

## THE ROLE OF CREATIVITY IN ORGANIZATIONAL VALUE CREATION: CREATIVE COMPETENCIES IN DIFFERENT ORGANIZATIONAL CONTEXTS

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### Abstract

The paper aims to conceptualize the relationship between the different typologies of creative competencies and different organizational profiles in the context of organizational value creation. So far, researchers have been raising questions about the benefits of creativity and creative competencies without exploring in any greater detail the role of creativity in organizational value creation and the role of creative competencies in different organizational contexts. The paper seeks to answer the research question: are the different creative competencies applied uniformly in the diverse organizational contexts or are they context-specific? The research presented in the paper has been largely based on theoretical investigation and some case analysis; it discusses in more depth creative competencies, creative work environment, organizational value creation, and creative competencies in different organizational profiles.

**Keywords:** creativity, creative competencies, creative work environment, organizational contexts, value creation.

### Introduction

The aspects of creativity have been researched by numerous scholars (Woodman, Sawyer, Griffin, 1993; Amabile, 1996a, 1996b; Sternberg, Lubart, 1999; Runco, Pritzker, 1999; Palus, Horth, 2002, 2003; Pope, 2005; Runco, 2007; Alves, Marques, et al., 2007; Kent, 2007; Mumford, 2012), but the relationship between creative competencies and organizational value creation has so far been insufficiently addressed in the academic literature. Only recently, we see the emergence of some academic works that tend to approach the creative competencies from the organizational perspective (Pope, 2005; Haserot, 2011). Few scholars or business practitioners would argue that in the era of rapid social, economic, and technological change, organizations need a constant flow of creative ideas in order to create innovative products and to offer differentiated value to customers in the

global markets. Mumford (2012) states that there is a promising status for creativity in organizations, as the number of research papers on creativity during the last 15 years has increased dramatically.

According to the findings of IBM's Global CEO Study from 2010, CEOs, general managers and senior public sector leaders around the world stated that **creativity was the number one leadership competency needed by their organizations**. The increasing uncertainty and complexity of the global competitive environment is probably the main reason for choosing creativity as the key leadership competency (Haserot, 2011). As a result, creativity has taken on a broader meaning for organizations and it has become more of a required organisational resource and a desirable core competence (Kent, 2007). According to the cited authors, creativity is a core competence, but since it is quite an extensive construct, it needs to be analyzed in a more specific way; for instance, it can be divided into the types of creative competencies used in different organizational contexts. In this paper, a creative competency refers to an individual competency, but when transferred to an organization, it creates value. We presume that according to organizational needs, individuals should not only be capable of thinking creatively but also be adept at leading creative and innovative endeavors (Antes, Schuelke, 2011) and necessarily permeate all organizational processes in order to lead to commercially viable new products, services, and business models. Still, no academic consensus exists on whether all creative competencies are equally important in different organizational settings. Therefore, the main **research question** posed by this paper is: are the different creative competencies applied uniformly in the diverse organizational contexts or are they context-specific?

**The aim of research** - to discuss the relationship between the different typologies of creative competencies and different organizational profiles in the context of organizational value creation.

**Research objectives:**

1. To discuss the concepts of creativity and creative competencies;
2. To substantiate the different types of creative competencies;
3. To discuss the theoretical aspects of creative work environment and value creation;
4. To establish conceptual linkages between creative competencies and different organizational profiles.

**Methods of research:** analysis of scientific literature, case study.

The paper consists of three parts. The first part discusses the concepts of creativity and creative competencies. The second part explains the importance of creative environment and organizational value creation. The third part points out the conceptual linkages of creative competencies with different organizational profiles. The observations presented in this paper are based on literature analysis and enriched with select empirical support from business case studies.

**Creativity and Creative Competencies**

Creativity has become the most important factor of success and competitive advantage of companies. It is clear that the term *creativity* has taken on wider

meanings than the endeavours of talented individuals; it has also become generalised across numerous activities as “new and valuable” and “original and useful”. It was considered to play a significant role in the concept of the New Economy, although one that was subject to the inconsistencies of market values (Kent, 2007).

In recent scientific literature, different interpretations of “creativity” have been identified. The definitions differ in terms of context, as creativity plays a role in technical innovation, teaching, business, the arts and sciences, etc. (Runco, 2007). Palus and Horth (2002) add that creativity can come from the intersection of very different kinds of learning, knowledge, interest, or ability.

In order to systematically enhance individual and collective creative competencies, the first step to improving creativity is through understanding and accepting the fact that the person who is creative can improve creativity with practice and concentration (Enhancing Creative Competency, 1999). Table 1 reveals a variety of definitions of creativity offered by different researchers.

Although creativity can be interpreted from a variety of perspectives, there are certain recurrences of its characteristics: firstly, it is related to the production of something new and with some sort of value; secondly, a certain agreement that everyone can be creative is found. Thus, the openness for creativity is essential, because “the road will have many dead

Table 1

**Creativity definitions**

Author	Definition
Woodman, Sawyer, Griffin (1993).	The creation of valuable useful product, service, idea, procedure, or process by individuals working together in a complex social system.
Amabile (1996a); Amabile (1996b).	Creativity is the set of products or responses that are judged to be creative by appropriate observers; Creativity is the production of novel and useful ideas in any domain.
National Advisory Committee on Creative and Cultural Education (1999).	Creativity is possible in all areas of human activity, including the arts, sciences, at work, at play, and in all other areas of daily life. All people have creative abilities and we all have them differently. [ . . . ] Developing creativity involves, amongst other things, deepening young people’s cultural knowledge and understanding. This is essential both in itself and to promote forms of education which are inclusive and sensitive to cultural diversity and change.
Sternberg and Lubart (1999); Runco and Pritzker (1999).	Creativity is the ability to produce work that is both novel (i.e. new, original, unexpected) and appropriate (i.e. useful concerning task constrains).
Pope (2005).	Creativity is extra/ordinary, original and fitting, full-filling, in(ter)ventive, cooperative, un/conscious, fe◊male, re . . . creation.
Runco (2007).	Creativity is a vital form of human capital.
Alves, Marques, et al. (2007) (cit. Rhodes, 1961; Im, 1999).	Creativity has been conceptualized as: (a) the individual personality traits that facilitate the generation of new ideas, (b) the process of generating new ideas, (c) outcomes of creative processes, and (d) environments conducive to new ideas and behaviour.

