

# Ethnocultural Psychology and Management and Business Psychology as New Areas of Research of Individual Creativity

## Етнокультурна психологія та психологія управління й бізнесу як нові напрямки дослідження творчості особистості

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### ABSTRACT

**The purpose** of our research is to show *Ethnocultural Psychology and Management and Business Psychology* as new areas of research of individual creativity.

**Methods of the research.** The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling and generalization. The experimental method was the method of organizing empirical research.

**The results of the research.** We define the ability to be creative taking into account different, sometimes even opposite characteristics of this process. Despite all the differences in these definitions, we nevertheless have something in common, such as the ability to be creative, which is defined as the ability to create something new, original, non-standard, which has not existed before. We began our own empirical research in this field and analyzed a lot of different definitions of creativity, and we recognized only one thing in common among them. It is the creation of something unique.

**Conclusions.** We introduced the following levels of creativity: a) expressive creativity (it is in particular spontaneous drawing of children); b) productive creativity (it is scientific and artistic products that are created in the conditions of free play); c) inventive (research) creativity, when ingenuity is manifested not only in creative products, but also in the creative act itself, in particular the methods and techniques used by a person; d) innovative creativity (it is improvement through modification); e) generative creativity (it is formulation of a completely new principle or assumption for a given subject, around which new directions and scientific schools may arise).

We have proved, that "a creative process" its core is one that results in something that is not contained in the initial conditions of a task or a situation.

*This, first of all, involves creating something new. In addition, creativity itself is quite subjective characteristics, it assumes that a person has acquired the ability to use the possibilities of his/her creative potential and creativity.*

**Key words:** *creativity, individual creativity, Ethnocultural Psychology, Management and Business Psychology, creative potential.*

## Introduction

All the concepts, which are in psychological literature, are in the paradigm of Psychoanalysis as well, link the definition of creativity with the nature of the individual's thinking (or activity), mediated by psychological new formations, as a result of which new original values appear in various fields of human activity: science, art, technology, etc. In turn, scientists (Rezaei, & Mousanezhad Jeddi, 2020) emphasize a certain motivational component of the consciousness as a probabilistic determinant of the person's creativity. In the theory of scientists (Ivashkevych Ed., & Rudzevych, 2023) such a motivational "vector" is "sexual attraction". Representatives of Humanistic Psychology take the self-actualized consciousness of the individual – "homo", creator as such a motivational "vector" (Pimperton, & Nation, 2010). Representatives of this direction (Hecht, Torgesen, Wagner, & Rashotte, 2001) argue, that creativity is immanently implied in each person as a way of expressing and presenting the process of self-actualization of the individual. Creativity is a transforming force that promotes positive self-esteem and ensures the self-improvement of the individual in his/her progressive development (Гончарук, & Онуфрієва, 2018).

However, psychological research indicates that sociogenic factors contaminate this inherent characteristic of the individual (which is creativity), block it, and, as a result, the individual loses the ability to creative self-expression (Astle, & Scerif, 2011). In Humanistic Psychology, in determining the nature of creativity, the focus is not on the new formations of the individual's psyche that arises as a result of human activity, but on the process it has its positive dynamics (Shiva Ram, Bhardwaj, & Phani Krishna, 2017). Then the criterion will not be the quality

of the result, but the characteristics and processes that activate creative productivity (Arrington, Kulesz, Francis, Fletcher, & Barnes, 2014), because creativity itself is a cosmological process, spiritual, that emphasizes and saturates. And although, scientists (Alyami, & Mohsen, 2019) note, that the analysis of the Psychology of scientific creativity in the USA allows us to assert that the scientific and technological revolution caught the problem of creativity by surprise, experimental theories did not cover the entire volume of fundamental knowledge, ideas contained in scientific, purely theoretical issues that had already been put forward earlier, until the 40s of the 19th century. But, in our opinion, it is the Humanistic Ethno-Cultural Direction in Psychology that emphasizes the urgent need of our Ukrainian society to educate a creative personality, the growth of the latest scientific technologies, which gave a new impetus to research in the field of creativity. This problem aroused considerable interest of many scientists (Drigas, & Karyotaki, 2017), who began to study the Psychology of creative talent at the theoretical and empirical levels, because the education and development of gifted and talented children creates an ideal model of human creative development.

