



**Publisher**

<http://jssidoi.org/esc/home>



---

**PERCEPTION OF CREATIVE IDENTITIES BY MANAGERS AND NON-MANAGERS.  
DOES A MANAGER SEE MORE?**

**Michał Szostak**

*University of Social Sciences, ul. Łucka 11, 00-842 Warsaw, Poland*

*E-mail: [mszostak@san.edu.pl](mailto:mszostak@san.edu.pl)*

*Received 15 October 2021; accepted 21 December 2021; published 30 December 2022*

**Abstract.** The research on the perception of managers, leaders, entrepreneurs, creators, and artists by individuals with and without managerial identity brings significant conclusions for understanding the way of thinking of managers, their inner characteristics, and the stimuli of their decisions. For this purpose, a global quantitative examination ( $n = 160$ ) was designed and undertaken. The research exposed that individuals with and without managerial identity perceive managers, leaders, entrepreneurs, creators, and artists statistically similar (confirming hypotheses with the chi-square test of independence devoted to small samples without a normal distribution;  $p < 0.001$ ). The supplemental qualitative analysis of the variances of the 50 features of investigated identities revealed that managers and nonmanagers see these elements differently in some areas. These discrepancies were analysed, and the most important, the least important, and the most equally perceived features were portrayed. The results were discussed with the literature, confirming most other researchers' views and revealing some contradictions. The practical research outcomes may be used to understand the qualities of a manager and the perception of explored identities by individuals, groups (with certain underlining of business organizations), and societies governed by persons with and without entrepreneurial factors.

**Keywords:** perception; manager's identity; leader's identity; entrepreneur's identity; creator's identity; artist's identity; management, leadership; entrepreneurship; creativity; creativeness; artistry

**Reference** to this paper should be made as follows: Szostak, M. 2022. Perception of creative identities by managers and non-managers. Does a manager see more? *Entrepreneurship and Sustainability Issues*, 9(3), 24-49. [http://doi.org/10.9770/jesi.2022.9.3\(2\)](http://doi.org/10.9770/jesi.2022.9.3(2))

**JEL Classifications:** D91, J19, L26, M54, Z11

**Additional disciplines:** sociology, psychology, aesthetics, creativity

## **1. Introduction and literature background**

The interplay between personal and social identities is an area of social identity theory (social psychology) interest. This theory specifies the conditions of individuals' thinking about themselves as autonomous individuals or as group members. The effects of personal and social identities on individual perceptions and group behaviour should be considered (Wolf, 2019). As one of the central elements of social capital and economic growth, entrepreneurship is an extensively demanded feature of individuals and groups. Besides entrepreneurs, society requires managers to organize and achieve goals effectively, leaders inspiring people to grow and desire goals, artists who give rest, the possibility of catharsis, and add extra dimensions to everyday life. All the identities mentioned above have one common feature – creativity. That is why entrepreneurs, managers, and leaders are often called creators. The paramount entrepreneurs, managers, leaders, and creators are called artists of their professions (Szostak & Sułkowski, 2020a). It should be underlined that motivation and inspiration play significant roles in self-construction and efficiency in achieving goals by individuals performing these roles in society (Szostak, 2018, 2019). Identity changes with time, resulting in identity work (Miscenko et al., 2017). Researchers show opposite conclusions about the leading source of professional success of individuals with these identities: talent or education (Celuch et al., 2017); it seems that a combination of both elements is needed. Also, the distinction between personal (internal) and social (external) context is crucial (Korte, 2018). In these frameworks, the perception of the above identities can play a vital role in managing entrepreneurship among individuals and organizations.

Due to the stringently psychological appearances of identity research, scientists undertake discovering rules helping to include varied identities in management practice. Investigating the entrepreneur, manager, leader, creator, and artist in one research is crucial because these identities drive progress and development. They are not clear in distinction by society, and they typically happen not separated. These identities are frequently merged in twosomes, like artist-manager, artist-leader, manager-entrepreneur (Szostak & Sułkowski, 2021d), or bigger assemblies artist-manager-entrepreneur or creator-artist-manager (Szostak & Sułkowski, 2021b). Those complex identities may activate complications, dilemmas, and tensions (Mochalova, 2020) but correspondingly can uncover different dimensions, skills, and potentials for individuals. There is only one condition here: these individuals must control the particular identities using well-described methods like identity work, identity regulation, creativity development, or paradoxical thinking (Cuganesan, 2017; Szostak & Sułkowski, 2021c).

Researchers face a problem that the individuals – possessing talent, personal characteristics, and deep-rooted professional position in the areas of management, entrepreneurship, leadership, creativity, or artistry – reveal problems with the classification of who a manager is, who an entrepreneur is, who a leader is, who a creative person is, and who an artist is. These imprecise “definitions” of the precise identities make achievable to separate the scientifically-described complex identities of artists-entrepreneurs (Bass, 2017; Szostak & Sułkowski, 2021b) or artists-managers (Elstad & Jansson, 2020; Szostak, 2021; Szostak & Sułkowski, 2020a, 2021d, 2020b). There is not much research trying to compare individual's perceptions of chosen issues by individuals with and without entrepreneurial identity. On this foundation, the inspection of the differences in perception of the identities of a manager, leader, entrepreneur, creator, and artist by entrepreneurial and nonmanagers may expose supplementary findings to the explored identities.

The subsequent hypotheses were designed for this research: H1) There are differences in perception of managers', leaders', entrepreneurs', creators', and artists' identities by managers and nonmanagers. H2) The differences in perception of the manager's, leader's, entrepreneur's, creator's, and artist's identities by managers and nonmanagers are not the same and vary in the case of each of the particular identities.

## 2. Materials and methods

To verify the hypotheses, quantitative research was executed using a questionnaire enclosing the dimensions of the examined phenomenon and selected indicators that allow defining the examined phenomenon (Nowak, 2007). The initial research design was expected to create separated lists of indicators for every studied dimension. However, the indicators for individual dimensions began to be changed based on the literature on entrepreneurship, management, leadership, creativity, and artistry. Nevertheless, the analysis of individual groups of indicators did expose that each of the indicators preferred for different dimensions could portray each of the examined dimensions with benefits to its description. Based on this supposition, a single list of 50 identical indicators was composed and applied to all five observed dimensions. For additional conclusions, the obtained results can be compared with the same indicators for other dimensions.

The survey entitled “Perception of creativity, artistry, entrepreneurship, leadership and managerial abilities” was divided into four segments. First, there was a list of inquiries (each question connected to a single indicator) divided into thematic sections discussing each analyzed dimension: entrepreneurship (Toscher, 2020), management (Lutas et al., 2020), leadership (Raso et al., 2020), creativity (Deresiewicz, 2020; Szostak & Sułkowski, 2020a), and artistry (McHugh, 2015; Szostak, 2020). Next, all questions were closed, and a five-point Likert scale was designed for replies: 1. *definitely not*, 2. *rather not*, 3. *hard to say*, 4. *rather yes*, and 5. *definitely yes*. Then, questions were set about the relation of each analyzed dimension to other dimensions. In the third section of the survey, the participants were asked to define their identity concerning each investigated dimension. In the end, questions classifying the respondents were set, i.e., gender, age, education, the valuation of their own identity (as a manager, leader, entrepreneur, creator, and artist).

The nonparametric chi-square test of independence devoted to minor samples without a normal distribution helped verify the hypotheses. The pairs of the observed values were associated with pairs of the expected values for each hypothesis – the p-value of the tests < 0.001. Data analysis was completed using Microsoft Excel. Due to the minor size of the sample (n = 160), complex statistics were not conducted. Therefore, this article exhibits only a portion of the conclusions from the complete research (Szostak, 2021; Szostak & Sułkowski, 2021a, 2021b).

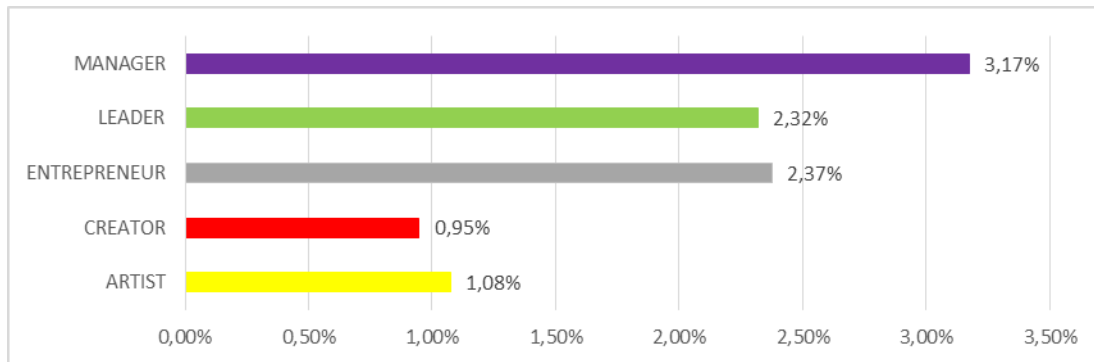
The research lasted 34 days in December 2020 and January 2021. Questionnaires were disseminated via direct contact and indirect public tools (social networks, group communications to various types of public). Estimation of the number of individuals who were requested to participate in the experiment is approx. 2-3 thousand. 879 people were interested in taking part in the survey, which was estimated by clicking the link leading to the survey. The total contribution in the examination, involving filling in the questionnaire, was realized by 160 individuals, i.e., 18.2% of those interested in the research. The typical time of filling in the form was 32.5 minutes, and the mean age of a respondent was 38 years.

Individuals with an entrepreneurial identity (answering *rather yes* or *definitely yes*) constituted 38.8% of the respondents. Individuals without an entrepreneurial identity (answering *rather no* or *definitely not*) constituted 51.2% of the respondents. Individuals having problems with the description of their entrepreneurial identity constituted 16.0% of the respondents. Among the respondents: women constituted 42.5% and men 57.5%; individuals with secondary education 15.75%, with higher education (bachelor, master, engineer) 64.57%, doctoral, postdoctoral, or professor degrees 18.90%. The respondents came from 28 countries: 74% from developed countries and 26% from developing countries (United Nations, 2021); 71.7% from Europe, and 28.3% outside of Europe; 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, Argentina, 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 (answering *rather yes* or *definitely yes*), and 16.23% named themselves noncreative individuals (answering *rather no* or *definitely not*).

### 3. Results and discussion

The following conclusions were found about the statistical verification of the research hypotheses. H1 (“There are differences in perception of the manager’s, leader’s, entrepreneur’s, creator’s, and artist’s identities between managers and nonmanagers”) was verified negatively. The *chi-square* value amounted to: 407.50 for an entrepreneur, 410.55 for a manager, 413.41 for a leader, 396.72 for a creator, and 398.35 for an artist. 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  $p = 0.001$ . H2 (“The differences in perception of the manager’s, leader’s, entrepreneur’s, creator’s, and artist’s identities between managers and nonmanagers are not the same and vary in the case of each of the particular identities”) was verified negatively. The *chi-square* value = 40.53. 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 investigated identity, the means of the 50 features of the identities of a manager, leader, entrepreneur, creator, and artist are higher than 1,98%. The graphical illustration shows Figure 1.



**Figure 1.** Means of the 50 features of a manager’s, leader’s, entrepreneur’s, creator’s, and artist’s identities perceived by managers and nonmanagers

Source: own elaboration

The research hypotheses were established to confirm significant differences in perception of chosen issues by managers and nonmanagers. These discrepancies would underline commonly perceived differences. Their negative verification was astonishment and should be perceived as a novelty in the investigated area. Although both hypotheses were statistically verified negatively, the qualitative analysis of the in-depth characteristics of the investigated identities between managers and nonmanagers reveals interesting outcomes. It can be said that all investigated identities interpenetrate and are considered to be more or less complementary.

### ***3.1. Manager's identity***

The range of differences in the manager's identity perceived by managers and nonmanagers shows Figure 2, Figure 3, and Figure 4.

The ten most important features of a manager's identity perceived by managers are (in descending order): the ability to set goals, efficiency, responsibility, a tendency to plan, ability to resolve conflicts, ability to analyze, patience and persistence in achieving goals, self-confidence, interpersonal skills (communicativeness, reading emotions, sensitivity to others), ambition. The ten most important features of a manager's identity perceived by nonmanagers are (in descending order): responsibility, efficiency, ability to analyze, ability to resolve conflicts, ability to synthesize and draw conclusions, interpersonal skills (communicativeness, reading emotions, sensitivity to others), patience and persistence in achieving goals, self-confidence, a tendency to plan, ability to set goals.