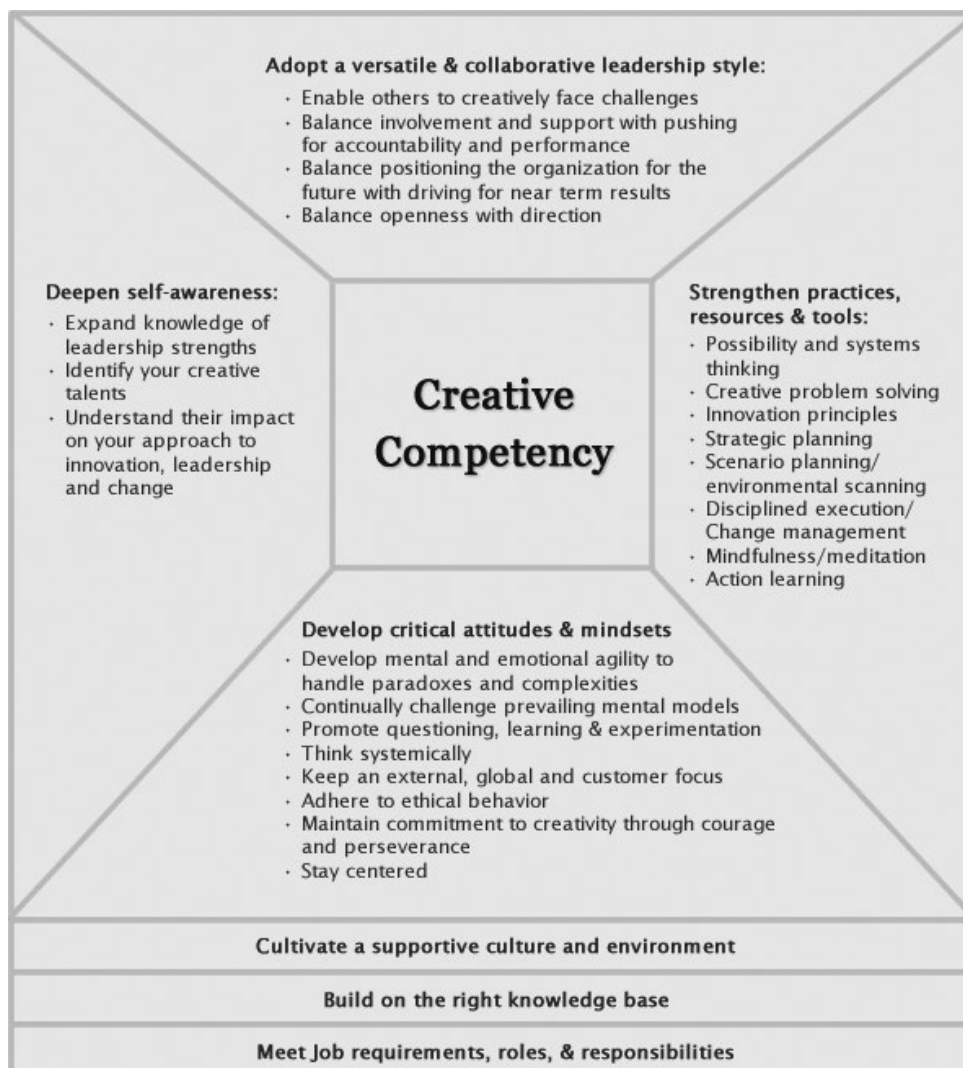
ends but will also have plenty of room for u-turns, start-overs, and what-ifs” (Wagner, 2011). According to the above definitions, *creativity* can be described as a personal ability to produce original ideas and to apply them in different contexts of organizational value creation. So it can be stated that in an organizational context Woodman’s (1993) definition of creativity as a *valuable product in a social system* describes it most precisely.

Referring to, for example, *knowledge*, or *human capital*, as stated in the definitions above, it is necessary to talk about competencies essential for creative people to be able to produce creative products. Rasmussen (2012) argues that the challenge for the organization is how each member can access these elusive creative competencies in “real time”, quickly and efficiently, and have their entire work group share in both the joy of creative problem-solving and the responsibility of implementing collective goals. Thus, this leads to developing the *creative competencies*, a set of attitudes, resources, and behaviors that enable

them to apply the creativity and knowledge to achieve top performance (Levesque, n.d.).

In relation to this, Palus and Horth (2002; 2003), O’Connor (2007) and Rasmussen (2012) pointed out six interrelated creative competencies:

5. **Paying Attention:** using multiple modes of perception (e.g. paying attention in a variety of modes, being a connoisseur and able critic of the special qualities of creative work);
6. **Personalizing:** tapping into others’ unique life experiences (e.g. connecting one’s personal passions to the workplace, practicing self-development);
7. **Imaging:** using all kind of images, such as pictures, stories and metaphors (e.g. creating and exploring models and simulations, visually representing data clearly and effectively);
8. **Serious Play:** generating knowledge through exploration, improvisation, experimentation (e.g. exploring with curiosity and a sense of fun, finding the thread of appropriate play in a serious situation);



**Figure 1.** Creative Competency (Levesque, n.d.).

9. Co-inquiry: dialoguing within and across community boundaries (e.g. engaging people from their own position, exploring differences in perspective);

10. Crafting: synthesizing issues, objects, and events into meaningful wholes (e.g., working effectively with the advantages and limits of the materials at hand, respecting and engaging the craft of others).

According to Palus and Horth (2003), the competencies above serve to build knowledge, products and institutions.

