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Artistry, Management, and Creativity: Links and Common Denominators

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Abstract: The article deals with crossing the borders between artistry (from an aesthetical perspective), management (as a way of efficient organising) and creativity (as a fundamental issue in today's competitive world). After adding an aesthetical lens (theory of aesthetic situation), the opposite areas of artistry, management and creativeness reveal fundamental links and common areas. Creativity, a driving force of human behaviour, should be a crucial element in artistry and management. After analysing the literature, the common denominators of arts, management and creativity are revealed: efficiency, a servant role towards goals, becoming above being, adaptation, and

a tendency to drive towards kitsch traps. The particular role of performative arts for the transposition of improvisation and contextual inspiration into management and creativity is also analysed.

Key words: artistry, arts, management, creativity, creativeness, aesthetics

Introduction

Nature and culture are two elements mixing in humanity inseparably. As the world of wild power, nature, and culture, as the world of subtle intake, are constantly moving, it is impossible to distinguish the line between those two worlds. Management, as a result of culture, helps to organise the human's environment effectively. On the other hand, arts, without any doubt, a fundamental result of culture, helps release human emotions (*catharsis*) and channel them into productive solutions (Tatarkiewicz, 2015). Therefore, both in management and art, the motif and inspiration of undertaking these activities are fundamental.

Nevertheless, based on repetition and copying (mimesis), life would be boring and lack drive. Therefore, the creativity factor determines the undertaking, proceeding and finishing phases of activities in management and art (Gołaszewska, 1984; Szostak, 2020). On this basis, we may state that seemingly opposite fields – like management and art – may come from the same root: creativity.

The idea of identity should be introduced in this discourse because it determines the human's approach to creative activities that may be channeled in different ways. It is the identity resulting in fruitful undertakings while meeting certain circumstances. However, the exact circumstances met by individuals with another identity will not affect fruitful works. Some research on the issue of identity towards management and art worlds even allowed the complex identities of artists-managers, artists-entrepreneurs to be defined (Szostak, & Sułkowski, 2020a; 2021b; 2021d) who, using paradoxical thinking, develop their creativity

by catalysing identity tensions and trying to connect contradictory factors (DeFillippi, Grabher, & Jones, 2007; Szostak, & Sułkowski, 2021c).

Methodology

The research methodology was two-fold:

1) based on a qualitative analysis of the literature from databases: EBSCO, Google Scholar, JSTOR, Mendeley, and Scopus;
2) based on autoanalysis of my own 20-year experience as a manager, an artist (instrumentalist) and a creative person.

Furthermore, the approach was based on an interdisciplinary and multi-paradigm approach considering the arts, management, and creativity publications. Thus, the following research questions were set:

1) What are the fundamental links and denominators of arts, management, and creativity?
2) Which new perspectives may the performing arts bring to management?

This article argues that creativity is a separate issue towards arts and management and that these three elements may be treated the same way with beneficial effects for humanity.

Art of creativity

Dictionary descriptions of creativity focus on producing or using original and unusual ideas to make something new or imaginative (*Creativity*, 2021), showing synonyms in cleverness, creativeness, imaginativeness, ingeniousness, innovativeness, inventiveness and originality (*Creativity*,

2021). The creativity phenomenon is a concern of psychology (individual creativity: composers, performers), sociology (creativity of groups: orchestras, ensembles, choirs), management (creativity of organisations, teams) and aesthetics (artistic creativity).

The critical role in the creative process belongs to the involvement. Every child is born inherently creative; however, educational processes, in imposing several restrictions, suppress its inborn creativity; the process of reinventing or 'digging in' to creativity becomes essential (Dahlberg, 2007), revealing an environment for the education of or towards creativity.

Sources of artistic creativity may result from:

1) inspiration;
2) an act of creation in the image of nature;
3) discovering timeless ideas and incorporating them in work;
4) imitation of divine creativity;
5) meeting the needs of a social group (sociological theory of creativity);
6) excess energy that remains after essential needs fulfilment (human life physiology);
7) the state of culture having various artistic ideals at a particular stage of human development (cultural approach);
8) sums of socio-economic (ideological) conditions in which the artist lives (historical approach);
9) expression of the creator's personality (psychological approach) (Arbuz-Spatari, 2 0 1 9; Gołaszewska, 1 9 8 4; Jung, 2 0 1 4).

