

MANY SHADES OF CREATIVITY

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Abstract. Creativity means constructive actions ending in innovation, art, breaking rules or thinking out of the box. Creativity is good, the new resource of the future. I would not like to query the importance or the benefits of creativity for individuals, organizations, and societies. Creativity is also beneficial at the individual level or organizational level. For instance, creativity helps us manage our daily lives or helps us to find creative and innovative solutions for both organizational and daily problems. At the same time, creativity might also produce negative effects by leading individuals to engage in unethical behavior and to skip or reason wrong ethical solutions. Greater creativity helps us solve difficult problems across many domains, but creative sparks may lead us to take unethical routes when searching for solutions to tasks. But I think not only creativity but moral creativity is highly relevant in this increasingly changing, innovative, and competitive world of the 21st century. This study aims to examine the relationship between creativity and morality. In this article I am going to summarize the literature of the „dark side of creativity” highlighting the economical part and I try to give an overall point into state of art. In the first chapter I will give an overall overview about the definition of creativity which based on the 4 Ps (personality, product, process, press) without going in the depths of psychopathology. This summarizing is followed by the definition of moral. Regarding the 4Ps of creativity I try to find some connections between the creative and ethical economical behavior. I focus on results of important literatures and try to translate those into some practical guidelines for the futures. This article is the first but important step to draw the readers’ attention to see creativity through the glasses of moral. This theoretical paper will not contain any empirical study but try to be dominantly a literature review which is mainly important for the business actors.

Key words: creativity, moral, ethics, business.

„We are creative animals, homo creator, but our creativity does not always lead to a creative product.”
Howkins (2004: 15)

Introduction

There has been a constant race in order to change and be changed, our economic environment has been changing dynamically, and with the processes getting quicker there has been a basic necessity to be flexible, but people also need to be creative for the sake of their sole survival (Puccio, Cabra 2010). Organizations face significant market complexity in today’s economy. Representative of these challenges are flexibility and speed in reacting to customers and market or efficiency to lower costs, encourage employees to use their creativity. Creativity can enable organizations to develop innovative products and servic-

es. Innovation is seen as the successful and useful implementation of creativity in all the theories out there (Derecskei 2012). And the utility of innovation is beyond doubt, not only on a corporate level, but also on the levels of national and global economies. The sense of novelty is indeed useful for both the suppliers and the customers of a corporation most of the time. At the same time, creativity has a motivating effect, and has a strong positive effect on the employees too, it increases (Barkóczy 2012) the subjective welfare and optimism of the individual, as a consequence, the „flow” experience (Csíkszentmihályi 2009). Thus, the creative workplace does not only lead to innovation, but it is also a source of enjoyment.

The need for creativity may be apparent now, but the question still remains: Could this phenomenon be ethical? Can creativity be judged according to moral principles? What can be done to ensure that creativity is moral (as against immoral) in the markets? For example can a creative advertisement be ethical, where it is employed to promote the sales of, among others, unhealthy food or dangerous goods? Good for the company because such advertising will increase its income but what about the customers?

Runco and Nemiro (2003) studied the impact of education and they highlighted, why creativity is in the moral domain more important now than ever before. The reasons are individual growth and societal well-being as well. Creativity is one of human needs as a type of problem-solving or self-expression, but must always have rationality as its goal, and has to be acceptable for the society.

Society will play supportive and gatekeeping roles and will judge the meaning of a creative product as the ethical and moral standards of a persons’ science and profession. On the other hand I would not push whole responsibility to the society, personal values are important as well. However original and useful work can extend the existing order and can break traditions, habits and common procedures. The moral level of the creative person may be one of the motivations. During school years teachers and parents probably can assist in the moral development of all children by providing opportunities to encourage such interest and skills. Education applies well beyond childhood. What about adulthood?

Are leaders supposed to set their employees a good example in the process of establishing supportive ethical principles? And will these values be put into creative practice? Could entrepreneurs be ethical and creative at the same time? First of all what is creativity and what are ethics and moral? Who and how will judge it?

1. Definition of creativity

As for definitions of creativity, that of Sternberg and Lubart (2007: 3) is by far the most widely cited, referred by more than 1,000 scientific papers. It goes: „creativity is the ability to produce work that is both novel (i.e. original, unexpected) and appropriate (useful, adaptive concerning task constraints)”. As we

see it, it's a fairly general definition, one which also could be the definition of innovation.

1.1. Four Ps of creativity

In order to have a deeper insight I continue with the 4Ps of creativity. The product of the creation is the result. The components influence and are influenced by all the others, so I will take account of all of them.

- a complex process causes the product,
- the personality of the creator influences the success of the product as well as the procedure,
- the pressure of the environment could stimulate the process, this is the element, which can be mostly developed. A fine mood or climate can be reached by using a likely method or process.