Levesque (n.d.) (see Figure 1) proposes a broader list of creative competencies. A scholar categorizes creative competencies in four different sections: 1) adopt a versatile & collaborative leadership style; 2) strengthen practices, resources & tools; 3) develop critical attitudes & mindsets; and 4) deepen self-awareness. The four categories are composed of a number of different competencies.

As seen in Levesque's (n.d.) model, the competencies are led by a supportive culture and environment,

Table 2

**Creative Leadership Competencies**

Category	Description	Competency	Description
Relating	Leader's capability to relate to others in a way that brings out the best in people, groups and organizations.	Caring Connection	Leader's ability to form warm, caring relationships.
		Fosters Team Play	Leader's ability to foster high-performance teamwork.
		Collaborator	Extent to which the leader engages others to discover common ground and work together effectively.
		Mentoring & Developing	Leader's ability to develop others through mentoring, and maintaining growth-enhancing relationships.
		Interpersonal Intelligence	Interpersonal effectiveness, with which the leader listens, engages in conflict and controversy, deals with the feelings of others, and manages his/her own feelings.
Self-Awareness	Leader's orientation to ongoing professional and personal development, as well as the degree to which inner self-awareness is expressed through high integrity leadership.	Selfless Leader	Extent to which the leader's personal ambition is far less important than creating results which serve a common good.
		Balance	Leader's ability to keep a healthy balance between business and leisure, activity and reflection – the tendency to be self-renewing, and handle the stress of life.
		Composure	Leader's ability to maintain a calm, focused perspective towards conflict and high-tension situations.
		Personal Learner	Degree to which the leader demonstrates a strong and active interest in learning, personal and professional growth.
Authenticity	Leader's capability to relate to others in an authentic, courageous and high integrity manner.	Integrity	Reflects how well the leader adheres to the set of values and principles that s/he espouses.
		Courageous Authenticity	Leader's willingness to take tough stands, bring up the risky issues the group avoids discussing, and openly deals with difficult relationship problems.
Systems Awareness	Degree to which the leader's awareness is focused on whole system improvement, productivity, and community welfare.	Community Concern	Reflects the service orientation from which the leader leads. It measures the extent to which s/he links his/her legacy to service of community and global welfare.
		Sustainable Productivity	Leader's ability to balance human and technical resources to sustain long-term high performance.
		Systems Thinker	Degree to which the leader thinks and acts from a whole system perspective.
Achieving	Extent to which the leader offers visionary, authentic, and high achievement leadership.	Strategic Focus	Leader's ability to think and plan strategically to ensure long-term results.
		Purposeful & Visionary	Leader's commitment to personal purpose and organizational vision.
		Achieves Results	Degree to which the leader is goal-directed and has a track record of goal achievement and high performance.
		Decisiveness	Leader's ability to make decisions on time, and the extent to which s/he is comfortable moving forward in uncertainty.

Source: The Creative Leadership Competencies (2010).

right knowledge base, and job requirements & responsibilities.

Epstein, Schmidt and Warfel (2008) propose another four core competencies of creative expression:

- Capturing – preserves new ideas as they occur, finds places and times where new ideas can be observed easily, uses dreams and daydreams as sources of ideas;
- Challenging – takes on difficult tasks, sets open-ended goals, manages fear and stress associated with failure effectively;
- Broadening – seeks training, experience, and knowledge outside current areas of expertise;
- Surrounding – changes physical and social environments regularly, seeks out unusual stimuli or combinations of stimuli;

The proposed approach is focused on understanding creative expression, which typically concerns topics of personality differences, creativity styles, the level or degree of creativeness, or environmental determinants of creative expression (Epstein, Schmidt, Warfel, 2008).

Other authors relate creative competencies with leadership effectiveness. They assess key leadership behavior and internal assumptions that lead to high fulfillment and high achievement leadership (The Creative Leadership Competencies, 2010).

Though the competencies listed in Table 2 are referable to organization leaders, a major part of those can be applied to a broader organization group, as learning, personal and professional growth, teamwork, legacy to service of community, long-term effectiveness of the organization, and decisions on

time are crucial competencies for every member in an organization.

Having analyzed different creative competencies, proposed by Palus and Horth (2002; 2003); O’Connor, (2007); Rasmussen, (2012); Levesque, (n.d.); Epstein, Schmidt, Warfel, (2008); and presented in The Creative Leadership Competencies (2010), authors of the paper agree that the creative competency is a competency that enables an individual to use his/her creative potential in personal, interpersonal, professional, and technical readiness’ contexts. According to this, the authors point out four groups of creative competencies: personal, professional, collaborative, and instrumental. The classification of the competencies is proposed due to certain recurrences between the previous classifications, as well as proposing new creative competencies. Table 3 illustrates the authors’ list of creative competencies.

The proposed creative competencies are used to enhance organizational value creation through personal, professional, instrumental, and collaborative perspectives. In other words, it can be stated that the creative competencies are the factors enabling organizations to apply creativity to its value creation. As these competencies link creative individual and business performance, they are perceived as one of the most important drivers in an organization, able to improve the short term as well as long term performance through personal willingness to learn, creative decision making and problem solving, strategic and systemic thinking, and fostering teamwork and collaboration towards superior business results.