The psychological theories of artistic creativity are:

1) creativity as an inspiration;
2) creativity as labour;
3) creativity as an expression of personality; and
4) creativity as an indispensable component of wisdom.

In the model of creativity as inspiration, the creator accomplishes particularly significant artistic results thanks, not to his knowledge or skills, but thanks to inspiration (a collection of factors that may not be reasonably explained and which come to the fore in spontaneous moments); the results of inspiration are unpredictable. The uniqueness of the product is the exceptionality of the conceptual process that led to the work; it is a combination of inspiration theory and the theory of genius and individualism. The theory of creativity as labour points to work, toil, overcoming obstacles and effort. A man has natural abilities, but he must work on them to create authentic artworks; the necessary settings for creativity are awareness of the creation regulations and the capability to use them; labour persists as an inalienable component of the creative process. The concept of creativity as a personality expression proposes that the creator can express what others feel through expression; the creator's consciousness controls the expression that underlies creativity; art is an approach of communicating, and its function is to communicate inner states; artists externalise their states of mind to enable recipients to achieve similar states (Gołaszewska, 1984; Szostak, 2020). Finally, the theory of creativity as an indispensable component of wisdom suggests that an intelligent and wise individual, at the same time, possess creative skills (Dai, & Cheng, 2017; Ekmekçi, Teraman, & Acar, 2014; Shi, Ardelt, & Orwoll, 2017; Sternberg, 1985; 2003).

Individual creativity, considered an art, must combine an appropriate level of professional knowledge, enough professional experience, intuition built on the base of knowledge and experience, and a strong identity as a creator. Creativity may be analysed compared to an opposite issue of the fixation (Crilly, 2019; Crilly, & Cardoso, 2017).

To be or not to be an artist?

Art in human activities has been present since the very beginning. Although aesthetics as an autonomous science was detached from philosophy relatively

late, it was present from the beginning of abstract thought within philosophical discourses. Initially, the concept of individual creativity was not alienated, and art was understood as the competence to combine factors of material (given by nature), knowledge (given by tradition) and work (given by man). The first recognition of creativity was passive in the form of an imitation (*mimesis*). Next, the process of defining and analysing the phenomenon of individual creativity, which is the key to our considerations, has just begun.

The artist creates things with great skill and imagination (*Artist*, 2020a), but the artist concept has been changing over time (Dreijmanis, 2005; Hocking, 2019; Szostak, & Sułkowski, 2021c), and it can be said that the contemporary description of an artist is even off-defined (Sztabiński, 2002). Using the medieval practical perception of arts, an artist works through tools on the matter. Synonyms of an artist are: expert, geek, guru, master, wizard, virtuoso, and antonyms are: amateur, inexpert, nonexpert (*Artist*, 2020b). Synthesising the achievements of ancient aesthetics, several vital issues define an artist. It is imagination, knowledge, thought, wisdom, the idea in his mind, and the ability in using the rules of art (Tatarkiewicz, 2015). The artist's features are creativity, intuition, sensitivity, 'getting lost' in the creative process, putting everything he does into the creative process (from the conceptual phase to the implementation phase), self-analysis and self-correction. No less critical for the effective implementation of artistic goals are also: the ability to set and implement goals, the ability to observe the world, hard work from an early age and throughout life, mental resilience, openness, perceptiveness, persistence/consistency, responsibility, self-discipline. The most persistent artist's goals include materialisation, bringing the recipient to a *catharsis* state, giving satisfaction and pleasure to the recipient, passing on values, universal ideas, and transforming ugliness into Beauty (from the Plato triad).

It would be valuable for our considerations to answer what a good artist is characterised by. First, he should be understandable; however, we find many examples of artists incomprehensible to their contemporaries and, after years/centuries becoming pillars in their fields. Second, he should be popular, which would mean that he reaches the consciousness of the recipients; however, popularity is also not a good indicator, as it does not

testify to the quality of artworks. Finally, he should refer to universal values and ideas that are understandable and important for humanity regardless of the era (Szostak, 2020).

The essence of creativity is a set of qualitative characteristics of the thought process (divergence and convergence; smoothness, flexibility, originality; breadth of categorisation; sensitivity to a problem; abstraction, synthesis, rearrangement of ideas), as well as the imagination, fantasy and individual personality traits (dynamism, focus on creative search, creative activity, creative well-being, independence), implemented in a person's creative activity (Kochereva, 2019). However, being easily answered by theory, becoming an 'artist of creativity' and a 'virtuoso of creativity' is not easy to implement in practice.