The study of creativity can be characterized with the direction of the research study's focus. This can be determined with Rhodes' (1961) 4Ps.: (1) Product: the research studies examining the result of creative work; (2) Personality: the studies examining the creative personality; (3) Process: the studies mapping out the mental process of creative thinking or activity (creation); its steps are given later; (4) Place / Pressure: studies introducing environmental influence, environmental and personal interactions.

Later two other strands were added: persuasion (in Simonton's papers), based on the idea that creative people change the way of other think, so they will be persuasive to be recognized as creative and super talent persons. Runco recently suggested a modification with creative potential versus creative performance. Personality and places are related to creative product but do not guarantee it. There are differences in characteristics of preferred environments, but again also general terms (Kozbelt et al. 2010). Cropley (2010b) also added two new stages to the original 4Ps, as well. But it seems he divided the Person into three another subunits, like personal motivation, personal properties and personal feelings.

Creativity is an individual mental process involving some original and appropriate ideas (i.e. a radically fresh concept, which stands for social value). The creative process focuses on the person's subjective and individual making, but the environment could motivate this creation and business could be one of the aforementioned creative activity. Another solution for understand better creativity if I give a limitation.

1.2. What is not creativity?

Before I would give a correct definition, according to Amabile (1996) I will give some limitations for the meaning of creativity. Amabile (1996) considered what is not creativity:

- eccentric personality, because creative work is not only novel but appropriate too and arises from a particular behavior and not from a quality of personality,

- the arts: creativity results in a particular product in any domain of human activity,
- intelligence, there is no direct relationship between IQ and creativity,
- „good. Novel and goal-appropriate behaviors can be applied to evil and destructive ends just as well as they can be applied to good, responsible, and constructive ends” (Amabile 1996).

Following and amending the article of Amabile (1996) I also limited the definition of creativity.

- creativity is a necessary, but not adequate, prerequisite of innovation,
- creativity cannot be measured with IQ tests quantifying convergent thinking,
- creativity is neither an ability nor a talent,
- though creativity is a mental/cognitive process, it is not only problem solving,
- creativity may appear in all fields, but it is not needed in some,
- a creative idea is useful, but not necessarily good.

In this article I try to highlight the last point. But first of all my creativity’s ‘work definition’ is the following: Creativity is such an ability, whose results are independently created unique, novel, new idea or ideas solving the arising problems. The focus of my study is the examination of creativity’s ethical organizational environment, and workplace process, the creative individual’s and environment’s relation. So I need to define organizational creativity as well. The work definition of organizational creativity is the following: organizational creativity is such an ability of an organization which appeared as the result of a joint effort to solve the arising problems during work, it leads to a new and useful idea, and influences all those environmental factors which had an effect on this process. Finally, I should realize there is no place for ethic or moral in these definitions.

Organizational creativity is the extension of the above general (used by economic experts) creativity concept (or its specification) within organizational frameworks. However, here the problem can be related to the work, and the solution can not only appear on the individual level, and it is significantly influenced by the effects arriving from the organizational environment. Organizational creativity is no more than a new and valuable (useful) idea which is the result of a joint effort, accomplished with regard to the problems arising during work, considering the influential factors and the summary of their effects. In this definition, the result of creativity (product) was also included, but here I am thinking about the idea and not the product innovated for the final market. Although Cropley (2010b) did not really detail what the difference is between creativity and innovation and reached only the stereotypical surface without economic consequences. I need agree with him, that innovation can be described with the last two stages of functional (i.e. promoting national wel-

fare through production with adding new knowledge to the system) creativity's process.

The company's management team has to be aware of the conditions that make up a supportive press for the creative outcomes. For the managers it is essential to know how to shape such environments that generate effective and useful novelty. But unfortunately the result or the process (aim, target and goal for the managers) of creativity is not always ethical. Although I think leaders should be creative, but not at any price. Even if people's opinion was that the rules hold back creativity, some degree of regulation is needed. Only by knowing these we can avoid harmful creativity. The question is given: how and why could creativity be bad? But what does bad creativity mean?

2. Definition of moral

Firstly I will take you around in the meaning of ethics and moral. According to Cropley and Cropley studies (2010) who examined the dark side of creativity widely, I accepted his definitions: „moral creativity that seeks to promote the common good” and „Ethics Guidelines on how a moral person should behave”. Morals and moral values are generally associated with a personal view of values, based on cultural values and specified in concrete, different situations. „Moral actions are responsible, promote fairness and the well-being of others, lead to justice, and contribute to good citizenship. The implications for creativity are obvious: moral creativity seeks to generate benefits for all, and is motivated by the wish to promote the common good” (Cropley et al. 2010: 143). Different observers' ideas of what is morally right and wrong are highly subjective, and may differ sharply from person to person and situation to situation. Ethical and moral decision making is similar to creative thinking there are many different alternatives which are not only black (bad) or white (good).