Scientists (Greco, Canal, Bambini, & Moro, 2020) offer their own differentiation of creativity. Thus, the scientists distinguish three types of creativity: philosophical, psychological and intuitive ones.

1. *The philosophical type* is represented by three varieties: epistemological, ethnocultural and metaphysical. The first type is characterized by cognition of the world in the process of artistic intuition (the work of Plato, Schopenhauer). The second type is characterized by the disclosure of the metaphysical essence from the standpoint of religious and ethnic intuition (the researches of Socrates) (Ivashkevych Er., & Komarnitska, 2020).

2. *The psychological type* includes two directions. The first direction is associated with natural science. The second one is connected with Psychopathology, Ethnocultural Psychology and

Management and Business Psychology (this argument was pointed out, in particular, by scientists (Alahmadi, & Foltz, 2020)). This type focuses our attention on analyzing the influences of various factors on the creative process: genetic, social (heredity, gender, alcoholism, genius, etc.) peculiarities and characteristics (de la Garza, & Harris, 2017).

3. *Intuitive type of the person's creativity.* In this case, the creative act is interpreted as a purely intuitive process (the researches of Nietzsche, Plato) (Dale, & Duran, 2011).

Despite scientists' attempt (Ehri, Nunes, Willows, Schuster, Yaghoub-Zadeh, & Shanahan, 2001) to study the problem of creativity in detail, to comprehend its mechanisms, the scientists still do not dare to single out the Psychology of creativity as a separate scientific discipline in a paradigm of Ethnocultural Psychology and Management and Business Psychology. The level of psychological knowledge of that time did not allow for the correlation of creativity with the results of people's conscious activity and, of course, this greatly hindered the disclosure of objective laws of creative activity. And only from the second half of the last century we can speak of the spread of the analytical approach to study of creativity (Alahmadi, Shank, & Foltz, 2018). Scientists (Connors, 2009; Engle, 2002) tried to experimentally investigate and analyze individual stages of the creative process in a paradigm of Ethnocultural Psychology and Management and Business Psychology. But in general, in the opinion of most researchers, creativity was still reduced to intuition (Falé, Costa, & Luegi, 2016).

**The purpose** of our research is to show Ethnocultural Psychology and Management and Business Psychology as new areas of research of individual creativity.

### **Methods of the research**

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis,

systematization, modeling and generalization. The experimental method was the method of organizing empirical research.

An empirical study of students' creativity was analyzed by us between 2023–2024 at the Universities of the philological faculties (the experiment was provided at the Academician Stepan Demianchuk International University of Economics and Humanities in Rivne and at Kamianets-Podilskyi National Ivan Ohiienko University). 113 students were participated in our research. According to the research objectives, students were divided into experimental and control groups by the method of randomization (using technology of paired design):

– experimental groups:

– E1 (29 students) – the 1<sup>st</sup> year students of the philological faculty of Academician Stepan Demianchuk International University of Economics and Humanities in Rivne;

– E2 (28 students) – the 2<sup>nd</sup> year students of the Faculty of Foreign Philology of Kamianets-Podilskyi National Ivan Ohiienko University;

– control groups:

– C1 (28 students) – the 1<sup>st</sup> year students of the Faculty of Foreign Philology of Kamianets-Podilskyi National Ivan Ohiienko University;

– C2 (28 students) – the 2<sup>nd</sup> year students of the philological faculty of Academician Stepan Demianchuk International University of Economics and Humanities in Rivne.

As the criteria for the development of creativity, we took its parameters, such as flexibility, originality, speed, metaphorical thinking, as well as individual psychological characteristics of the individual and creative reflection.

