Does Creativity Influence the Perception of Creative Identities?

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Abstract:

Purpose: *Creativity, being a crucial factor of today's society and economic development, is a widely requested feature of individuals and groups – in business organizations particularly. Companies can obtain the best professionals, assets, financing, and potentially the same high-quality resources they need to compete. Creativity is, in this case, one of the most valuable and much-desired features of an organization. The research deals with the perception of creative identities (a creator, artist, manager, entrepreneur, and leader) by individuals with creative and noncreative identities.*

Design/methodology/approach: *Quantitive research (n = 160) among individuals with creative and noncreative identities; 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 individuals with creative and noncreative identities. The qualitative dissimilarities in the perception of the particular identities are not the same (although the differences are minor) and fluctuate in each identity; these differences are shown in detail and build links between this research results and the literature. The essential features of each investigated identity are correlated with the different creativity levels of individuals.*

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 outcomes of the study may be benefitted by: 1) Individuals for a) better understanding the diverse levels of personality, b) likeness of identity with the general perception of a particular role by creative and noncreative individuals; 2) Scientists exploring the similarities and variances between identity and its perception; 3) Managers desiring to understand the discrepancies in the perception of the explored identities by groups, organizations, and societies controlled by creative or noncreative individuals.*

Keywords: *Creativity perception, creator's identity, artist's identity, manager's identity, entrepreneur's identity, leader's identity.*

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1. Introduction

Creativity, being a crucial factor of today's society and economic development, is a widely requested feature of individuals and groups – in business organizations particularly. As a result, companies can obtain the best professionals, assets, financing, and potentially the same high-quality resources they need to compete. Creativity is, in this case, one of the most valuable and much-desired features of an organization. Besides creativity, each organization needs managers, leaders, and intrapreneurs (internal entrepreneurs). The best managers, leaders, and entrepreneurs are called artists of their professions (Szostak and Sułkowski, 2020a). In these contexts, the perception of these identities may play an essential role in managing creativity among individuals and whole organizations.

Personal identity, being one of the basic foundations establishing an individual, is a problematic area for research, primarily focusing on the managerial side of the problem and its organizational consequences. Due to the strictly psychological characteristics of the research problem (identity), management scientists, being weaker armed in tools than psychologists, try to discover rules that can help include different identities in management practice. This philosophy was the initial point for next considerations. The decision to investigate the identities of the creator, artist, manager, entrepreneur, and leader in one research was crucial because these identities are driving forces of progress and development and usually occur not alone. They are mainly combined in pairs, artist-manager, manager-entrepreneur, artist-leader (Szostak and Sułkowski, 2021c) or larger groups, creator-artist-manager, artist-manager-entrepreneur (Szostak and Sułkowski, 2021a).

Those complex identities may cause difficulties, dilemmas, and tensions (Mochalova, 2020; Schediwy *et al.,* 2018; Warhurst and Black, 2017) but also may expose new dimensions, skills, and potentials for individuals if they can control the particular identities by identity regulation, identity work, paradoxical thinking or creativity development (Antal *et al.,* 2016; Cuganesan, 2017; Szostak and Sułkowski, 2021b).

Because of identity, being the steering power behind the personal and professional lifecycle of an individual, it is found that even the persons possessing talent, personal characteristics, and well established professional position in the above areas, have problems with the definition of who a creative person is, who an artist is, who a manager is, who an entrepreneur is, or who a leader is. These not sharp "definitions" of the mentioned identities led to separating the complex identities of artists-managers (Elstad and Jansson, 2020; Szostak and Sułkowski, 2020a; 2021c; 2020b) and artists-entrepreneurs (Bass, 2017; Bridgstock, 2012).

Besides, while separating the creativity issue among these groups of individuals, it is discovered that even the individuals with exceedingly developed abilities letting

to portray their features – thanks to high education, life experience, and complex identities – have problems with the distinction between the creative and noncreative artist/manager/entrepreneur/leader (Szostak and Sułkowski, 2021c; 2021b).

On this basis, it was decided to inspect if there are differences in perception of the identities of a creator, artist, manager, entrepreneur, and leader by creative and noncreative individuals to reveal additional conclusions to the issue of investigated identities. Thus, the following research hypotheses were formed: H1) There are differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between creative and noncreative individuals. H2) The differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between creative and noncreative individuals are not the same and vary in the case of each of the particular identities.

