

PERCEPTION OF CREATIVE IDENTITIES BY ARTISTIC AND NON-ARTISTIC INDIVIDUALS: CONSEQUENCES FOR MANAGEMENT

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Abstract. The interdisciplinary research on the perception of creative identities like artists, creators, entrepreneurs, leaders, and managers brings substantial conclusions for understanding the way of thinking, internal features, and motivations of decisions of individuals with and without artistic factor. For this purpose, an international quantitative examination of 160 individuals was undertaken. The research exhibited that individuals with and without artistic identity perceive artists, creators, entrepreneurs, leaders, and managers statistically similar (chi-square test of independence used, $p < 0.001$). The negative verification of the hypotheses was astonishing and a novelty in the investigated area. The novelty should be seen as an artistic potential existing in each individual. The additional qualitative analysis of the 50 features constituting the investigated identities revealed that individuals with and without artistic identity see particular features of these identities slightly differently (the most important, the least important, and the most equally perceived features were described in detail). The outcomes were discussed with the literature on the subject, confirming most other researchers' theses and revealing some contradictions and can be used to understand the qualities of artistic identity and the perception of investigated identities by individuals, groups, and societies dominated by persons with and without artistic factors. The applicability of the results is broad, mainly due to the role of artistry in today's world as potential laying in every individual. Specific triggers should be catalyzed instead of looking for artist-born individuals. The education process of artists should focus on revealing artistic potential underlining the role of inspiration, and discovering the motifs of artistic activity.

Keywords: artist's identity, artistry, creativeness, creativity, creator's identity, entrepreneur's identity, entrepreneurship, leader's identity, leadership, manager's identity.

Introduction and theoretical background

The development of groups and societies, business organizations and economies – except resources and motifs – require individuals who can create a future vision, plan the strategies, build organizations, lead people, and organize everything effectively. On this basis, being one of the essential constituents of social capital and economic development, creativity is

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a broadly required quality of individuals and groups. From the social identity theory, considering the above, we should focus on individuals possessing particular identities: creators building visions with imagination, entrepreneurs undertaking risk and establishing organizations, leaders stimulating people to grow and desire goals, and managers organizing and achieving goals efficiently. Because all these individuals must have an additional factor of creativity that cannot be thought of like traditional knowledge, they are often called artists of their professions (Szostak & Sułkowski, 2020b). We cannot forget that psychology theory allows describing creativity as a factor rooted in wisdom (Küçükaslan Ekmekçi et al., 2014; Shi et al., 2017; Sternberg, 1985). From the perspective of attribution theory, it can be said that identity changes with time and requires identity work (Gaudette et al., 2020; Korte, 2018). However, we do not know the leading source of professional success of individuals with these creative identities: inborn talent or education; it seems that combining both elements is equally desired.

At least from the theoretical point of view, art sociology underlines artistic potential as existing in each human being since the 19th century (Alexander & Bowler, 2014; Gilchrist et al., 2015). However, there is a lack of empirical research confirming this approach. In these frameworks, artistic and non-artistic individuals' perceptions of creative identities can play a vital and practical role. These creative identities are not evident in distinction by society and usually occur not separated – mostly merged in twosomes, like artist-entrepreneur (Bass, 2017; Szostak & Sułkowski, 2021a), artist-leader, manager-entrepreneur, artist-manager (Szostak & Sułkowski, 2020b, 2021c), or larger assemblies artist-manager-entrepreneur or creator-artist-manager (Szostak & Sułkowski, 2021a). Those complex identities may activate dilemmas, difficulties, and tensions (Mathias & Williams, 2017; Mochalova, 2020; Schediwy et al., 2018) but can expose diverse dimensions, skills, and potentials. To do that, these individuals should control their particular identities using identity regulation, identity work, paradoxical thinking, or creativity development (Antal et al., 2016; Cuganesan, 2017; Szostak & Sułkowski, 2021b). Because of the blurred definitions, researchers face a challenge that the complex-identity individuals expose struggles with cataloging who they are. Moreover, there is no research comparing identity perceptions by individuals with and without artistic identity. To fill this gap, examining the differences in perception of the creative identities of an artist, creator, entrepreneur, leader, and manager by artistic and non-artistic individuals may uncover additional findings – especially for the field of management, psychology, sociology, and social sciences.

The following hypotheses were created for this research: (H1) There are differences in perception of the artist's, creator's, entrepreneur's, leader's, and manager's identities between artistic and non-artistic individuals; (H2) The differences in perception of the artist's, creator's, entrepreneur's, leader's, and manager's identities between artistic and non-artistic individuals are not the same and vary in the case of each of the particular identities.

1. Research objective and methodology

Quantitative research was performed using a questionnaire, including the examined phenomenon's dimensions and selected indicators defining the examined phenomenon (Nowak,

2021). The research design was expected to create separate lists of indicators for every dimension. Groups of indicators for individual dimensions began to be altered based on the literature on artistry, creativity, entrepreneurship, leadership, and management. Examining individual groups of indicators exposed that each of the indicators preferred for different dimensions could describe each of the observed dimensions with advantages. That is why a single list of 50 equal indicators was created and used to all observed dimensions.

The survey entitled “Perception of creativity, artistry, entrepreneurship, leadership and managerial abilities” was divided into four parts. A list of questions (each connected to a single indicator) was divided into thematic units examining each investigated dimension. All questions were closed, and a five-point Likert scale was created for answers: 1. *definitely not*, 2. *rather not*, 3. *hard to say*, 4. *rather yes*, and 5. *definitely yes*. Next, questions were arranged about the relation of each analyzed dimension to other dimensions. In the third part, the research participants defined their identity concerning each investigated dimension. In the end, questions classifying the respondents about gender, age, education, the valuation of their own identity were set.

The nonparametric chi-square test of independence dedicated to small samples without a normal distribution helped confirm the hypotheses ($p < 0.001$). Data analysis was prepared using *Microsoft Excel*. However, because of the small size of the sample ($n = 160$), complex statistics were not conducted. Therefore, this article exhibits only a fragment of the assumptions from the broad research (Szostak, 2020b, 2021a, 2021b, 2021c, 2021d).

The research lasted between December, 2020 and January, 2021. The approximation of the number of individuals requested to contribute to the research was 2–3 thousand. Eight hundred seventy-nine people were attracted to taking part in the survey. One hundred sixty individuals realized the total contribution in the examination (18.2% of those interested in the research).

Individuals with an artistic identity (answering *definitely yes* or *rather yes*) constituted 42.98% of the respondents. Individuals without an artistic identity (answering *rather not* or *definitely not*) constituted 37.19% of the respondents. Individuals having problems describing their artistic identity constituted 19.83% of the respondents (their answers were omitted). Among the respondents: women constituted 42.5% and men 57.5%; individuals with secondary education 15.75%, with higher education 64.57%, above doctoral degrees 18.90%. The respondents came from 28 countries: 71.7% from Europe, 28.3% outside of Europe.