We proceeded from the theory of scientists (Gathercole, Pickering, Ambridge, & Wearing, 2004) about the relationships between creative and intellectual abilities, such as high development of creative abilities is possible under conditions of a sufficient level of intelligence and a sufficient amount of knowledge (IQ = 120), and, therefore, if intelligence has a sufficiently

high level of the development (IQ = 115–120), then creativity will take the form of an independent value and its development will not be limited by certain fixed limits. In the case when intelligence is very high (IQ = 170–180) or very low, then the relationships between creativity and intelligence will be negative (Heidari, 2019). Taking into account these facts, in our experimental study we assessed the level of the development of intelligence of adolescents. We also assumed that for students there were usually no schoolchildren with very high and low levels of intelligence, and if there were such isolated cases, they would not significantly affect the overall picture of the study.

In the process of conducting the experiment, we took into account the age characteristics of students. We took into account that the peculiarities of the child's psyche somewhat complicate an adequate picture of the student's behavior in the process of traditional psychodiagnostic examination. Therefore, a comfortable psychological atmosphere was created in the experimental classes, and game methods of working with students were used. Although we believed that the creative example of a student (experimenter) should be somewhat moderate, because students should work independently, without outside help, and only then we can hope for the maximum manifestation of the creative abilities of students. We also took into account the possibility of students to imagine a certain experimental situation in their own way, somewhat differently than an adult perceives it. The experiment took place in a familiar educational atmosphere for students, during traditionally organized high education. In the experimental classes, the basic principles of the humanistic approach to education were taken into account in the process of conducting foreign literature lessons, and, therefore, teachers perceived all students as creative individuals, open to self-improvement and the development of their own abilities and potentials, and it was these situations that created outstanding opportunities for students to develop their own creativity.

While conducting empirical research, we also took into account the concept of scientists (Learning Preferences and Strengths, 2023; Mykhalchuk, & Bihunova, 2019), who paid considerable attention in their own experiments to the effect of crystallization of experience (the subject's discovery of a certain sphere of the activity for which he/she feels capable, due to which a person has maximum opportunities for developing his/her abilities). According to scientists (Phani Krishna, Arulmozi, Shiva Ram, & Mishra, 2020), one should treat all children as if they had the potential to crystallize experience, and provide them at an early age with all the necessary materials that can motivate them to study the corresponding subject sphere of the activity. In this case, it may turn out that there are much more gifted students than we thought (Ivashkevych Er., 2024).

In our research we used the "Methodology for Study of Creative Thinking" by J. Guilford, modified by O.E. Tunik (2023); Methodology "Identifying general erudition" (Nabochuk, & Ivashkevych Er., 2020); "Methodology for determining empathy" (Юсупов, 2022); Psychological Test "Simple Symbol Personality Test" (DRBJ, & SHERRY, 2022); and Psychological Test "Wishes, gender, personality and well-being" (2022).

### **Results and their discussion**

The data obtained by us using the "Methodology for Study of Creative Thinking" by J. Guilford, modified by O.E. Tunik (2023), are also confirmed by the results obtained using the methodology for studying personality creativity (see results in Fig. 1).

In the experimental and control groups there is the proportion of students with a synthetic thinking style, which is characteristic of creative individuals, and it is very small (see Table 1; these data were obtained from the Psychological Test "Wishes, gender, personality and well-being" (2022)). It is also somewhat worrying that the number of students who are characterized by a certain individual style is "placed" unevenly in the style para-

digm, which significantly complicates the solution of tasks and problems by students within micro-groups.



**Fig. 1.** Examples of original sketches by students from experimental groups using E.P. Torrens’s “Circle” test at the end of the formative experiment

Table 1

**Thinking styles of students in experimental and control groups (in % , ascertainment study)**

Dominant thinking style	E1	E2	C1	C2
Synthetic	8.32	14.74	11.03	7.56
Idealistic	21.73	18.36	22.19	25.84
Pragmatic	24.08	29.17	21.71	28.13
Analytical	12.37	17.03	19.06	21.77
Realistic	33.50	20.70	26.01	16.70

In order to study the correlation dependences of creativity parameters and individual psychological characteristics of the personality, data from four groups of students selected by us were used. The results according to all the methods described by us were taken into account. Correlation analysis was carried out using the SPSS 10 statistical data processing package with an assessment of the statistical significance of the correlation coefficient. It should be noted that in the case of identical results (the difference between which is not statistically significant), we will present the results of students from the experimental and control groups in one common Table. Thus, a close correlation was found between the parameters of creativity, general erudition and empathy of students (see Table 2).

