
Post-communist Burden Influence on the Perception of Creative Identities: Consequences for Managers and Leaders

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Abstract:

Purpose: Communism, being one of the most repressive systems, influences the whole spectrum of behaviors of individuals, groups, and society. Countries that changed their political system start a journey of external (economic, social) and internal (personal, interpersonal, group) changes. The post-communist burden determines human behavior, and managers and leaders should pay attention to these consequences. The research deals with the perception of creative identities (a creator, artist, manager, entrepreneur, and leader) by the society of post-communist countries compared to countries without communist history.

Design/methodology/approach: Quantitative research (n = 160) among people from a dozen nations; chi-square test of independence used; qualitative analysis of feature differences.

Findings: There are no statistical differences in the perception of the creative identities of a creator, artist, manager, entrepreneur, and leader between citizens of post-communist and non-communist countries.

Practical implications: The study in perception of the particular creative identities might have practical implications for managers and leaders of groups, and business organizations dominated or not by creative individuals. These differences are shown in detail, and links between this research results and the literature are built.

Originality value: The originality of the research lies in the conclusion that societies that finished their intercourse with communism more than one generation ago (ca. 30 years) should be perceived similarly to non-communist societies. Perception of the creative individuals' social capital by these societies does not show essential discrepancies.

Keywords: Creator's identity, artist's identity, manager's identity, entrepreneur's identity, leader's identity, social capital.

JEL classification: D91, J19, L26, M54, Z11.

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1. Introduction

Each country, being a specific group of people using the same culture, influences the identities of its citizens. Communism, being a political system that tries to determine and control all levels of economy, culture, organizations, and society, had been – and still in many countries has been – causing profound consequences in individuals' minds, souls, and behaviors. These consequences last not only in people who have (had) been living under communist pressure themselves but also in their children and subsequent generations and are seen as general social characteristics, beliefs, values, and behaviors. These differences are investigated by researchers who defined the lower level of social capital in post-communist societies and can be observed in areas of lower productivity and performance (Buttrick and Moran, 2005; Markowska-Przybyła, 2020), lower political participation (Huber and Montag, 2020; Sotiropoulos, 2005), lower institutionalization (Soaita and Wind, 2020), higher particularism (Mungiu-Pippidi, 2005), lower interest in entrepreneurship (Nicoara, 2018; Traikova *et al.*, 2014), and lower interest in self-organization in NGOs (Dołszak, 2019). These factors are also crucial for managers and leaders who organize and lead groups (businesses, organizations); they should understand their fellow workers from the general perspective and understand their internal motivations, norms, and values.

Being one of the basic foundations establishing an individual, personal identity is not an accessible area for researchers, primarily focusing on the managerial side of the problem and its organizational consequences in countries with a different history. Due to the strictly psychological characteristics of the research area (identity), management scientists, being weaker equipped in tools than psychologists, try to discover rules that can help to include different identities in management practice. This philosophy was the initial point for this research. Investigation of the creative identities of a creator, artist, manager, entrepreneur, and leader in one research because these identities are driving forces of development and usually occur not alone, being combined in pairs or larger groups: e.g., manager-entrepreneur, artist-leader, creator-artist-manager (Szostak and Sułkowski, 2021a; 2021c). Those complex identities may bring problems, dilemmas, and tensions (Mochalova, 2020; Warhurst and Black, 2017) but also may reveal new dimensions, skills, and possibilities for individuals if they can manage the particular identities by identity regulation, identity work, paradoxical thinking or creativity development (Antal *et al.*, 2016; Szostak and Sułkowski, 2021b).

Although external factors, like the social and intellectual background, primary material wealth, or just luck, affect the destiny of each person, it is the identity being the steering power behind the personal and professional lifecycle of an individual. Research in the area of artist's, creator's, entrepreneur's, leader's, and manager's identities found that even the persons who possess talent, personal characteristics, and well established professional position in the above areas, have problems with the definition of who an artist is, who a creative person is, who a manager is, who a leader is, or who an entrepreneur is. These blurred "definitions" of the particular identities led us to separate the complex identities of artists-managers (Elstad and Jansson, 2020; Szostak

and Sulkowski, 2020a; 2021c; 2020b) and artists-entrepreneurs (Bridgstock, 2012). Besides, while separating the creativity factor among these groups of individuals, it can be found that even the individuals with highly developed abilities allowing to describe their characteristics have many problems with the distinction between the creative and noncreative artist/manager/entrepreneur/leader.