2.   Material and Methods

Primarily, a secondary investigation in the form of reviewing literature and data was carried out. The literature review method was based on a qualitative choice of the literature from archives like EBSCO, Google Scholar, JSTOR, Mendeley, and Scopus. The methodological approach to the literature review grounded 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.

Furthermore, quantitative research was performed. The instrument 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 defining the studied phenomenon. The original methodological design expected to create isolated arrays of indicators for each of the analyzed dimensions. Collections of indicators for individual dimensions began to be changed based on the literature on the subject in the field of artistry (McHugh, 2015; Szostak, 2020; Walter, 2015; Wilson and Brown, 2012), creativity (Dufour *et al.,* 2020; Lehmann and Gaskins, 2019; Leso *et al.,* 2017; Szostak and Sułkowski, 2020; Taleghani, 2012; Zhou *et al.,* 2008), managerial issues (Bulei *et al.,* 2014; Elstad and Jansson, 2020; López-Fernández *et al.,* 2018; Lutas *et al.,* 2020), leadership (Alvesson and Blom, 2015; Jankurová *et al.,* 2017; Nikolski, 2015; Postuła and Majczyk, 2018; Raso *et al.,* 2020; Stuke, 2013; Woodward and Funk, 2010), and entrepreneurship (Clarke and Holt, 2019; 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 results of the same indicators for other dimensions.

The survey was eventually divided into four segments. In the primary segment, there was a list of inquiries (each question related to one indicator) 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: 1. *definitely not*, 2. *rather not*, 3. *hard to say*, 4. *rather yes*, and 5. *definitely yes*. In the second section of the investigation, questions were raised about the relationship of each of the analyzed dimensions to other dimensions. In the third segment, the respondents defined their identity concerning each of the dimensions. Finally, the fourth segment included questions classifying the respondents, i.e., gender, age, education, the valuation of their own identity (as creator, artist, manager, entrepreneur, and leader).

We applied the nonparametric chi-square test of independence devoted to minor samples that do not have a normal distribution to verify the 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 minor size of the sample (n = 160), the complex statistics were not executed. This article demonstrates just a fragment of the conclusions from the entire research.

Table 1. *The age of the research participants*
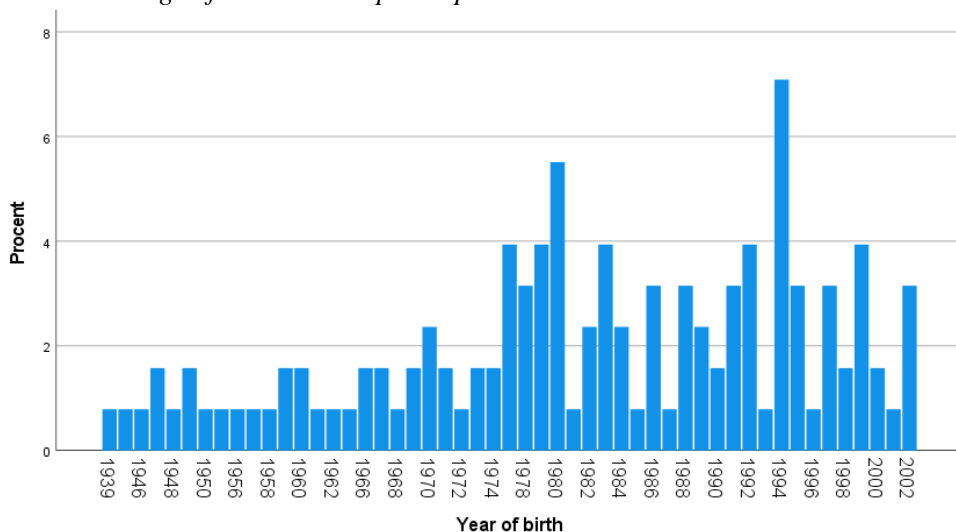
Source: *Authors' elaboration.*