Perception of the particular 50 investigated features of managers' identity compared to nonmanagers reveals the following conclusions.

First, all nine features of the manager's identity perceived as the least critical by managers than nonmanagers are (in descending order): sensitivity to Beauty, honesty, being guided by faith and spirituality, justice, sensitivity to Good, responsibility, resistance to fails and failures, ability to synthesize and draw conclusions, conservatism.

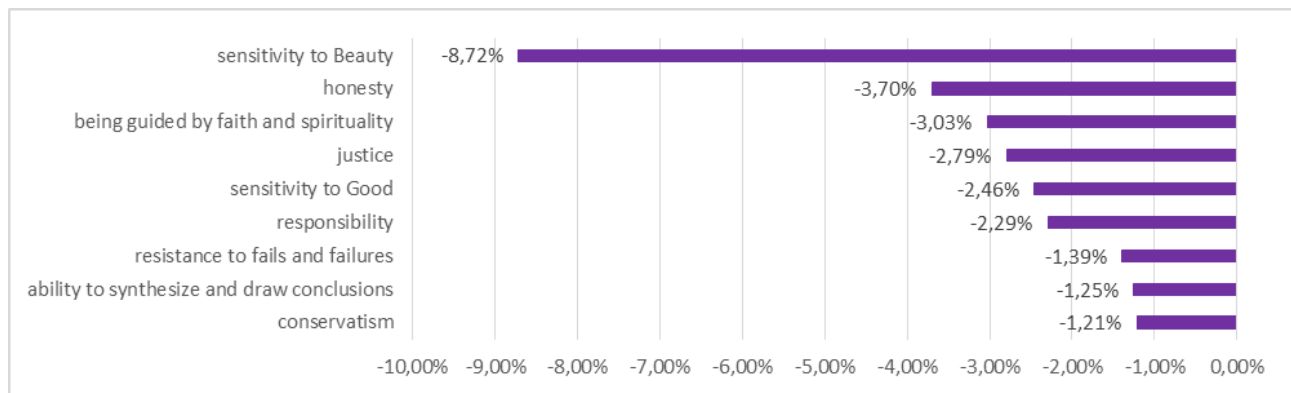
Second, the ten features of the manager's identity perceived as the most critical by managers than nonmanagers are (in ascending order): being guided by emotions, being innovative, tendency to risk, being guided by intuition, improving, quality through repetition, connecting contradictions, individualism, tendency to change, visualization skills (imagination), originality.

Third, the ten features of the manager's identity perceived the most similarly by managers and nonmanagers are: conservatism, interpersonal skills (communicativeness, reading emotions, sensitivity to others), focusing on financial profit, searching for opportunities, patience and persistence in achieving goals, efficiency, ability to analyze, ability to resolve conflicts, being guided by reason (rationalism), solving problems in a methodical way (logic).



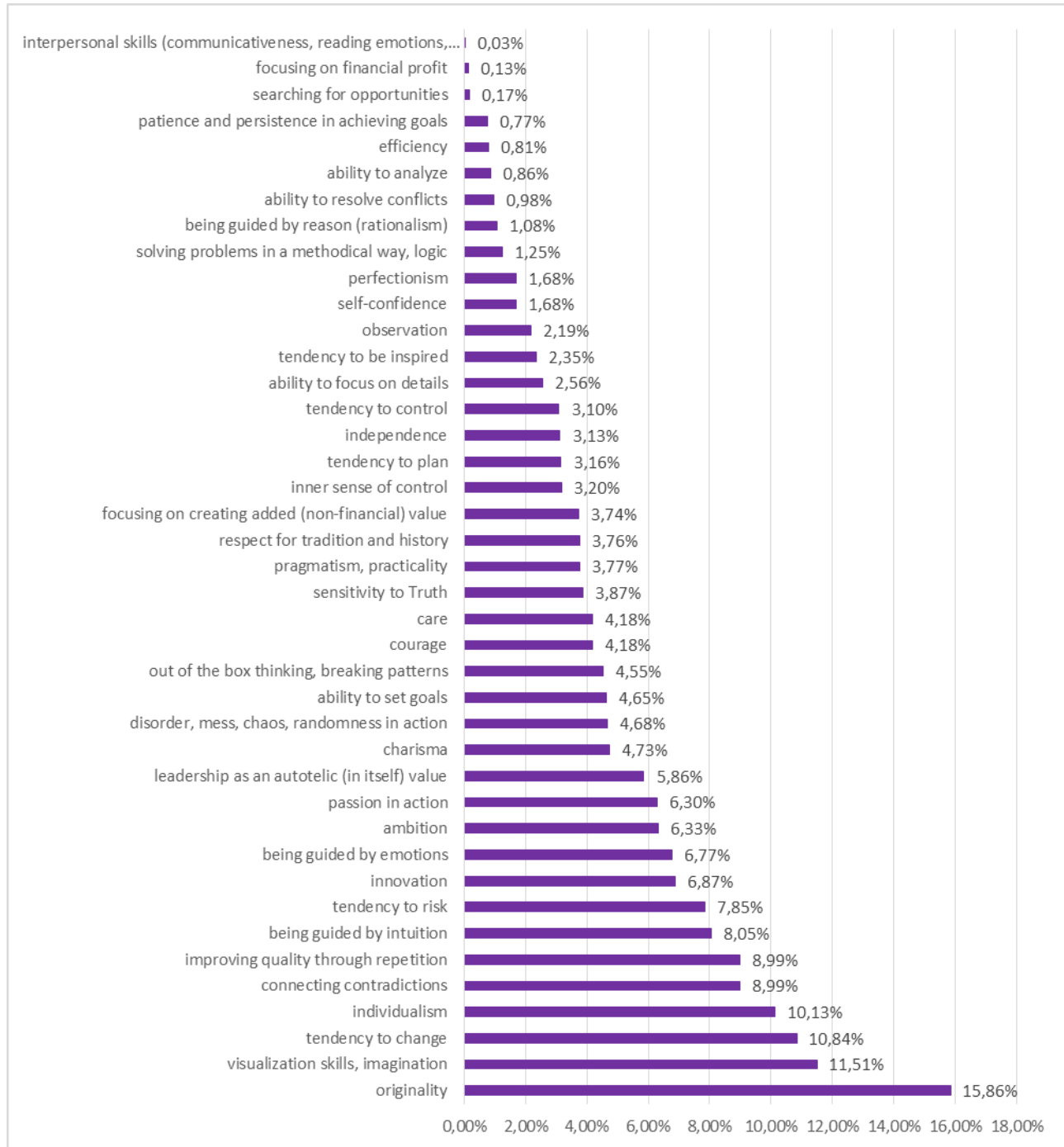
**Figure 2.** The most differently assessed manager's identity features by managers and nonmanagers

Source: own elaboration



**Figure 3.** Manager's identity features perceived as less important by managers than nonmanagers

Source: own elaboration



**Figure 4.** Manager's identity features perceived as more important by managers than nonmanagers

Source: own elaboration

Crossing the investigated areas, managers perceive the following features in the context of a manager's identity: leadership (4.67) and entrepreneurship (4.50) as *very important*, creativity (4.25) as *rather important*, and artistry (2.87) as *rather unimportant/neutral*. On the other hand, nonmanagers perceive the following features in the con-



text of a manager's identity: leadership (4.55) in between of *very* and *rather important*, entrepreneurship (3.95) and creativity (3.77) as *rather important*, and artistry (2.50) as in between of *rather unimportant* and *neutral*.

According to managers, the following features define a manager (in descending order): experience and achievements (4.57, *very important*), actually performed work or occupation (4.48, *rather important*), personal characteristics (4.20, *rather important*), formal education in the form of schools, studies, courses, training (4.02, *rather important*), self-definition (3.91, *rather important*), and talent (3.89, *rather important*). On the other hand, according to nonmanagers, the following features define a manager (in descending order): experience and achievements (4.41, *rather important*), actually performed work or occupation (4.14, *rather important*), personal characteristics (4.05, *rather important*), talent (3.95, *rather important*), formal education (3.91, *rather important*), and self-definition (3.23, *neutral*).

Manager's identity in the literature is described as an expert, an organizer, a political operator, or a rational actor (Bulei et al., 2014). In the research, being guided by reason (rationalism) was assessed by managers (4.46) and by nonmanagers (4.41) as *rather important* – a difference of 1.08%. On the other hand, chaos, disorder, mess, and randomness in action are perceived as *rather unimportant* for managers (2.37) and nonmanagers (2.14) – a difference of 4.68%. It results in opposite to investigations suggesting that randomness is one of the particular attributes of the manager's identity (Lahmiri et al., 2020).

Manager's identity is built around profitability: financial or beyond financial (FitzGibbon, 2021). The research confirms this statement, but it needs to be underlined that focusing on financial profit is much vital (4.37 for managers, 4.36 for nonmanagers) than focusing on creating added (non-financial) values (3.78 for managers, 3.59 for nonmanagers, a difference of 3.74%).

According to the literature, certain qualities of the manager's identity are (alphabetically): conservatism (Sturdivant et al., 1985), courage (Barratt-Pugh et al., 2013), efficiency (Kohail et al., 2016), independence (McGrath et al., 2019), individualism (Frank et al., 2015), rationalism (Faran & Wijnhoven, 2012), responsibility (Mikkelsen & Marnewick, 2020). The research proves a prominent position of efficiency (4.72 for managers, 4.68 for nonmanagers, negligible difference of 0.81%), independence (by analogy 4.11, 3.95, 3.13%), courage (by analogy 4.48, 4.27, 4.18%), and responsibility (by analogy 4.70, 4.82, 2.29%). Individualism is perceived as *rather important* by managers (3.79) and *neutral* for nonmanagers (3.29) – a difference of 10.13%. However, conservatism is *rather neutral* for managers (3.17) and nonmanagers (3.23) – a difference of 1.21%.

Grounded on varied levels of creativity and efficiency, the following manager's identities may be observed: an administrator (an official), a manager-theoretician, a professional, a creative manager (a leader). A manager with extraordinary creativity and competence in his field can be named a management artist; it will also be authorized to call the manager as an artist/virtuoso who, achieving his ideas, knows how to organize reality according to his intentions (Szostak & Sułkowski, 2020a). Researches of educational institutions reveal factors affecting managerial creativity (alphabetically): action-oriented, confidence, domain expertise, emotional stability, innovative leadership attributes, openness, professional development, risk tolerance (Alsuwaidi & Omar, 2020). The literature emphasizes the intense 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 & Zadeh, 2016). Creativity also has its paradoxes in the form of assumptions and unanswered questions (DeFillippi et al., 2007). The research proves the importance of creativity among managers. Spreading creativity on analytical elements, it can be stated that: 1) innovation is perceived similarly *rather important* (a difference of 6.87%) by managers (4.39) and nonmanagers (4.05); 2) originality is perceived as *rather important* by managers (4.11) and nonmanagers (3.32) – the largest difference in manager's identity of 15.86%; 3) out of the box thinking and breaking patterns was assessed by managers (4.00) and by nonmanagers (3.77) as *rather important* – a difference of 4.55%; 4) searching for opportunities is perceived equally *rather important* by managers (4.46) and nonmanagers (4.45).



### 3.2. Leader's identity

The whole range of differences in perception of the leader's identity by managers and nonmanagers displays Figure 5, Figure 6, and Figure 7.