The above considerations led us to the idea that comparing the perception of creative identities of a creator, artist, manager, entrepreneur, and leader by the society of post-communist and non-communist countries may reveal additional conclusions to the investigated identities. The following two research hypotheses were established:

H1) There are differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between citizens of post-communist countries and the rest of the world.

H2) The differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between citizens of post-communist countries and the rest of the world are not the same and vary in the case of each of the particular identity.

Verifying these hypotheses will allow seeing potential discrepancies between post-communist and non-communist societies among creative identities and built background in managers' and leaders' decision-making process.

2. Material and Methods

Initially, secondary research in the form of reviewing literature and data was undertaken. The literature review approach is based on a qualitative selection of the literature taken from databases like EBSCO, Google Scholar, JSTOR, Mendeley, and Scopus. The methodological approach to the literature review based on an interdisciplinary and multi-paradigm tactic taking into account the publications from the areas of arts and aesthetics (artist's identity), creativity (creative person's identity), management (manager's identity), entrepreneurship (entrepreneur's identity), and leadership (leader's identity). The literature review was run using NVivo Pro software.

Secondly, quantitative research was conducted. The tool for quantitative research in the form of a questionnaire was established based on the approach of Stefan Nowak (2007), containing the dimensions of the studied phenomenon and then selecting indicators that allow describing the studied phenomenon. The initial methodological idea assumed constructing separate sets of indicators for each of the analyzed dimensions. Thus, sets of indicators for individual dimensions began to be developed based on the literature on the subject in the field of artistry (Bayrakci *et al.*, 2009; McHugh, 2015; Szostak, 2020; Walter, 2015; Wilson and Brown, 2012; Woodward and Funk, 2010), creativity (Dufour *et al.*, 2020; Gangi, 2018; Lehmann and Gaskins, 2019; Leso *et al.*, 2017; Szostak and Sulkowski, 2020; Taleghani, 2012; Zhou *et al.*, 2008), managerial issues (Baker *et al.*, 2012; Bulei *et al.*, 2014; Elstad and Jansson, 2020; Hallier, 2004; Hatch *et al.*, 2006; Hracz, 2015; Lähdesmäki, 2012; López-Fernández *et al.*,

2018; Lutas *et al.*, 2020), leadership (Adler, 2006; Alvesson and Blom, 2015; Carroll and Levy, 2008; Jankurová *et al.*, 2017; Lord and Brown, 2001; Nikolski, 2015; Postuła and Majczyk, 2018; Raso *et al.*, 2020; Stuke, 2013; Woodward and Funk, 2010), and entrepreneurship (Bureau and Zander, 2014; Toscher, 2020).

However, the analysis of individual groups of indicators showed that, in principle, each of the indicators selected for individual dimensions might be used to describe each of the examined dimensions. Following this assumption, a single list of 50 of the same indicators was compiled and applied to all five examined dimensions. Thanks to this, the obtained results may be compared to the same indicators for other dimensions. The survey was ultimately split into four segments. In the first segment, a list of questions (each question related to one indicator) was divided into thematic units referring to each analyzed dimension: artistry, creativity, entrepreneurship, leadership, and managerial issues. All questions were closed, and a five-point Likert scale was formed to answer: *definitely not* (1), *rather not* (2), *hard to say* (3), *rather yes* (4), and *definitely yes* (5). In the second segment of the investigation, questions were asked about the relationship of each of the analyzed dimensions to the other dimensions. In the third segment, the respondents described their identity concerning each of the dimensions. Finally, the fourth segment included questions categorizing the respondents, i.e., gender, age, education, their assessment of their own identity (as an artist, creator, entrepreneur, leader, and/or manager).

The nonparametric chi-square test of independence dedicated to small samples that do not have a normal distribution was used to verify both hypotheses. The pairs of the observed values were compared with pairs of the expected values for each hypothesis. The p-value of the tests was < 0.001 . Data analysis was executed using IBM SPSS and MS Excel. Due to the small sample size ($n = 160$), complex statistics were not conducted. Therefore, this article exhibits only a number of the conclusions from the entire investigation.