The survey entitled "Perception of creativity, artistry, entrepreneurship, leadership and managerial abilities" lasted 34 days, i.e., from the 20th December 2020 to the 23rd January 2021. Two identical questionnaires, one in English and the other in Polish,

were disseminated via direct contact (forwarding requests to take part in the survey to colleagues of people) and using indirect public tools (social networks, group communications to various types of publics); the number of individuals who were requested to take part in the experiment was estimated at approximately two-three thousand. Thus, 879 individuals were interested in taking part in the survey, which was estimated by clicking on the link leading to the survey. The substantial participation in the investigation, consisting of filling in the questionnaire, was attended by 160 people, i.e., 18.2% of people interested in the examination. The typical time spent filling in the form was 32 minutes and 23 seconds, and the mean age of a respondent was 38 years.

Among the respondents: women constituted 42.5% and men 57.5%; individuals with higher education (bachelor, master, engineer) 64.57%, individuals with doctoral, post-doctoral, or professor degrees 18.90%, people with secondary education 15.75%. The respondents came from 28 countries, i.e., 74.0% from developed countries and 26.0% from developing countries (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). In addition, 83.77% of respondents named themselves creative individuals, and 16.23% named themselves noncreative individuals (we did not verify the creativity factor among the respondents).

3. Literature Review

The literature about examined identities is comprehensive and deals with the subjects on numerous diverse levels. Creator's identity is primarily explained in the context of individuals dealing with particular areas: classical arts – e.g., new arts – e.g., anime creator (Reysen *et al.,* 2020), literature creator (Ottery, 2006), social media content creator (Arriagada and Ibáñez, 2020; Maynard, 2021; Mehta and Kaye, 2019), fake-news or rumour creator (Dong *et al.,* 2019), religious institution creator (Jones and Massa, 2013), profit- or non-profit oriented organization creator (Fauchart and Gruber, 2011; Giacomin *et al.,* 2007).

Academics emphasize the fluctuating contexts and necessity for regulation to these deviations. Analysis of the creative identity (personality) is the matter of aesthetics where a comprehensive explanation of creative personality in contrast to basic personality, categories of creative personalities, and purposes of creation may be observed (Gołaszewska, 1984; Szostak, 2020; Szostak and Sułkowski, 2020a; Tatarkiewicz, 2015). Among specific characteristics of creators examined by researchers were motifs of the undertaking of creative endeavours (Gołaszewska, 1984; Szostak and Sułkowski, 2020a), resistance to fails and failures (Leone and Schiavone, 2019), individuality (Ferguson, 2015; Lorenzo-Romero and Constantinides, 2019),

courage (Davenport and Redman, 2020), fairness (Thanh and Quang, 2019). Creativity proved its importance in overcoming stressful experiences (Hirschmann *et al.,* 2020), and the creators, through creativity and sharing, build relationships with social sustainability (Pinto *et al.,* 2020).

Artist's identity is intensely well portrayed in the historical perspective; there were numerous 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 hidden, 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, 2015; 2020; Hermes *et al.,* 2017; Hocking, 2019; Tatarkiewicz, 2015). By diverse 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 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 (Thompson, 2016). The artist's identity appears in many additional areas of human activity, e.g., among teachers and lecturers (Bremmer *et al.,* 2020; Dahlsen, 2015; Thornton, 2011), managers (Szostak and Sułkowski, 2020a; 2021b; 2021c). Nevertheless, the context is always described as the most critical factor in self-identity and the artist's perception; artists' state of self-negotiation and identity formation 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). Investigations about similarities and differences in artist's identities were also undertaken (Lindholm, 2015).

Among particular features of the artist's identity, researchers underline, randomness (Wagner, 2020), individualism (Kenning, 2009), sensitivity (Koide *et al.,* 2015), charisma (Senior and Kelly, 2016), honesty (Syrko, 2019), an inclination to plan (Koponen *et al.,* 2018), a tendency to risk (Kleppe, 2017). Interventions of artists and their arts in the organizational world are a fruitful tool for creativity and innovation development among particular employees and whole groups *(Skoldberg Johansson et al.,* 2015). Researchers, especially from psychology, describe an artist's identity as a complex issue where self-defining, choosing an identity, becoming, calling are separate elements but deeply combined in one piece (Hocking, 2019).