2. Results and discussion

H1 (“There are differences in perception of the artist’s, creator’s, entrepreneur’s, leader’s, and manager’s identities between artistic and non-artistic individuals”) was statistically verified negatively. The chi-square value amounted to: 398.44 for an artist, 394.46 for a creator, 411.28 for an entrepreneur, 415.61 for a leader, and 409.38 for a manager. For the $df = 49$, using the chi-square distribution table, a value of 85.3506 is set. It means that the results are statistically significant for the significance level of $p = 0.001$. H2 (“The differences in perception of the artist’s, creator’s, entrepreneur’s, leader’s, and manager’s identities between artistic and non-artistic individuals are not the same and vary in the case of each of the particular identities”)

was statistically verified negatively. The chi-square value = 40.58. For the $df = 4$, using the chi-square distribution table, there is a value of 18.4668. The results are statistically significant for the significance level of $p = 0.001$. In the case of each explored identity, the means of the 50 features of the identities of an artist, creator, entrepreneur, leader, and manager are not higher than 3.19% (Figure 1).

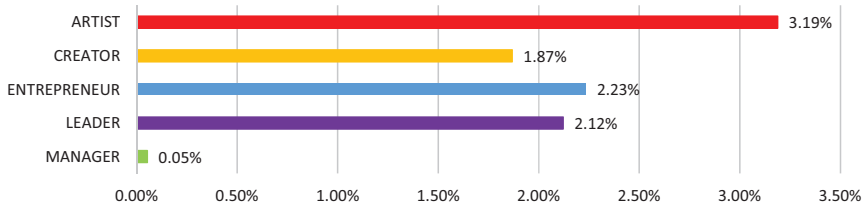


Figure 1. Means of the 50 features of each investigated identity perceived by artists in comparison to non-artists (source: created by author)

Both hypotheses were established with the intention to confirm differences in perception of chosen issues by individuals with and without artistic identity to underline commonly perceived discrepancies between artistic and non-artistic individuals. Their negative verification was astonishment and can be seen as a novelty of an artistic potential existing in each individual that requires a specific spark and fuel. The spark is an inspiration for artistic activity (Szostak, 2018). The fuel of artistic activity is motifs of artistic activity (Gołaszewska, 1984; Szostak & Sułkowski, 2020b). Although the primary hypotheses were statistically verified negatively, the qualitative analysis of the in-depth characteristics of the investigated identities between artists and non-artists was undertaken.

2.1. Artist's identity

The ten most important features of an artist's identity perceived by artistic individuals are (in descending order): patience and persistence in achieving goals, passion in action, visualization skills (imagination), improving quality through repetition, originality, self-confidence, sensitivity to beauty, ability to focus on details, resistance to fails and failures, courage. On the other hand, the ten most important features of an artist's identity perceived by non-artistic individuals are (in descending order): originality, passion in action, visualization skills (imagination), self-confidence, individualism, observation, sensitivity to beauty, tendency to be inspired, patience and persistence in achieving goals, out of the box thinking, breaking patterns.

Perception of the particular 50 examined attributes of the artist's identity by artistic *versus* non-artistic individuals reveals the following conclusions. The ten features of the artist's identity seen as less critical by artistic individuals *versus* non-artistic individuals are (in descending order): individualism, originality, disorder (mess, chaos, randomness in action), out of the box thinking (breaking patterns), perfectionism, observation, focusing on financial profit, independence, visualization skills (imagination), self-confidence. The ten attributes of the artist's identity seen as more critical by artistic individuals *versus* non-artistic individuals are (in ascending order): patience and persistence in achieving goals, a tendency to plan, ability

to set goals, ability to resolve conflicts, ability to synthesize and draw conclusions, respect for tradition and history, honesty, responsibility, care, being guided by faith and spirituality. The ten features of the artist’s identity seen similarly by artistic and non-artistic individuals are: connecting contradictions, tendency to be inspired, innovation, focusing on creating added (non-financial) value, passion in action, sensitivity to beauty, tendency to change, being guided by emotions, sensitivity to truth, pragmatism, practicality.

The whole range of discrepancies in the answers about the artist’s identity seen by artists and non-artists shows Figures 2–3.

An artisan, a holy man in touch with the hidden, a doer, a God’s will doer, a genius, a master, a knowledge worker, a cultural aristocrat, a professional, an influencer, an entrepreneur, a freedom maker, a value or idea guardian, a collaborator, a superman – are identities of an artist in the historical perspective (Deresiewicz, 2015, 2020; Hermes et al., 2017; Hocking, 2019; Tatarkiewicz, 2015). Considering varied levels of creativity and efficiency, an artist

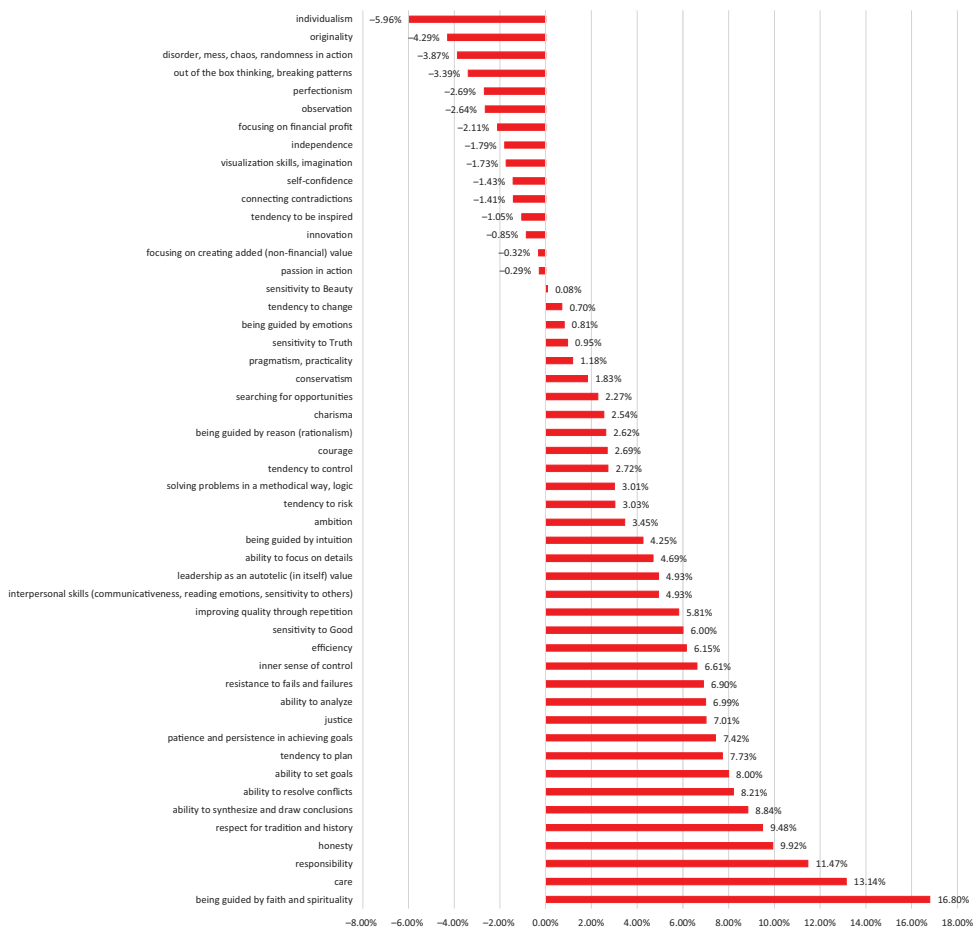


Figure 2. Perception of the 50 features of an artist’s identity by artistic *versus* non-artistic individuals (source: created by author)