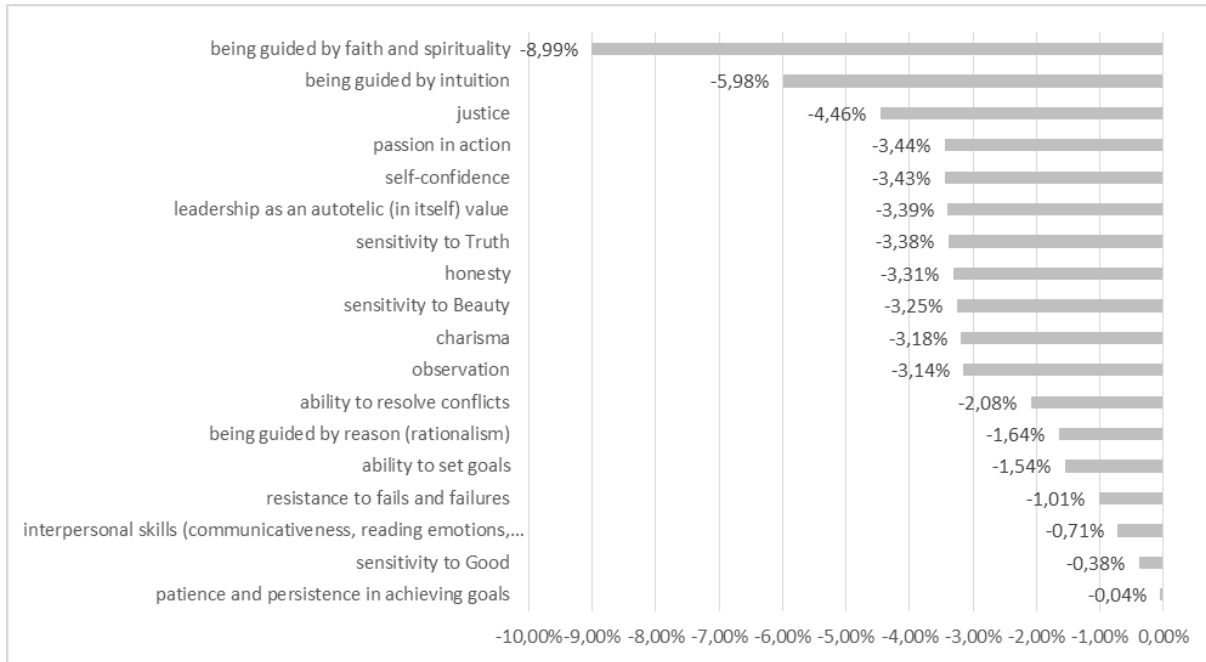
**Figure 5.** The most differently assessed leader's identity features by managers and nonmanagers

Source: own elaboration

The ten most important features of a leader's identity perceived by managers are (in descending order): charisma, ability to set goals, patience and persistence in achieving goals, responsibility, ability to resolve conflicts, interpersonal skills (communicativeness, reading emotions, sensitivity to others), courage, efficiency, self-confidence, ambition. Conversely, the ten most important features of a leader's identity perceived by nonmanagers are (in descending order): charisma, ability to set goals, self-confidence, ability to resolve conflicts, observation, patience and persistence in achieving goals, interpersonal skills (communicativeness, reading emotions, sensitivity to others), justice, responsibility, passion in action.

Perception of the specific 50 explored features of the leader's identity by managers and nonmanagers reveals the following conclusions. The ten features of the leader's identity perceived as the least critical by managers than nonmanagers are (in descending order): being guided by faith and spirituality, being guided by intuition, justice, passion in action, self-confidence, leadership as an autotelic (in itself) value, sensitivity to Truth, honesty, sensitivity to Beauty, charisma. The ten features of the leader's identity perceived as the most critical by managers than nonmanagers are (in ascending order): visualization skills (imagination), perfectionism, ability to focus on details, innovation, a tendency to risk, disorder (mess, chaos, randomness in action), focusing on financial profit, improving quality through repetition, tendency to change, efficiency. The ten features of the leader's identity perceived

the most similarly by managers and nonmanagers are resistance to fails and failures, interpersonal skills (communicativeness, reading emotions, sensitivity to others), sensitivity to Good, patience and persistence in achieving goals, being guided by emotions, independence, ability to synthesize and draw conclusions, responsibility, ability to analyze, and courage.



**Figure 6.** Leader's identity features perceived as less important by managers than nonmanagers

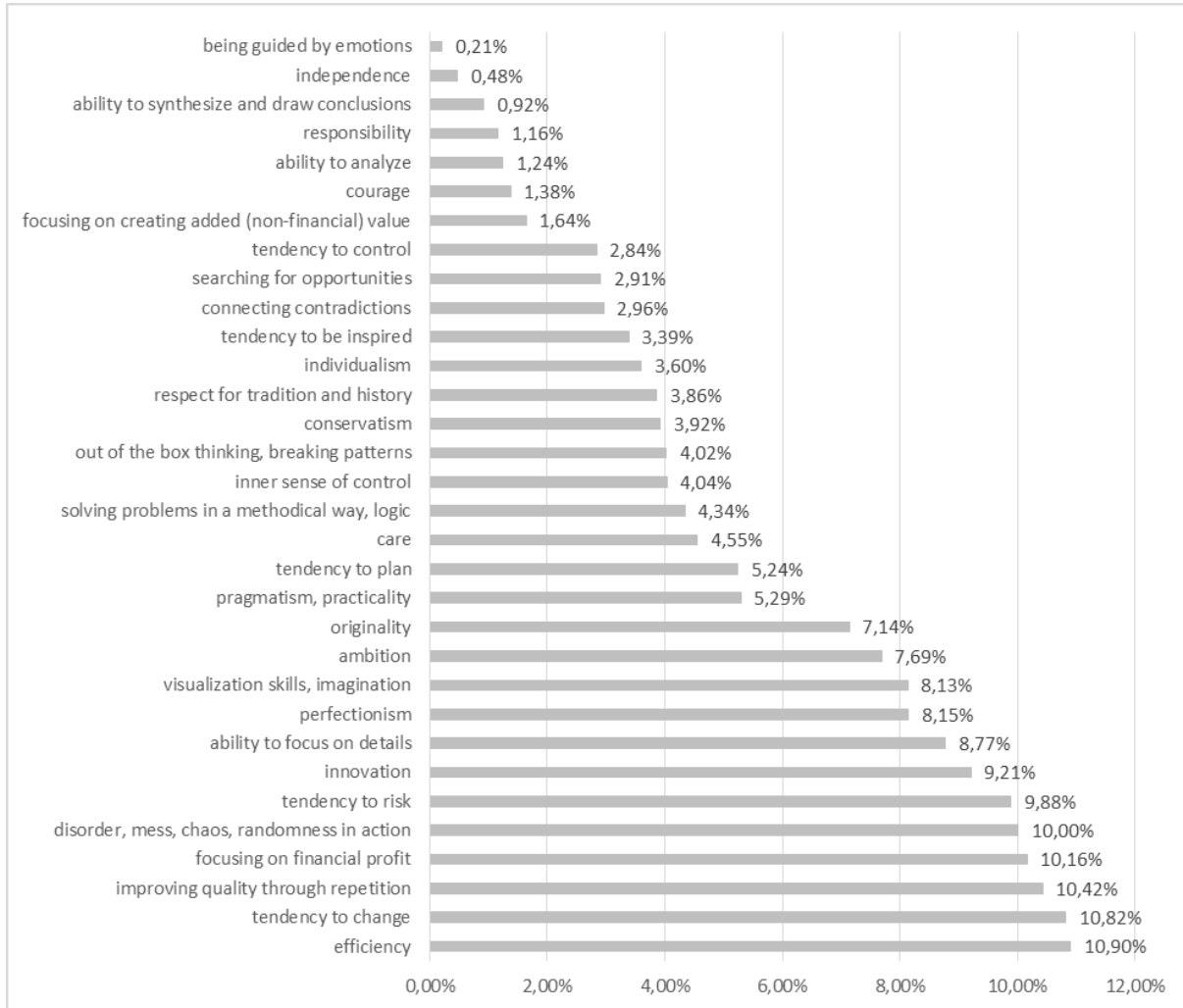
Source: own elaboration

Crossing the investigated areas, managers perceive the following features in the context of a leader's identity: entrepreneurship (4.56) and managing (4.51) as *very important*, creativity (4.25) as *very important*, and artistry (3.22) as *neutral*. On the other hand, nonmanagers perceive the following features in the context of a leader's identity: entrepreneurship (4.41), creativity (4.00), and managing (3.77) as *rather important*, and artistry (2.64) as *neutral*.

According to managers, the following features define a leader (in descending order): personal characteristics (4.61, *very important*), experience and achievements (4.56, *very important*), talent (4.29, *rather important*), actually performed work or occupation (4.28, *rather important*), self-definition (3.78, *rather important*), formal education at schools, studies, courses, training (3.43, *neutral*). According to nonmanagers, the following features define a leader (in descending order): personal characteristics (4.45, *rather important*), talent (4.45, *rather important*). Experience and achievements (3.95, *rather important*), self-definition (3.64, *rather important*), actually performed work or occupation (3.09, *neutral*), formal education at schools, studies, courses, training (2.68, *neutral*).

The literature shows that the level of a leader's self-identity impacts vision communication with collaborators and subordinates positively (Venus et al., 2019). The narcissistic personality has an essential impact on a leader's identity integration (Chen, 2018), but it may negatively impact the organization (Szostak & Sułkowski, 2020b). Transformational leadership and procedural justice positively and meaningfully affect manager trust, which positively impacts creating a maintainable organizational identity (Erat et al., 2020). The research confirms that justice is a *rather important* feature of a leader's identity for managers (4.40) and *very important* for nonmanagers (4.62) –

a difference of 4.46%). Communicativeness, reading emotions, sensitivity to others as interpersonal skills are *very important* for managers (4.60) and nonmanagers (4.63).



**Figure 7.** Leader's identity features perceived as more important by managers than nonmanagers

Source: own elaboration

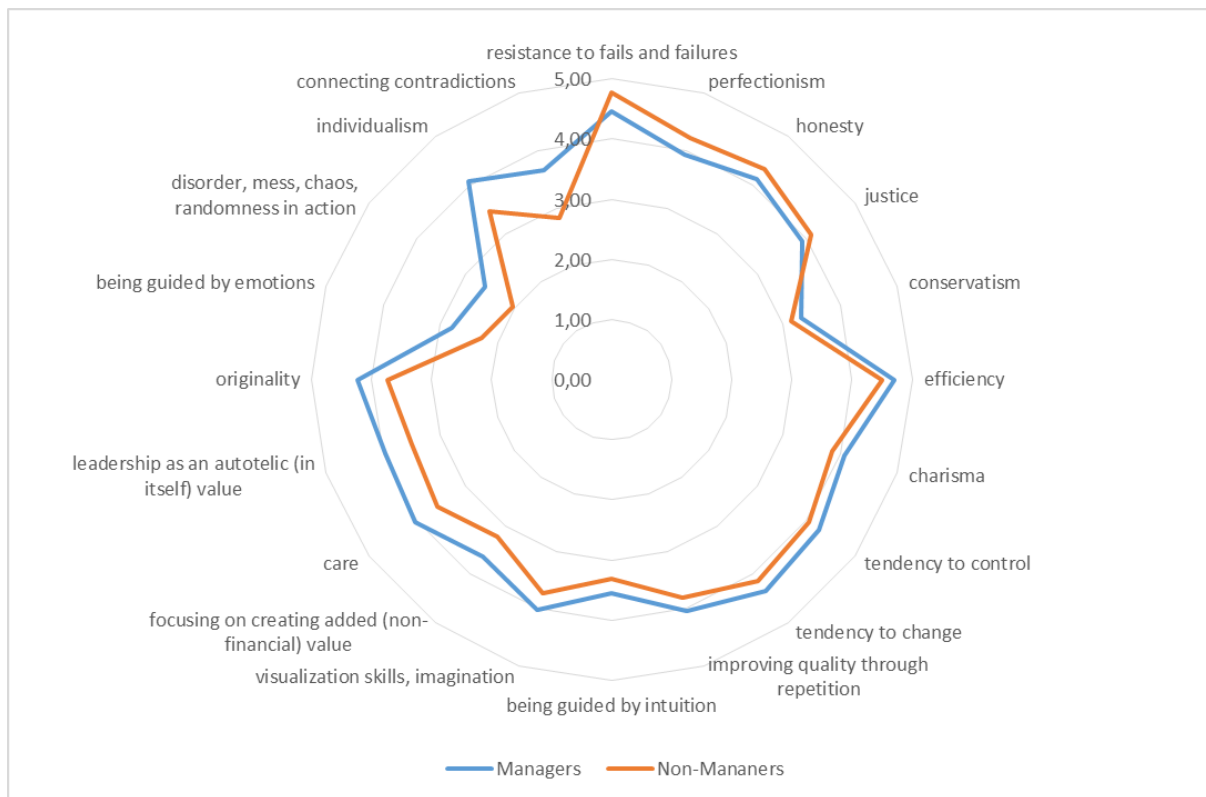
There are arguments that the leader's values and approach to an organization's identity mark the organization's performance and financial income (Adler, 2006). The research reveals that focusing on financial profit is 10.16% more vital for managers (3.89, *rather important*) than for nonmanagers (3.38, *neutral*). In the case of focusing on creating added (non-financial) value, the difference in perception is negligible (1.64%) – managers (3.80) and nonmanagers (3.71) assess it as slightly lower than *rather important*.