Table 3

**Creative competencies**

<p><b>Personal:</b></p> <ul style="list-style-type: none"> <li>• Expanding knowledge of creativity and being able to apply it in organizational processes</li> <li>• Being able to identify his/her/team’s creative talents and unique life experiences.</li> <li>• Mental and emotional agility to handle stress and complexities</li> <li>• Interpersonal intelligence towards organization members</li> <li>• Balancing between activity and reflection, business and leisure, etc.</li> <li>• Focus one’s own attention; shift focus</li> </ul>	<p><b>Professional:</b></p> <ul style="list-style-type: none"> <li>• Synthesizing issues, objects, events into meaningful wholes</li> <li>• Systemic thinking</li> <li>• Strategic planning</li> <li>• Changing management</li> <li>• Action learning</li> <li>• Mentoring &amp; developing</li> <li>• Learning and experimenting</li> <li>• Achieving high performance</li> <li>• Enhancing the overall long-term organizational effectiveness</li> </ul>
<p><b>Instrumental:</b></p> <ul style="list-style-type: none"> <li>• Using multiple modes of perception.</li> <li>• Using all kind of images - pictures, stories and metaphors</li> <li>• Generating knowledge through exploration, improvisation, experimentation</li> <li>• Creative decision making</li> <li>• Creative problem solving</li> </ul>	<p><b>Collaborative:</b></p> <ul style="list-style-type: none"> <li>• Co-inquiry; dialoguing within and across community boundaries</li> <li>• Enabling others to work creatively</li> <li>• Creating a positive work atmosphere and relationships between organization members</li> <li>• Fostering teamwork and collaboration</li> <li>• Engaging people from their own positions</li> </ul>

## Creative Work Environment and Value Creation

In the previous section of the paper we have presented a variety of perspectives of creativity and creative competencies and have identified the most precise definitions in this context. Creative work environment is another crucial factor for organizations to create new value and develop ideas, which, by nature, require a different cognitive engagement by the employee such that the outcomes produced offer “novel and useful” (Waples, Friedrich, 2011), while applying individual creative competencies. The term creativity, used in a workplace context, has many definitions and interpretations. One of the examples is given by Martens (2011) who sees creative work environment as the spaces and places that support people working on their creative endeavours. The scholar also mentions that creativity is served by an environment that welcomes new ideas. Creativity calls for a certain level of tolerance for unusual or even subversive people and ideas.

In scientific literature the relationship between the creative competencies and work environment is defined as an important ingredient which constructs a creative-ideas fostering atmosphere. And consequently, in the creative work environment, creative competencies are developed. According to Levesque (n.d.), there are three critical ingredients that make a foundation of creative work environment: 1) supporting of creative leadership and innovation, 2) a personal knowledge base that feeds a leader’s creativity, and 3) job requirements and responsibilities that require creative solutions. Gundry, Kickul and Prather (1994) extend this approach and add that the context in which employees and groups operate greatly influences the degree to which creative thinking and behaviors flourish. Even in organizations that train employees in creativity, innovation is unlikely unless the organization’s environment supports the implementation of employee ideas. Scholars argue that there are inter-relationships among education in creative thinking techniques and creative problem solving processes, the application of these techniques and processes, and an organization’s internal environment. But due to the analyzed topic, only organization’s internal environment is discussed.

Gundry, Kickul, and Prather (1994) distinguish ten dimensions of the internal environment of organizations that influence the level of creativity: 1) challenge: the degree to which employees are involved in daily operations, and the degree of “stretch” required; 2) freedom: the degree to which individuals are given latitude in defining and executing their own work; 3) dynamism: the degree to which the organization is active; 4) trust and openness: the degree of emotional safety and trust that employees experience in

their working relationships; 5) idea time: the amount of time employees use to develop new ideas and new possibilities; 6) playfulness and humor: the degree to which there is spontaneity and employees are at ease; 7) conflicts: the degree to which employees engage in interpersonal conflicts (the only variable that is negatively correlated with the creative environment); 8) idea support: the way in which new ideas are received and treated; 9) debates: the degree to which employees feel free to debate the issues actively; 10) risk-taking: the degree to which employees feel free to make mistakes when trying out a new idea.

Martens (2011), citing Mathisen and Einarsen (2004), gives a slightly different understanding of the factors that promote creativity at workplace, which are: 1) a feeling of shared, clearly-specified objectives, as well as a possibility to challenge them; 2) exchange of opinions or ideas; 3) constructive controversies; 4) freedom; 5) challenges at work; 6) trust and safety; 7) team participation and collaborative idea flow; and 8) open relationships between colleagues, as well as between supervisors and subordinates. Most of these factors have demonstrated predictive value in relation to creativity and innovation. For a creative workplace this suggests an environment that physically reflects these social-psychological dimensions.

Evidently, we found four similar environmental dimensions, or factors, mentioned in Gundry, Kickul and Prather’s (1994) and Martens’ (2011) lists. Those dimensions are challenges, freedom, trust, and idea support. Thus, the authors of the paper consider those the most important in an organization’s internal environment.

Palus and Horth (2002) note that a shared space is important for encouraging creativity in groups. Many organizations today *hotel* their space and thus their employees, but sometimes creative groups make workspaces by themselves. For example, in the case of retail firms, creative spaces serve not only as a place for purchasing goods, but also as a place for socialising and leisure, as they provide an important medium for communication and interaction. Such spaces afford retailers the opportunity to engage in co-creation with consumers and stimulate peer-to-peer communication (Kent, 2007).

Gundry, Kickul and Prather (1994) conclude that in different contexts researchers explain the creative work environment by referring to one or more individual and/or organizational factors, including attributes, conceptual skills, behaviors, abilities, technologies, empowerment, experience, and external influences. Thus, if organizations want to encourage creativity, they must explore the range of identifying factors.

Based on the observations presented above, we may conclude that creative work environment can

be characterised by the degree of freedom provided, organizational dynamism, challenges at work, trust between colleagues and openness to new ideas, collaboration, and the degree to which employees feel free to make mistakes while trying the creative ideas. Therefore, the creative work environment influences the development of individual creative competencies, as well as enabling their application while creating organizational value. Consequently, the next step is to discuss organizational value creation, where the mentioned creative competencies and creative work environment enable organizations to create new value.

After having discussed creative competencies and the importance of creative work environment, it is important to note that, if put to a productive use, creativity can lead to extraordinary results. It can help achieve significant changes to existing business models and meet the needs of customers in an uncertain and interdependent world (Haserot, 2011). As far as the value creation in organizations is concerned, creative competencies should be regarded as key inputs, whereas creative products and services as ultimate organizational outputs. Creativity is often measured not so much in terms of creative inputs, but rather in terms of creative outputs.