Aesthetics towards creativity

The concept of the 'aesthetic situation' translates the theory of 'axiological situation' into the aesthetics area: creator in the creative process creates an artwork; recipient receives the artwork in the receiving process; all these elements have connections and interactions with the world of values and happen in the real world that determines the type of art (Gołaszewska, 1984; Szostak, 2020; Szostak, & Sułkowski, 2020a).

Although the most important from the point of view of aesthetics are values, and the most noticeable indication of creativity is the artwork itself, it is in the person (mind, consciousness, sub-consciousness) of the creator that the essential processes that make up the phenomenon of creativity occur. Therefore, we will use the theory of creativity in empirically oriented aesthetics to follow the creative process comprehensively.

Several requirements influence the activity of artistic creation, which are named disposition or creative attitude: personality conditions (capabilities and interests leading to the attitude of interest in creating and valuing art); social conditions (the influence of the background, education, and public opinion regarding the position of art and evaluation of the

works of other artists); a wealth of experience (the amount of the artist's individualistic experiences).

To start the creative process, just a creative attitude is not sufficient – creativity is also desirable; motifs can be of two kinds: assigned – directly affecting the shaping of the work that can be realised with the participation of creative work (contemplation of yourself, i.e. a desire to form a work that meets and expresses the creator's expectations; consideration for the work, i.e. attention focused on the excellence of the work, realising an elevated aesthetic value; contemplation of the recipient, i.e. the readiness to offer others with the experience that artwork can bring); unassigned – marked in the work indirectly and also possible to implement using additional actions; additionally triggering creative potencies (economic thoughts, social coercion, accordance with stereotypes).

For a work to be formed, there must be a direct impulse for starting a creative process, i.e. psychological stimulation through an external or internal stimulus:

1) a lack of perception in the world that allows completion or which requires fulfilment (perceiving imperfection, the artist decides to enrich life with a new value);
2) fascination with the world, reality (the artist wants to show his admiration for the world and things in the dawn and save this state from oblivion);
3) an excess of own experiences from which the artist wants to free himself (wanting to offer them to people, looking for a way to express in artistic form).

The aggregate of the fundamentals to date in the form of internal coercion leads to the ultimate decision to carry out the creative process; then physical preparation for artistic work and first attempts take place; occasionally, the artist starts the work straight away, but more frequently the work is preceded by three phases: the concept of the work, artistic vision and artistic intention.

The implementation process begins when the artist starts truly to objectify his intention. Next, he shapes the material to realise a specific aesthetic value; the critical phases here are to shape the material of the work so that it is equivalent to an artistic vision. Finally, it is worth paying attention to situations unforeseen in the previously planned concept of the work, resulting from a random coincidence or even a mistake at the stage of implementation; forcing the unintended result of an action (an erroneous sound made by the musician during improvisation) into a valuable and immanent part of an artwork requires the artist's reflex, observation ability and creativity. After completing the physical creative process, a post-implementation phase consists of verifying the value of the artist's work and the artist's distance to the work.

Artwork, being a creation of the fine arts completed by an individual of superior skill (*Work of Art*, 2021a) or giving high aesthetic satisfaction to the receiver (*Work of Art*, 2021b), is a central element of the aesthetical situation. The finished artwork is autonomous of the creative process, and the creative process stays independent of the creator's basic personality. The artist's work testifies to the artist solitary. It should not forget that eliminating the world of universal values from the artwork directs straight into the embrace of kitsch which should be avoided or, at least, consciously controlled (McBride, 2005; Szostak, & Sułkowski, 2020b).

Recipients of artwork are specific individuals (when the work was done according to particular order) or all potential listeners who have contact with the work purposely or fortuitously. Recipients may be a source of feedback for the artist about the work and the values read from the work. In arts, the artist, in perceiving the reactions to his work, can associate his intentions with the actual reception, and use this knowledge to implement new works or modify the received work. The receiving process (called the aesthetic process) consists of sensual reception of the message located in the work. The artwork receiving process begins with ignorance and ends with interpretation (Woodward, & Funk, 2010).