The presented results allow us to state the presence of close positive relationships between originality of thinking and general erudition ( $p < 0.05$ ), constructive activity according to the "function" attribute and constructive activity in relation to other attributes (metaphoricality) based on Psychological Test "Wishes, gender, personality and well-being" (2022) and erudition, speed and originality of thinking according to the Test "Identifying general erudition" (Набочук, & Івашкевич Ер., 2020) ( $p < 0.01$ ). Empathy is closely correlated with speed of thinking, constructive activity according to the function of the subject based on the Psychological Test "Wishes, gender, personality and well-being" (2022), speed according to the Test "Identifying general erudition" (Набочук, & Івашкевич Ер., 2020) and to Psychological Test "Simple Symbol Personality Test" (DRBJ, & SHERRY, 2022) ( $p < 0.05$ ).

Having analyzed various approaches and definitions of creativity, we identified the following types of such definitions of creativity in the paradigm of Ethnocultural Psychology and Management and Business Psychology:



1) *definitions based on novelty as a criterion of creativity.* We point out that producing something new is actually included in almost all definitions. However, different authors approach

novelty itself differently. Thus it does not matter whether society recognizes an idea as new; it is important that it is new for the creator himself/herself. Also, on the contrary, we believe that novelty should be reflected in terms of culture, that is, recognized by contemporaries;

*Table 2*

**Matrix of intercorrelations of indicators of creativity, erudition and empathy of students in the experimental and control groups**

Quality (methodology)	Correlation coefficient Degree of reliability	Psychological Test “Wishes, gender, personality and well-being” (2022)				Psychological Test «Simple Symbol Personality Test» (DRBJ & SHERRY (2022))	
		Speed	Originality	Constructive activity according to the function of the subject	Constructive activity by other criteria	Speed	Originality
1	2	3	4	5	6	7	8
Erudition (Набочук & Івашкевич Ер., 2020)	Correlation Reliability	0.451 0.05	0.308 0.05	0.457 0.01	0.039 0.005	0.406 0.01	0.398 0.01
Empathy (Юсупов, 2022)	Correlation Reliability	0.427 0.05	0.223 0.043	0.358 0.01	0.166 0.001	0.382 0.05	0.256 0.05

 – correlation is significant at the confidence level 0.05;  
 – correlation is significant at the confidence level 0.01.

2) *definitions in which creativity is opposed to conformity.* These definitions include the formulations, which, contrasting creativity with conformity, emphasize the introduction of origi-

nality, a new perspective on the problem. We believe that a creative person is free from both conformism and non-conformism;

3) *definitions that contain the characteristics of the creative process itself*. Thus, we emphasize the importance of a person's ability to think by analogy for the development of a subject's creative thinking. We consider creative thinking as a process of seeing or creating relationships both at the conscious and unconscious levels. We identify four stages of the creative process: preparation, incubation, enlightenment and revision. We also lean towards this approach. We indicate that in fact the "Wallace process" is the basis of any existing method of systematically teaching a subject creative thinking;

4) *an approach from the position of recognizing the extraordinary role of mental abilities*. We define the ability to be creative in terms of the development of mental abilities, which, in turn, provide a person's creative achievements. According to our empirical data, creative thinking includes divergent production, that is the generation of new, original, unusual, innovative information based on information that is already well-known to a person. Divergent thinking is characterized by fluency, flexibility, originality and elaboration. However, creative thinking is not entirely reduced to divergent thinking; it also involves the subject's sensitivity to the feeling of the problem and the ability to reformulate it and, thus, to find a creative solution;

