at work. *McKinsey Quarterly*, 1, 124-131.
6. Antonakis, J., Cianciolo, A.T., & Sternberg, R.J. (2004). Leadership: past, present and future. In J. Antonakis, A.T. Cianciolo, R.J. Sternberg (Eds.), *The nature of leadership*, pp. 3-15. Thousand Oaks, CA: Sage.
7. Bass, B.M. (1985). *Leadership and Performance Beyond Expectation*. NY: Free Press.
8. Baer, M. (2012). Putting creativity to work: the implementation of creative ideas in organizations. *Academy of Management Journal*, 55, (5), 1102-1119. <http://dx.doi.org/10.5465/amj.2009.0470>
9. Bergquist, C. (1998). A comparative view of creativity theories: psychoanalytic, behavioristic, and humanistic. Retrieved 26 March, 2013, from <http://www.vantagequest.org/trees/comparative.htm#UVKW2BejdCM>
10. Burns, J.M. (1982). *Leadership*. NY: HarperCollins.
11. Corbin, J., & Strauss, A. (2009). *Basics of qualitative research: techniques and procedures for developing grounded theory*. Los Angeles, CA: Sage.
12. Creswell, J.W. (2007). *Qualitative inquiry & research design: choosing among five approaches*. Thousand Oaks, CA: Sage.
13. Frost, N. (2011). *Qualitative research methods in psychology: from core to combined approaches*. NY: McGraw-Hill.
14. Gehani, R.R. (2010). Individual Creativity and the influence of mindful leaders on enterprise innovation. *Journal of Technology Management & Innovation*, 6, (3), 82-91. <http://dx.doi.org/10.4067/S0718-27242011000300006>
15. Goffee, R., & Jones, G. (2006). This time it's personal. *People management*, 12, (21), 28-34.
16. Gupta, V., & Singh, S. (2013). How leaders impact employee creativity: a study of Indian R&D laboratories. *Management Research Review*, 36, (1), 66-88. <http://dx.doi.org/10.1108/01409171311284594>
17. Kramer, S., & Amabile, T.M. (2011). *The Progress Principle: Using Small Wins to Ignite Joy, Engagement, and Creativity at Work*. Boston, MA: Harvard Business School Press Books.
18. Lubart, T. (2010). Cross-cultural perspectives on creativity. In J.C. Kaufman, R.J. Sternberg (Eds.), *The Cambridge Handbook of Creativity*, pp. 265-278. NY: Cambridge University Press. <http://dx.doi.org/10.1017/CBO9780511763205.017>
19. Lunenburg, F.C. (2011). Leadership versus management: a key distinction – at least in theory. *International Journal of Management, Business, and Administration*, 14, (1), 1-4.
20. Maeda, J. (2010). Brennan's Hierarchy of Imagination. Retrieved 26 March, 2013, from <http://creativeleadership.com/2010/11/27/brennans-hierarchy-of-imagination/>
21. Maslow, A. (1971). *The Farther Reaches of Human Nature*. NY: Viking.
22. McGlade, J., & Pek, A. (2008). Spark your creative genius. *Leader to Leader*, 49, 11-15. <http://dx.doi.org/10.1002/ltl.287>
23. Miron, E., Erez, M., & Naveh E. (2004). Do personal characteristics and cultural values that promote innovation, quality, and efficiency compete or complement each other? *Journal of Organizational Behavior*, 25, 175-199. <http://dx.doi.org/10.1002/job.237>
24. Mosher, B. (2012). What's your sustainability strategy? *Chief Learning Officer*, 11, (7), 12.
25. Nissley, N. (2007). Good leadership demands a combination of the two. *Leadership in Action*, 27, (2), 21-22. <http://dx.doi.org/10.1002/lia.1203>
26. Northouse, P.G. (2010). *Leadership: theory and practice*. Los Angeles, CA: Sage.
27. Peters, T.J., & Waterman, R.H. (1982). How the best-run companies turn so-so performers into big winners. *Management Review*, 71, (11), 8-16.
28. Puccio, G.J., & Cabra, J.F. (2010). Organizational creativity: a systems approach. In J.C. Kaufman, R.J. Sternberg (Eds.), *The Cambridge Handbook of Creativity*, pp. 145-173. NY: Cambridge University Press. <http://dx.doi.org/10.1017/CBO9780511763205.011>
29. Puccio, G.J., Mance, M., & Murdock, M.C. (2011). *Creative Leadership – Skills That Drive Change*. Thousand Oaks, CA: Sage.
30. Rechte, J. (2010). The creative practice. *Government News*, 30, (3), 27.
31. Richards, R. (2010). Everyday creativity: process and way of life – four key issues. In J.C. Kaufman, R.J. Sternberg (Eds.), *The Cambridge Handbook of Creativity*, pp. 189-215. NY: Cambridge University Press. <http://dx.doi.org/10.1017/CBO9780511763205.013>
32. Silvia, P.J., & Kaufman, J.C. (2010). Creativity and mental illness. In J.C. Kaufman, R.J. Sternberg (Eds.), *The Cambridge Handbook*