Let us look, at the end of our considerations, to the theory of interpersonal communication that defines communication as a practice of exchanging information between individuals through a standardised system of symbols,

signs, and behaviours (*Communication*, 2021). Transferring this definition into the language of art, the creator encodes the message in a work of art and places it into a channel; the receiver decodes the message to read (understand) what the sender wanted to tell. There is a critical trap here: the receiver should be able to interpret the creator's message (artwork) in a correct sense; otherwise, the improperly decoded message will be received in a wrong way – not as the creator wanted. It should be remembered that the receiver acts in a situation hindered by noise, which disturbs and complicates the entire receiving process (Abodunrin, 2017; Negus, & Pickering, 2004).

Role of personality

From the aesthetical point of view, two personality types (basic and creative) should be first defined to understand the environment where the forthcoming issues will be analysed. The basic personality is a set of traits that constitute each individual, while the creative personality is a variety of basic personality traits that condition the start of creative activity, continuation, and shape. Some of the personal features are manifested in a work itself; others are conditions for undertaking the creative effort. Creative personality develops on the setting of the basic personality – it is not given by heaven. The issue of creative personality is linked with an artistic style. While the overall achievements of the creator allow reconstructing the author's creative personality, the given artwork allows reconstructing a specific approach to the world of values, the point of view from which all occurrences represented in the artwork are captured (Gołaszewska, 1984; Szostak, 2020).

A question often raised by individuals working on their development is, "Where should a creator look for his creativity?" The answer is: inside of him, inside of his personality. There is no sense to look for our creativity in other creators' works, leading us to copy or to avoid. The natural source of our creativity is inside, in the creative personality. The 'creative child' should be raised and constantly developed; growing and flourishing should be a natural aim of each conscious individual.

In analysing the creative process, separation of its conceptual, experience, implementation, and post-implementation phases are apparent. It allows for a typology of creative personalities: intuitive, reflective and behavioural (Gołaszewska, 1984, pp. 176–189). These types do not appear in a pure form but rather as a mix of the above. The intuitive type is portrayed by close entanglement of the experience and realisation stages; the process of carrying out the work is rapid and with a sense of well-made decisions; the essential creative moments are realised based on acts of intuition without the motivation of the expansive type, without the involvement of full awareness (musical improvisers). The reflective type of creative personality is characterised by a clear separation, where the experience phase precedes the implementation phase. In this case, full consciousness is involved. The reflective type of creative personality has a comparably complicated structure due to hesitation in the creator's choice of concept and expression. The creative process is lengthy: the creator controls his intentions, creates a concept, and then implements it more or less consistently. The reflectiveness of the creative process is unique; it is intellectual reflectivity, but it is also emotional concerning personal matters and revolving around experiences gained during contact with reality. In a behavioural type of creative personality, the process phases are alienated from each other. Except that, the implementation phase heralds the experience phase to some extent; it includes both types of consciousness; it is a type of trial-and-error method – the artist does not know what the final work should look like and does not feel the need to take such or other steps; it is about incorporating a not entirely clear artistic vision into other real shapes (Gołaszewska, 1984; Szostak, 2020).

Reflection on identity

The importance of identity in all creative undertakings is fundamental (Elstad, & Jansson, 2020; Szostak, & Sułkowski, 2021b). An individual, feeling unsafe, will not develop the whole palette of creative activities. However, on the other hand, insecurity may catalyse creativity in looking for nonstandard solutions

to diminish the unwilling feelings. As we see, it is challenging to determine optimal circumstances or environments for creative activities (Ripoll, Pesantez, & Dominguez, 2019). Therefore, identity may be perceived as the basic level of creativity consideration: low/weak self-definition as a creator will be followed by lower creativity.

Psychology has developed a distinction between simple and complex identities (Collver, & Weitkamp, 2018; David, & Bar-Tal, 2009; Noonan, 2019; Shpak, & Pchelkina, 2020; Zamaraeva, & Koptseva, 2020). Both of them have certain advantages and disadvantages in the context of creativity. Identity tensions (among an individual with complex identity) and ways of exploiting those tensions (e.g., paradoxical thinking) may be an excellent form of increased creativity without losing creative possibilities or opportunities. The literature describes many models of creativity development, e.g. the creativity development cycle based on aesthetical theories where creative personality built onto the basic personality influences processes of identification and establishing own identities; then those different identities bring tensions which, with the use of paradoxical thinking, influence development of creativity; finally, creativity catalyses the development of the creative identity of an individual (Szostak, & Sułkowski, 2021c).

Intentional and unintentional shifts in identity may be a fruitful way of influencing the creativity of an individual and its development. Changes in complex-identity individuals looking for new directions in their activities may be determined by internal or external circumstances (Szostak, & Sułkowski, 2021b).