Leaders influence, encourage, formulate a vision, motivate, inspire and mobilize followers; they affect their employees but are inspired by their surroundings and affect people through their charisma (Jankurová et al., 2017). A leader's identity must be strong enough to face current organisations' complex, dynamic, chaotic, and highly subjective, interactional surroundings and perspectives (Sutherland, 2013). The research confirms that charisma is vital for managers (4.70) and nonmanagers (4.86) – a difference of 3.18%.

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 managers (4.09) and nonmanagers (3.95) – a difference of 2,84%. 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 *very important* factor of a leader's identity for managers (4.59) and *rather important* (4.01) for nonmanagers – a visible difference of 10.90%.

### 3.3. Entrepreneur's identity

The variety of disparities in the answers referring to the entrepreneur's identity seen by managers and nonmanagers displays Figure 8, Figure 9, and Figure 10.



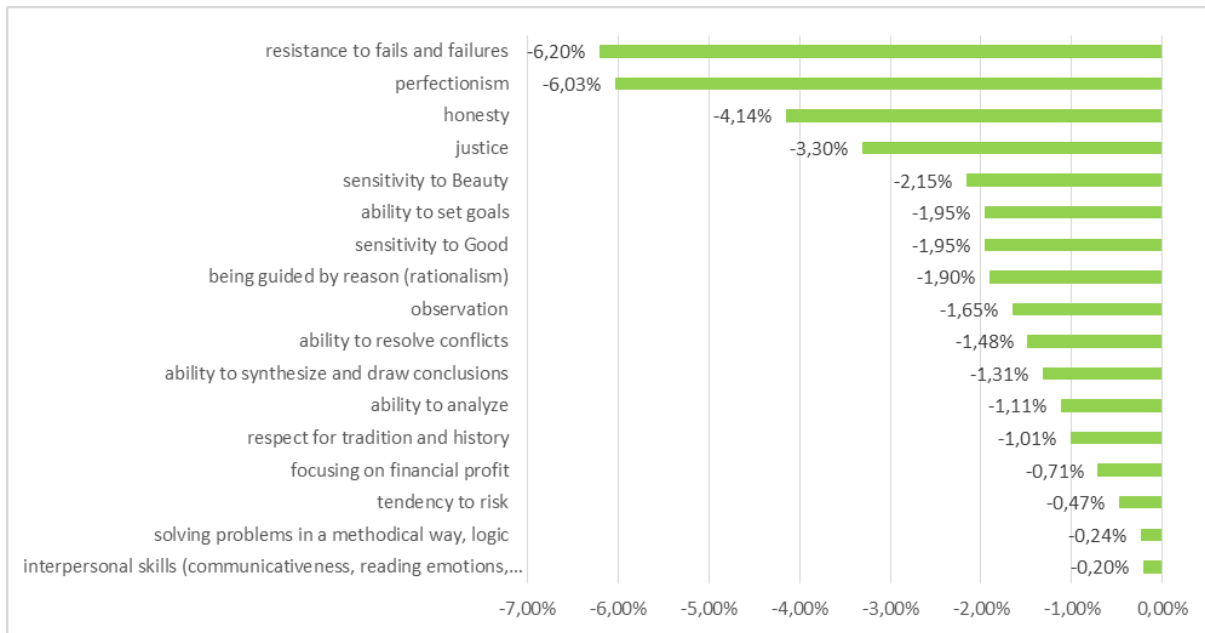
**Figure 8.** The most differently assessed entrepreneur's identity features by managers and nonmanagers

Source: own elaboration

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

Perception of the particular 50 examined features of the entrepreneur's identity by managers and nonmanagers reveals the following conclusions. The ten features of the entrepreneur's identity seen as the least critical by man-

agers than nonmanagers are (in descending order): resistance to fails and failures, perfectionism, honesty, justice, sensitivity to Beauty, ability to set goals, sensitivity to Good, being guided by reason (rationalism), observation, ability to resolve conflicts. The ten features of the entrepreneur's identity seen as the most critical by managers than nonmanagers are (in ascending order): being guided by intuition, visualization skills, imagination, focusing on creating added (non-financial) value, care, leadership as an autotelic (in itself) value, originality, being guided by emotions, disorder (mess, chaos, randomness in action), individualism, connecting contradictions. The ten features of the entrepreneur's identity perceived the most similarly by managers and nonmanagers are: the ability to analyze, respect for tradition and history, focusing on financial profit, tendency to risk, methodically solving problems (logic), interpersonal skills (communicativeness, reading emotions, sensitivity to others), responsibility, searching for opportunities, ambition, inner sense of control.



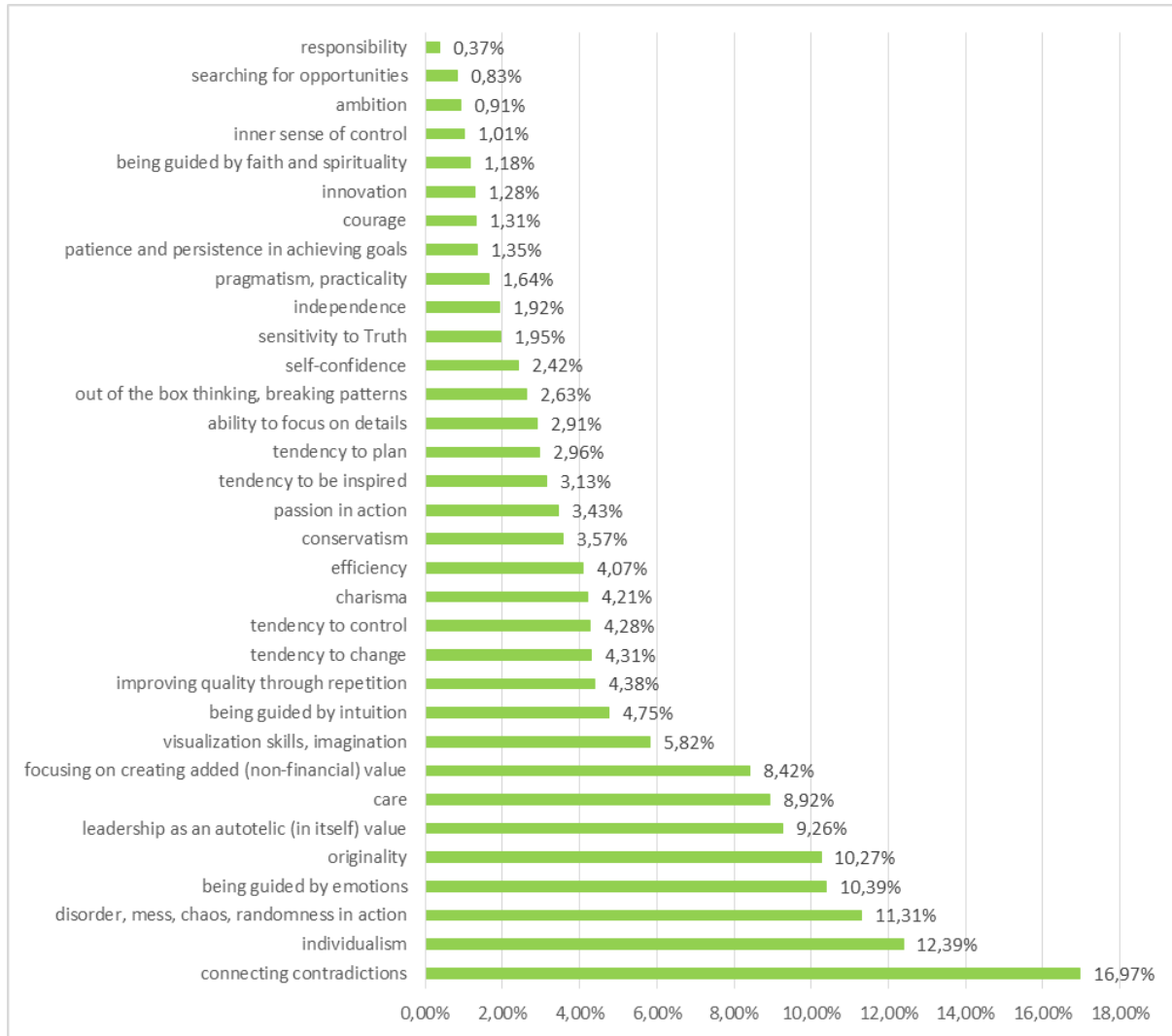
**Figure 9.** Entrepreneur's identity features perceived as less important by managers than nonmanagers

Source: own elaboration

Crossing the investigated areas, managers perceive the following features in the context of an entrepreneur's identity: managing (4.69) as *very important*, creativity (4.33) and leadership (4.31) as *rather important*, and artistry (3.11) as *neutral*. On the other hand, nonmanagers perceive the following features in the context of an entrepreneur's identity: managing (4.52) in between of very and rather important, leadership (4.27) and creativity (4.00) as *rather important*, and artistry (2.36) as *rather unimportant*.

According to managers, the following features define an entrepreneur (in descending order): experience and achievements (4.41, *rather important*), actually performed work or occupation (4.37, *rather important*), self-definition (4.09, *rather important*), personal characteristics (4.06, *rather important*), talent (3.72, *rather important*), formal education at schools, studies, courses, training (3.08, *neutral*). On the other hand, according to nonmanagers, the following features define an entrepreneur (in descending order): experience and achievements (4.32, *rather important*), actually performed work or occupation (4.23, *rather important*), self-definition (3.77, *rather important*), talent (3.59, *rather important*), personal characteristics (3.55, *rather important*), formal education at schools, studies, courses, and training (2.82, *neutral*).

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: financial profit is fundamental for managers (4.56) and nonmanagers (4.59). On the other hand, focusing on creating added (non-financial) value is described as *rather important* by managers (3.65) and as *neutral* by nonmanagers (3.23) – the difference is quite significant (8.42%).



**Figure 10.** Entrepreneur's identity features perceived as more important by managers than nonmanagers

Source: own elaboration

The literature displays that entrepreneurship and creativity are linked together by motivation, actualization, and innovation (Fillis & Rentschler, 2010). Moreover, the research confirms the importance of innovation: both managers (4.52) and nonmanagers (4.45) perceive it between *rather important* and *very important* issues – the difference is negligible (1.28%).

Studies show that individual distinctions and qualities of proficiency, individuality, human capital, human abilities, and cognition play a vibrant role in the practice of an entrepreneur's identity creation (Lewis et al., 2016).