The survey entitled "Perception of creativity, artistry, entrepreneurship, leadership and managerial abilities" lasted 34 days, i.e., from 20th December 2020 to 23rd January 2021. Two identical questionnaires, one in English and the other in Polish, were distributed via direct contact (sending requests to participate in the survey to friends of people) and using indirect public tools (social networks, collective messages to various types of communities). There was no intention to determine the research sample – all respondents were equally desirable. The number of people who were asked to take part in the study was estimated at approx. 2-3 thousand. 879 people were interested in taking part in the survey, which was judged by clicking on the link leading to the survey. The actual participation in the study, consisting of filling in the questionnaire, was attended by 160 people, i.e., 18.2% of people interested in taking part in the research. The average time spent filling in the questionnaire was 32 minutes and 23 seconds, and the mean age of the respondent was 38 years. Among the respondents: women constituted 42.5% and men 57.5%; people with higher education (bachelor,

master, engineer) 64.57%, people with doctoral, postdoctoral, or professor degrees 18.90%, people with secondary education 15.75%.

The respondents came from 28 countries, i.e., 74% from developed countries and 26% from developing countries based on the Human Development Index (United Nations, 2021); 71.7% from European countries, and 28.3% from non-European countries; 49.6% from Poland, and 50.4% from other countries; 63.8% from post-communist countries (Belarus, Czech Republic – former Czechoslovakia, Kazakhstan, Lithuania, Poland, Russia, Ukraine, Uzbekistan), and 36.2% from countries with no experience of communism (Angola, Argentine, Brazil, Dominican Republic, Germany, Greece, India, Ireland, Italy, Japan, Kenya, Luxembourg, Nepal, Netherlands, Nigeria, Pakistan, Thailand, Turkey, the UK, the USA). The mean communist-free period of countries represented in this research is 30.75 years.

3. Literature Review

The interplay between personal and social identities is an area of social identity theory (social psychology) interest. This theory specifies the conditions under which individuals think of themselves as autonomous individuals or as group members. From this perspective, the consequences of personal and social identities for individual perceptions and group behavior should be considered (Wolf, 2019). The literature about investigated creative identities is broad and multilevel.

Creator's identity is mainly described in the context of individuals dealing with the following areas: classical arts – e.g., literature – creator (Ottery, 2006), new arts – e.g., anime – creator (Reysen *et al.*, 2020), social media content creator (Arriagada and Ibáñez, 2020; Maynard, 2021; Mehta and Kaye, 2019), fake-news or rumor creator (Dong *et al.*, 2019), business organization creator (Fauchart and Gruber, 2011; Giacomini *et al.*, 2007), religious institution creator (Jones and Massa, 2013). Researchers underline the changing contexts and need for adjustment to these changes. Deep analysis of the creative identity (personality) is the subject of aesthetics where a detailed description of creative personality in comparison to basic personality, types of creative personalities, and motives of creation may be found (Szostak, 2020; Szostak and Sułkowski, 2020a). Among particular features of creators investigated by researchers were motifs of the undertaking of creative activities (Gołaszewska, 1984; Szostak and Sułkowski, 2020a), resistance to fails and failures (Leone and Schiavone, 2019), individualism (Ferguson, 2015; Lorenzo-Romero and Constantinides, 2019), courage (Davenport and Redman, 2020), honesty (Thanhv and Quang, 2019).

Artist's identity is particularly well described in the historical context; there were many artist's self-constructions like an artisan, a genius, a doer, a God's will doer, a cultural aristocrat, a master, a holy man in touch with the unseen, a professional, a knowledge worker, an entrepreneur, an influencer, a freedom maker, an artist by vocation, a collaborator, a value/idea guardian, and a superman (Deresiewicz, 2020;

Hermes *et al.*, 2017; Hocking, 2019; Tatarkiewicz, 2015). By different levels of creativity and efficiency, the following artist's identities may be built: a conceptualist, a copyist, an artistic craftsman (artisan), and a creator (Szostak and Sułkowski, 2020a). Artist's identity is described in the context of the meta-level and national identity (Rikou and Chaviara, 2016). The development of an artist's identity reduces symptoms and exposes damaging narratives based on a psychopathological paradigm. The artist's identity appears in many additional areas of human activity e.g., among teachers and lecturers (Bremmer *et al.*, 2020; Dahlsen, 2015), managers (Szostak and Sułkowski, 2020a; 2021b; 2021c).