Cropley et al. (2013) underlined that creativity leads to something useful (valuable) and novel at the same time. So creative product must cause effective value, benefit and surprise. They divided different types of creativity. Traditionally, benevolent creativity is ethical and serves common goods. But sometimes creativity achieves a range of negative goals like unfair advantages or manipulations, because one's benefit may be another person's lost, benevolence is subjective. Malevolent creativity is concerned with those products or outcomes that are deliberately planned to damages others. In other words malevolent creativity links with crime and not with everyday-businesses. But later, as Cropley said “Whether used consciously or unconsciously, creativity is as much a weapon for terrorists as it is for business executives” (Cropley 2010). So he gave a more general definition for malevolent creativity, because according to him malevolent creativity is defined in relation to all acts with intentional negative consequences which results in damaging or harming others.

Like creativity, moral behavior can be described with hierarchical stages. Kohlberg measured morality by asking children to think over moral dilemmas –in which right and wrong situations are not always clear. He was interested in children’s reasoning and the cognitive way to their conclusions. Kohlberg extended Piaget’s two stages theory to six stages, than he organized them into three levels.

Table 1. Kohlbergian ethical stages

Pre-conventional level	The punishment and obedience orientation
	The instrumental relativist orientation
Conventional level	The interpersonal concordance or „good boy-nice girl” orientation
	The „law and order” orientation
Post-conventional level	The social-contract legalistic orientation (generally with utilitarian overtones)
	The universal ethical-principle orientation

Source: based on Kohlberg 1981.

As children become more cognitively mature, they will understand other people’s interests and higher-order abstract principles (like trust, respect for life, human welfare or reciprocity). Kohlberg argued that moral education by emphasizing cooperative decision-making and positive moral climate is important because it helps to students functioning within a community. Although this theory is one of the most well-known theories but focuses on the children’s’ ethical decision making processes and not on the entrepreneurs’ ethics.

Dentici and Pagnin (1997) found correlation between the way of moral reasoning and the level of talent within a large target group of secondary school students. They followed the Kohlbergian model of moral development, used tests and deep interviews as well. Against typical of average or low ability subjects, who followed an intuitive way of reasoning and used common moral principles, they showed a „more sentimental humanitarian orientation”, the talented and gifted subjects reached a higher level classification of Kohlbergian stages, they showed a more abstract point of views. They analyzed the situation carefully, tried to find coherence and justification in their reasoning and combined concrete needs with principles. Authors gave us an interesting conclusion, namely although both levels can lead to ethical behavior and decision, they propose different dangers. The first one, the intuitive level may lead to opportunistic and utilitarian judgements, could be unreliable based on emotional, subjective attitudes. The formal level, the second one may be given ideological premises and will be only an empty but logical rationalization of indifference. Greater logical coherence does not mean better personal or social consequences but more flexible and creative use of ideological transformations without feelings. Some reasoning are more logical and creative at the same time they are not ethical obviously.

3. Ethics or entrepreneurs

If an entrepreneur wants to be the market leader, he or she has to be creative, also if he or she wants to keep his or her business alive, he or she has to be creative too. At the same time this leads entrepreneurs into a number of moral dilemmas, especially when rule breaking takes place within legal and moral contexts.

Innovation and creative destruction are associated with entrepreneurs. It means that they should change limits and rules in the former, as well as in the latter domain. But creativity should be viewed as applying not only to products and services, but also to morality and ethics. Sometimes the rules and moral principles must be tailored to the novel and innovative situations, because the result of breaking the rules does not seriously harm other people but they may restrict creativity.

Brenkert (2009) draw our attention to the fact that there are no universal rules or unique answers, because entrepreneurs face situations in which there are plural norms, values, and principles that may end in unsolvable conflict. „The ethical questions entrepreneurs face cannot be viewed in a static context. The decisions or judgments they must make may alter the context so that what was wrong becomes right, what was false becomes true, and what was forbidden becomes forgiven” (Brenkert 2009).

At the same time in the neo-classical (main stream) economic theory there is no space for moral change. The author repeated that this does not mean that there is a set of rules that entrepreneurs can be taught that will instruct them what to do in the situations they will meet. Nor does this imply that entrepreneurs only need consider to egoistic or utilitarian actions.

Brenkert detailed five different situations where rule breaking behaviors can be justified. These are the following: „Some entrepreneurial decisions occur within a competitive context in which the actions of others may justify cases of rule breaking (“Competitive Contexts”). In other instances, what was forbidden becomes forgiven (“Permission and Forgiveness”). Some decisions may alter the context so that what was wrong becomes right or what was false becomes true (“Pygmalion Effects”). Some alternative decisions may both be wrong (“Dirty Hands”). Finally, rule breaking may also be part of a cross-cultural tradition of the trickster, who is accepted, if not respected, for outwitting “the system” to promote some project or scheme (“Tricksterism”)” (Brenkert 2009).