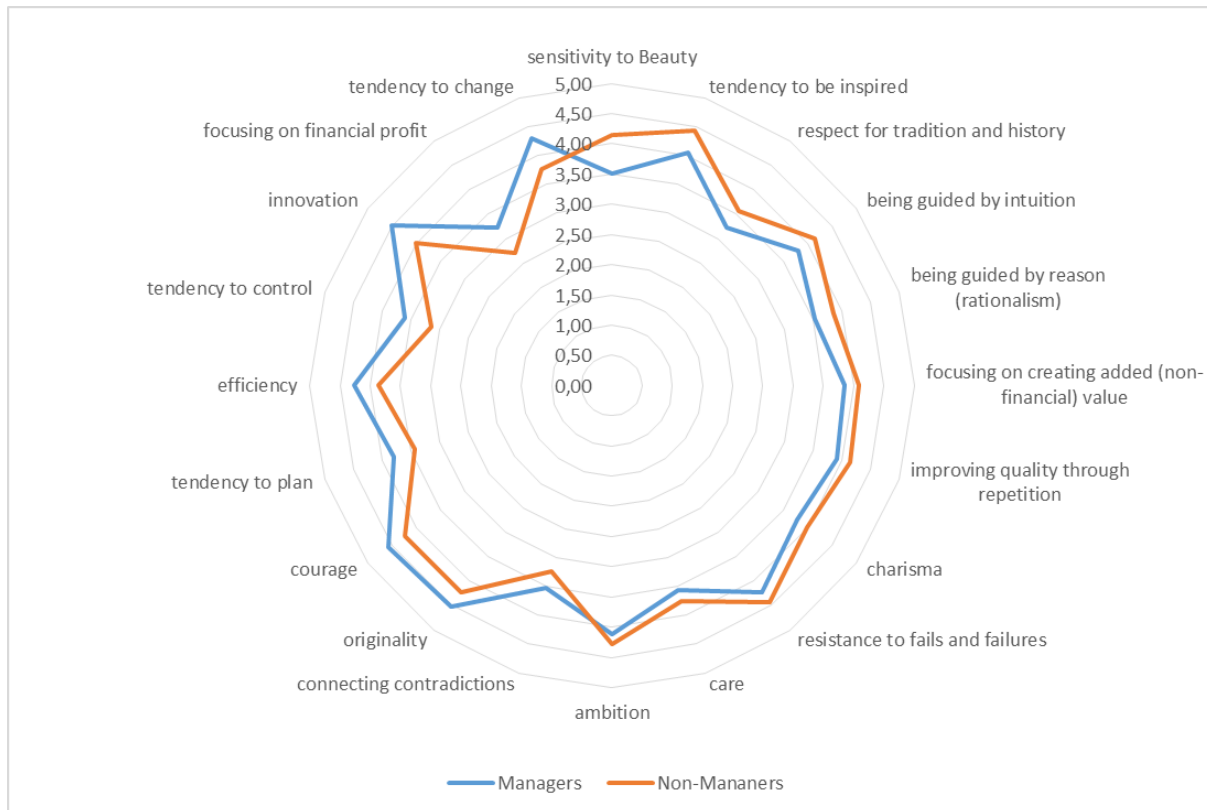


The research confirms that independence (being analogous to individuality) is vital for managers (4.28) and non-managers (4.18) – a difference of 1.92%. Managers also confirmed the issue of observation (being analogous to cognition) (4.46) and nonmanagers (4.55) – a difference of 1.65%.

### 3.4. Creator's identity

The whole range of differences in the answers about the creator's identity perceived by managers and nonmanagers shows Figure 11, Figure 12, and Figure 13.

The ten most important features of a creator's identity perceived by managers are (in descending order): courage, patience and persistence in achieving goals, passion in action, self-confidence, originality, innovation, visualization skills (imagination), ability to set goals, observation, out of the box thinking (breaking patterns). Conversely, the ten most critical features of a creator's identity perceived by nonmanagers individuals are (in descending order): passion in action, self-confidence, patience and persistence in achieving goals, visualization skills (imagination), resistance to fails and failures, tendency to be inspired, ability to synthesize and draw conclusions, ambition, courage, originality.

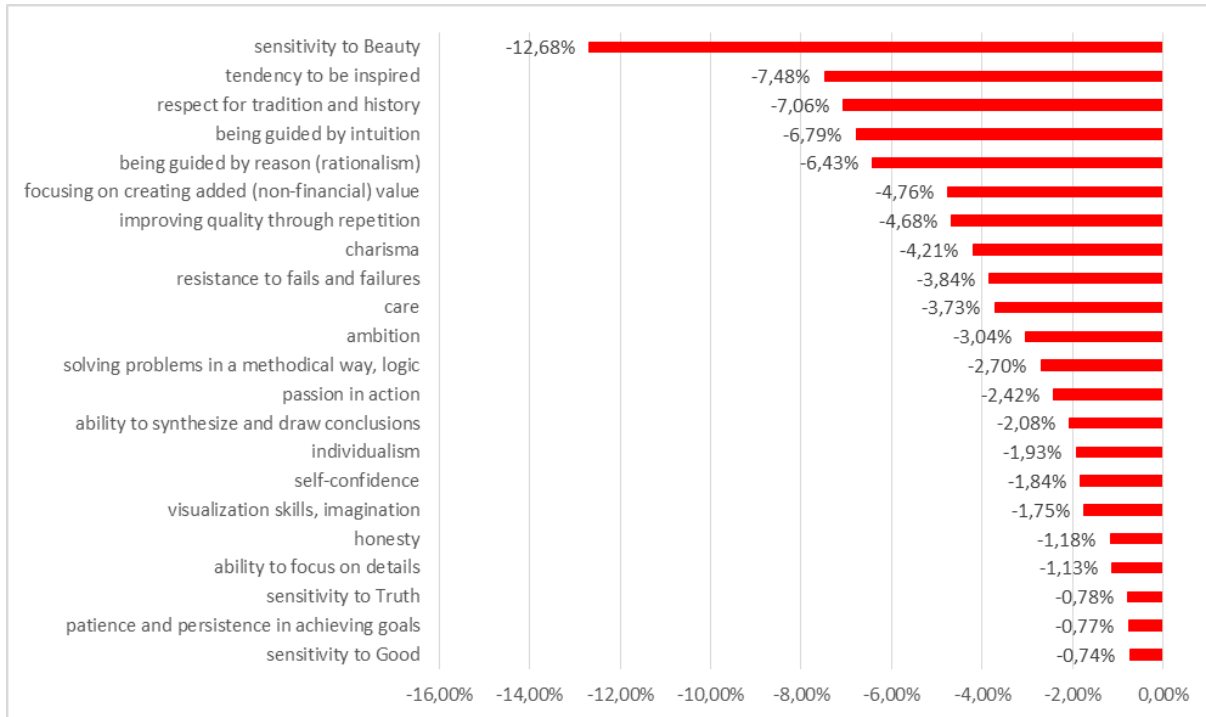


**Figure 11.** The most differently assessed creator's identity features by managers and nonmanagers

Source: own elaboration

Perception of the particular 50 examined characteristics of the creator's identity by managers compared to non-managers reveals the following conclusions. The ten features of the creator's identity perceived as the least critical by managers than nonmanagers are (in descending order): sensitivity to Beauty, tendency to be inspired, respect for tradition and history, being guided by intuition, being guided by reason (rationalism), focusing on creating

added (non-financial) value, improving quality through repetition, charisma, resistance to fails and failures, care. The ten features of the creator's identity seen as the most critical by managers than nonmanagers are (in ascending order): responsibility, connecting contradictions, originality, courage, a tendency to plan, efficiency, tendency to control, innovation, focusing on financial profit, tendency to change. The ten features of the creator's identity perceived the most similarly by managers and nonmanagers are: visualization skills (imagination), honesty, ability to focus on details, sensitivity to Truth, patience and persistence in achieving goals, sensitivity to Good, being guided by faith and spirituality, interpersonal skills (communicativeness, reading emotions, sensitivity to others), independence, pragmatism (practicality).

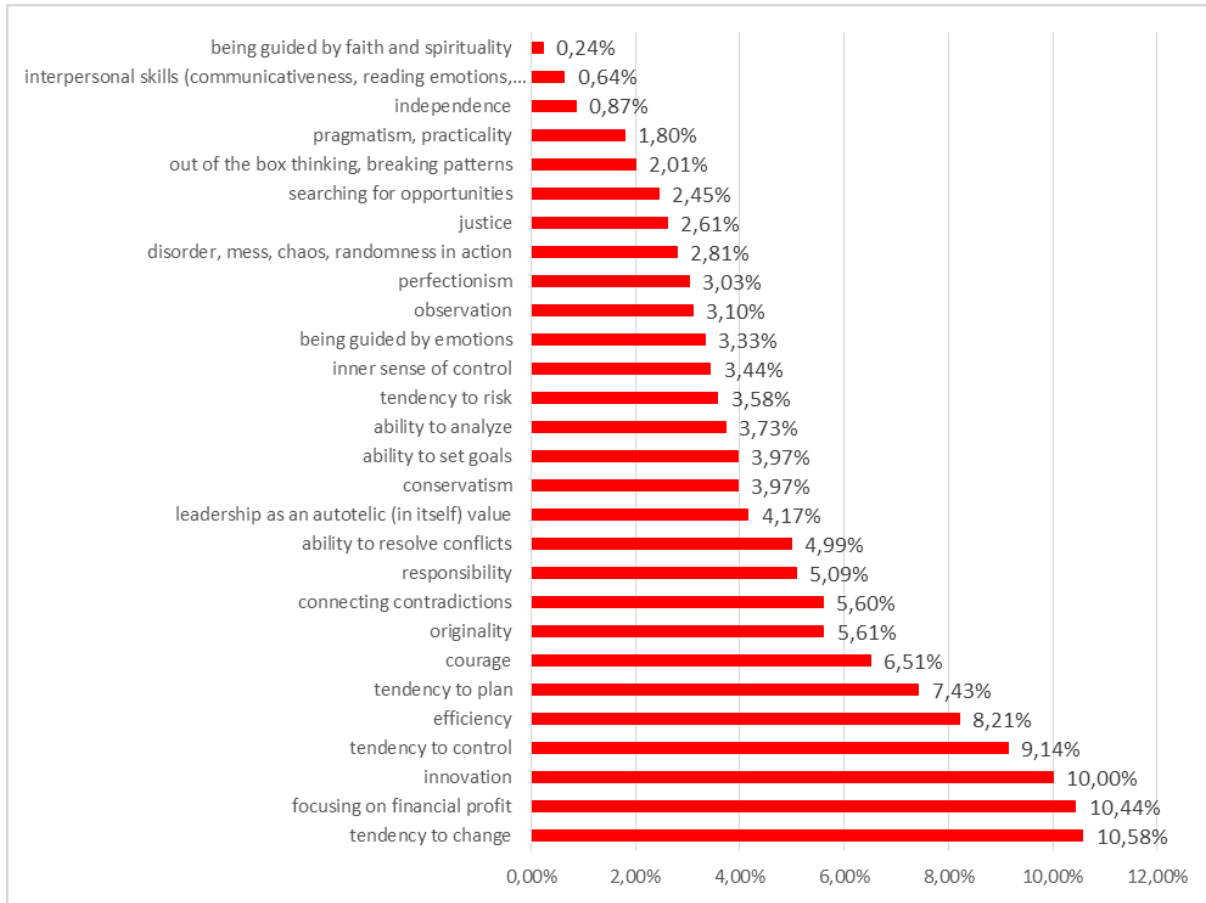


**Figure 12.** Creator's identity features perceived as less important by managers than nonmanagers

Source: own elaboration

Crossing the investigated areas, managers perceive the following features in the context of a creator's identity as *rather important*: artistry (4.21), managing (3.89), entrepreneurship (3.71), and leadership (3.60). On the other hand, nonmanagers perceive the following features in the context of a creator's identity: artistry (4.14) as *rather important*, managing (3.18) and entrepreneurship (3.05) as *neutral*, and leadership (2.55) in between of *neutral* and *rather unimportant*.

According to managers, the following features define a creator (in descending order): talent (4.51, *very important*), personal characteristics (4.35, *rather important*), experience and achievements (4.11, *rather important*), actually performed work or occupation (3.80, *rather important*), self-definition (3.66, *rather important*), formal education at schools, studies, courses, training (3.11, *neutral*). On the other hand, according to nonmanagers, the following features define a creator (in descending order): talent (4.41, *rather important*), personal characteristics (4.23, *rather important*), experience and achievements (3.95, *rather important*), actually performed work or occupation (3.68, *rather important*), self-definition (3.64, *rather important*), formal education at schools, studies, courses, training (3.00, *neutral*).



**Figure 13.** Creator's identity features perceived as more important by managers than nonmanagers

Source: own elaboration

Creator's identity may be explicated in the context of personalities dealing with profit- or non-profit organization's creator (Giacomin et al., 2007), classical arts –literature creator (Ottery, 2006), music creator (Tillay & Chapman, 2019), new arts – anime creator (Reysen et al., 2020), social media content creator (Maynard, 2021), religious institution creator (Jones & Massa, 2013), fake-news or rumour creator (Dong et al., 2019). Academics accentuate the shifting contexts and need for regulation to these deviations. The research shows that focusing on financial profit (3.24 for managers, 2.71 for nonmanagers, a difference of 10.44%), perceived as *neutral*, is generally less important than creating added (non-financial) value (3.86 for managers, 4.10 for nonmanagers, a difference of 4.76%) perceived as *rather important*.