Nevertheless, context is always described as the most crucial factor in the self-identity and perception of an artist, the state of self-negotiation and identity formation by artists is highly dependent on context (Luger, 2017). The artist's identity may profoundly influence society, e.g., children dealing with musicians and their artworks (Ey, 2016). Researches about similarities and differences in artist's identity were also undertaken (Lindholm, 2015). Among particular features of the artist's identity, researchers underline, randomness (Sanderson, 2012; Wagner, 2020), individualism (Kenning, 2009; Siedell and Gibson, 1999), sensitivity (Callaghan and Rochat, 2003; Koide *et al.*, 2015), charisma (Dreijmanis, 2005; Senior and Kelly, 2016), honesty (Randrianasolo and Sala, 2016; Syrko, 2019), a tendency to plan (Koponen *et al.*, 2018), a tendency to risk (Kleppe, 2017).

Manager's identity in the literature is described as, an organizer, an expert, a political operator, a rational actor (Bulei *et al.*, 2014; Watson, 2009). Based on different levels of creativity and efficiency, the following manager's identities may be found, a manager-theoretician, an administrator (an official), a professional, a creative manager (a leader). Highly creative and proficient in his field manager is called a management artist; it will also be authorized to name the manager as an artist/virtuoso who, realizing his visions, knows how to organize reality according to his intentions (Szostak and Sułkowski, 2020a). There are identities of kitsch managers, a self-styled management guru, a narcissistic manager, and a mendacious manager underlining his personal goals above the organization's goals (Szostak and Sułkowski, 2020b). Manager's identity is built around the issue of profitability, financial or beyond financial (Fiolleau *et al.*, 2020; FitzGibbon, 2021; Gaudette *et al.*, 2020). Among particular features of the manager's identity, researchers underline, independence (Burlea and Idowu, 2016; Filatotchev *et al.*, 2008; McGrath *et al.*, 2019), individualism (Frank *et al.*, 2015; Wated and Sanchez, 2005), rationalism (Brien and Smallman, 2011; Faran and Wijnhoven, 2012), courage (Barratt-Pugh *et al.*, 2013; Furnham, 2002), responsibility (Mikkelsen and Marnewick, 2020), conservatism (Sturdivant *et al.*, 1985), randomness (Giesecke, 1993; Lahmiri *et al.*, 2020).

Cultural and national contexts are described as the most critical determinants of an entrepreneur's identity; national culture is dispositive for the fundamental effects of collective identity (Piber, 2020; Stoyanov, 2017; Strauß *et al.*, 2020). Studies show that individual differences and characteristics – like experience, personality, human

capital and capabilities, cognition – play an essential role in the process of an entrepreneur's identity creation (Lewis *et al.*, 2016). There are push and pull dynamics determining the entrepreneurial activities which define an entrepreneur's identity (Giacomin *et al.*, 2007). Researchers deal with particular problems about the identity of an entrepreneur e.g., trust and values (Phillips *et al.*, 2013), corruption (Goel and Nelson, 2021), or deals with entrepreneurs in particular industries, e.g., musicians (Albinsson, 2018; McKelvey and Lassen, 2018; Schediwy *et al.*, 2018), students of arts (Bass, 2017; Pollard and Wilson, 2014), migrants (Stoyanov, 2017), fresh graduates (Vivant, 2016). The ethical side of an entrepreneur's identity was investigated about honesty (Alrawadieh and Alrawadieh, 2018; Benzeng *et al.*, 2009; Weinstein, 2005). An entrepreneur's identity is often built around the issue of two sides of profitability, financial or beyond financial (Glaeser and Shleifer, 2001; Saxena, 2019).

Investigations show that the level of a leader's self-identity influences vision communication with coworkers and subordinates positively (Venus *et al.*, 2019). The narcissistic personality has an essential impact on a leader's identity integration (Chen, 2018). Transformational leadership and procedural justice positively and significantly affect manager trust, and manager trust positively impacts creating a sustainable organizational identity (Erat *et al.*, 2020). There are arguments that the values and approach of a leader to an organization's identity have consequences on the organization's performance and financial revenues (Voss *et al.*, 2006). Leaders influence, encourage, formulate a vision, motivate, inspire and mobilize followers; they affect their employees but are inspired by their surroundings too; they affect people through their charisma (Jankurová *et al.*, 2017). A leader's identity must be strong enough to face the complex, dynamic, chaotic, and highly subjective, interactional environments of contemporary organizations and contexts (Sutherland, 2013). Leadership motivation relates to individuals' comparisons of themselves to their standards (Guillén *et al.*, 2015).