Thus, the creative competencies and creativity in general play an important role in organizational value creation that seek to implement changes in their business models, develop new ideas, take calculated risks and be innovative on a continuous basis. It is often found that the concepts of creativity and innovation in this context are used interchangeably. Contrary to many prevailing opinions (Amabile 1996b; Drake, 2003; Alves, Marques, et al., 2007; Kent, 2007; Houghton, DiLiello, 2010; Mumford, 2011; Martens, 2011; Antes, Schuelke, 2011), Pope (2005) draws a distinction between creativity and innovation in the organizational value creation context. The two categories – *creation* (art object, *poiesis*) and *invention* (artefact, *technê*, technology) represents creativity and innovation as two different concepts. The difference between a painted picture and an airplane propeller are the metaphors that are used for illustrating such distinction. As to be defined below, the organizational value creation however includes both categories, creation and invention.

The most common and comprehensible organizational value creation process explanation is based on the industrial logic, where it is a sequential process grounded in the notion that each part can be optimized individually and thereby contribute to the overall value creation (Skoog, 2003). The processes hereby refers to the direct use of the available assets and capabilities and the necessary process coordination in

order to guarantee an effective and sufficient value creation throughout the various elements (Sanchez, Heene, Thomas, 1996).

The mentioned organizational value creation elements, or processes (Sanchez, Heene, 2004) are product creation, product realization, stakeholder development, and organizational transformation. These processes acknowledge stakeholders as *co-creators* of organizational value and they tend to stress the importance of *co-invention*, combinations and constant connectivity among the various actors in question (Skoog, 2003). More specifically, the value creation process concept encompasses (Heene, Martens, Sanchez, 2008): 1) the way in which the value chain is organized and responds to competitive challenges; 2) the actions in using resources that lead to capabilities, the framework in which organizational learning takes place and organizational competencies develop; and 3) the socialization process through which dispersed elements of knowledge, often possessed by individuals, are combined in collective operations to create competencies of an organization.

Referring to the statements above it is stated that when the competitors are lean and competent, and the cost-effectiveness is no longer a unique advantage, companies should think about organizational problems and business issues in new creative ways. Management is constantly asking about new products and services, positioning the products and services, providing added value, and exploring new markets and market segments (Gundry, Kickul, Prather, 1994). To respond effectively to turbulent external forces, companies need employees that share and exhibit a set of creativity-enhancing values, and are capable of generating new ideas. Individuals must demonstrate skills in collaboration, innovation, and cross-disciplinary communication, thus possessing creative competencies. Furthermore, for a company to be on the technological “cutting edge,” employees need to invent new ways of developing and producing goods, services, and information. Thus, the competencies and behaviors that are becoming essential to organizational competitiveness and effectiveness center on the creative process: how to break with tradition and look at (and eventually do) things in a different way (Gundry, Kickul, Prather, 1994).

In an organizational value creation context, the created value refers to the quality of organizational knowledge and skills and its ability to learn from the environment. And as the competencies’ development implies organized action, the importance of organizational creative competencies emerge. Consequently, a creative work environment is a place that enables those ideas and the development of creative competencies.

## The Linkages of Creative Competencies with Organizational Profiles

The research of organizational profiles is the ultimate crucial factor that indicates whether the creative competencies are applied uniformly in diverse organizational contexts or are context-specific. To implement the research, we took four secondary organizational case studies of Citroën Picasso (presented by Pope, 2005), DuPont, The Body Shop, and Airco (presented by Gundry, Kickul and Prather, 1994) and according to the organizational profiles (in succession, *learning-based, marketing-based, innovation-based, and creativity-based* organizational profiles), link them conceptually with the creative competencies presented in the paper.

The first profile of an organization is a learning-based organization. This profile refers to the keywords found in the case: “people participation”, “finding better working methods”, “listens to employees’ ideas and suggestions”, “cultivates creativity most strongly through education”, “extensive training”, and frequently asked question during the recruitment: “Describe your education as it pertains to the ‘University of Life’”, “motivation”, questioning “How well did we do today?” and “What else can we do?”, and others.

*The Body Shop*, which is being analyzed as an example of a *learning-based* organization, has the linkages with creativity and creative competencies in the organizational culture, which is called “benevolent anarchism”, meaning that everyone has been encouraged “to question what they were doing and how they were doing it in the hope of finding better working methods”. This organization cultivates creativity most strongly through education: managers participate in extensive creativity training sessions. Furthermore, to support this training effort, The Body Shop launches its search for creative staffers during the recruitment process (Gundry, Kickul, Prather, 1994). In this case we can clearly identify the *creative competency – expanding knowledge of creativity and being able to apply it in organizational processes*, which is marked as a competitive advantage of the organization. The competency ranks a group of *personal creative competencies* in Table 3.

The second organizational profile is a marketing-based organization. This profile is set due to the characteristic of the company: Citroën does not only produce cars, it also creates them (Pope, 2005). This profile refers to the keywords concerning the case: “first <...> car campaigns waged on television”, “highly finished media product”, importance of “advertising agencies”, “arty image of being ‘creative’”, “a clear overall message”, “artistic technique”, “all the resources of the modern multimedia”, “creating the

right image’”, and others. These keywords let us call this organization a marketing-based organization, and the case of *Citroën* is given as an example. The Citroën Picasso’s advertising campaign is a playful and highly finished media product which shows an amusing narrative of a fully automated car assembly-line where robots indulge themselves by spray-painting the cars in wavy patterns, and at the end they sign with a multicoloured flourish: Picasso. In this case, certain creative competencies can be pointed out due to the narrative: Citroën is *using all kind of images* - pictures, stories and metaphors, fosters team play and collaboration. The competency ranks a group of *instrumental creative competencies* in the Table 3.