The social role of individuals impacts creativity, being not the same for all. In this context, role perception is an essential factor for perceiving the phenomenon of creativity (Szostak, & Sułkowski, 2021b; 2021c; 2021d). However, research shows no essential differences in the perception of creative identities (like artists, managers, creators, leaders, and entrepreneurs) between men and women (Szostak, 2021d), individuals with and without creative factors (Szostak, 2021a), individuals with and without entrepreneurial factors (Szostak, 2021b), societies with and without communistic history (Szostak, 2021c; 2021e). Thus, the identity crisis of an individual also may impact creativity, both positively and negatively (Szostak, & Sułkowski, 2021b).

As one of the identity factors, self-definition impacts creative individuals (Szostak, & Sułkowski, 2021a; 2021c), which underlines links between creativity and identity. On this basis, the description of creative identities based on creativity level and organisational efficiency may be the following: visionary – a person with high creativity and low efficiency; reproducer – low creativity and low efficiency; craftsman – low creativity and high efficiency; wizard – high creativity and high efficiency (Szostak, & Sułkowski, 2020a).

Management of creativity

Using the metaphor of the organisation as an artwork (Szostak, & Sułkowski, 2020a), aesthetics theories connected to creativity can be applied to management directly and indirectly. First, basic and creative personalities may be applied to the organisational behaviours of managers, leaders and their followers. Second, types of creative personalities (intuitive, reflective, behavioural) may be implemented to managers, leaders and entrepreneurs who, being creative individuals, represent different mixes of these pure forms. Third, motives of creativity (fascination with the world, perception of the world's imperfections, excess creative energy, selfishness and narcissism, material necessity) can also be applied to managers being artists in the organisational world.

Creativity management may be seen in a few dimensions: individual versus group/team creativity (Liu et al., 2018; Vincent, & Kouchaki, 2016), motifs and inspirations of undertaking creative activities (Crilly, & Cardoso, 2017; Molero-Jurado et al., 2020; Penaluna, & Penaluna, 2020; Szostak, 2021b), limits of creativity (Craft, 2003; Gross et al., 2019).

Individual and group creativity

As previously described, individual creativity is a basis for group creativity, and although the effect of creativity is the same in both cases, the general

approach from the perspective of creativity management is different. Due to the complexity of problems faced by today's organisations and the fact that a single individual cannot solve them, the role of looking for creative and innovative group solutions is crucial (Reiter-Palmon, 2017). Group creativity requires a particular management approach by leaders and managers focused on group creativity development and organising an optimal environment for raising it; their role is fundamental (Alsuwaidi, & Omar, 2020; Liu et al., 2018). Many techniques are used for that purpose with different effects in different areas (Sik, 2016). It is also revealed that techniques for group creativity development may diminish the creativity of individuals (Vincent, & Kouchaki, 2016), and in the end, paradoxically, lower individual creativity may decrease group creativity.

Analysing group creativity according to the aesthetical situation theory, the person who leads the creative process to reach the established goal should be treated as an artist. All consequences of the aesthetical situation should be applied here analogically.

Functions of creativity in management: motifs and inspirations

Creativity has its functions in management – positive: looking for competitive advantage (Acar, Tarakci, & van Knippenberg, 2019; Martin et al., 2015; Müller, & Ulrich, 2013), team integration (Che Ibrahim, Costello, & Wilkinson, 2018; Lemoine, & Blum, 2021; Zhang, & Kwan, 2019), an increase of social capital (Sözbilir, 2018; Szczepaniak, 2018; Szostak, 2021c), or – negative: a decrease of team efficiency (Li, Liu, & Luo, 2018) which, paradoxically as a side-effect, may reduce social capital (Kačerauskas, 2018). To fill these functions, it must be a constant motif and a trigger in the form of inspiration.

The role of motifs in undertaking creative work is fundamental (Foxon, 2008; Moulard et al., 2014). Motifs can be of two categories: assigned – directly affecting the shaping of the work and realising with the participation of creative work (deliberation for yourself, i.e. the need to form a work that

gathers and expresses the creator's expectancies; consideration for the work, i.e. attention focused on the perfection of the work, realising a high aesthetic value; deliberation of the recipient, i.e. the disposition to provide others with the experience that artwork can bring); unassigned – marked in work indirectly and possible to implement also using other activities; additionally activating creative forces (economic considerations, social coercion, compliance with stereotypes). In the case of a manager who has a managerial disposition, there are several motivational elements: the desire to create an organisation that meets the goals set by the owner, an organisation expressing personality or values expressed by the manager, the desire to create an organisation creating an effect (product, service) with specific assumptions. Among the unassigned motives, we can mention the need for the manager to acquire the resources necessary for life or society's expectations for a particular manager.