Manager's identity in the writings is expressed as, an organizer, an expert, a political operator, a rational actor (Bulei *et al.,* 2014; Sims, 2003; Watson, 2001; 2009). Based on diverse 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). A manager with high creativity and competence in his domain can be effectively called a management artist, it will also be approved to name the manager as an artist/virtuoso who, completing his ideas, knows how to organize reality according to his intentions (Szostak and Sułkowski, 2020a).

There are also identities of kitsch managers, a self-styled management guru, a narcissistic manager, and a dishonest manager emphasizing his aims above the aims of the organization (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). Between specific attributes of the manager's identity, researchers emphasize, efficiency (Baker *et al.,* 2012; Kohail *et al.,* 2016), independence (McGrath *et al.,* 2019), individualism (Frank *et al.,* 2015), rationalism (Faran and Wijnhoven, 2012), courage (Barratt-Pugh *et al.,* 2013), responsibility (Mikkelsen and Marnewick, 2020), conservatism (Sturdivant *et al.,* 1985), randomness (Lahmiri *et al.,* 2020).

Researches based on educational institutions reveal that factors affecting managerial creativity are, innovative leadership attributes, risk tolerance, domain expertise, openness, emotional stability, confidence, action-oriented and professional development (Alsuwaidi and Omar, 2020). The literature underlines the profound influence of managers on their employees' creativity (Williams, 2001), but the level of creativity among managers varies depending on many factors, e.g., gender (Ahmad and Zadeh, 2016). Creativity also has its paradoxes in the form of assumptions and unanswered questions (DeFillippi *et al.,* 2007).

The literature shows creativity's link with motivation, actualization, and innovation in the area of entrepreneurship (Fillis and Rentschler, 2005; 2010). Cultural and national contexts are described as the most significant contributing factors of an entrepreneur's identity; the culture of a nation determines the causal effects of collective identity (Piber, 2020; Strauß *et al.,* 2020). Analyses reveal that individual dissimilarities and qualities – like proficiency, individuality, human capital and abilities, cognition – play a vibrant role in the process of an entrepreneur's identity creation (Lewis *et al.,* 2016).

There are 'push' and 'pull' dynamics regulating the entrepreneurial activities which describe an entrepreneur's identity (Giacomin *et al.,* 2007). Scholars deal with specific difficulties 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 specific industries, e.g., students of arts (Bass, 2017), fresh graduates (Vivant, 2016), musicians (Albinsson, 2018; Schediwy *et al.,* 2018), migrants (Stoyanov, 2017). The ethical side of an entrepreneur's identity was researched about honesty (Alrawadieh and Alrawadieh, 2018). An entrepreneur's identity is commonly constructed around the subject of two sides of profitability, financial or beyond financial (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 leader's values and approach to an organization's identity affect the organization's performance and

financial revenues (Adler, 2006; 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 surroundings of current organizations and perspectives (Sutherland, 2013). Leadership motivation relates to individuals' comparisons of themselves to their standards (Guillén *et al.,* 2015).

The level of surveillance regulates 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 linked with compensation inconsistency between a leader and followers (Steffens *et al.,* 2020). As with the other identities, leaders' 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 examined based on decision-making promptness (Van de Calseyde *et al.,* 2020). The value of a leader's authenticity and high self-concept consistency is emphasized (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; Rueda, 2020), religiosity (Pascoe *et al.,* 2019), or higher education institutions (Charteris *et al.,* 2016). Studies show that the level of a leader's self-identity stimulus vision communication with collaborators and dependents (Venus *et al.,* 2019).

4. Results and Discussion

Investigating the research hypothesis statistically, the following conclusions may be found.

H1: There are differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between creative and noncreative individuals, is verified negatively. The *chi-square* value amounted to 384.13 for a creator, 391.08 for an artist, 403.49 for a manager, 407.52 for an entrepreneur, and 410.51 for a leader. For the $df = 49$, using the chi-square distribution table, there is a value of 85.3506. It means that the results are statistically significant for the significance level of $p = 0.001$.

H2: The differences in perception of the creator's, artist's, manager's, entrepreneur's, and leader's identities between creative and noncreative individuals are not the same and vary in the case of each of the particular identities, is verified negatively. The *chi-square* value = 39.93. For the $df = 4$, using the chi-square distribution table, there is a value of 18.4668. It means that the results are statistically significant for the significance level of $p = 0.001$.