As an example of an innovation-based company profile we take keywords like “development of technology”, “continuously developing and introducing new products and processes”, “steadily rising research and development budget”, “high level of teamwork, innovation, and technology leadership”, “total quality management program”, “breaking traditional thinking patterns”, and link them to the next case, *Airco Industrial Gases*, that expresses creativity mostly through technological innovation. Having a huge variety of different operations, The British Oxygen Group (BOC) is committed to continuously developing and introducing new products and processes to enhance its competitive advantage. In this particular case, creativity and the creative competencies result in the company’s high level of teamwork, innovation, and technology leadership. Employees throughout the company develop and process innovative ideas and concepts. Airco stimulates this creativity through its total quality management program, using such brainstorming techniques as free-wheeling, round robin, and nominal group procedure, and the “Ishikawa” (fishbone) diagram, also known as the cause and effect diagram (Gundry, Kickul, Prather, 1994). The mentioned creative techniques correspond to the *whole creative competencies’ typology (instrumental creative competencies)* in Table 3.

The last profile of an organization is a creativity-based organization. The keywords, appropriate for this kind of organization, are: creativity “refers to an organizational philosophy”, “innovations”, “establishing the Center for Creativity and Innovation”, “creative thinking techniques”, “creativity-training”volunteers’”, and others. The *DuPont* organization corresponds to these keywords and therefore is presented in this case. Established in 1802, nowadays the company is known for such innovations as the Kevlar aramid fiber and a heat-resistant nylon fiber used in protective clothing for fire fighters and NASA space suits. Creativity at DuPont refers to an organizational philosophy, as DuPont encourages creativity by establishing



The Center for Creativity and Innovation. Thus, at DuPont, the encouragement of creativity takes many forms, ranging from conversations to formal training programs (Gundry, Kickul, Prather, 1994). This case allows for calling DuPont a creative organization, using a *great number of creative competencies* (see Table 3) in its organizational value creation.

The presented cases show creative competencies' contribution towards business success. Still, in order to act creatively, creative hazards must be pointed out. Some organizations kill creativity either by failing to acknowledge innovative efforts or by receiving them with skepticism. In many companies new ideas are met not with open minds but with time-consuming layers of evaluation, or with harsh criticism (Henry, 2001).

When organizational members perceive a work environment that restricts or fails to encourage individual creative expression, a gap may exist between the level of individual creative potential and the actual amount of individual creativity practiced (Houghton, DiLiello, 2010).

For example, in the case of DuPont, Gundry, Kickul and Prather (1994) find that for creative thoughts and behaviors to emerge, employees must abandon traditional, convergent modes of viewing problems. Convergent thinking tends to occur when an idea is first presented to the data bank in an individual's mind. The individual typically responds by asking, "Does it fit?". If it doesn't, the individual will generally label it a "bad idea" and mentally throw it away.

Convergent thinking leads to such "killer phrases" as "It'll never work here" or "We tried that before," which abound in organizations. Such statements are intended to discredit the idea or the idea generator. Paradoxically, it is often the most competent, most technically astute individuals who are the first to reject an idea, unaware that they are engaging in convergent thinking or behavior. However, when divergent thinking is required, employees must temporarily suspend their knowledge, experience, and expertise. They must learn to ask, "What's right about this idea?" rather than hunting for what is wrong with it (Gundry, Kickul, Prather, 1994).

To summarize the analysis of the linkages of creative competencies with organizational profiles, it can be stated that creative competencies are mostly reached through educating, enhancing individual and teams' creative skills, and creating an organizational atmosphere that fosters creative behavior. The analyzed cases pointed out different levels of creativity and the importance of the creative competencies at different organizational contexts: in learning-based organizational profile we can identify a group of personal creative competencies, such as expanding knowledge of creativity and applying it in organizational value

creation; in marketing-based organizational profile we notice instrumental creative competencies, for instance, using all kind of images; in innovation-based profile, different instrumental creative competencies types are used; and finally, in a creativity-based organizational profile we identify a number of creative competencies from Table 3. However, we should highlight the limitations concerning the proposed secondary cases. Firstly, the cases indicate organizational profiles according to keywords presented in the case studies. Secondly, the cases show only the most significant creative competencies, thus we tend to stress the fact that the linkages of creative competencies with organizational profiles exist (they are content-specific) and create value for organization in innovation, collaboration and other processes. However, we do not presume that the indicated competencies are the only ones in these organizational profiles. This leads to further investigations on the topic.

## Conclusions

Based on the analysis of scientific literature, creativity has been defined in various ways, although there are certain recurrences of its characteristics. It is being generalized as a personal ability to produce original ideas and apply them in different contexts of organizational value creation. As creativity has become the most important leadership competency for organizations, the development of an individual's creative competencies is seen as a competitive advantage. Creative competencies refer to a set of attitudes, resources, and behaviors, enabling them to apply creativity and knowledge in organizational value creation processes. Although there are different interpretations of creative competencies, the authors point out the following competencies: 1) personal (e.g., expanding knowledge of creativity and being able to apply it in organizational processes), 2) professional (e.g., achieving high performance), 3) instrumental (e.g., using all kinds of images), and 4) collaborative (e.g., fostering teamwork and collaboration).

For the development of new ideas, creative work environment is a significant factor in an organization. Creative work environment is a connector between the creative competencies and the organizational value creation, as it aims at managing organizational changes, developing new ideas and forming new attitudes towards the understanding of organizational competitive advantages.

The case study analysis showed that the linkages of creative competencies with organizational profiles exist and create value for organization, even assessing the limitations of the cases, noted above. Based on the research question, in different organizational profiles, different creative competencies were pointed out as

the most significant: in the case of a learning organization, creativity was encouraged through education, where expanding the knowledge of creativity and being able to apply it in organizational value creation was the essential creative competence. In the case of marketing-based case study, where one of a company's advertising campaign's narrative has been given as an example, the company uses vivid and visual creativity that corresponds to the creative competence when using all kinds of images. In the innovation-based case, the organization uses a variety of creative techniques in its innovative ideas development process. The creativity-based organization encourages creativity by establishing The Center of Creativity and Innovation, though showing the importance of creativity and creative competencies in all mentioned organizational value creation spheres.