That is why the vision of morality and ethics is more complex depending on the context within which an ethics of entrepreneurship and the breaking of rules needs to be understood. Before the problem solving it is needed to organize all of the problems.

Harris et al. (2009) summarized the rich and varied literatures of connecting entrepreneurship and ethics. They arranged the researches into three groups. Firstly, one focuses on entrepreneurial ethics at the micro level, the second area of studies is about the intersection of ethics and entrepreneurship is that of social entrepreneurship, or social venturing and at last one uses a much more macro view, analyzes the role of new ventures on the relationship between business and society, economic development, and social welfare. The authors collected most of the papers and they detailed every area mentioned before depending on the main question of the papers.

Table 2. Ethical questions regarding the level of view

Entrepreneurial ethics (micro level)	Social entrepreneurship	Entrepreneurship and society (macro level)
How do entrepreneurs differ from non-entrepreneurs with respect to ethics? How do entrepreneurs make ethical decisions? What particular ethical dilemmas arise from entrepreneurship? How does technological innovation impact entrepreneurial ethics? How do organizational ethics develop in a new venture? How does stakeholder theory apply to new ventures?	What is social entrepreneurship? What distinctive ethical issues arise in social ventures? How is performance measured? What about disenfranchised entrepreneurs? How do social ventures differ from traditional ventures? What is the role of 'purpose' in social entrepreneurship? In traditional entrepreneurship?	From the standpoint of economic theory, what role does entrepreneurship play in social welfare? What is the role of entrepreneurship in macroeconomic development? What other societal roles does entrepreneurship play? How do entrepreneurs enact social change? In what ways can entrepreneurship be socially unproductive? What are the ethics of opportunity exploitation?

Source: based on Harris et al. (2009).

I can realize that there are many different points of view connecting with the question of entrepreneurship and ethics. Although all of them are important focusing on creativity we will see that the relationship between creativity and ethics could be seen from micro to macro level as well. So in this article I will mention all areas but I will follow a different way depending on creativity's four Ps, namely: personality, product, process and press.

3.1. Personality

Firstly, question is given: is there a relationship between the unethical and creative personality traits? Can unethical creatives be found? The stereotype of "mad genius" regularly appears everywhere. The originality supposed in creative ideas involves a start from normative behavior. Many studies asked whether creativity is related to other forms of deviant behavior or mental illness. Some of them directly dealt with the relationship among "madness", poor mental health, and eminent achievement, historically notable achievement, in the field of Big-C. Despite the fact that it may be very interesting I will not attempt

to analyze the extreme personal psychological issues like the dark triad. The dark triad of personalities (i.e. narcissism, Machiavellianism and psychopathy) are rare in normal business populations (Paulhus, Williams 2002).

Although Akinola and Mendes (2008) suggested that when individuals are biologically vulnerable to experiencing negative effects and are exposed to a situation that brings about intense negative emotions, they show the most artistic creativity. Simonton (2010) suggested that scientists have lower lifetime rates of mental illness than artists. Moreover, depending on the type of science natural scientists have lower rates than social scientists. In other words these works focus directly on eminent achievement and madness, it does have relevance for understanding the relationship between creativity and ethics in normal life. I argued that the sciences, and economics in contrast to the arts, emphasize formal, objective modes of creative problem-solving. According to Mumford et al. (2010) I accept, that the formal, systematic nature of thought, implies that creativity occurs within a rule bound system in both conceptual and methodological terms.

Moreover, creativity (except artistically blue creativity) brings optimism and happiness into our life. Barkóczy (2012) summarized studies of creativity from the aspect of what relationship can be established among creativity in either everyday life or salient creators and optimism or subjective well-being. According to her study both kinds of creativity are probably connected to optimism. So everyday creativity and subjective well-being can be related together.

If I focus on everyday creativity (with little c) there are two different theories which are opposite to each other. Firstly, some papers suggest that creative personality, a desirable trait, can lead to unethical behavior (Gino, Ariely 2011). That means that creative people are more likely to engage in unethical acts when their creative personality is activated. This idea is about the fact that individuals with creative personalities will be more likely to engage in unethical behavior. It was tested by Gino and Ariely (2012), who found that creative thinking increased unethical behavior. In other words creative persons will successfully generate options to justify their immoral actions which mediated the degree of dishonesty. This experiment will be detailed later. Another reason is for immoral creativity that we are selfish, the result of fostering creativity came to be seen as promoting the personal development of individuals, not fostering the common good. Some people may even create obviously immoral products despite generally having positive moral values and wishing to behave in an ethical manner.