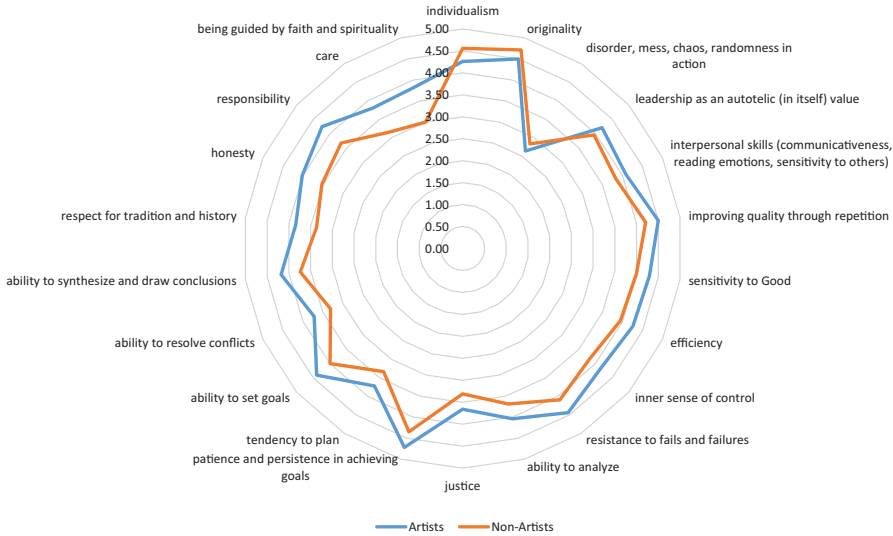


Figure 3. Perception of the most differently assessed features of an artist's identity by artistic *versus* non-artistic individuals (source: created by author)

may be perceived as: a copyist, a conceptualist, an artistic craftsman (artisan), and a creator (Szostak & Sułkowski, 2020b). In this context, the research describes an artist's possibility of breaking patterns and out-of-the-box thinking as rather important for artistic individuals (4.14) and non-artistic individuals (4.31) – a difference of 3.39%. On the other hand, an artist's efficiency is perceived with a higher discrepancy (6.15%) between artistic individuals (4.26) and non-artistic individuals (3.95).

Artist's identity is defined in the crisis situation on the meta-level (Rikou & Chaviara, 2016). The development of an artist's identity decreases symptoms and exposes destructive narratives based on a psychopathological pattern (Thompson, 2014). The research uncovers that resistance to fails and failures is rather important for artistic (4.44) and non-artistic (4.10) individuals. Solving problems methodically and logically was described as neutral (by analogy: 3.46, 3.31, 3.01%); it looks that more important is the solution issue than the method the problems are solved. Artist's ability to resolve conflicts is more critical for artistic (3.72) than non-artistic individuals (3.31) – a difference of 8.21%. In the same context, an artist's ability to connect contradictions is perceived by artistic (3.72) and non-artistic individuals (3.79) as rather important (difference of 1.41%). Artist's identity appears in many areas of human activity, *e.g.*, among teachers and lecturers (Bremmer et al., 2021; Dahlsen, 2015; Thornton, 2011) or managers (Szostak & Sułkowski, 2020b, 2021b, 2021c). Nevertheless, the context is uninterruptedly explained as the most significant aspect in self-identity and the artist's perception; artists' state of self-negotiation and identity formation is considerably reliant on context (Luger, 2017). The investigation displays that ability to synthesize and draw conclusions about the broad context of an artist's activity is rather important for artistic (4.18) and non-artistic individuals (3.74) – a difference of 8.84%.

The artist's identity may greatly influence surrounding individuals, *e.g.*, children dealing with musicians and 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 highlight randomness (Wagner, 2020), individualism (Kenning, 2009), sensitivity (Koide et al., 2015), charisma (Senior & Kelly, 2016), honesty (Syrko, 2019), an inclination to plan (Koponen et al., 2018), a tendency to risk (Kleppe, 2017). The research does not confirm that disorder in an artist's action is essential: for artistic (2.64) and non-artistic (2.83) individuals, this feature is neutral (a difference of 3.87%). On the other hand, the study presents that an artist's individualism is rather important for artistic (4.26) and very important for non-artistic individuals (4.56) – a difference of 5.96%. In the case of sensitivity, the research concludes that the most important is sensitivity to beauty (by analogy: 4.48, 4.48, 0.08%), sensitivity to good (4.30, 4.00, 6.00%), and sensitivity to truth (4.00, 3.95, 0.95%). This order is contrary to the essential feature of art, which grounds the most on truth, then beauty – in opposition to kitsch (Szostak & Sułkowski, 2020a). The investigation exposes that honesty (4.02, 3.52, 9.92%) is slightly more vital in an artist's identity than charisma (4.22, 4.09, 2.54%), although both qualities are perceived as rather important. Artist's tendency to plan (3.72, 3.33, 7.73%) is perceived as less important than the ability to set goals (4.40, 4.00, 8.00%). Artistic individuals distinguish artist's tendency to risk (4.08) clearly more essential than non-artistic individuals (3.93) – a difference of 3.03%.

Art interventions in organizations are an excellent tool for creativity and innovation development among particular employees and teams (Johansson Sköldberg et al., 2016). Scholars portray an artist's identity as a complex issue where self-defining, choosing an identity, and becoming are isolated elements but intensely united in a single piece (Hocking, 2019). According to this research, an artist's innovation is rather important for artistic (4.26) and non-artistic individuals (4.30) – a difference of 0.85%.

Artists define themselves by talent (4.64, very important), personal characteristics (4.32, rather important), experience and achievements (4.26, rather important), actually performed work or occupation (4.04, rather important), self-definition (4.04, rather important), and formal education at schools, studies, courses, training (3.21, neutral). On the other hand, non-artistic individuals define an artist by talent (4.72, very important), experience and achievements (4.32, rather important), personal characteristics (4.05, rather important), actually performed work or occupation (3.77, rather important), self-definition (3.50, rather important), and formal education at schools, studies, courses, training (2.95, neutral).

Considering all investigated identities, the subsequent personality dimensions of an artist's identity play the following roles in the eyes of artistic individuals: creativity (4.68, very important), managing (3.47, neutral), entrepreneurship (3.29, neutral), and leadership (2.96, neutral). On the other hand, non-artistic individuals see the majority of dimensions of an artist quite similar: creativity (4.67, very important, a difference of 0.27%), managing (3.13, neutral, a difference of 6.72%), entrepreneurship (3.09, neutral, a difference of 3.39%), and leadership (2.58, neutral, a difference of 7.53%).

2.2. Creator's identity

The ten most important qualities of a creator's identity identified by artistic individuals are (in descending order): patience and persistence in achieving goals, passion in action, visualization skills (imagination), resistance to fails and failures, courage, observation, self-

confidence, originality, ability to analyze, ability to synthesize and draw conclusions. On the other hand, the ten most important features of a creator’s identity perceived by non-artistic individuals are (in descending order): innovation, courage, self-confidence, passion in action, visualization skills (imagination), observation, originality, tendency to change, searching for opportunities, ability to set goals.

Perception of the particular 50 examined features of the creator’s identity by artistic *versus* non-artistic individuals reveals the subsequent conclusions. The ten features of the creator’s identity seen as less critical by artistic individuals *versus* non-artistic individuals are (in descending order): focusing on financial profit, innovation, tendency to change, tendency to control, self-confidence, courage, tendency to be inspired, searching for opportunities, independence, pragmatism, practicality. The ten features of the creator’s identity seen as more critical by artistic individuals *versus* non-artistic individuals are (in ascending order): care, ability to analyze, interpersonal skills (communicativeness, reading emotions, sensitivity to others), sensitivity to beauty, sensitivity to good, patience and persistence in achieving goals, sensitivity to truth, respect for tradition and history, ability to focus on details, being guided by faith and spirituality. The ten qualities of the creator’s identity seen similarly by artistic individuals and non-artistic individuals are: observation, out of the box thinking (breaking patterns), a tendency to risk, a tendency to plan, ability to set goals, solving problems methodically (logic), being guided by reason (rationalism), visualization skills (imagination), perfectionism, ability to resolve conflicts.