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## Kūrybiškumo vaidmuo organizacijos vertės kūrimo procese: kūrybinės kompetencijos skirtinguose organizaciniuose kontekstuose

### Santrauka

Šio straipsnio tikslas yra išanalizuoti ryšius tarp skirtingų kūrybinių kompetencijų tipų ir skirtingų organizacinių profilių organizacijos vertės kūrimo kontekste. Ankstesniuose mokslininkų darbuose daugiausia dėmesio buvo skiriama kūrybiškumo sąvokos bei kūrybinių kompetencijų apibrėžimui, neįvertinant šių dedamųjų svarbos organizacijos vertės kūrimui. Siekiant darbo tikslo, keliami mokslinė problema – ar skirtingos kūrybinės kompetencijos visose organizacijose yra vienodos, ar tai priklauso nuo organizacijos konteksto? Taigi šiuo straipsniu siekiama atskleisti kūrybinių kompetencijų koncepciją, aptarti kūrybinės darbo aplinkos svarbą ir organizacijos vertės kūrimo logiką bei išanalizuoti ryšius tarp kūrybinių kompetencijų ir skirtingų organizacijų profilių, paminint ir kūrybiškumo pavojus. Straipsnyje naudojamas mokslinės literatūros analizės metodas ir atvejo studijų analizė.

Šį straipsnį sudaro trys dalys. Pirmoje dalyje apibrėžiama kūrybiškumo sąvoka ir kūrybinių kompetencijų koncepcija, antroje dalyje aptariama kūrybinės darbo aplinkos svarba bei pristatoma organizacijos vertės kūrimo logika, trečioje straipsnio dalyje analizuojami ryšiai tarp kūrybinių kompetencijų ir skirtingų organizacijų profilių, trumpai pristatant ir kūrybiškumo pavojus.

Kūrybiškumo sąvoka analizuota Woodman, Sawyer, Griffin (1993); Amabile (1996a, 1996b); Sternberg, Lubart (1999); Runco, Pritzker (1999); Palus, Horth (2002, 2003); Pope (2005); Runco (2007); Alves, Marques, et al. (2007); Kent (2007); Mumford (2012) darbuose, tačiau ryšiai tarp kūrybinių kompetencijų ir organizacijos vertės kūrimo proceso nebuvo pakankamai tyrinėti. Kūrybinių kompetencijų svarba organizacijos vertės kūrimo procesuose buvo pradėta tyrinėti pakankamai neseniai ir pažymėta Gundry, Kickul, Prather (1994), Pope (2005), Haserot (2011) darbuose.

Kaip atsakas į dvidešimt pirmojo amžiaus modernios visuomenės iššūkius ir technologinius pokyčius (Pope, 2005), svarbus tampa organizacijos kūrybinio potencialo ir kūrybiškų idėjų skatinimas, kad globalioje rinkoje organizacijos galėtų pasiūlyti kūrybiškus ir inovatyvius produktus. Pasak Mumford (2012), matomas akivaizdus kūrybiškumo organizacijose srities tyrimų skaičiaus augimas pastaraisiais 1995–2010 metais leidžia tikėtis vis didėjančio organizacijų dėmesio kūrybiškumui.

2010-aisiais išleistoje „IBM’s Global CEO“ studijoje viso pasaulio viešojo bei privataus sektoriaus organizacijų vadovai pritarė, jog kūrybiškumas yra svarbiausia lyderystės kompetencija. Sudėtingos ir besikeičiančios aplinkos sąlygos yra viena iš pagrindinių priežasčių, lėmusių tokį kūrybiškumo svarbos išryškinimą (Haserot, 2011). Taigi kūrybiškumas tapo vienu iš pagrindinių siekiamų organizacijos resursų, o kūrybinės kompetencijos tapo vienos iš esminių kompetencijų (Kent, 2007). Dėl šios priežasties keliant straipsnio problemą siekiama paaiškinti, kaip kūrybinės kompetencijos integruojamos į organizacijos vertės kūrimo procesus.

Nors kūrybiškumas interpretuojamas skirtingai, mokslinėje literatūroje sutinkami kai kurie pasikartojimai: pirma, sąvoka siejama su produkcija ir kažkuo nauju bei vertingu; antra, mokslininkai sutaria, jog kiekvienas gali būti kūrybiškas. Taigi atvirumas kūrybiškumui yra esminis bruožas (Wagner, 2011). Organizacijos kontekste Woodmann (1993) pateikiamas kūrybiškumo, kaip vertingo produkto, sukurto socialinėje sistemoje, apibrėžimas yra tiksliausias.

Taigi būti kūrybiškiems reiškia lavinti kūrybines kompetencijas – nuostatų, resursų ir elgesio modelių rinkinį, kuris įgalina individus taikyti kūrybiškas žinias siekiant rezultatų (Levesque, n. d.).

Išanalizavę Palus, Horth (2002; 2003); O’Connor, (2007); Rasmussen, (2012); Levesque, (n. d.); Epstein, Schmidt, Warfel, (2008) ir „The Creative Leadership Competencies“ (2010) pateiktas kūrybinių kompetencijų klasifikacijas, straipsnio autoriai išskyrė keturias kompetencijų grupes su joms priskiriamomis kompetencijomis: 1) asmeninės (gilinant žinias apie kūrybiškumą ir galint panaudoti jas organizaciniuose procesuose; gebant identifikuoti savo kūrybinius talentus; sugebant įveikti stresą ir sunkumus; gebant taikyti tarpasmeninę inteligenciją; išlaikant pusiausvyrą tarp darbo ir poilsio; susifokusuojant); 2) profesinės (apjungiant problemas ir objektus į prasmingą visumą; sistemiškai mąstant, strategiškai mąstant; valdant pokyčius; greitai mokantis; mentorystės ir tobulėjimo pagalba; mokantis ir eksperimentuojant; siekiant aukštų darbo rezultatų; didinant ilgalaikį organizacijos efektyvumą); 3) instrumentinės (naudojant kelis suvokimo būdus; naudojant vizualias priemones; generuojant žinias per tyrinėjimus; kūrybiškai priimant sprendimus; kūrybiškai sprendžiant problemas); 4) bendradarbiavimo (bendraujant su kitomis bendruomenėmis; įgalinant kitus dirbti kūrybiškai; skatinant komandinį darbą ir bendradarbiavimą; sudominant žmones).