The papers of Mai et al. (2015) are determined by the presence of activators in the work context. They designed three different research and suggested that the effects of creative personality on unethical behavior are determined and are mediated by the development of unethical justifications. They followed

the first theory and proposed that creative personality and unethical behavior are linking together, used integrating trait activation theory and self-concept maintenance theory together. Their study underlined when and why unethical behavior is likely to occur among highly creative individuals. When creative individuals are faced with an ethically charged situation, they are more likely to behave unethically if their creative characteristics have been activated, enabling them to develop justifications for their behavior.

Creativity helps to generate and secure reasons to justify unethical behavior for creative individuals. Unfortunately this type of self-justification (when I wish to take into consideration some inexcusable factors but know we should not process) occurs more easily in the case of creative individuals, finally this leads people to feel licensed to cheat.

The opposite of this theory won't argue that creative personality is equal to unethical behavior. However, there is no dark side of a creative person. Runco (2010) highlighted that creative processes are neither inherently good nor inherently bad. The dark side is a property of, for instance, human motivation or the use made of products, not of the process of creativity itself. Creative products and efforts can be malevolent (malevolent creativity, which is creativity that is designed with the intent of harming others), but that is apparent in their impact and is not an inherent quality of creativity nor a requisite trait in the creative personality. It was tested by Beaussart et al. (2012). In their study participants were tested creativity and self-reported integrity and then they were placed in a situation that required them to make a choice between delaying when they would receive their reward for participating in the experiment or immediately receiving their reward though the task was not complete. The results underlined the significant negative connection between observable integrity and creativity but also provide a significant negative connection between self-reported integrity and creativity.

Niepel et al. (2015) followed a longitudinal (follow up) research with students (remark: only one school year long) connected with decreases in their ethical decision making through self-ratings as well as teacher-ratings. They did not find association between creativity assessments and changes in consequent ethical decision making assessments. They suggested that creativity is not a general predictor of decreases in ethical decision making, indicating that being a creative student does not mean being an unethical decision maker. Although their findings are the opposite of Gino and Ariely's (2012) paper, namely creativity has a negative influence on ethical behavior in that it helps people to generate innovative ways to justify their immoral actions. They did not find any evidence for a dark side of creativity in that creativity impacts ethical decision making adversely. By the same token, however, the practical importance of Gino and Ariely's (2012) finding should not be underestimated. The researcher concluded that creativity could be a tool or way for unethical

actions and creativity may thus be sometimes misused as a tool to behave dishonestly in certain settings.

3.2. Product

It is easier to judge the result of creativity. As Cropley (2010b) suggested “useful, practical, benevolent, products – especially ones that can be produced and/or marketed successfully – are what business and industry are interested in.” So for the managers it is essential to recognize good products and develop effective novelty but every implemented product hide its own destruction. The most well-known examples of immoral creativity are to be seen in the generation of novel products that harm other people like guns or weapons. A wide variety of negative acts can be creative. Extreme examples can be terrorist attacks or the innovative preparation and implementation of a bank robbery, etc.

Even more obviously immoral is creativity which has the deliberate and planned primary intention of harming others, referred to by Cropley et al. (2008) as involving ‘malevolent’ creativity. Cropley et al. (2013) detailed what malevolent creativity means, but I need to underline that they dealt mainly with the malevolent creativity which can be seen in such areas like crime, terrorism, or fraud.

This creative performance could not only be arms than any other criminal behaviors like genius robberies (i.e. every reader can mention a list of his or her favorite greatest robbery thrillers, all of us felt ‘wow or AHA feeling’ during watching criminal movies or reading crime stories). These theories verify the b. point (no dark side of creative personality) from the previous chapter. Maybe not the result but the process hides the devil.

3.3. Process

According to Wallas (1926) the process of creativity can be divided into further phases. The most important phases are the last three which could be refer to innovation, and require interaction between the creative ideas and the markets. These are the following: verification, communication and validation. During these three phases plus the first one – namely, preparation – the importance of pressure (environment) is higher, that means during these phases the managers have to be active and control processes of creativity without encouraging bad / malevolent outcomes.

Before mentioned Gino and Ariely’s papers (2011, 2012) are well known. They designed experiments for testing whether creativity increases dishonesty. Through five experiments they proposed that creative participants will cheat more than less creative individuals (i.e. creativity as an individual difference was positively and significantly correlated with dishonesty) and they were more likely to behave dishonestly than non-creatives in a control condition (i.e. creativity and intelligence did not correlate with each other neither with dishonesty), as I have mentioned before. That means priming (as the first phase of creativity) can increase creativity but control can decrease creative wrongdoing. In addi-

tion, not only a creative personality but a creative mindset (process) promotes dishonesty. They demonstrated „that creativity promotes dishonesty when people face an ethical dilemma and are motivated to behave unethically, both when creativity is measured as an individual difference and when it is temporarily activated through priming” (Gino, Ariely 2012).