The whole range of differences in the answers about the creator’s identity perceived by artistic and non-artistic individuals shows Figures 4–5.

Creator’s identity may be described in the context of individuals dealing with particular areas: profit- or non-profit oriented organization creator (Fauchart & Gruber, 2011; Giacomini et al., 2007), classical arts – e.g., literature creator (Ottery, 2006), music creator (Tillay & Chapman, 2019), new arts – e.g., anime creator (Reysen et al., 2020), social media content creator (Arriagada & Ibáñez, 2020; Maynard, 2021; Mehta & Valdovinos Kaye, 2021),

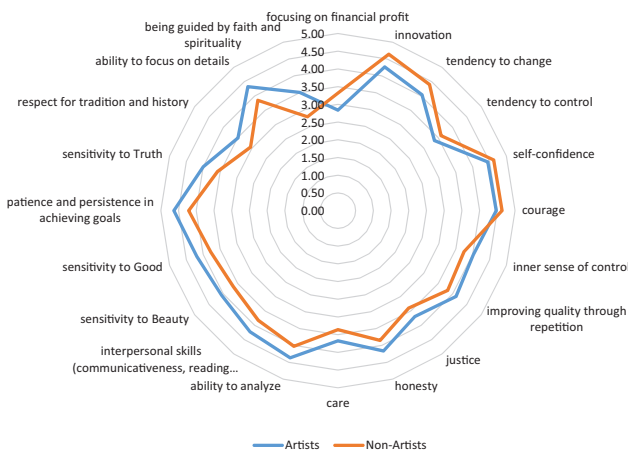


Figure 4. Perception of the most differently assessed features of a creator’s identity by artistic *versus* non-artistic individuals (source: created by author)

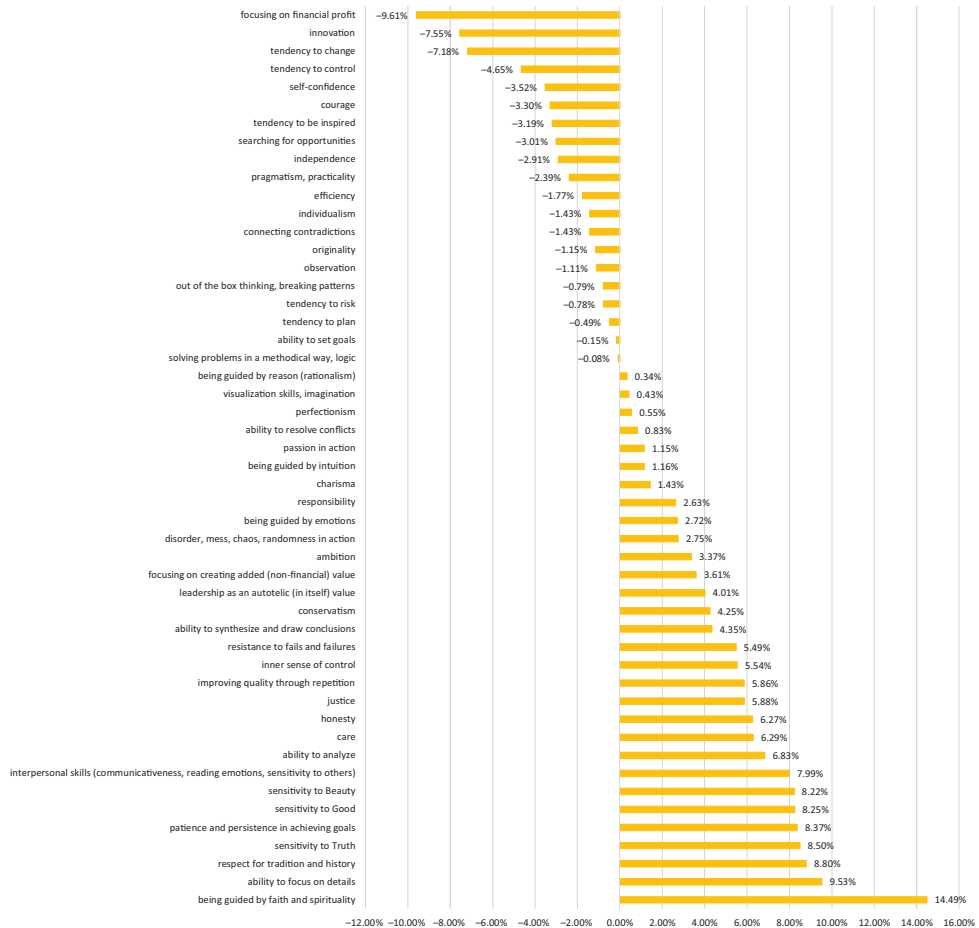


Figure 5. Perception of the 50 features of a creator’s identity by artistic *versus* non-artistic individuals (source: created by author)

religious institution creator (Jones & Massa, 2013), fake-news or rumor creator (Dong et al., 2019). Academics emphasize the fluctuating contexts and necessity for regulation to these deviations. The research shows that focusing on financial profit (2.84 for artistic individuals, 3.32 for non-artistic individuals, difference of 9.61%) is generally less important than creating added (non-financial) value (4.06 for artistic individuals, 3.88 for non-artistic individuals, a difference of 3.61%).

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, 2020a; Szostak & Sułkowski, 2020b; Tatarkiewicz, 2015). Among specific characteristics of creators examined by researchers were: motifs of the undertaking of creative endeavors (Gołaszewska, 1984; Szostak & Sułkowski, 2020b), resistance to fails and failures (Leone & Schiavone, 2019), individuality (Ferguson, 2015; Lorenzo-Romero & Constantinides, 2019),

courage (Davenport & Redman, 2020), fairness (Hai Thanh & Van 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). The research confirms the importance of a creator's resistance to fails and failures (by analogy: 4.47, 4.20, 5.49%). Creator's courage is vital both for artistic (4.47) and non-artistic (4.63) individuals (difference of 3.30%). By analogy to a creator's fairness, it can be stated that a creator's sensitivity to truth (by analogy: 4.00, 3.58, 8.50%) is more important than justice (by analogy: 3.69, 3.40, 5.88%).

Artists define creators by talent (4.56, very important), personal characteristics (4.38, rather important), experience and achievements (4.25, rather important), actually performed work or occupation (4.00, rather important), self-definition (3.98, rather important), and formal education at schools, studies, courses, training (3.35, neutral). Non-artistic individuals define a creator by talent (4.42, rather important), personal characteristics (4.33, rather important), experience and achievements (4.14, rather important), actually performed work or occupation (3.40, rather important), self-definition (3.27, neutral), and formal education at schools, studies, courses, training (2.77, neutral).

Considering all investigated identities, the subsequent personality dimensions of a creator's identity play the following roles in the eyes of artistic individuals: artistry (4.50, very important), managing (3.71, rather important), entrepreneurship (3.49, neutral), and leadership (3.24, neutral). On the other hand, non-artistic individuals see personality dimensions of a creator's identity following: artistry (4.04, rather important, a difference of 9.11%), managing (3.69, rather important, a difference of 0.51%), entrepreneurship (3.56, rather important, a difference of 1.32%), and leadership (3.18, neutral, a difference of 1.34%).