Examining the creative personality, being the substance of aesthetics, allows for a comprehensive explanation of creative personality in disparity to basic personality, categories of creative personalities, and reasons for creating (Gołaszewska, 1984; Szostak, 2020; Szostak & Sułkowski, 2020a). Specific characteristics of creators inspected by researchers are motifs of the undertaking of creative actions (Gołaszewska, 1984; Szostak & Sułkowski, 2020a), resistance to fails and failures (Leone & Schiavone, 2019), individuality (Lorenzo-Romero & Constantinides, 2019), courage (Davenport & Redman, 2020), fairness (Thanh & Quang, 2019). Creativity overcomes stressful experiences (Hirschmann et al., 2020), and the creators build associations with social sustainability (Pinto et al., 2020). The research confirms the importance of a creator's resistance to failure (4.24 by managers and 4.43 by nonmanagers). Creator's courage is more vital for managers (4.56, *very important*) than nonmanagers

(4.24) individuals (difference of 6.51%). By analogy to a creator's fairness, it can be stated that a creator's sensitivity to Truth (by analogy: 3.82, 3.86, 0.78%) and justice (by analogy: 3.65, 3.52, 2.61%) are *rather important*.

### 3.5. Artist's identity



**Figure 14.** The most differently assessed artist's identity features by managers and nonmanagers

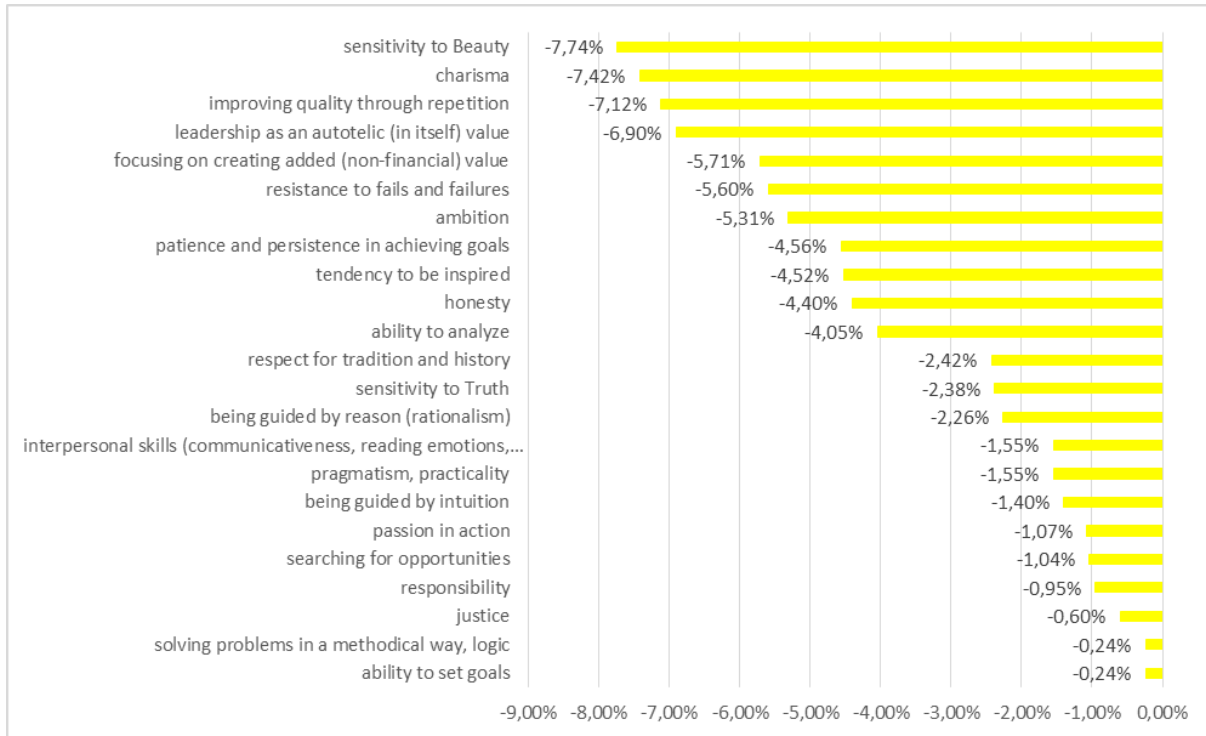
Source: own elaboration

The whole spectrum of differences in the responses about the artist's identity perceived by managers and non-managers shows Figure 14, Figure 15, and Figure 16.

The ten most principal features of an artist's identity perceived by managers are (in descending order): passion in action, originality, visualization skills (imagination), self-confidence, patience and persistence in achieving goals, ability to focus on details, observation, courage, individualism, innovation. Conversely, the ten most vital features of an artist's identity seen by nonmanagers individuals are (in descending order): passion in action, patience and persistence in achieving goals, sensitivity to Beauty, improving quality through repetition, charisma, ambition, tendency to be inspired, visualization skills (imagination), originality, resistance to fails and failures.

Managers and nonmanagers' perception of the particular 50 studied qualities of the artist's identity reveals the following conclusions. The ten features of the artist's identity perceived as the least critical by managers than non-managers are (in descending order): sensitivity to Beauty, charisma, improving quality through repetition, leadership as an autotelic (in itself) value, focusing on creating added (non-financial) value, resistance to fails and failures, ambition, patience and persistence in achieving goals, a tendency to be inspired, honesty. The ten attributes of the artist's identity perceived as the most critical by managers than nonmanagers are (in ascending order): the ability to synthesize and draw conclusions, tendency to change, independence, a tendency to risk, conservatism,

innovation, efficiency, out of the box thinking (breaking patterns), focusing on financial profit, a tendency to control. The ten features of the artist's identity perceived the most similarly by managers and nonmanagers are: being guided by intuition, passion in action, searching for opportunities, responsibility, justice, solving problems in a methodical way (logic), ability to set goals, connecting contradictions, visualization skills (imagination), observation.



**Figure 15.** Artist's identity features perceived as less important by managers than nonmanagers

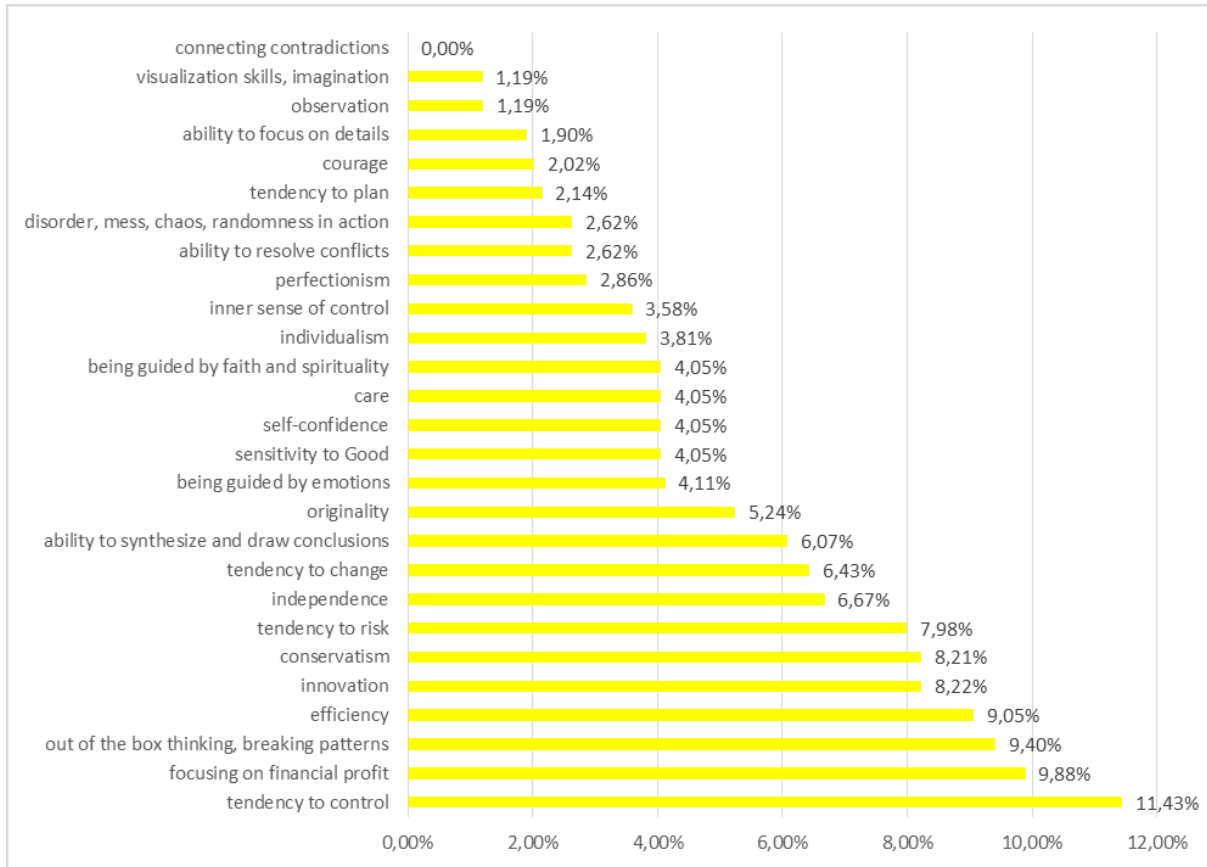
Source: own elaboration

Crossing the investigated areas, managers perceive the following features in the context of an artist's identity: creativity (4.64) as *very important*, entrepreneurship (3.42), and managing (3.44) as in between of *rather important* and *neutral*, and leadership (2.95) as *neutral*. On the other hand, nonmanagers perceive the following features in the context of an artist's identity: creativity (4.62) as *very important*, managing (3.27) and entrepreneurship (2.86) as *neutral*, and leadership as in between *rather unimportant* and *neutral*.

According to managers, the following features define an artist (in descending order): talent (4.70, *very important*), experience and achievements (4.24, *rather important*), personal characteristics (4.13, *rather important*), actually performed work or occupation (3.93, *rather important*), self-definition (3.85, *rather important*), formal education at schools, studies, courses, training (2.98, *neutral*). On the other hand, according to nonmanagers, the following features define an artist (in descending order): talent (4.45, *rather important*), experience and achievements (4.36, *rather important*), self-definition (4.05, *rather important*), personal characteristics (3.95, *rather important*), actually performed work or occupation (3.73, *rather important*), formal education at schools, studies, courses, training (3.41, *neutral*).

An artist's identity has been described historically as an artisan, a genius, a doer, a God's will doer, a master, a holy man in touch with the hidden, a cultural aristocrat, a knowledge worker, a professional, an entrepreneur,

a freedom maker, an influencer, a value or idea guardian, a collaborator, a superman (Deresiewicz, 2020; Tatarkiewicz, 2015). Considering varied levels of creativity and efficiency, the artist's identity may be identified as a copyist, a conceptualist, an artistic craftsman (artisan), and a creator (Szostak & Sułkowski, 2020a). The research describes an artist's possibility of out-of-the-box thinking and breaking patterns as *rather important* for managers (4.23) and nonmanagers (3.76) – a clear difference of 9.40%. An artist's efficiency is also perceived with an apparent discrepancy (9.05%) between managers (4.21) and nonmanagers (3.76).



**Figure 16.** Artist's identity features perceived as more important by managers than nonmanagers

Source: own elaboration

Artist's identity is described in the situation of the crisis on the meta-level and the level of national identity (Rikou & Chaviara, 2016). The development of an artist's identity reduces symptoms and exposes damaging narratives based on a psychopathological paradigm (Thompson, 2016). The research exposes a discrepancy of 5.60% among artists' resistance to fails and failures: *rather important* for managers (4.05) and nonmanagers (4.33). Solving crises' problems methodically and logically was described as *neutral* (by analogy: 3.32, 3.33, 0.24%); it can be concluded that the issue of a solution is more important than the way the problems solving. Faced problems need to be resolved; an artist's ability to resolve conflicts is more critical for managers (3.61) than nonmanagers (3.48) – a difference of 2.62%. In the same context, an artist's ability to connect contradictions is identically perceived by managers and nonmanagers (3.57) halfway between *neutral* and *rather important*.