5) *an approach based on the definition of levels of creativity*. We introduce into scientific circulation the concept of the following levels of creativity:

a) expressive creativity. It is in particular spontaneous drawing of children;

b) productive creativity. It is scientific and artistic products that are created in the conditions of free play;

c) inventive (research) creativity, when ingenuity is manifested not only in creative products, but also in the creative act itself, in particular the methods and techniques used by a person;

d) innovative creativity. It is improvement through modification;

e) generative creativity. It is formulation of a completely new principle or assumption for a given subject, around which new directions and scientific schools may arise.

Thus, we define the ability to be creative taking into account different, sometimes even opposite characteristics of this process. Despite all the differences in these definitions, we nevertheless have something in common, such as the ability to be creative, which is defined as the ability to create something new, original, non-standard, which has not existed before. We began our own empirical research in this field and analyzed a lot of different definitions of creativity, and we recognized only one thing in common among them. It is the creation of something unique.

### Conclusions

“A creative process” in its core is one that results in something that is not contained in the initial conditions of a task or a situation. This, first of all, involves *creating something new*. In addition, creativity itself is quite subjective characteristics, it assumes that a person has acquired the ability to use the possibilities of his/her creative potential, creativity.

The concept of “creativity” (from the Latin *creatio* – creation, image) is translated from Latin and means “the ability to create”, in the most general form is the creation of new, original, more perfect material and spiritual values, which have objective or subjective significance for a person. We think, that in Ethnocultural Psychology and Management and Business Psychology this concept is defined as “the ability to be surprised and to know, the ability to find solutions in non-standard situations, to discover new things and, at the same time, the ability to have a deep, holistic awareness of the experience acquired by the subject”. We emphasize not the quality of the result, but the characteristics and processes that activate creative productivity, stimulate the individual to make original decisions.

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**Куриця Денис, Яцюрик Алла. Етнокультурна психологія та психологія управління й бізнесу як нові напрямки дослідження творчості особистості.**

**Метою нашого дослідження є показати етнокультурну психологію та психологію управління й бізнесу як нові напрямки дослідження творчості особистості.**

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**Методи дослідження.** Для розв'язання поставлених у роботі завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення. Експериментальним методом є метод організації емпіричного дослідження.

**Результати дослідження.** Ми визначаємо здатність до творчості з урахуванням різних, інколи навіть протилежних характеристик цього процесу. За умов усіх відмінностей цих визначень у них, тим не менше, є дещо спільне, а саме те, що здатність до творчості визначається як здатність створювати щось нове, оригінальне, нестандартне, якого раніше ще не було. Наприклад, коли ми розпочали власні емпіричні дослідження в цій галузі та проаналізували велику кількість різних визначень творчості, загальним у них він визнав лише одне – це створення унікального продукту.

**Висновки.** Ми запропонували такі рівні креативності: а) експресивна креативність. Це, зокрема, спонтанне малювання дітей; б) продуктивна креативність. До них відносяться наукові та художні продукти, що створюються в умовах вільної гри; в) винахідницька (дослідницька) креативність, коли винахідливість виявляється не лише в творчих продуктах, а й у самому творчому акті, зокрема методах і прийомах, що використовуються людиною; г) інноваційна креативність. Це вдосконалення шляхом модифікації; д) генеративна креативність. Це формування абсолютно нового принципу або припущення для заданого предмета, навколо якого можуть виникати нові напрямки та наукові школи.

Доведено, що в своїй основі «творчий процес» – це такий процес, у результаті якого виникає дещо, що не міститься у вихідних умовах задачі чи ситуації. Це, передусім, передбачає творення нового. Крім того, творчість сама по собі достатньо суб'єктивна, вона передбачає, що людина набула здатності скористатися можливостями свого творчого потенціалу, креативністю тощо.

**Ключові слова:** креативність, індивідуальна креативність, етнокультурна психологія, психологія управління та бізнесу, творчий потенціал.

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