2.3. Entrepreneur's identity

The ten most important characteristics of an entrepreneur's identity perceived by artistic individuals are (in descending order): searching for opportunities, ability to set goals, patience and persistence in achieving goals, efficiency, resistance to fails and failures, courage, responsibility, self-confidence, ability to resolve conflicts, innovation. Conversely, the ten most important features of an entrepreneur's identity perceived by non-artistic individuals are (in descending order): responsibility, efficiency, resistance to fails and failures, patience and persistence in achieving goals, self-confidence, courage, a tendency to plan, searching for opportunities, ability to set goals, focusing on financial profit.

Perception of the particular 50 investigated qualities of the entrepreneur's identity by artistic *versus* non-artistic individuals reveals the following conclusions. The ten features of the entrepreneur's identity seen as less critical by artistic individuals *versus* non-artistic individuals are (in descending order): independence, conservatism, improving quality through repetition, responsibility, a tendency to risk, tendency to control, ability to focus on details, passion in action, being guided by reason (rationalism), a tendency to plan. The ten characteristics of the entrepreneur's identity seen as more critical by artistic individuals *versus* non-artistic individuals are (in ascending order): a tendency to be inspired, connecting contradictions, ability to resolve conflicts, leadership as an autotelic (in itself) value, methodically solving problems (logic), sensitivity to good, originality, visualization skills (imagination), sensitivity to beauty,

being guided by faith and spirituality. The ten features of the entrepreneur’s identity seen similarly by artistic individuals and non-artistic individuals are: disorder (mess, chaos, randomness in action), ability to analyze, efficiency, observation, inner sense of control, resistance to fails and failures, focusing on financial profit, perfectionism, courage, being guided by emotions.

The variety of disparities in the answers referring to the entrepreneur’s identity seen by artistic and non-artistic individuals displays Figures 6–7.

An entrepreneur’s identity is commonly constructed around the subject of two sides of profitability: financial or beyond financial (Saxena, 2019). The research confirms this issue: focusing on financial profit is perceived equally as very important for artistic (4.58) and non-artistic individuals (4.58). On the other hand, focusing on creating added (non-financial) value is described as rather important by artistic individuals (3.63); as neutral by non-artistic individuals (3.37) – a difference of 5.06% The literature shows that entrepreneurship and creativity are linked together by motivation, actualization, and innovation (Fillis & Rentschler,

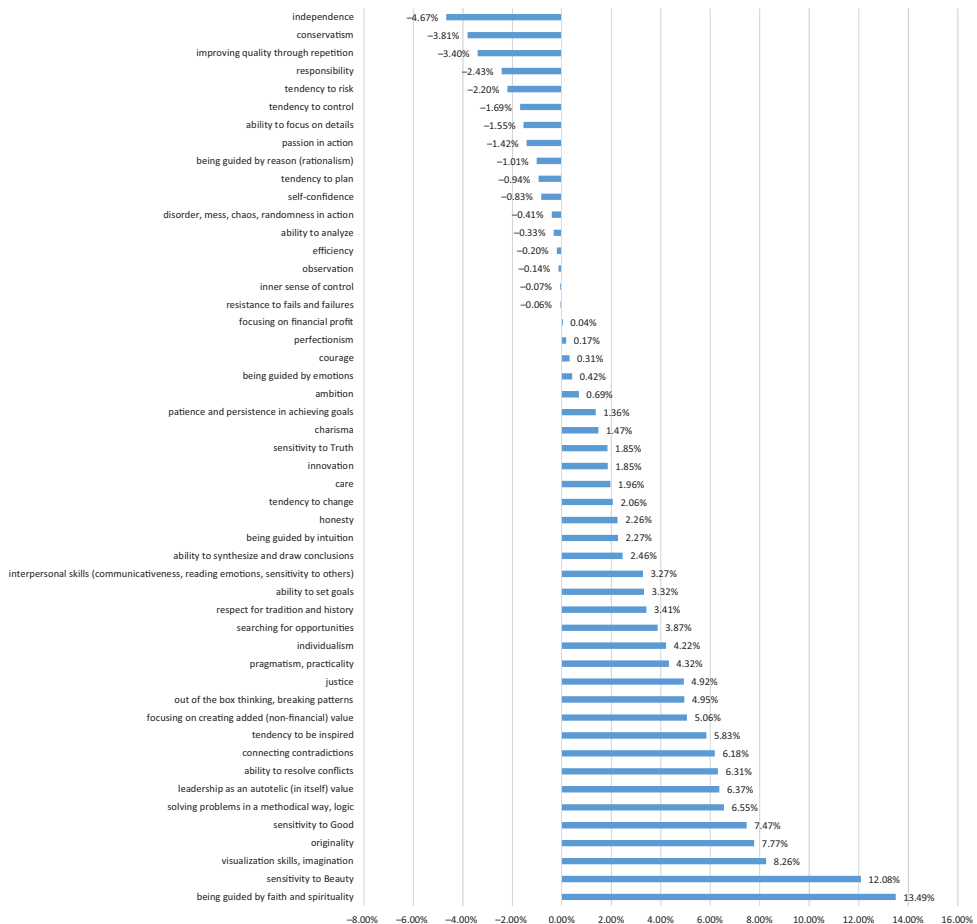


Figure 6. Perception of the 50 features of an entrepreneur’s identity by artistic *versus* non-artistic individuals (source: created by author)

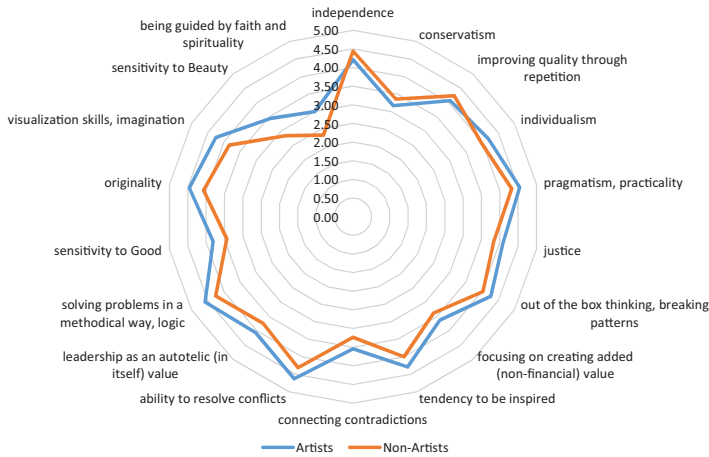


Figure 7. Perception of the most differently assessed features of an entrepreneur's identity by artistic *versus* non-artistic individuals (source: created by author)

2005, 2010). The research confirms the importance of innovation: both artistic (4.60) and non-artistic individuals (4.51) perceive it as a fundamental issue – the difference is negligible (1.85%). 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). In this research, the respondents were asked about the issue of independence (which is analogous to individuality) and confirmed that independence is vital for artistic (4.21) and non-artistic individuals (4.44) – the difference in perception is 4.67%. The issue of observation (which is analogous to cognition) was also confirmed by artistic (4.46) and non-artistic individuals (4.47). The ethical side of an entrepreneur's identity was researched about honesty (Alrawadieh & Alrawadieh, 2018). The research confirms the importance of honesty: both artistic (4.23) and non-artistic individuals (4.12) perceive it as a rather important issue – a difference of 2.26%.