Although the basic hypotheses were statistically verified negatively, the qualitative analysis of the in-depth characteristics of the investigated identities between creative and noncreative individuals reveals the following outcomes.

We can find the following outcomes by condensing the dissimilarities in the perception of creators, artists, managers, entrepreneurs, and leaders' identities between creative individuals and noncreative individuals. The identities of a creator, artist, manager, and leader, on the base of the same 50 features, are seen more clearly by creative individuals; the highest difference is about the creator's identity (3.39%), the manager's identity (1.73%), and the artist's identity (1.33%). On the other hand, the variances in the leader's identity (0.24%) and the entrepreneur's identity (-0.16%) are very low. Figure 1 shows these outcomes together.

Figure 1. *Means of all features of the perception of each investigated identity by creative versus noncreative individuals*
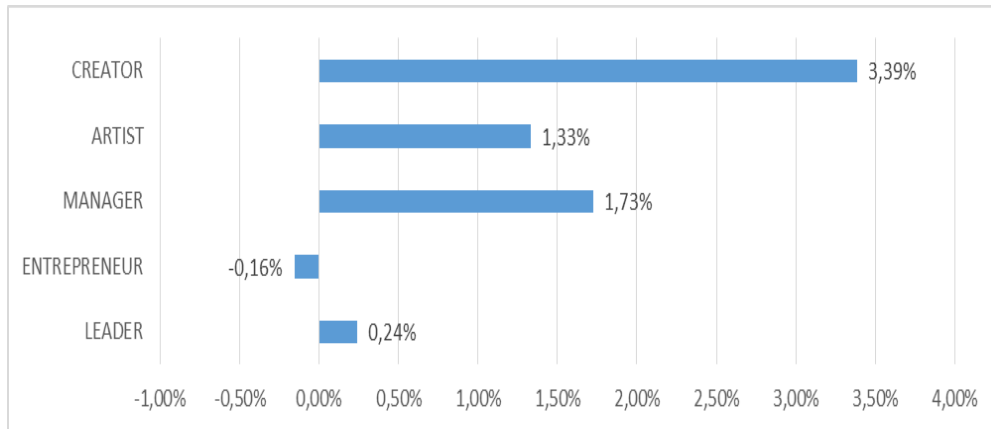
Source: *Authors' elaboration.*

4.1 Creator's Identity

The ten most important features of a creator's identity perceived by creative individuals are (in descending order): passion in action, patience and persistence in achieving goals, visualization skills, imagination, self-confidence, courage, originality, ability to set goals, innovation, observation, ability to synthesize and draw conclusions. The ten most important features of a creator's identity perceived by noncreative individuals are (in descending order): passion in action, self-confidence, observation, courage, innovation, visualization skills, imagination, out of the box thinking (breaking patterns), tendency to be inspired, resistance to fails and failures, searching for opportunities. Perception of the particular 50 examined characteristics of the creator's identity by creative individuals versus noncreative individuals reveals the following conclusions.

The ten features of the creator's identity seen as less critical by creative individuals versus noncreative individuals are (in descending order): connecting contradictions, observation, independence, passion in action, tendency to be inspired, innovation, self-confidence, out of the box thinking (breaking patterns), being guided by emotions, focusing on financial profit.

The ten features of the creator's identity seen as more critical by creative individuals versus noncreative individuals are (in ascending order): pragmatism (practicality), interpersonal skills (communicativeness, reading emotions, sensitivity to others), conservatism, ability to analyze, ability to focus on details, patience and persistence in achieving goals, efficiency, an inner sense of control, ability to resolve conflicts, ability to synthesize and draw conclusions. The ten features of the creator's identity seen similarly by creative individuals and noncreative individuals are: a tendency to change, disorder (mess, chaos, randomness in action), courage, tendency to control, individualism, a tendency to risk, searching for opportunities, being guided by intuition, resistance to fails and failures, sensitivity to Beauty.