For a work to be created, there should be a direct impulse (inspiration) for undertaking a creative process, like psychological activation through an external or internal stimulus (Adler, & Ippolito, 2018; Biehl-Missal, 2011; Norliana, & Fakhrul Anwar, 2019; Penaluna, & Penaluna, 2020; Szostak, 2018; 2021b):

1) an absence of perception in the world that permits fulfilment or which requires fulfilment (seeing inadequacy, the artist decides to augment reality with a new value);

2) interest in the world and reality (the artist wants to show his admiration for the world and things in the dawn and save this state from oblivion);

3) an excess of own experiences from which the artist wants to free him/herself (desiring to present them to others, looking for a method to express them in artistic form). Based on the organisation, such an external stimulus may be the death of the current manager and the social expectation that our creator will take their place, or the market situation, which, when properly used, can bring the expected results (material or non-material); an internal stimulus may be the lack of livelihood after an emergency or a rebellious decision resulted from deep reflection.

Limits of creativity

Creativity is not a limitless issue and may be restrained by individual and external factors (Acar, Tarakci, & van Knippenberg, 2019; Baer, 2012; Craft, 2003). Active creativity is an exhausting occupation. Getting used to the permanent state of creation may lead to many negative forms of burnout, depression, or loss of sense (Brieger, De Clercq, & Meynhardt, 2021; Bulei, Mihalcioiu, & Tucmeanu, 2014; Cullum et al., 2020; Rasminsky, 2019; Schielke, 2020; Schreiner et al., 2018). Individuals, keeping a high level of creativity for a long time, after reaching a time of 'normality,' may perceive their life and environment negatively.

Feeling exhausted after a challenging and productive creative process is a natural state. That is why internal emptiness shows that creativity needs a spark in the form of previously described inspiration and fuel in the form of motifs (Szostak, 2021b).

Performative arts towards management: improvisation and contextual inspiration

Although all arts have common features from the perspective of aesthetics, it is mainly the performing arts – acting, music performance, painting – that may bring interesting conclusions for management. The features that should be underlined are improvisation and contextual inspiration.

As a performative art, music may play a vital role when analysing management phenomena and vice versa. Both music and management are based on the same factors: a creator, a work, and an audience (Szostak, & Sułkowski, 2020b).

Spontaneous artistic activity was the primary source from which the entire culture of humanity was born. Before the artists (*triple chorea*) started composing their repetitive works (*mimesis*), improvised works were used for entertainment and worship (Szostak, 2019). Therefore, it can be said that improvisation is an immanent and fundamental feature of artistic creation.

The dictionary description of improvisation is composing an artwork spontaneously on the spot, under the influence of emotion without any preparation (Kopaliński, 1989). The phenomenon of improvisation occurs in each field of art. Performative art improvisation is a creation that combines elements of creativity and reproduction (performance) in a spontaneous and one-off process (Oleszkiewicz, 1997, p. 7). Theatrical (or acting) improvisation is well described as a source of increasing organisational creativity – both individual and group (Nisula, & Kianto, 2018).

In musical creativity, three improvisation types are classified depending on the role of the performer-composer:

1) creativity based on a specific musical topic in close communication with the form, like a fugue, partita, variation, or consisting in adding some of its elements to existing work, like parts or *basso continuo*;
2) creativity of introducing one's part into existing work, like a *cadenza* in an instrumental concert, and
3) creation resulting in a wholly new and autonomous work, like a free fantasy, impression – as musical genres (Chodkowski, 1 9 9 5).

Improvisation contains a tension between the objectivity of a given model (form) and the subjectivity of spontaneous production (Dahlhaus, & Eggebrecht, 1978). In the sense of experimenting, performative musical improvisation, especially in monophonic cultures (Gregorian chant), was a phenomenon preceding the materialisation of the first musical works: first tried out, then remembered and transmitted verbally, and written afterwards. Improvisation is attributed to the rise of polyphony (Chodkowski, 1995). Over the following centuries, new forms and achievements owe their development to improvisation. The development of keyboard instruments was particularly favourable to improvisation. As a result, organists remain today's leading improvisers (Improvisation, 2000, p. 126). Generating music capacity on the spot is frequently noticed as a process relying on a knowledge base from which improvisers draw (Wilson, 2021).