Like in this case when Mumford et. al (2010) designed an empirical study with doctoral students. The authors focused on the relationship between creative thinking skills and ethical decision making. They found a connection between the stage of the creative process and the level of the ethical decision. Later (late stage) creative processing activities were more strongly, and positively, related to ethical decision making and strategies reasoning than in earlier (early stage) cycle creative processing activities. These findings highlighted that late cycle creative thinking skills have a positive impact on creative ideas. The early cycle creative thinking skills were weakly related, however, that in some cases negatively related. The reason is time, because earlier decisions are fast but not overthought. When we have enough time for thinking over the problems we will have enough time to weigh the moral sides of our solutions.

However dispositional creativity moderates the influence of temporarily priming creativity (creative mindset and creative performance as well) on dishonest behavior and it will be a better predictor of unethical behavior than intelligence. Trait-activation theory suggests that dispositional variables, such as creative personality, more strongly predict trait-relevant behaviors in contexts that offer trait-relevant situational cues (Mai 2015). According to this theory, creative people will be more likely to engage in creative processes when the trait is activated.

Rationalization, justification: self-serving justifications motivate unethical actions because individuals can more fully retain their moral self-image while still engaging in questionable behavior. Additionally, contextual factors such as high performance goals have been shown to interact with justifications to facilitate unethical behavior. Individuals who are able to generate justifications in order to rationalize questionable decisions are more likely to behave unethically. For example, lying to a competitor may be redefined as “strategic decision, or defensive marketing”.

As I have mentioned the process of creativity could be divided into many stages, maybe only time pressure increases unethical but creative steps.

The motivation will encourage a person to break the rules and limits, to follow new ways to find novel solutions, wanting to be creative. Breaking with the traditions, wants to find a radically novel idea brings stress into human’s life. Competitions for raw materials, press of time limitations lead us to the backstairs. In one word a person would only like to be creative but not unethical. If this motivation of creativity associates with strong environmental impression factors, then in order to find the short solution the first selection will be skipped and the first but non ethical one will win.

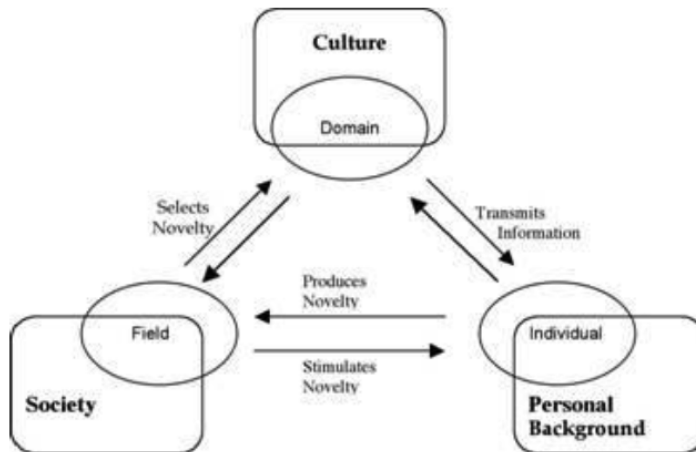
What is the motivator? Who can motivate participants to think creatively?

Facilitating the creative process involves procedures such as thinking out of the box, producing multiple answers, shifting perspective, giving surprising answers, and opening up risky possibilities or breaking the rules and habits. These are in themselves neither good nor evil, but they lead to assume lightly immoral decisions and solutions.

3.4. Press or environment

According to Csikszentmihályi (2007), the creative process can be observed only at the intersection where individuals, domains (cultural aspect) and fields (social aspect) interact. Cultural values, traditions and habits secure the background of new ideas, in order to be creative, a person must internalize the rules of the domain and the state of art of the field. For creative products, a set of rules and practices must be followed from the individual level to the domain, which will be selected by the field. On the other hand the social system plays the role of gatekeeper and selects produces. According to Csikszentmihályi creativity means a situation when a person makes a change in a domain and refines the norms (knowledge, tools, values, practices). But changes could not be adopted unless they are sanctioned by some group entitled to make a decision as to what should or should not be included in the domain (Figure 1). Does it mean, that the domain and field will be responsible for ethical decisions?

Figure 1. The system view of creativity



Source: based on: Csikszentmihályi 2007: 315.

Here I should pay attention to the Four C model of Kaufman and Beghetto (2009).

Table 3. Level of creativity

	Mini-c	Little-c	Pro-c	Big-C
Way of assessment?	Self-rating / micro genetic methods	Consensual assessment, psychometric tests	Consensual assessment prizes/honors/citations	Major prizes/honors/legends
Who assesses?	Self-assessment	Teacher/parents/peer ratings	Peer opinions and the gatekeepers	Historiometric measures / field rating
Example for the performance	Hobby	Incremental innovation	Radical innovation	Pioneering innovation

Source: based on Kaufman, Beghetto 2009.