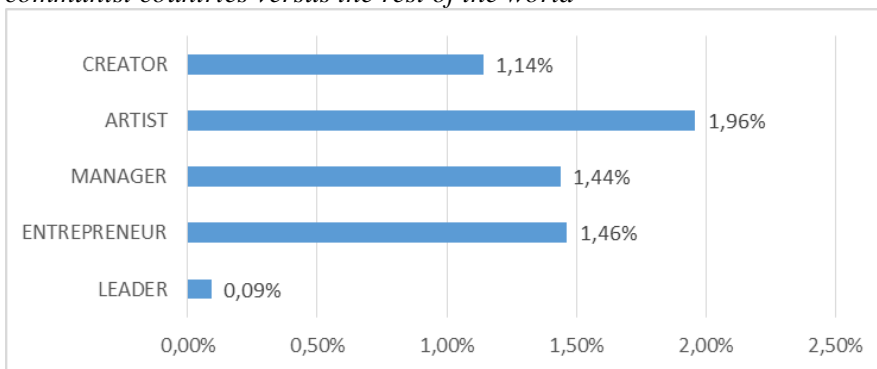
The intensity of surveillance moderates followers' replies to leaders with whom they either do or do not share an identity (O'Donnell *et al.*, 2010). A leader's effectiveness depends on sharing values by his followers and is negatively correlated with remuneration discrepancy between a leader and followers (Steffens *et al.*, 2020). As with the other identities, the leader's identity changes with time and results of identity work (Miscenko *et al.*, 2017). The issue of leader's moral identity and moral attentiveness as antecedents of perceived ethical leadership and follower moral identity and moral attentiveness as outcomes of ethical leadership were also investigated (Ete *et al.*, 2020; Zhu *et al.*, 2016). The ethical approach and leader's honesty mainly was investigated based on decision-making speed (Van de Calseyde *et al.*, 2020). The value of a leader's authenticity and high self-concept consistency is underlined (Steffens *et al.*, 2021; Zheng *et al.*, 2020). Researchers describe the role of rationalism among leaders based on the environment of politics (He and Feng, 2015), religiosity (Pascoe *et al.*, 2019), or higher education institutions (Charteris *et al.*, 2016). Investigations show that the level of a leader's self-identity influences vision communication with coworkers and subordinates (Venus *et al.*, 2019).

4. Results and Discussion

Discussing each research hypothesis separately, from the statistical point of view, it can be said that: H1 (There are differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between citizens of post-communist countries and the rest of the world) is verified negatively. The *chi-square* value amounted to 395,45 for an artist, 391,05 for a creator, 408,45 for an entrepreneur, 392,82 for a leader, and 407,34 for a manager. For the $df = 49$, using the chi-square distribution table, there is a value of 85.3506. On this basis, the results are statistically significant for the significance level of $p = 0.001$. The result may be seen as a novelty in comparing social capital's features of the post-communist countries with the countries without communist experience.

Comparing the mean period of independence from communism among the research participants from post-communist countries (30.75 years) with the mean age of the research participants from post-communist countries (32.8 years) may be the answer. It can be concluded that the communist stigma is not as deep as it seems to be. Generations that did not experience the direct influence of communism are free of the stigma, and they see the world like individuals without communist experience. H2 (The differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between citizens of post-communist countries and the rest of the world are not the same and vary in the case of each of the particular identity) is verified negatively. The *chi-square* value = 461.15. For the $df = 49$, using the chi-square distribution table, there is a value of 85.3506. The results are statistically significant for the significance level of $p = 0.001$. Although the primary hypotheses were statistically verified negatively, the qualitative analysis of the detailed characteristics of the research identities comparing the post-communist and capitalist countries reveals exciting results.

Figure 1. Means of all features of the perception of each investigated identity: post-communist countries versus the rest of the world



Source: Authors' elaboration.

Trying to find rules in the perception of the investigated identities, a factor of “care” needs to be underlined. Care was assessed as the least essential issue in the investigated identities by post-communist countries’ citizens and as one of the most important by the other group: in the case of creator 19.53%, in case of artist 24.27% (the following factor of “ability to analyze” reached 10.77% only), in case of manager 14.74%, in case of leader 12.11%; only in case of an entrepreneur (9.31%) it was not the highest factor (less critical than care are: sensitivity to Good, sensitivity to Truth, disorder and randomness in action). This vital distinction of care compared to the rest of the factors may be combined with profound control of communist regimes on their citizens and the psychological effect of rebound or defiance against big brother’s strategy.