Entrepreneurs define themselves by experience and achievements (4.40, rather important), actually performed work and occupation (4.31, rather important), personal characteristics (4.08, rather important), self-definition (4.02, rather important), talent (3.88, rather important), and formal education at schools, studies, courses, training (3.23, neutral). On the other hand, non-artistic individuals define an entrepreneur by experience and achievements (4.64, very important), actually performed work or occupation (4.50, very important), personal characteristics (3.86, rather important), self-definition (3.67, rather important), talent (3.61, rather important), and formal education at schools, studies, courses, training (3.09, neutral).

Considering all investigated identities, the subsequent personality dimensions of an entrepreneur's identity play the following roles in the eyes of artistic individuals: managing (4.64, very important), creativity (4.49, rather important), leadership (4.25, rather important), and artistry (3.06, neutral). On the other hand, non-artistic individuals see the majority of dimensions quite similar: organizing (4.64, very important, a difference of 0.12%), leadership 4.29, rather important, a difference of 0.78%), and creativity (4.27, a difference of 4.46%); only artistry (2.73, neutral) is perceived with a difference of 6.58%.

2.4. Leader’s identity

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

Perception of the specific 50 explored qualities of the leader’s identity by artistic *versus* non-artistic individuals reveals the following conclusions. The ten features of the leader’s identity seen as less critical by artistic individuals *versus* non-artistic individuals are (in descending order): independence, individualism, conservatism, tendency to change, a tendency to risk, ambition, leadership as an autotelic (in itself) value, self-confidence, connecting contradictions, searching for opportunities. The ten features of the leader’s identity seen as more critical by artistic *versus* non-artistic individuals are (in ascending order): focusing on creating added (non-financial) value, justice, ability to synthesize and draw conclusions, improving quality through repetition, being guided by emotions, sensitivity to good, care, sensitivity to beauty, respect for tradition and history, being guided by faith and spirituality. The ten features of the leader’s identity seen similarly by artistic and non-artistic individuals are: being guided by reason (rationalism), efficiency, ability to set goals, interpersonal skills (communicativeness, reading emotions, sensitivity to others), passion in action, inner sense of control, disorder (mess, chaos, randomness in action), ability to resolve conflicts, originality, innovation.

The whole range of differences in perception of the leader’s identity by artistic and non-artistic individuals displays Figures 8–9.

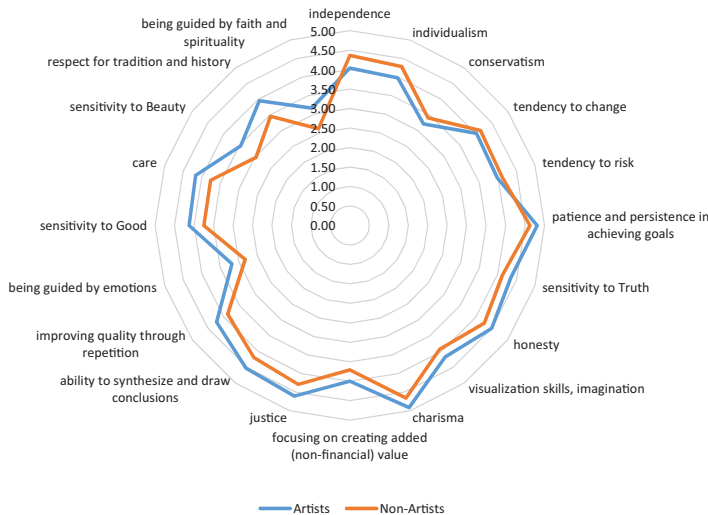


Figure 8. Perception of the most differently assessed features of a leader’s identity by artistic *versus* non-artistic individuals (source: created by author)

The literature shows 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, which positively impacts creating a sustainable organizational identity (Erat et al., 2020). The research confirms that justice is a very important feature of a leader’s identity (4.60 for artistic individuals, 4.29 for non-artistic individuals, a difference of 6.23%). Communicativeness, reading emotions, sensitivity to others as interpersonal skills are crucial for artistic individuals (4.67) and non-artistic individuals (4.70) – a difference of 0.52%.

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; Giraud Voss et al., 2006). The research reveals that focusing on financial profit is 1.62% more vital for artistic (3.81) than non-artistic individuals (3.73). In the case of focusing on creating added

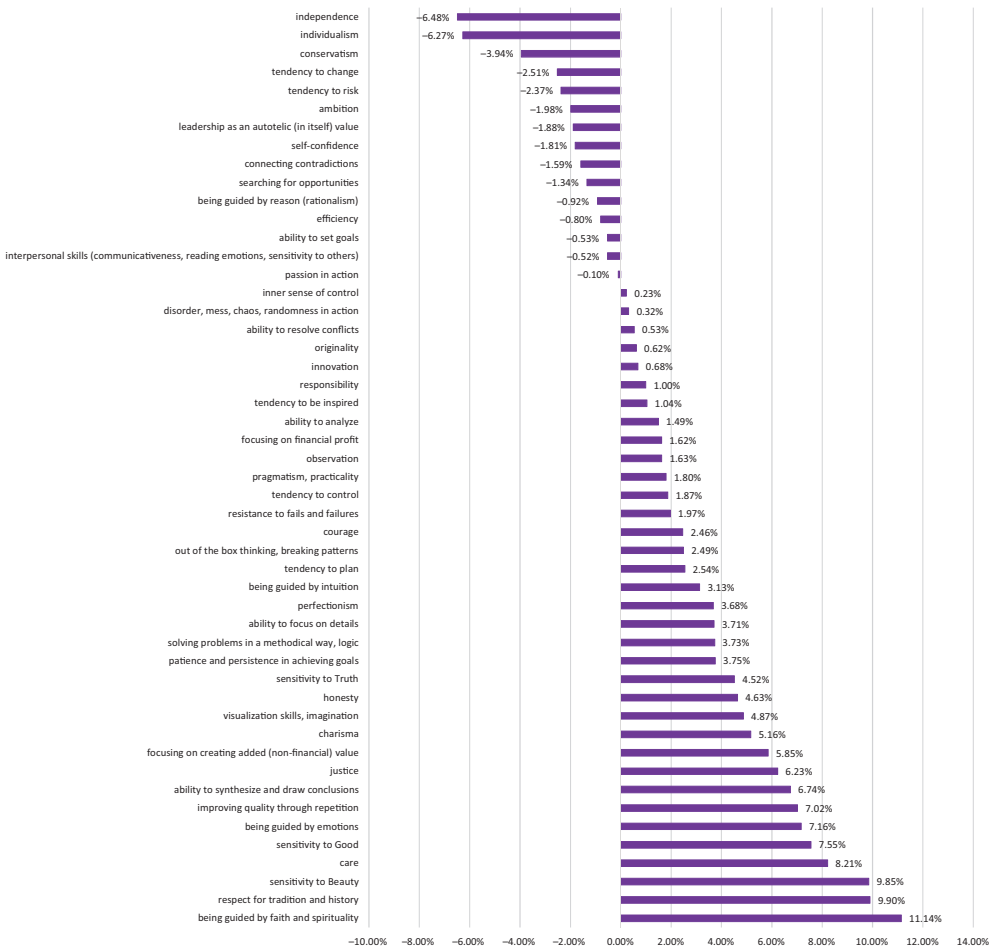


Figure 9. Perception of the 50 features of a leader’s identity by artistic versus non-artistic individuals (source: created by author)

(non-financial) value, the difference in perception is more clear (5.85%) – artistic (4.00) and non-artistic individuals (3.71) assess it as rather important. 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). The research confirms that charisma is vital for artistic (4.92) and non-artistic individuals (4.66) – a difference of 5.16%.