Kūrybinės kompetencijos naudojamos organizacijos vertės kūrimo procesams sustiprinti asmeninėmis, profesinėmis, įgalinančiomis naudoti kūrybines technikas bei bendradarbiavimo kompetencijomis. Šios savybės siejamos tiek su trumpalaike, tiek su ilgalaike verslo sėkme ir pasiekiamos per norą mokytis, kūrybiškai priimti sprendimus bei spręsti problemas, strateginį ir sisteminį mąstymą, skatinant komandinį darbą ir bendradarbiavimą.

Tam, kad individai galėtų generuoti naujas idėjas taikydami savo kūrybines kompetencijas, svarbu sukurti kūrybišką darbo aplinką. Terminas *kūrybiškumas* šiame kontekste turi daug interpretacijų. Vieną iš apibrėžimų pateikia Martens (2011), kuris apibrėžia kūrybišką darbo vietą kaip erdves ir vietas, kurios įgalina žmones stengtis dirbti kūrybiškai. Mokslininkas taip pat teigia, jog pati aplinka turi būti kūrybiška, skirta naujoms idėjoms generuoti. Svarbu pažymėti, jog tinkamai pritaikius kūrybiškumą, galima pasiekti gerų verslo rezultatų. Kūrybiškumas leidžia keisti įprastus verslo modelius ir įvertinti naujus vartotojų poreikius bei naujas vertes (Haserot, 2011).

Dažniausiai mokslinėje literatūroje sutinkamas požiūris į vertės kūrimo procesą per industrinę logiką, kur atskirų procesų optimizavimas reiškia bendro vertės kūrimo proceso sėkmę (Skoog, 2003). Šio proceso efektyvumas priklauso nuo galimų naudoti išteklių bei pajėgumų, o taip pat nuo procesų kontrolės (Sanchez, Heene, Thomas, 1996). Kitaip tariant, organizacijos vertės kūrimo procesas priklauso nuo to, kaip sudaryta vertės kūrimo grandinė, nuo resursų panaudojimo pajėgumams užtikrinti ir nuo socializacijos proceso, kurio metu darbuotojų kūrybinės kompetencijos susiejamos su bendromis operacijomis. Taigi organizacijos vertės kūrimo procese svarbią vietą užima organizacijos narių kūrybinės žinios ir gebėjimai, virstantys konkrečiais veiksmiais.

Straipsnyje analizuojami įmonių atvejai – „Citraën Picasso“ (pristatytas Pope, 2005), „DuPont“, „The Body Shop“ ir „Airco“ (pristatyti Gundry, Kickul and Prather, 1994) – atskleidžia kūrybinių kompetencijų integraciją į organizacijos vertės kūrimo procesus. „The Body Shop“ atveju kūrybiškumas organizacijoje skatinamas mokymosi pagrindu, kai gilinimasis į kūrybiškumą ir šių žinių pritaikymas organizacijos vertės kūrimo procese yra pagrindinė mokslininkų išskirta kūrybinė kompetencija. „Citraën“, kaip automobilių *kūrėjo*, atvejis pristatomas kaip rinkodara grįstos kompanijos pavyzdys; analizuojama organizacijos reklaminė kampanija, kurioje atskleidžiamos naudojamos vizualinio kūrybiškumo technikos, atitinkančios kūrybinę vaizdų naudojimo kompetenciją. „Airco Industrial Gases“ atvejo analizė atskleidė, jog organizacija inovatyvioms idėjoms skatinti naudoja daug kūrybinių technikų, atitinkančių kūrybinių kompetencijų grupę. „DuPont“ organizacijoje kūrybiškumas tapo organizacijos filosofija, kai įkurtas

kūrybiškumo ir inovacijų centras demonstruoja kūrybiškumo ir kūrybinių kompetencijų svarbą visuose organizacijos vertės kūrimo procesuose.

Kaip teigiama mokslinės literatūros šaltiniuose, kūrybiškumas yra daugelio organizacinių problemų sprendimas, tačiau kai kurios organizacijos kūrybiškas idėjas sutinka skeptiškai (Henry, 2001). Pasitaiko atvejų, kai tokios idėjos priimamos su išankstine nuostata, kuri užkerta kelią tolimesniems kūrybiškų idėjų generavimo žingsniams.

Apibendrinant kūrybinės kompetencijos skirtinguose organizaciniuose kontekstuose analizę paminėtina, jog kūrybinės kompetencijos dažniausiai skatinamos mokantis, remiant individualų bei komandinį kūrybiškumą ir sukuriant kūrybišką elgesį skatinančią organizacijos aplinką. Išanalizuoti organizacijų atvejai išryškino skirtingų kūrybinių kompetencijų svarbą organizaciniuose kontekstuose ir procesuose: mokymu(si) grįstame organizacijos profilyje identifikuojamos asmeninės kūrybinės kompetencijos; rinkodara grįstame organizacijos profilyje identifikuojamos kai kurios instrumentinės kūrybinės kompetencijos; inovacijomis grįstame organizacijos profilyje taip pat identifikuojamos instrumentinės kūrybinės kompetencijos; kūrybiškumu grįstame organizacijos profilyje identifikuojama didžioji dalis kūrybinių kompetencijų, įvardytų 3 lentelėje.

Taigi apibendrinant galima pasakyti, kad kūrybiškumas ir kūrybinės kompetencijos traktuojamos kaip dvidešimt pirmojo amžiaus organizacijų konkurencinis pranašumas, vedantis organizacijas į sėkmę.

**Pagrindiniai žodžiai:** kūrybiškumas, kūrybinės kompetencijos, kūrybiška darbo aplinka, organizacijos kontekstas, vertės kūrimas.

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