Managerial decisions are often improvised (Kochereva, 2019), so this statement may link the theory of artistic improvisation into management. Although improvising may be perceived as doing random activities, its process is mainly well-structured and based on deep knowledge of the area, experience and identity feeling of doing the right thing.

Personal features play a vital role in individual creativity; however, the role of a creative environment – for individuals and groups – must also be seen as a crucial factor (Kochereva, 2019). Perception of these contexts is also a fundamental matter for improvised managerial activities (Hargreaves, 2012). From the medical and psychological points of view, creativity, curiosity, and schizotypy are similar issues; the only perception is a factor channeling cannelling these three elements accordingly (Gross et al., 2019).

Links and common denominators

Arts need management in the preparation, performance, and organisation of all stages of the aesthetical situation process; without organisation, it would be a patchwork of random actions. The creative manager may be a management artist, while the non-creative is just an administrator (Szostak, & Sułkowski, 2020a). The performer (actor, musician) without creativity is just a tool following orders of the director or conductor, while a creative performer is a true artist. Creativity needs management to keep order and productivity.

The following issues may be considered the common denominators linking artistry, management and creativity together: efficiency, servant role, kitsch traps, becoming above being, adaptation.

Efficiency

Nature creates life efficiently and determines it to be efficient. The same approach may be observed in artistry, management and creativity. The artist

works efficiently; hundreds of hours of practising his art allow him to efficiently manage time, resources, and power. The creator does not want to lose his resources for senseless undertakings. The manager aims to organise efficiently; otherwise, his work will not be valuable and requested (Sik, 2016; Szostak, 2021d). Efficiency in arts, management and creativity impacts social capital (Markowska-Przybyła, 2020).

Servant role

The artwork, not the artist, is in the centre of the aesthetical situation. That is why putting the manager or the artist in the first place (abuse of 'I', 'myself', 'for me') is done to distract from the merit (artwork itself) and transfer it to the replacement areas. A 'good' artwork (organisation) does not need PR or promotion (of course, I omit the marketing approach here) – a good novel or symphony will not be better due to its promotion. On the other hand, mediocre artwork (malfunctioning organisation) requires active PR and promotion activities to focus the receivers' glances on 'safe' areas. Also, creativity is not an independent and central issue; it must be used as a tool to reach a particular goal. These facts underline a servant role of arts, management and creativity (Lemoine, & Blum, 2021; Ruiz-Palomino, & Zoghbi-Manrique-de-Lara, 2020; Tripathi et al., 2020).

Becoming above being

The role of an artist, manager or creator is not given at once (being); it is more a becoming an artist, manager or creator. The process is more crucial than the fact. As the arguments may be, education is not crucial but can help one become a good artist, manager, or creator. Individuals more educated in arts, management or creativity are not always better performers (artists, managers, creators). Also, the time of building the identity brings psychic comfort to an individual.

Adaptation

Artist, manager and creator must act adaptative (Goldberg-Miller, & Xiao, 2018). Because their roles are servant, they must observe first and act next. Adaptation may consider many levels: establishing goals, building strategies, and assessing the level of goals achievements. Although many artists, managers and creators in history can be found in history who may seem entirely original and independent, it cannot forget that their 'works' realised particular goals in particular circumstances and environments, consciously or subconsciously.

Kitsch traps

Based on the servant role of the described elements, we may consider these issues as kitsch traps. While undertaking artistic, managerial, or creative activities, one must be aware of a tight line between true and false (kitsch). Although my approach is closer to the theory that kitsch and art lie on the same scale, and the creator decides which direction (towards art or kitsch) to chose, we cannot forget that Herman Broch called kitsch 'evil itself' (Broch, 1933; McBride, 2005). On this basis, an artist, manager or creator, underlining his personality above the work itself and the receiving process itself, may be called a kitsch-man. The solution (to keep on the right side of the pendulum) may be seen in Truth (from the Plato triad) and conscious balance between powers of art and kitsch.

Conclusions

Answering the first research question, the fundamental links and denominators of arts, management, and creativity are efficiency, servant role, becoming above being, adaptation, and kitsch traps. Regarding the second research question, the performing arts may bring to management new perspectives of the role of identity and adaptation, which both are fully seen in the improvisation process.

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