- of Creativity, pp. 381-394. NY: Cambridge University Press. <http://dx.doi.org/10.1017/CBO9780511763205.024>
33. Simonton, D.K. (2010). Creativity in highly eminent individuals. In J.C. Kaufman, R.J. Sternberg (Eds.), *The Cambridge Handbook of Creativity*, pp. 174-188. NY: Cambridge University Press. <http://dx.doi.org/10.1017/CBO9780511763205.012>
  34. Sternberg, R.J., Kaufman, J.C., & Pretz, J.E. (2004). A propulsion model of creative leadership. *Creativity and Innovation Management*, 13, (3), 145-153. <http://dx.doi.org/10.1111/j.0963-1690.2004.00304.x>
  35. Taylor, I.A. (1959). The nature of creative process. In P. Smith (Ed.), *Creativity: An examination of the creative process* (A report on the 3rd communications conference of the Art Directors Club of New York), pp. 54-61. NY: Hasting House.
  36. Urbonas, M. (2011). The Impact of Imagination Level on Product Marketers and Managers. Retrieved 29 March, 2013, from <http://mikeurbonas.com/2011/03/18/the-impact-of-imagination-level-on-product-marketers-and-managers/>
  37. Zaleznik, A. (1977). Managers and leaders: are they different? *Harvard Business Review*, 55, (3), 67-78.
  38. Weiss, H.M., & Rupp, D.E. (2011). Experiencing work: an essay on a person-centric work psychology. *Industrial and Organizational Psychology: Perspectives on Science and Practice*, 4, (1), 83-97. <http://dx.doi.org/10.1111/j.1754-9434.2010.01302.x>
  39. Wilson, L.O. (2004). Levels of creativity. Retrieved 28 March, 2013, from <http://www4.uwsp.edu/education/lwilson/creativ/levels.htm>
  40. Amabile, T.M. (1996, January 5). Creativity and innovation in organizations. *Harvard Business School Cases*, 1-15.
  41. Ambler, G. (2010, May 30). What will be the most important leadership qualities over the next five years? *Sunday*. Retrieved 04 April, 2013, from <http://www.georgeambler.com/what-will-be-the-most-important-leadership-qualities-over-the-next-five-years/>