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). Tendency to control is assessed as rather important for artistic (4.17) and non-artistic individuals (4.07) – a difference of 1.87%. 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). The research confirms efficiency as a crucial factor of a leader's identity (4.52 for artistic individuals, 4.56 for non-artistic individuals, a difference of 0.80%).

The issue of leader's moral identity and moral attentiveness as antecedents of perceived ethical leadership and follower moral identity and moral attentiveness as ethical leadership outcomes are described in the literature (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., 2021). The research reveals interesting conclusions here. Sensitivity to the truth of a leader, with a difference of 4.52%, is perceived as a rather important factor (4.35 by artistic, 4.12 by non-artistic individuals). Second, a leader's sensitivity to good is more important for artistic (4.13) than non-artistic individuals (3.75) – a difference of 7.55%. Third, leaders' care for artistic individuals (4.17) in comparison to non-artistic individuals (3.76) is perceived with a difference of 8.21%. It can be stated that artistic individuals behave more ethically than non-artistic individuals.

Studies highlight the value of authenticity and high self-concept consistency in a leader's identity (Steffens et al., 2021; Xue Zheng et al., 2020) and describe the role of rationalism among leaders based on the environment of politics (He & Feng, 2015; Rueda, 2021), religiosity (Pascoe et al., 2019), or higher education institutions (Charteris et al., 2016). Furthermore, the research confirms that a leader's inner sense of control is rather important for artistic (4.26) and non-artistic individuals (4.24). Also, a leader's honesty plays a vital role in professional activities (4.50 for artistic individuals, 4.27 for non-artistic individuals, a difference of 4.63%).

Artists define leaders by personal characteristics (4.58, very important), experience and achievements (4.52, very important), talent (4.28, rather important), actually performed work or occupation (4.13, rather important), self-definition (4.06, rather important), and formal education at schools, studies, courses, training (3.58, rather important). On the other hand, non-artistic individuals define a leader by personal characteristics (4.57, very important), experience and achievements (4.39, rather important), talent (4.21, rather important), actually performed work or occupation (3.89, rather important), self-definition (3.40, rather important), and formal education at schools, studies, courses, training (3.18, neutral).

Considering all investigated identities, the following personality dimensions of a leader's identity play the following roles in the eyes of artistic individuals: entrepreneurship (4.46,

rather important), managing (4.42, rather important), creativity (4.24, rather important), and artistry (3.23, neutral). On the other hand, non-artistic individuals see personality dimensions of a leader's identity following: entrepreneurship (4.58, very important, a difference of 2.39%), managing (4.24, rather important, a difference of 3.44%), creativity (4.18, rather important, a difference of 1.34%), and artistry (3.00, neutral, a difference of 4.58%).

2.5. Manager's identity

The ten most important qualities of a manager's identity perceived by artistic individuals are (in descending order): responsibility, ability to resolve conflicts, efficiency, a tendency to plan, ability to set goals, interpersonal skills (communicativeness, reading emotions, sensitivity to others), ability to analyze, patience and persistence in achieving goals, self-confidence, searching for opportunities. Conversely, the ten most important characteristics of a manager's identity perceived by non-artistic individuals are (in descending order): efficiency, patience and persistence in achieving goals, responsibility, a tendency to plan, ability to set goals, ability to analyze, ability to resolve conflicts, ambition, observation, self-confidence.

Perception of the particular 50 investigated qualities of the manager's identity by artistic *versus* non-artistic individuals reveals the following conclusions. The ten features of the manager's identity seen as less critical by artistic *versus* non-artistic individuals are (in descending order): a tendency to control, observation, leadership as an autotelic (in itself) value, independence, originality, passion in action, conservatism, tendency to change, improving quality through repetition, perfectionism. The ten features of the manager's identity seen as more critical by artistic individuals *versus* non-artistic individuals are (in ascending order): connecting contradictions, innovation, sensitivity to truth, focusing on creating added (non-financial) value, interpersonal skills (communicativeness, reading emotions, sensitivity to others), sensitivity to beauty, respect for tradition and history, sensitivity to good, care, being guided by faith and spirituality. The ten features of the manager's identity seen similarly by artistic and non-artistic individuals are: an inner sense of control, solving problems methodically (logic), justice, ability to set goals, visualization skills (imagination), tendency to plan, self-confidence, being guided by reason (rationalism), out of the box thinking (breaking patterns), responsibility.

The range of differences in the answers regarding the manager's identity perceived by artistic and non-artistic individuals shows Figures 10–11.

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, 2000, 2009). Being guided by reason (rationalism) was assessed as rather important by artistic (4.45) and non-artistic individuals (4.43). As confirmation by negating the importance of organizing skills, it can be found disorder, mess, chaos, and randomness in a manager's action as rather unimportant for artistic (2.12) and non-artistic (2.20) individuals – a difference of 1.45%. It results in opposite studies indicating randomness as one of the specific attributes of the manager's identity (Lahmiri et al., 2020).

Diverse levels of creativity and efficiency may constitute the following manager's identities: an administrator (an official), a professional, a manager-theoretician, a creative manager (a leader). Studies on educational institutions reveal that managerial creativity is affected

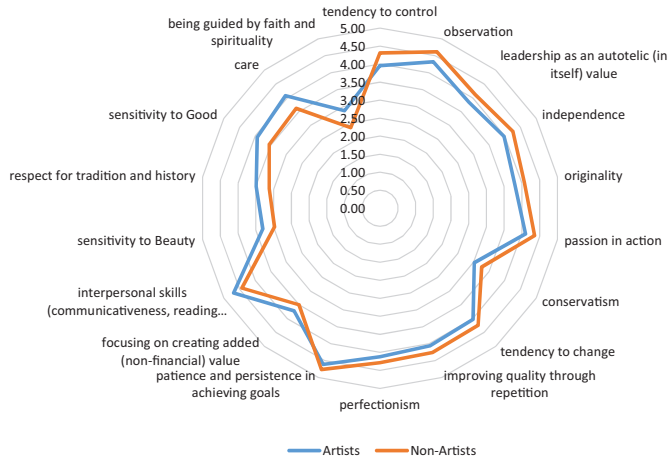


Figure 10. Perception of the most differently assessed features of a manager's identity by artistic *versus* non-artistic individuals (source: created by author)