Summarizing the differences in perception of creators, artists, managers, entrepreneurs, and leaders’ identities between citizens of post-communist countries and the citizens of countries without communist history, the following results can be found. All investigated identities, based on the same 50 features, are seen clearer by citizens of post-communist countries; the highest difference is about the artist’s identity (1.96%), the entrepreneur’s identity (1.46%), and the creator’s identity (1.14%). The differences in the leader’s identity are shallow (0.09%) as shown in **Σφάλμα! Το αρχείο προέλευσης της αναφοράς δεν βρέθηκε.** above.

4.1 Creator’s Identity

Perception of the particular 50 investigated features of the creator’s identity by post-communist countries’ citizens compared to citizens of the countries from the rest of the world reveals the following conclusions. The ten features of the creator’s identity seen as less critical by post-communist countries’ citizens in comparison to citizens of the countries from the rest of the world are (in descending order): charisma, resistance to fails and failures, being guided by reason (rationalism), out of the box thinking (breaking patterns), individualism, visualization skills (imagination), observation, tendency to change, sensitivity to Beauty, independence. The ten features of the creator’s identity seen as more critical by post-communist countries’ citizens in comparison to citizens of the countries from the rest of the world are (in ascending order): conservatism, respect for tradition and history, responsibility, patience, and persistence in achieving goals, ability to focus on details, disorder (mess, chaos, randomness in action), sensitivity to Good, honesty, being guided by faith and spirituality, care. The ten features of the creator’s identity seen similarly by post-communist countries’ citizens and citizens of the countries from the rest of the world are: solving problems methodically, logic, searching for opportunities, originality, interpersonal skills (communicativeness, reading emotions, sensitivity to others), ability to set goals, leadership as an autotelic (in itself) value, ability to analyze, ambition, connecting contradictions, being guided by intuition.

4.2 Artist’s Identity

Perception of the particular 50 investigated features of the artist's identity by post-communist countries' citizens compared to citizens of the countries from the rest of the world reveals the following conclusions. The ten features of the artist's identity seen as more critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in descending order): individualism, focusing on creating added (non-financial) value, sensitivity to Truth, leadership as an autotelic (in itself) value, out of the box thinking (breaking patterns), being guided by emotions, sensitivity to Beauty, connecting contradictions, ability to set goals, visualization skills (imagination). The ten features of the artist's identity seen as less critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in ascending order): being guided by faith and spirituality, responsibility, honesty, a tendency to risk, an inner sense of control, ability to resolve conflicts, respect for tradition and history, pragmatism (practicality), a tendency to plan, ability to analyze, care.

The ten features of the artist's identity seen similarly by post-communist countries' citizens and citizens of the countries from the rest of the world are: resistance to fails and failures, perfectionism, passion in action, focusing on financial profit, self-confidence, observation, tendency to change, tendency to be inspired, independence, being guided by intuition. **Σφάλμα! Το αρχείο προέλευσης της αναφοράς δεν βρέθηκε..** As Luger (2017) states, the artist's identity is built in environmental contexts. This conclusion is seen in the results: the differences in perception of an artist's identity by post-communist countries' citizens compared to citizens of countries without a communist history are visible compared to all investigated identities (1.96%). However, these differences are not significant. The statistically negatively verified H1 may also be seen as confirmation of research conclusions showing global equality among the identity of artists, no matter of historical factors or social capital (Emrali, 2017).

4.3 Manager's Identity

Perception of the particular 50 investigated features of the manager's identity by post-communist countries' citizens compared to citizens of the countries from the rest of the world reveals the following conclusions. The ten features of the manager's identity seen as more critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in descending order): independence, individualism, leadership as an autotelic (in itself) value, being guided by reason (rationalism), resistance to fails and failures, connecting contradictions, courage, sensitivity to Beauty, ability to analyze, responsibility.