J. Almonaitienė

### Lyderystė ir kūrybiškumas: ar jie turi bendrą psichologinį pagrindą?

#### Santrauka

Mokslinėje literatūroje gana dažnai analizuojamas klausimas, kaip organizacijos vadovas, lyderis gali sudaryti palankias sąlygas darbuotojų kūrybiškumui ir inovacijoms. Tačiau pastaruoju metu vis dažniau kūrybiškumo tikimasi ir iš pačių lyderių. Šio straipsnio tikslas – asmenybės lygmenyje išanalizuoti sąsajas tarp kūrybiškumo ir lyderystės, darant prielaidą, kad abu šiuos reiškinius gali lemti panašūs, o gal ir tapatūs, vidiniai (psichologiniai) veiksniai. Šiame straipsnyje vadovaujama Amabile (1996, p. 1) pateiktu apibrėžimu, kuris akcentuoja, kad *kūrybiškumas* – tai naujų ir naudingų idėjų generavimas bet kurioje srityje, *inovacija* – kūrybiškų idėjų sėkmingas įgyvendinimas organizacijoje. *Lyderystė* (remiantis Antonakis et al., 2004, p. 5) – tai „tikslingas procesas, besiremiantis vertybėmis, idealais, vizijomis, simboliais ir emocijomis, kurio rezultatas – kaita“; tam tikra prasme jis priešingas *vadybai*, kuri yra nukreipta į konkretų tikslą, stabilumą, remiasi biurokratija ir pareigų vykdymu. Jau iš šių apibrėžimų matyti, kad sėkmingai lyderystei reikalingas kūrybiškumas. Konkretizuodami šią sąsają, kai kurie autoriai vartoja *kūrybiškos lyderystės* sąvoką (Sternberg et al., 2004; Puccio et al., 2011). Šiame kontekste verta atkreipti dėmesį į kūrybiškumo lygių problemą, kuri jau gana seniai keliamą psichologijoje, tačiau beveik nenagrinėjama mokslininkų, siejant ją su organizaciniu kūrybiškumu. Pagrįsta manyti, kad sėkmingai lyderystei reikia aukštesniojo lygmens kūrybiškumo. Be to, vidiniai veiksniai, kurie lemia gausų ir greitą idėjų generavimą, gali nesutapti su veiksniais, lemiančiais tvarią kūrybišką lyderystę. Kūrybiškumo vidinių veiksnių problema mokslinėje literatūroje yra gana išsamiai analizuota. Daugelis autorių

sutaria, kad kūrybiškumą lemia įvairių veiksnių derinys. Itin svarbiais daugeliu atvejų laikomi nekognityviniai vidiniai kūrybiškumo veiksniai: vidinė motyvacija, interesai, emocinė būseną (Amabile ir Kramer, 2007 ir kt.). Miron ir kt. (2004) pabrėžia, kad tikrai kūrybiškas idėjas „parduoti“ aplinkiniams daug sunkiau nei labiau įprastas, todėl kūrybiški žmonės turi būti atkaklūs, tvirti, su iniciatyva. Sėkmingos lyderystės psichologinės prielaidos nėra išsamiai empiriškai tyrinėtos. Tačiau autoriai, analizuojantys transformacinės bei autentiškos lyderystės reiškinius pabrėžia lyderio užsidedimo, atkaklumo, aiškių tikslų ir vizijos turėjimo svarbą (Peters ir Waterman, 1982; Goffee and Jones, 2006; Walumbwa ir kt., 2008). Įvertinus visa tai, galima daryti prielaidą, kad kai kurie vidiniai veiksniai lemiantys kūrybiškumą kartu lemia ir lyderystę tam tikroje srityje. Atliekant straipsnyje pristatomą empirinį tyrimą, siekta konkrečiau įvardyti šiuos veiksnius, taip pat patikrinti prielaidą apie galimai bendrus kūrybiškumo ir lyderystės verslo srityje nekognityvinius psichologinius veiksnius.

Empirinis tyrimas atliktas derinant kokybinę ir kiekybinę tyrimo strategijas. Tyrimo metu naudoti rašytiniai dokumentai – studentų kūrybinės veiklos dienoraščiai (jų apibendrinimai). Visų pirma buvo atlikta kokybinė šių dokumentų turinio analizė vadovaujantis Corbin ir Strauss (2008), Creswell (2007), Frost (2011) ir kitų autorių įvardytais induktyviais grindžiamosios teorijos principais, naudojant MAXqda 10 programinę įrangą. Papildant kokybinės analizės duomenis, jų pagrindu buvo atlikta ir kiekybinė dokumentų turinio analizė. Gauti kiekybiniai duomenys naudoti lyginant šio tyrimo dalyvius tarpusavyje bei jų įvertinimo rezultatus su visos studentų grupės rezultatais. Tyrimo dalyviai – universitetinių pirmosios pakopos verslo administravimo ir žmonių išteklių vadybos studijų 7 studentai, atrinkti iš 52 studentų grupės, kaip pateikę daugiausia kūrybiškų idėjų savo dienoraščiuose. Iš 52 studentų darbų 9 buvo pripažinti neadekvačiais, todėl visuma, su kuria buvo lyginami atrinktų 7 studentų darbai, sudaro 43 dokumentus.