4.2 Artist's Identity

The ten most important features of an artist's identity perceived by creative individuals are (in descending order): passion in action, originality, visualization skills, imagination, patience and persistence in achieving goals, self-confidence, sensitivity to Beauty, improving quality through repetition, observation, tendency to be inspired, courage. The ten most important features of an artist's identity perceived by noncreative individuals are (in descending order): passion in action, self-confidence, tendency to be inspired, patience and persistence in achieving goals, originality, visualization skills (imagination), sensitivity to Beauty, individualism, observation, innovation.

Perception of the particular 50 examined attributes of the artist's identity by creative individuals versus noncreative individuals reveals the following conclusions. The ten features of the artist's identity seen as less critical by creative individuals versus noncreative individuals are (in descending order): connecting contradictions, tendency to risk, innovation, tendency to be inspired, tendency to change, perfectionism, individualism, self-confidence, respect for tradition and history, sensitivity to Truth.

The ten attributes of the artist's identity seen as more critical by creative individuals versus noncreative individuals are (in ascending order): honesty, responsibility, ability to analyze, ability to focus on details, ability to synthesize and draw conclusions, ability to set goals, an inner sense of control, solving problems in a methodical way (logic), being guided by faith and spirituality, ability to resolve conflicts.

The ten features of the artist's identity seen similarly by creative individuals and noncreative individuals are: observation, justice, sensitivity to Good, independence, inter-

personal skills (communicativeness, reading emotions, sensitivity to others), searching for opportunities, patience (persistence) in achieving goals, charisma, conservatism, originality.

4.3 Manager's Identity

The ten most important features of an artist's identity perceived by creative individuals are (in descending order): responsibility, efficiency, ability to set goals, ability to resolve conflicts, a tendency to plan, ability to analyze, patience and persistence in achieving goals, self-confidence, interpersonal skills (communicativeness, reading emotions, sensitivity to others), ability to synthesize and draw conclusions. The ten most important features of an artist's identity perceived by noncreative individuals are (in descending order): efficiency, ability to resolve conflicts, responsibility, ability to set goals, a tendency to plan, patience and persistence in achieving goals, resistance to fails and failures, ability to analyze, ambition, charisma. Perception of the particular 50 investigated features of the manager's identity by creative individuals versus noncreative individuals reveals the following conclusions.

The ten features of the manager's identity seen as less critical by creative individuals versus noncreative individuals are (in descending order): disorder, mess, chaos, randomness in action, independence, being guided by intuition, perfectionism, individualism, tendency to control, resistance to fails and failures, charisma, efficiency, passion in action. The ten features of the manager's identity seen as more critical by creative individuals versus noncreative individuals are (in descending order): conservatism, being guided by reason (rationalism), sensitivity to Beauty, focusing on creating added (non-financial) value, sensitivity to Good, solving problems in a methodical way, logic, being guided by faith and spirituality, pragmatism (practicality), ability to synthesize and draw conclusions, sensitivity to Truth.

The ten features of the manager's identity seen similarly by creative individuals and noncreative individuals are: passion in action, justice, tendency to change, tendency to be inspired, ability to resolve conflicts, ability to focus on details, out of the box thinking (breaking patterns), ability to set goals, leadership as an autotelic (in itself) value, observation. Referring to the literature (Alsuwaidi and Omar, 2020), factors affecting managerial creativity are: innovative leadership attributes, risk tolerance, domain expertise, openness, emotional stability, confidence, action-oriented and professional development.

Based on the research, it can be said that: a) Creative and noncreative individuals perceive the leadership factor among managers equally as necessary (*rather important*); b) The innovation drive is seen as necessary by creative individuals (4.27) and noncreative individuals (4.17); c) Risk tolerance is seen more critical (by 4.54%, i.e., 3.95 to 3.72) by creative individuals; d) Emotional stability is perceived as necessary by both groups, although creative individuals underlined this factor stronger (by 3.24%).

4.4 Entrepreneur's Identity

The ten most important features of an artist's identity perceived by creative individuals are (in descending order): patience and persistence in achieving goals, ability to set goals, searching for opportunities, self-confidence, efficiency, responsibility, resistance to fails and failures, courage, focusing on financial profit, a tendency to plan. The ten most important features of an artist's identity perceived by noncreative individuals are (in descending order): responsibility, ambition, searching for opportunities, self-confidence, efficiency, ability to analyze, resistance to fails and failures, ability to set goals, courage, patience and persistence in achieving goals. Perception of the particular 50 investigated features of the entrepreneur's identity by creative individuals versus noncreative individuals reveals the following conclusions.