The ten features of the manager's identity seen as less critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in ascending order): searching for opportunities, honesty, disorder (mess, chaos, randomness in action), ability to focus on details, respect for tradition and history, conservatism, sensitivity to Truth, being guided by faith and spirituality, sensitivity to

Good, care. The ten features of the manager's identity seen similarly by post-communist countries' citizens and citizens of the countries from the rest of the world are: perfectionism, ability to synthesize and draw conclusions, tendency to be inspired, improving quality through repetition, out of the box thinking (breaking patterns), innovation, ability to set goals, ambition, patience and persistence in achieving goals, being guided by emotions.

Σφάλμα! Το αρχείο προέλευσης της αναφοράς δεν βρέθηκε.

4.4 Entrepreneur's Identity

Perception of the particular 50 investigated features of the entrepreneur's identity by post-communist countries' citizens compared to citizens of the countries from the rest of the world reveals the following conclusions. The ten features of the entrepreneur's identity seen as less critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in descending order): being guided by reason (rationalism), focusing on financial profit, an inner sense of control, self-confidence, a tendency to control, a tendency to plan, resistance to fails and failures, ability to set goals, ability to synthesize and draw conclusions, efficiency. The ten features of the entrepreneur's identity seen as more critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in ascending order): being guided by emotions, out of the box thinking (breaking patterns), charisma, tendency to risk, focusing on creating added (non-financial) value, being guided by faith and spirituality, care, sensitivity to Good, sensitivity to Truth, disorder (mess, chaos, randomness in action).

The ten features of the entrepreneur's identity seen similarly by post-communist countries' citizens and citizens of the countries from the rest of the world are: improving quality through repetition, being guided by intuition, perfectionism, responsibility, justice, patience, and persistence in achieving goals, honesty, solving problems methodically (logic), ability to resolve conflicts, ability to analyze.

4.5 Leader's Identity

Perception of the particular 50 investigated features of the leader's identity by post-communist countries' citizens compared to citizens of the countries from the rest of the world reveals the following conclusions. The ten features of the leader's identity seen as less critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in descending order): leadership as an autotelic (in itself) value, individualism, passion in action, originality, focusing on creating added (non-financial) value, independence, resistance to fails and failures, ability to set goals, courage, connecting contradictions.

The ten features of the leader's identity seen as more critical by post-communist countries' citizens in comparison to citizens of the countries from the rest of the world are (in ascending order): improving quality through repetition, sensitivity to Good, being

guided by faith and spirituality, honesty, sensitivity to Truth, pragmatism (practicality), being guided by emotions, ability to focus on details, disorder (mess, chaos, randomness in action), care. The ten features of the leader's identity seen similarly by post-communist countries' citizens and citizens of the countries from the rest of the world are, an ability to analyze, charisma, a tendency to risk, responsibility, focusing on financial profit, sensitivity to Beauty, perfectionism, solving problems methodically (logic), tendency to control, tendency to be inspired. Almost no differentiated perception of the leader's identity among the researched groups may be correlated because leadership is especially integrated with freedom. Although communist countries created artificial leaders, these individuals were entirely dependent on the will of the central party. Free and independent leadership is a domain of capitalistic societies.

5. Conclusions

Among the limitations of the research, the following elements should be underlined: 1) The research was run during the first deep phase of the COVID-19 pandemic that could influence respondents' views and opinions; 2) The research sample (n = 160) was relatively small in comparison to the analyzed problem; 3) Synthetic conclusions can be not widely representative due to complexity of the research problem; 4) Because more than 90% of respondents possess at least higher degree of education – these people are statistically better equipped with knowledge and perception tools than less educated individuals –our conclusions should not be extended on the whole society.

The results of the research may be used by: 1) Individuals (artists, creators, entrepreneurs, leaders, managers) for a) better understanding the different layers of their personality with underlining the issue of complex identity in the context of post-communist countries, b) comparison of own identity with the general perception of a particular role about post-communist countries; 2) Researchers wanting to investigate the similarities and differences between identity and its perception in area of artistry, creativity, entrepreneurship, leadership, and organizing about post-communist countries' perspective; 3) Managers wanting to understand the differences in the perception of the investigated identities by groups, organizations, and societies dominated by post-communist countries' citizens.

Potential research questions for future qualitative research or the hypothesis for further quantitative research may be: 1) Self-perception of identity may vary from the perception of the identity depending on the belonging to the post-communist countries society; 2) Self-perception of identity is similar to the perception of the identity by a particular group if there is a coherence (post-communist countries vs. countries without communist history) between the assessed identity and people perceiving the identity.

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