Artist's identity appears in numerous supplementary areas of human activity, e.g., among teachers and lecturers (Bremmer et al., 2020), managers (Szostak & Sułkowski, 2020a, 2021c, 2021d). Nevertheless, context is the es-



sential factor in self-identity and the artist's perception; artists' self-negotiation and identity formation rely considerably on context (Luger, 2017). The research displays that ability to synthesize and draw conclusions about the broad context of an artist's activity is expressed as *rather important* for managers (4.02) and nonmanagers (3.71) – a difference of 6.07%. Arts and art interventions in the organizational world are a fruitful tool for creativity and innovation growth among particular individuals and groups (Skoldberg Johansson et al., 2015). Researchers portray an artist's identity as a complex subject where the elements of self-defining, choosing an identity, and becoming are separate but deeply united (Hocking, 2019). Artist's innovation is more significant for managers (4.32) than for nonmanagers (3.90) – a difference of 8.22%.

The artist's identity may profoundly influence society, 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 underline randomness (Wagner, 2020), individualism (Kenning, 2009), sensitivity (Koide et al., 2015), charisma (Senior & Kelly, 2016). The research does not confirm that disorder, mess, chaos, randomness in an artist's action are important: managers (2.89) and nonmanagers (2.76) perceive this issue as less than *neutral*. The research confirms that an artist's individualism is *rather important* for managers (4.33) and nonmanagers (4.14) – a difference of 3.81%. Analytically investigating the issue of sensitivity, the research concludes that – among the Platonic triad elements – the most important is sensitivity to Beauty (by analogy: 4.23, 4.62, 7.74%), sensitivity to Good (4.25, 4.05, 4.05%), and sensitivity to Truth (3.93, 4.05, 2.38%). This order is contrary to the essential feature of art – in opposition to kitsch – which bases the most on Truth, then Beauty (Szostak & Sułkowski, 2020b). The research reveals that charisma is slightly more crucial in an artist's identity (4.11, 4.48, 7.42%) than honesty (3.73, 3.95, 4.40%), although both features are perceived as *rather important*. Artist's tendency to plan (3.54, 3.43, 2.14%) is perceived as less important than the ability to set goals (4.18, 4.19, 0.24%). Managers perceive artist's tendency to risk (3.88) more important than nonmanagers (3.48) – a difference of 7.98%.

#### 4. Conclusions

The central research question of the article was: Do managers and nonmanagers perceive creative identities (of manager, leader, entrepreneur, creator, and artist) differently? If managers are individuals with certain features, they should differ in creative identities perception too. Verifying the central hypothesis shows no statistical difference between managers' and nonmanagers' perceptions of creative identities. This result is a novelty and deserved to be investigated in detail. On this basis, a detailed qualitative investigation was undertaken to determine particular areas of similarities and discrepancies in creative identities' perceptions between managers and nonmanagers.

The investigation concludes that the manager's potential is hidden in each individual instead of being a talent given to particular persons. That is why management should be taught by revealing sources of motivation and inspiration that play significant roles in self-construction and efficiency in achieving goals by individuals performing managerial functions in groups, organizations, and society. Furthermore, the same conclusion should be applied as policy implications for management: wanting a manager, we do not need to look for ready-one; we can raise him/her by revealing particular motivation and inspiration factors.

The research limitations are: 1) Division of respondents with and without manager's identity was done based on their self-perception; no external tools to assess the presence of managerial features were applied. 2) The research was run during the first deep phase of the COVID-19 pandemic (Spring 2020) to influence respondents' views and opinions. 3) The research sample (n = 160) was relatively small compared to the examined problem. 4) Synthetic suppositions cannot be broadly representative due to the density of the experiment problem. 5) Because more than 90% of respondents hold at least a higher degree of education – and because these people are statistically valuable equipped with awareness and perception tools than less educated persons – the deductions should not be automatically spread on society. 6) Controls for culture nor identity strength were not employed.

The following groups may benefit the outcomes of the study. 1) Managers desiring to understand the discrepancies in the perception of the creative identities by groups, organizations, and societies. 2) Individuals (managers, leaders, entrepreneurs, creators, artists) 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 managers and nonmanagers. 3) Scientists desiring to explore the similarities and variances between identity and its perception regarding managing, leadership, entrepreneurship, creativity, and artistry about managers and nonmanagers.

Potential research questions for future qualitative investigations or the hypothesis for additional quantitative research may be: 1) Self-perception of a particular identity may differ from the perception of the identity by groups/society varying on the belonging or not to the managerial world. 2) Self-perception of identity is analogous to a particular group's perception of the identity if there is a consistency (managers and nonmanagers) between the evaluated identity and people perceiving the identity.

## References

- Adler, N. J. (2006). The arts & leadership: Now that we can do anything, what will we do? *Academy of Management Learning and Education*, 5(4), 486–499. <https://doi.org/10.5465/AMLE.2006.23473209>
- Ahmad, S. M., & Zadeh, Z. F. (2016). Gender Differences on the Variables of Emotional Intelligence, Creative-Potential and Job Satisfaction in Managers. *Pakistan Journal of Psychology*, 47(2), 61–77. <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=129038829&site=ehost-live>
- Alsuwaidi, K. A. K. Y., & Omar, A. J. (2020). Structural model of principals' innovative leadership attributes on managerial creativity. *International Journal of Sustainable Construction Engineering and Technology*, 11(2), 150–156. <https://doi.org/10.30880/ijscet.2020.11.02.017>
- Barratt-Pugh, L., Bahn, S., & Gakere, E. (2013). Managers as change agents: Implications for human resource managers engaging with culture change. *Journal of Organizational Change Management*, 26(4), 748–764. <https://doi.org/10.1108/JOCM-Feb-2011-0014>
- Bass, A. E. (2017). Identity Discovery and Verification in Artist-Entrepreneurs: An Active Learning Exercise. *Organization Management Journal*, 14(2), 90–103. <https://doi.org/10.1080/15416518.2017.1322485>
- Bremmer, M., Heijnen, E., & Kersten, S. (2020). Teacher as Conceptual Artist. *International Journal of Art and Design Education*. <https://doi.org/10.1111/jade.12318>
- Bulei, I., Mihalcioiu, V., & Tucmeanu, A. (2014). The Professional vs. the Manager - Identity Issues and Key Features. *Valahian Journal of Economic Studies*, 5(3), 31–36.
- Celuch, K., Bourdeau, B., & Winkel, D. (2017). Entrepreneurial identity: The missing link for entrepreneurship education. *Journal of Entrepreneurship Education*, 20(2).
- Chen, L. (2018). Thinking paradoxically: How and when female narcissistic leaders integrate gender–leader identities. *Social Behavior and Personality*, 46(2), 339–352. <https://doi.org/10.2224/sbp.6910>
- Cuganesan, S. (2017). Identity Paradoxes: How Senior Managers and Employees Negotiate Similarity and Distinctiveness Tensions over Time. *Organization Studies*, 38(3–4), 489–511. <https://doi.org/10.1177/0170840616655482>
- Davenport, T. H., & Redman, T. C. (2020). Digital Transformation Comes Down to Talent in 4 Key Areas. *Harvard Business Review*, 2–6. <https://hbr.org/2020/05/digital-transformation-comes-down-to-talent-in-4-key-areas>
- DeFillippi, R., Grabher, G., & Jones, C. (2007). Introduction to paradoxes of creativity: managerial and organizational challenges in the cultural economy. *Journal of Organizational Behavior*, 28, 511–521. <https://doi.org/10.1002/job>
- Deresiewicz, W. (2020). *The Death of the Artist: How Creators Are Struggling to Survive in the Age of Billionaires and Big Tech*. Henry Holt and Co.
- Dong, X., Liu, Y., Wu, C., Lian, Y., & Tang, D. (2019). A double-identity rumor spreading model. *Physica A: Statistical Mechanics and*

*Its Applications*, 528. <https://doi.org/10.1016/j.physa.2019.121479>

- Elstad, B., & Jansson, D. (2020). From Artist to Manager—Working Conditions, Career Satisfaction, and Professional Identity among Graduated Arts Management Students. *Journal of Arts Management Law and Society*, 50(3), 184–198. <https://doi.org/10.1080/10632921.2020.1746717>
- Erat, S., Kitapçı, H., & Akçin, K. (2020). Managerial perception and organizational identity: A comparative analysis. *Sustainability*, 12(6), 1–16. <https://doi.org/10.3390/su12062278>
- Ey, L. A. (2016). Sexualised music media and children's gender role and self-identity development: a four-phase study. *Sex Education*, 16(6), 634–648. <https://doi.org/10.1080/14681811.2016.1162148>
- Faran, D., & Wijnhoven, F. (2012). Critical rationalism and the state of unawareness in managers' theories. *Management Learning*, 43(5), 495–514. <https://doi.org/10.1177/1350507611429910>
- Fillis, I., & Rentschler, R. (2010). The Role of Creativity in Entrepreneurship. *Journal of Enterprising Culture*, 18(1), 49–81. <https://doi.org/10.1142/s0218495810000501>
- FitzGibbon, A. (2021). Non-profit theatre managers as multi-stakeholder managers: The plate-spinning of accountability. *Financial Accountability & Management*, 1–20. <https://doi.org/10.1111/faam.12284>
- Frank, B., Enkawa, T., & Schvaneveldt, S. J. (2015). The role of individualism vs. collectivism in the formation of repurchase intent: A cross-industry comparison of the effects of cultural and personal values. *Journal of Economic Psychology*, 51, 261–278. <https://doi.org/10.1016/j.joep.2015.08.008>
- Giacomin, O., Guyot, J.-L., Janssen, F., & Lohest, O. (2007). Novice Creators: Personal Identity and Push Pull Dynamics. *CRECIS Working Paper*, 10(2007), 1–30.
- Gołaszewska, M. (1984). *Zarys estetyki*. PWN.
- Hirschmann, T., Hartley, N., & Roth, S. (2020). Can we build resilience by way of creativity? Artistic ventures in a London hospice. *International Journal of Entrepreneurship and Innovation Management*, 24(2–3), 116–131. <https://doi.org/10.1504/IJEIM.2020.105779>
- Hocking, I. (2019). Portrait of an artist as collaborator: An interpretative phenomenological analysis of an artist. *Frontiers in Psychology*, 10(FEB), 1–10. <https://doi.org/10.3389/fpsyg.2019.00251>
- Jankurová, A., Ljudvigová, I., & Gubová, K. (2017). Research of the nature of leadership activities. *Economics and Sociology*, 10(1), 135–151. <https://doi.org/10.14254/2071-789X.2017/10-1/10>
- Jones, C., & Massa, F. G. (2013). From Novel Practice to Consecrated Exemplar: Unity Temple as a Case of Institutional Evangelizing. *Organization Studies*, 34(8), 1099–1136. <https://doi.org/10.1177/0170840613492073>
- Kenning, D. (2009). Art relations and the presence of absence. In *Third Text* (Vol. 23, Issue 4, pp. 435–446). <https://doi.org/10.1080/09528820903007727>
- Kohail, Y., Saida, Y., Obad, J., & Soulhi, A. (2016). The Qualities of a Good Manager ... What Does It Means? Lessons Learned from the Undergraduate Business Students' Perception in Kingdom of Morocco. *International Journal of Business and Management*, 11(8), 86–96. <https://doi.org/10.5539/ijbm.v11n8p86>
- Koide, N., Kubo, T., Nishida, S., Shibata, T., & Ikeda, K. (2015). Art expertise reduces influence of visual salience on fixation in viewing abstract-paintings. *PLoS ONE*, 10(2). <https://doi.org/10.1371/journal.pone.0117696>
- Korte, R. (2018). Identifying as an entrepreneur: A social identity perspective of the entrepreneurial mindset. *Advances in Engineering Education*, 7(1).
- Lahmiri, S., Bekiros, S., & Bezzina, F. (2020). Multi-fluctuation nonlinear patterns of European financial markets based on adaptive filtering with application to family business, green, Islamic, common stocks, and comparison with Bitcoin, NASDAQ, and VIX. *Physica A: Statistical Mechanics and Its Applications*, 538. <https://doi.org/10.1016/j.physa.2019.122858>
- Leone, D., & Schiavone, F. (2019). Innovation and knowledge sharing in crowdfunding: how social dynamics affect project success. *Technology Analysis and Strategic Management*, 31(7), 803–816. <https://doi.org/10.1080/09537325.2018.1554858>