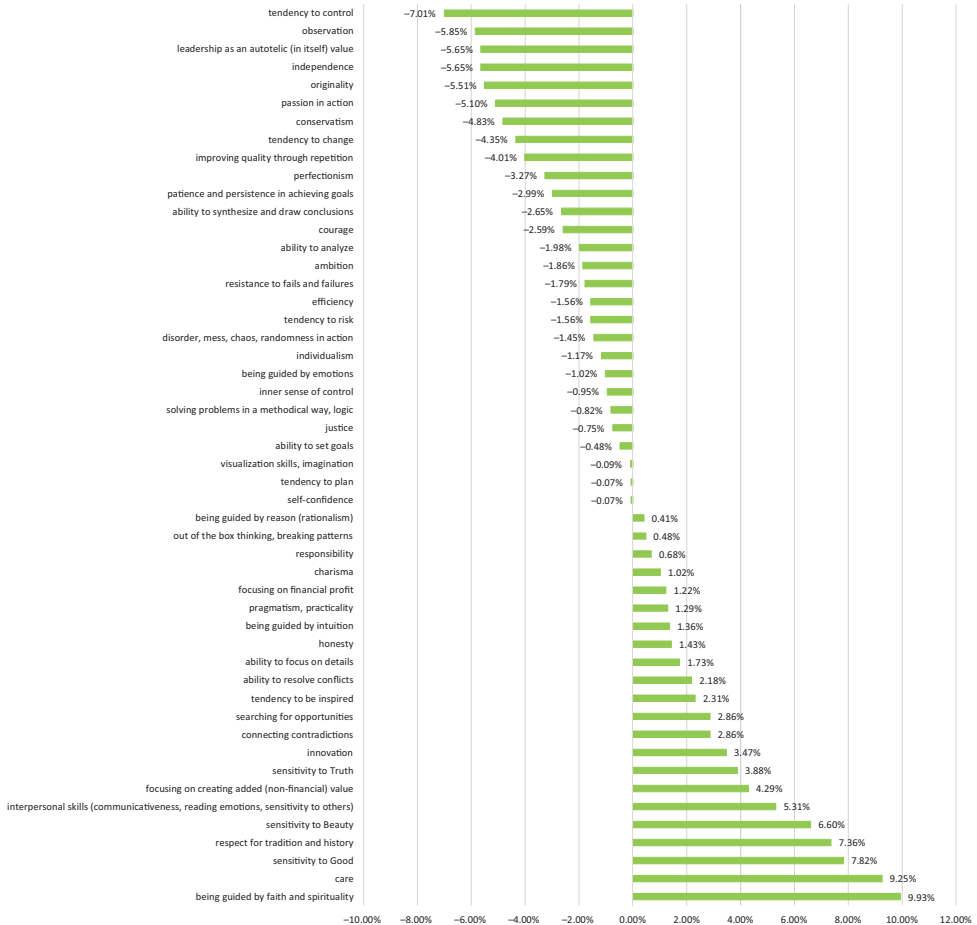


Figure 11. Perception of the 50 features of a manager's identity by artistic *versus* non-artistic individuals (source: created by author)

by: innovative leadership attributes, domain expertise, confidence, risk tolerance, emotional stability, openness, action-oriented, and professional growth (Alsuwaidi & Omar, 2020). The literature underlines the influence of managers on their employees' creativity (Williams, 2001), but the intensity of creativity among managers differs depending on many factors. Creativity correspondingly has its paradoxes in the form of assumptions and unanswered issues (DeFillippi et al., 2007). Nevertheless, the research confirms the importance of creativity among managers. It can be stated that: 1) innovation is perceived quite similarly (difference 3.47%) by both artistic (4.39) and non-artistic individuals (4.21); 2) originality is perceived as rather important by artistic (3.80) and non-artistic individuals (4.07) – the difference is 5.51%; 3) out of the box thinking and breaking patterns was assessed by artistic individuals similarly as rather important (4.00) and by non-artistic individuals (3.98); 4) searching for opportunities is perceived by 2.86% stronger by artistic individuals (4.57, very important) than by non-artistic individuals (4.43, rather important).

Manager's identity is constructed throughout profitability: financial or beyond financial (FitzGibbon, 2021; Gaudette et al., 2020). The research proves this statement, but it needs to be underlined that focusing on financial profit is much vital (4.49 for artistic individuals, 4.43 for non-artistic individuals, difference 1.22%) than focusing on creating added (non-financial) values (3.71 for artistic, 3.50 for non-artistic individuals, a difference of 4.29%).

Between specific attributes of the manager's identity, the literature emphasizes rationalism (Faran & Wijnhoven, 2012), independence (McGrath et al., 2019), efficiency (Kohail et al., 2016), individualism (Frank et al., 2015), responsibility (Mikkelsen & Marnewick, 2020), and courage (Barratt-Pugh et al., 2013). The research confirms the high importance of efficiency (4.76 for artistic, 4.83 for non-artistic individuals, a difference of 1.56%), independence (by analogy: 3.98, 4.26, 5.65%), individualism (by analogy: 3.77, 3.83, 1.17%), courage (by analogy: 4.35, 4.48, 2.59%), responsibility (by analogy: 4.80, 4.76, 0.68%). However, conservatism is neutral for artistic (3.02) and non-artistic individuals (3.26) – a difference of 4.83%.

Artistic individuals define managers by experience and achievements (4.62, very important), actually performed work or occupation (4.34, rather important), formal education at schools, studies, courses, training (4.30, rather important), personal characteristics (4.09, rather important), self-definition (4.00, rather important), and (3.70, rather important). On the other hand, non-artistic individuals define a manager by experience and achievements (4.57, very important), actually performed work or occupation (4.57, very important), personal characteristics (4.16, rather important), formal education at schools, studies, courses, training (4.07, rather important), talent (3.91, rather important), and self-definition (3.47, neutral).

Considering all examined identities, the following personality dimensions of a manager's identity play the following roles in the eyes of artistic individuals: leadership (4.65, very important), entrepreneurship (4.31, rather important), creativity (4.16, rather important), and artistry (2.96, neutral). On the other hand, non-artistic individuals see personality dimensions of a manager's identity following: leadership (4.60, very important, a difference of 0.92%), entrepreneurship (4.38, neutral, a difference of 1.31%), creativity (4.02, neutral, a difference of 2.82%), and artistry (2.62, neutral, a difference of 6.72%).

Conclusions

The study limitations: 1) Separation of respondents with and without artistic identity was completed based on their auto-definition; no external tools to assess the presence of artistic qualities were applied. 2) The study was completed during the first deep phase of the COVID-19 pandemic that could influence respondents' opinions. 3) The study sample was relatively small compared to the examined problem. 4) Synthetic deductions cannot be essentially representative due to the density of the experiment problem. 5) Because more than 90% of respondents hold at least a higher education degree, the interpretations should not be automatically spread to the entire society.

Although the outcomes are on a high level of generality, the practical contribution of the research is broad. The following groups may benefit the outcomes of the study. 1) Managers desiring to understand the discrepancies in the explored identities' perceptions by groups, organizations, and societies dominated by artistic and non-artistic individuals. 2) Individuals (artists, creators, entrepreneurs, leaders, managers) for a) better understanding the diverse levels of their personality with highlighting the matter of complex identity, b) similarity of own identity with the general perception of a particular role by artistic and non-artistic individuals. 3) Scholars wanting to investigate the correspondences and differences between identity and its perception regarding artistry, creativity, entrepreneurship, leadership, and managing artistic and non-artistic individuals. The applicability of the findings is extensive, mainly due to the role of artistry in today's world. If artistry is a potential existing in each individual, there is a problem of catalyzing particular triggers, not just looking for artistic individuals (contrary to non-artistic ones). The education process of artists should be determined to reveal their artistic potential based on the spark of inspiration and to discover the fuel of motifs of artistic activity.

Possible investigation questions for future studies: 1) Self-perception of a particular identity may differ from the perception of the identity by groups/society varying on the belonging to the artistic and non-artistic group of individuals. 2) Self-perception of identity is analogous to a particular group's perception of the identity if there is a consistency (artistic and non-artistic individuals) between the evaluated identity and individuals seeing the identity.

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