The aforementioned Csíkszentmihályi's system view focuses only on the highest level of C. They presented a complete model, and drew the destinations from the mini C (because everyone begins here) to the Big C. I argue that the best way to measure and assess creative performance depends on the level of creativity. In this before detailed model the focus moves from the intrapersonal creative interpretations of mini-c to creative expression related to the domain.

During the whole process self-ratings and self-assessment may be most useful. But other measurements may be used too, which include supervisors' ratings of creativity, psychometric tests or given prizes and honors. But in this paper I limit my focus to the economic environment, which is mainly the little C level.

The supportive environment without extreme social pressure or power held by the authority figure stimulates people's creativity. However it is able to challenge immorality and injustice. Workplaces could be one type of this environment where should not be overcome any extreme provocative problems like conformity, obedience or bystander effect. In Bocchiaro and Zamperini's (2012) work can be found a deeper insight into all of these problems. Fortunately, they suggested that conformism and obedience are not basic elements of our culture.

I think that employees and managers are mainly proactive, they are able to communicate, finally decide and behave. During this research I try to assume trust-, and meaningful jobs, which provide a good hothouse for creativity.

4. Economic as environment

Most organizations have developed layers of rules, procedures and bureaucratic processes. But corporate norms may discourage novel thinking. The organizational place and the market approach of the target (result) clarify the general creativity to an organizational creativity. Baucus et. al (2008) highlighted that fostering creativity raises serious ethical issues and identified four categories for the companies: (1) breaking rules and standard operating procedures; (2) challenging authority and avoiding tradition; (3) creating conflict, competition and stress; and (4) taking risks. The authors discussed all cat-

egories. They suggested some practical issues for the managers when they face conflict between enhancing creativity and its ethical problem. The managers need to answer and keep in mind a couple of questions (Table 4).

Table 4. Creativity recommendations and ethical issues.

Breaking the rules and standard operating procedures/approaches	Which rules to break? When to break the rules? How far to go in breaking the rules? Who gets to make or break the rules?
Challenging authority and avoiding tradition	How do managers and employees ethically challenge authority? How do managers respond ethically to employees' challenges? How do managers discourage illegitimate challenges to authority while encouraging legitimate challenges?
Creating conflict, competition & stress	What means can managers ethically use to create conflict, competition and stress? How far should managers go in developing conflict, competition and stress? What are the tradeoffs in creating a culture of conflict as a means of getting more out of employees?
Taking risks	What types and sizes of risks can employees ethically take in the organization? What ethical consequences may arise from employees' risk taking? How should managers keep employee risk-taking within reasonable levels (e.g., reward risk taking without letting it get out of hand)?

Source: based on Baucus et al. (2008).

Besides, the given work task, organization and culture, not to mention ethical perspectives, should be kept in mind. This latter element is perfectly detailed by Baucus et. al (2008) according to whom most of the literature targeting the stimulation of innovation and creativity, besides stimulating individual creativity, encourages the attenuation of rules and suggests to loose rules. At the end they showed a very good case study about this circle and the authors highlighted why communication is needed and conversation between managers and employees were important: “A company trying to foster ethical behavior and creativity by placing employees in situations that call for breaking the rules, such as having someone pretend to be a customer and request a major exception to see how employees handle the request, should consider the ethical implications of such a practice. These approaches may harm trust between managers and employees, leave employees feeling deceived or “tricked” by management and raise issues of honest and authentic managerial behavior. Managers need to consider the meaning, they accomplish their end of encouraging creative behavior among employees and ensure that they model ethical behavior as leaders“. They need to face the seemingly impossible challenge of combining fire and ice. For this they must recognize which stage (phase) of creativity process is currently active.

5. Mixing of the Ps

Who is responsible for a business decision? Not only the managers, then the employees (person) or costumers are responsible. Although most of the fields have got ethical guidelines and codes, or at least unwritten moral rules, creativity is not one of the fields, either not only a characteristic or cognitive ability than all or more of these items. That is why creative behavior will not offer ethical behavior, but hopefully the responsible environment will not accept an unethical creative product, or will not secure capital and material for unethical, creative performance (Zoltay-Paprika, Derecskei 2014).

Moran (2010) separated three roles which play at different times in the process of novel ideas and creations:

- creativity benefactors (such as founders, suppliers) influence the beginning of creativity. They provide space, background, motivation and capital for novel ideas and support the possibility to arise;
- creativity regulators are the gatekeepers of creativity, they are responsible for the selecting in their fields which ideas and products are worthy of support (earlier I have detailed Csíkszentmihályi's theory). They help manage the risk of creativity as well, as a bridge between the consumers and creators, secure a safe background through the regulation of their fields;
- creativity consumers, the last player of the process. They will accept, buy, use and share the new and novel products and ideas. The number of them will be the last judgement of creativity, which could be a long process, finally ends a standard for later ideas.