- Lewis, K. V., Ho, M., Harris, C., & Morrison, R. (2016). Becoming an entrepreneur: Opportunities and identity transitions. *International Journal of Gender and Entrepreneurship*, 8(2), 1–6. <https://doi.org/http://dx.doi.org/10.1108/IJGE-02-2015-0006>
- Lindholm, S. (2015). Creating a “Latino” Artist Identity in-between Sweden and Latin America - A Comparative Approach. *Kulturstudier*, 6(2), 113–135. <https://doi.org/10.7146/ks.v6i2.22583>
- Lorenzo-Romero, C., & Constantinides, E. (2019). On-line Crowdsourcing: Motives of Customers to Participate in Online Collaborative Innovation Processes. *Sustainability*, 11(12), 3479. <https://doi.org/10.3390/su11123479>
- Luger, J. D. (2017). But I’m Just an Artist!? Intersections, Identity, Meaning, and Context. *Antipode*, 49(5), 1329–1348. <https://doi.org/10.1111/anti.12327>
- Lutas, M., Nistor, R., Radu, M., & Beleiu, I. (2020). Perceptions regarding the profile of an ideal project manager. *Amfiteatru Economic*, 22(54), 608–622. <https://doi.org/10.24818/EA/2020/54/608>
- Maynard, A. D. (2021). How to Succeed as an Academic on YouTube. *Frontiers in Communication*, 5. <https://doi.org/10.3389/fcomm.2020.572181>
- McGrath, H., Medlin, C. J., & O’Toole, T. (2019). A process-based model of network capability development by a start-up firm. *Industrial Marketing Management*, 80, 214–227. <https://doi.org/10.1016/j.indmarman.2017.11.011>
- McHugh, K. E. (2015). Touch at a distance: toward a phenomenology of film. *GeoJournal*, 80(6), 839–851. <https://doi.org/10.1007/s10708-015-9650-6>
- Mikkelsen, M. F., & Marnewick, C. (2020). Investigation of the institutionalizing responsibility of project managers for project benefits realization. *Journal of Modern Project Management*, 7(4), 276–294. <https://doi.org/10.19255/JMPM02213>
- Miscenko, D., Guenter, H., & Day, D. V. (2017). Am I a leader? Examining leader identity development over time. *Leadership Quarterly*, 28(5), 605–620. <https://doi.org/10.1016/j.leaqua.2017.01.004>
- Mochalova, N. Y. (2020). Personal Identity of the Artist as a Condition and Result of Creativity in Art. *Ethnic Culture*, 2 (3), 62–67. <https://doi.org/10.31483/r-74987>
- Nowak, S. (2007). Metodologia Badań Społecznych. In *Metodologia Badań Społecznych*. Wydawnictwo Naukowe PWN.
- O’Donnell, A. T., Jetten, J., & Ryan, M. K. (2010). Watching over your own: How surveillance moderates the impact of shared identity on perceptions of leaders and follower behaviour. *European Journal of Social Psychology*, 40(6), 1046–1061. <https://doi.org/10.1002/ejsp.701>
- Ottery, J. R. (2006). Who are they and what do they have to do with what i want to be? “the writing of multicultural identity and college success stories for first-year writers.” In *Identity Papers: Literacy and Power in Higher Education* (pp. 122–137). Utah State University Press.
- Pinto, M. R., Viola, S., Onesti, A., & Ciampa, F. (2020). Artists residencies, challenges and opportunities for communities’ empowerment and heritage regeneration. *Sustainability (Switzerland)*, 12(22), 1–20. <https://doi.org/10.3390/su12229651>
- Raso, R., Fitzpatrick, J. J., & Masick, K. (2020). Clinical nurses’ perceptions of authentic nurse leadership and healthy work environment. *Journal of Nursing Administration*, 50(9), 489–494. <https://doi.org/10.1097/NNA.0000000000000921>
- Reysen, S., Katzarska-Miller, I., Plante, C. N., Roberts, S. E., Gerbasi, K. C., Brooks, T. R., & Tague, A. M. (2020). Anime and global citizenship identification. *The Phoenix Papers*, 4(2), 48–61. <https://doi.org/10.17605/OSF.IO/JXPTQ>
- Rikou, E., & Chaviara, I. (2016). “Crisis” as art: Young artists envisage mutating Greece. *Visual Anthropology Review*, 32(1), 47–60. <https://doi.org/10.1111/var.12092>
- Saxena, G. (2019). Multidimensional competency construct for social entrepreneurs: A logistic regression approach. *Kasetsart Journal of Social Sciences*, 40(3), 684–688. <https://doi.org/10.1016/j.kjss.2017.12.013>
- Senior, A., & Kelly, S. (2016). On the dialectics of charisma in marina abramović’s the artist is present. *Performance Research*, 21(3), 74–83. <https://doi.org/10.1080/13528165.2016.1176740>
- Skoldberg Johansson, U., Woodilla, J., & Antal Berthoin, A. (2015). Artistic Interventions in Organizations Research, theory and practice.

In *Routledge*. <https://www.routledge.com/Artistic-Interventions-in-Organizations-Research-Theory-and-Practice/Skoldberg-Woodilla-Antal/p/book/9781138497436%0Ahttps://books.google.com/books?hl=en&lr=&id=tfyoCgAAQBAJ&pgis=1%0Ahttps://www.taylorfrancis.com/books/9781315743>

- Steffens, N. K., Haslam, S. A., Peters, K., & Quiggin, J. (2020). Identity economics meets identity leadership: Exploring the consequences of elevated CEO pay. *Leadership Quarterly*, 31(3). <https://doi.org/10.1016/j.leaqua.2018.10.001>
- Sturdivant, F. D., Ginter, J. L., & Sawyer, A. G. (1985). Managers' conservatism and corporate performance. *Strategic Management Journal*, 6(1), 17–38. <https://doi.org/10.1002/smj.4250060103>
- Sutherland, I. (2013). Arts-based methods in leadership development: Affording aesthetic workspaces, reflexivity and memories with momentum. *Management Learning*, 44(1), 25–43. <https://doi.org/10.1177/1350507612465063>
- Szostak, M. (2018). The French Symphonic Organs – instrument as inspiration for the performer. *The Organ*, 386, 6–27. <https://depot.ceon.pl/handle/123456789/19172>
- Szostak, M. (2019). The Art of Stylish Organ Improvisation. *The Organ*, 390, 20–27. <https://depot.ceon.pl/handle/123456789/17687>
- Szostak, M. (2020). Creativity and Artistry in Organ Music. *The Organ*, 391, 24–31. <https://depot.ceon.pl/handle/123456789/19170>
- Szostak, M. (2021). Does Polish Post-communist Cultural Burden Influence the Perception of Creative Identities? *Journal of Intercultural Management*, 13(2), 29–58. <https://doi.org/10.2478/joim-2021-0060>
- Szostak, M., & Sułkowski, Ł. (2020a). Manager as an artist: Creative endeavour in crossing the borders of art and organizational discourse. *Creativity Studies*, 13(2), 351–368. <https://doi.org/10.3846/cs.2020.11373>
- Szostak, M., & Sułkowski, Ł. (2021a). Artist, creator, manager, entrepreneur, leader: how society perceive these identities? *Economics and Sociology*, 14(2), 209–221. <https://doi.org/10.14254/2071-789X.2021/14-2/11>
- Szostak, M., & Sułkowski, Ł. (2021b). Identity crisis of artists during the COVID-19 pandemic and shift towards entrepreneurship. *Entrepreneurial Business and Economics Review*, 9(3), 87–102. <https://doi.org/doi.org/10.15678/EBER.2021.090306>
- Szostak, M., & Sułkowski, Ł. (2021c). The Challenges in Identification of Artists-Managers. *Creativity Studies*, 14(1), 112–124. <https://doi.org/10.3846/cs.2021.13822>
- Szostak, M., & Sułkowski, Ł. (2021d). The Identity and Self-Perception of Artists-Managers. *Problems and Perspectives in Management*, 19(1), 372–386. [https://doi.org/10.21511/ppm.19\(1\).2021.32](https://doi.org/10.21511/ppm.19(1).2021.32)
- Szostak, M., & Sułkowski, Ł. (2020b). Kitsch in Management: characteristic forms, carriers and propagators. *Education Excellence and Innovation Management: A 2025 Vision to Sustain Economic Development during Global Challenges: Proceedings of the 35th International Business Information Management Association Conference (IBIMA), 1-2 April 2020*, 7584–7598. <https://depot.ceon.pl/handle/123456789/19173>
- Tatarkiewicz, W. (2015). *Historia estetyki*. PWN.
- Thanh, N. H., & Quang, N. Van. (2019). Ethical Leadership in the Digital Era: Requirements for Developing Ethical Leaderships in Vietnam. *The International Journal of Business & Management*, 7(7). <https://doi.org/10.24940/theijbm/2019/v7/i7/bm1907-028>
- Thompson, G. (2016). Aesthetic action and self-construction of an artist identity: The impact of art and art therapy on subjectivity and mental illness in qualitative research. In *ProQuest Dissertations and Theses* (Vol. 76, Issues 7-A(E)). <http://ezproxy.haifa.ac.il/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=psyh&AN=2016-99010-446&site=ehost-live&scope=site%0Ahttps://search.proquest.com/docview/1658524192?accountid=14544%0Ahttps://haifa-primo.hosted.exlibrisgroup.com/o>
- Tillay, R., & Chapman, C. C. (2019). A new digital method for assessing the diversity of creator identities in the howard-tilton memorial library media services DVD collection. *Music Reference Services Quarterly*, 22(1–2), 57–64. <https://doi.org/10.1080/10588167.2019.1601421>
- Toscher, B. (2020). Blank Canvas: Explorative Behavior and Personal Agency in Arts Entrepreneurship Education. *Artivate: A Journal of Entrepreneurship in the Arts*, 9(2), 19–44. <https://doi.org/10.34053/artivate.9.2.115>



- United Nations. (2021). *Country classification. World Economic Situation and Prospects 2020*. [https://www.un.org/development/desa/dpad/wp-content/uploads/sites/45/WESP2020\\_FullReport.pdf](https://www.un.org/development/desa/dpad/wp-content/uploads/sites/45/WESP2020_FullReport.pdf)
- Venus, M., Johnson, R. E., Zhang, S., Wang, X. H. (Frank), & Lanaj, K. (2019). Seeing the Big Picture: A Within-Person Examination of Leader Construal Level and Vision Communication. *Journal of Management*, 45(7), 2666–2684. <https://doi.org/10.1177/0149206318761576>
- Wagner, K. (2020). Randomness and recommendations – exploring the web platform of the artist Ivar Arosenius and other digital collections of art. *Museum and Society*, 18(2), 243–257. <https://doi.org/10.29311/mas.v18i2.3252>
- Williams, S. (2001). Increasing employees' creativity by training their managers. *Industrial and Commercial Training*, 33(2), 63–68. <https://doi.org/10.1108/00197850110385642>
- Wolf, C. (2019). Not lost in translation: Managerial career narratives and the construction of protean identities. *Human Relations*, 72(3), 505–533. <https://doi.org/10.1177/0018726718778094>

## Acknowledgements

*The author wants to thank all interviewees who take part in the research during the COVID-19 pandemic. No conflicts of interest were declared.*

**Michał SZOSTAK** is an Associate Professor at the University of Social Sciences (Poland) and the Polish branch of American Clark University in Warsaw, where he conducts interdisciplinary scientific research at the interface of business and art, as well as didactic activities in the field of finance, analysis, accounting, marketing, self-presentation, business ethics, and CSR. Deputy Dean for International Students of the Faculty of Management at the University of Social Sciences. He graduated with MA and PhD studies in management and marketing at the Koźmiński University (Poland). He obtained a Doctor of Musical Arts (organ performance) at the Fryderyk Chopin University of Music (Poland). Author of publications in the area of arts and management. He conducts business practice in an international environment and performs dozens of organ recitals on all continents annually.

**ORCID ID:** [orcid.org/0000-0002-7774-2964](https://orcid.org/0000-0002-7774-2964)

Make your research more visible, join the Twitter account of ENTREPRENEURSHIP AND SUSTAINABILITY ISSUES: @Entrepr69728810

---

Copyright © 2022 by author(s) and VsI Entrepreneurship and Sustainability Center

This work is licensed under the Creative Commons Attribution International License (CC BY).

<http://creativecommons.org/licenses/by/4.0/>



Open Access