Kokybinio tyrimo metu buvo identifikuoti trys svarbiausi 7 šiam tyrimui atrinktų studentų darbų ypatumai: idėjos juose pristatomos labai emocijingai, jos yra kompleksiškos (viena kūrybiška idėja „gimdo“ kitų virtinę) ir lemia ilgalaikius pokyčius. Taip pat nustatyta, kad 7 šiame tyrime dalyvavę studentai, lyginant su visos grupės rezultatais, dienoraščiuose pateikė santykinai daugiau verslo idėjų ir kūrybiško socialinio elgesio atvejų. Verslo idėjos, vertinant visus 43 darbus, sudarė tik apie 8 proc. iš visų juose pristatytų kūrybiškų idėjų. Tačiau vertinant tik šiuos 7 darbus, jos sudarė net 34 proc. iš visų idėjų.

Taip pat šių 7 studentų darbuose nustatyta santykinai daugiau praktiškojo ir spontaniškojo, mažiau – idealiojo ir formaliojo kūrybiškumo atvejų. Tai leidžia teigti, kad atrinktieji 7 studentų darbai ne tik kiekybiškai, bet ir kokybiškai (kūrybiškumo požiūriu) yra pranašesni už likusius. Šie rezultatai gauti remiantis autorės anksčiau atliktu tyrimo metu (Almonaitienė, 2012) išskirtomis 4-riomis kūrybiškumo kategorijomis. Tęsiant tyrimą 7 studentų darbai buvo kokybiškai ir kiekybiškai palyginti tarpusavyje. Ši analizė leido tarp 7 atrinktųjų identifikuoti tuos individualius atvejus, kuriuose minėti kūrybiškesni darbų ypatumai yra ryškiau išreikšti (A–D atvejai) ir mažiau išreikšti (E–G atvejai). Taip pat nustatyta, jog daugiausia ir kokybiškiausių kūrybiškų idėjų išskėlė tie studentai, kurie yra atsidavę savo hobiui ir turi su juo susijusį nuosavą vėslą.

Tyrimo duomenys leidžia teigti, kad 4 studentams, kurie išsiskiria kūrybiškiausiomis idėjomis, būdingi ir lyderystės požymiai: dar būdami I pakopos studentais jie turi nuosavą vėslą ir/arba jiems būdingesnis nei likusiems kūrybiškas socialinis elgesys.

Interpretuojant tyrimo duomenis, kaip pagrindinis veiksnys, lemiantis ir kūrybiškumą, ir lyderystę versle gali būti įvardytas darbo ir gyvenimo būdo ryšys, pasireiškiantis per stiprų emocinį įsitraukimą.

Tyrimo duomenys, gauti analizuojant realią studentų veiklą, iš esmės patvirtina prielaidą, jog kūrybiškumą ir lyderystę verslo srityje lemia panašūs psichologiniai nekognityviniai veiksniai: emocinis įsitraukimas į veiklą, jos sąsajos su asmenybės interesais ir vertybėmis. Tolesni šios problemos tyrimai perspektyvūs siekiant spręsti praktines tvarios kūrybiškos lyderystės problemas ir aktualūs organizacinės psichologijos mokslo kontekste.

*Raktiniai žodžiai:* lyderystė, kūrybiškumas darbe, kūrybiškumo lygiai, inovacijos, organizacinė psichologija.

First received: May, 2013

Accepted for publication: June, 2013