Customers (market of a creative product) award practical considerations of a creative novelty such as usefulness, practicability, or marketability too. Although realizing of a new product's real value will not coincide definitely with the last stage of the process (see Galileo's thesis).

Another solution could be Cropley's work. Cropley (2010b) detailed what kind of environmental factor is necessary that makes it easy for managers at the right time regarding the 4Ps and of creativity. In case of avoid malevolent creativity he also suggested some barriers in each phases and Ps. He gave phase (when) and dimension (how) blocks, because that conditions that foster one phase typically inhibit other. Telling the truth his model is theoretically logical but not really useful for the managers because skips out all important practical manuals.

6. Discussion and summary

What is the solution about? According to Brenkert (2009) in a company it must be extremely clear and consistent its rules, and the levels of priority. If the rule-breaking aspect of entrepreneurship are redirected to areas less threatening to the legal liability of the organization, the leaders can encourage and foster challenges to innovation.

Yilmez (2010) found an interesting influence of ethical leadership behaviors on organizational creativity. Although his methods and tools could be questionable. The author found a significant relationship between organizational creativity and the ethical leadership behaviors of principals regarding the dimensions of environmental ethic, ethical decision making and behavioral ethic. These results indicate that ethical leadership skills of principals can promote creative culture.

It could be read many literatures about what the ideal environment is likely for stimulating ideal creativity and the creative colleagues working in it. Yilmez suggested that positive organizational climate is based on ethical values. Unfortunately the solution is not so simple (i.e. ethical values equal to positive climate which calls forth creativity). At the same time moral creativity could be learned (Cropley, Cropley 2010) and developed, not in the classrooms or laboratories but in the workplaces, where a good and effective leader leads by example. But how can a good leader balance this problem and harmonize creativity and ethics together?

According to the results, creativity may influence ethical behavior but it is more important if the employee is aware of the scope of his/her position, responsibilities and authority. Because creativity is responsibility. It is not enough to motivate and facilitate employees' creativity, at the same time the managers are really responsible for their decisions. On the other hand, organizational principles, cultures and protocols that simultaneously foster both ethics and creativity are useful too. For these I advise for the managers the following.

Some regulations and principles are essential for seeing clear and meaningful goals. All participants need to know his or her authority and for what and which level they are responsible for:

- every culture (organizational as well) needs written and unwritten rules, common habits and traditions which must be kept in mind;
- strict competitions and strong, unkeepable deadlines, never-ending conflicts not only decrease the level of creativity but they lead to unethical actions;
- managers and leaders need to know the risk-taking level of employees because they are responsible for them.

And last but not least: creativity brings the bright side and same time the dark side into the life. Of course, the bright side of creativity tends to decline its dark side. As Chamorro-Premuzic (2015) gave us a perfect summary about the bright side of creativity: 'At the individual level, creativity has been linked to a wide range of positive emotions, such as flow, engagement, and subjective wellbeing. When people are assigned to meaningful jobs and given autonomy over their work, they will unleash their creativity and enjoy all its benefits. At the team level, coordinated group behavior and interpersonal synergies turn creativity into actual innovation, the practical side of creativity. And at the

organizational and societal levels, creativity provides the seeds of change and progress. Without creativity, we would be still living in the dark ages.'

Conclusions and limitations

Regarding theoretical and empirical findings in the literature there is no unique opinion, the empirical findings based on weak (but significant) correlations, the method of testing were psychological paper pencil tests, or simply experiments. The participants were motivated with earning of money or credits. All of these resulted in opposite theories. I agree with Niepel et al (2015), namely creativity should be a tool for unethical actions but not the reason for them.

Although I only paid attention to the 4Ps of creativity, I may concern the P of Persuasion, which means the faith that the creative person will believe in his or her own creative effort. This kind of intrinsic motivation moves the whole process of creativity. At least we should not forget the impact of the environment, which will give the background for a novel product, this background will motivate, secure the needed resources and will value and sell it.

In this article I am trying to summarize the state of art connecting to creativity and ethics, I gave some empirical findings and practical advice for the readers. At the same time I have to realize that these are only one side of a coin or only few pieces of a puzzle. Creativity and ethics are more complicated and complex as our world.

As Chamorro-Premuzic (2015) mentioned: 'but if creativity were as uniformly desirable and attractive as most writings on the subject suggest, it would happen more often, and without adverse consequences for creative minds. Too many of us simply want to "boost our creativity" without acknowledging the dark places it often comes from – or the challenging places it may take us. The reality is that creativity is both taxing and complicated'.

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