The ten features of the entrepreneur's identity seen as less critical by creative individuals versus noncreative individuals are (in descending order): individualism, justice, disorder (mess, chaos, randomness in action), perfectionism, ambition, a tendency to risk, responsibility, ability to analyze, conservatism, visualization skills, imagination. The ten features of the entrepreneur's identity seen as more critical by creative individuals versus noncreative individuals are (in ascending order): care, being guided by faith and spirituality, patience and persistence in achieving goals, leadership as an autotelic (in itself) value, interpersonal skills (communicativeness, reading emotions, sensitivity to others), sensitivity to Good, sensitivity to Beauty, out of the box thinking (breaking patterns), focusing on creating added (non-financial) value, pragmatism (practicality).

The ten features of the entrepreneur's identity seen similarly by creative individuals and noncreative individuals are: a tendency to change, resistance to fails and failures, independence, efficiency, observation, courage, sensitivity to Truth, ability to focus on details, focusing on financial profit, a tendency to plan.

4.5 Leader's Identity

The ten most important features of an artist's identity perceived by creative individuals are (in descending order): charisma, ability to set goals, ability to resolve conflicts, responsibility, patience and persistence in achieving goals, self-confidence, interpersonal skills (communicativeness, reading emotions, sensitivity to others), courage, observation, resistance to fails and failures. The ten most important features of an artist's identity perceived by noncreative individuals are (in descending order): courage, resistance to fails and failures, ability to set goals, ability to resolve conflicts, responsibility, patience and persistence in achieving goals, interpersonal skills (communicativeness, reading emotions, sensitivity to others), self-confidence, charisma, ambition.

The specific 50 explored features of the leader's identity by creative individuals versus noncreative individuals reveals the following conclusions. The ten features of the

leader's identity seen as less critical by creative individuals versus noncreative individuals are (in descending order): resistance to fails and failures, courage, individualism, tendency to be inspired, being guided by intuition, sensitivity to Beauty, ability to focus on details, ambition, conservatism, being guided by emotions.

The ten features of the leader's identity seen as more critical by creative individuals versus noncreative individuals are (in ascending order): sensitivity to Truth, connecting contradictions, charisma, ability to synthesize and draw conclusions, care, justice, being guided by reason (rationalism), solving problems in a methodical way (logic), focusing on financial profit, pragmatism (practicality). The ten features of the leader's identity seen similarly by creative individuals and noncreative individuals are: being guided by faith and spirituality, observation, focusing on creating added (non-financial) value, tendency to change, self-confidence, passion in action, disorder (mess, chaos, randomness in action), out of the box thinking (breaking patterns), visualization skills (imagination), perfectionism.

5. Conclusions

The limitations of the research are:

1) The research was run during the first deep phase of the COVID-19 pandemic (Spring 2020) that could influence respondents' views and opinions;
2) The study sample (n = 160) was somewhat minor in contrast to the examined problem;
3) Synthetic suppositions can be not broadly representative due to density of the study problem;
4) Because more than 90% of respondents hold at least higher degree of education – these people are statistically valuable equipped with awareness and perception tools than less educated persons – the deductions should not be spread on the entire society.

The outcomes of the study may be benefitted by:

1) Individuals (creators, artists, managers, entrepreneurs, leaders) for a) better understanding the diverse levels of their personality with highlighting the matter of complex identity, b) likeness of own identity with the general perception of a particular role by creative and noncreative individuals;
2) Scientists desiring to explore the similarities and variances between identity and its perception in a matter of creativity, artistry, organizing, entrepreneurship, and leadership about creative and noncreative individuals;
3) Managers desiring to understand the discrepancies in the perception of the explored identities by groups, organizations, and societies controlled by creative or noncreative individuals.

Possible research questions for future qualitative investigations or the hypothesis for further quantitative research may be:

1) Self-perception of particular identity may differ from the perception of the identity depending on the belonging to the creative or noncreative group of individuals;
2) Self-perception of identity is comparable to the perception of the identity by a particular group if there is a coherence (creative versus noncreative individuals) between the evaluated identity and people perceiving the identity.

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