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October 2018

Online at <https://mpra.ub.uni-muenchen.de/92152/>

MPRA Paper No. 92152, posted 18 Feb 2019 15:32 UTC

MANAGEMENT OF THE CREATION PROCESS - ESSENTIAL COMPONENT OF MANAGEMENT OF HUMAN RESOURCES IN CULTURAL INSTITUTIONS

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We suggest you to cite this article as:

Pirvu (Mazilescu), I.D., Lazar (Soare), G. 2018. Management of The Creation Process - Essential Component of Management of Human Resources in Cultural Institutions. *Junior Scientific Researcher*, Vol IV, No. 2, pp. 42-48.

Abstract: *Important in terms of culture is how to manage because it can bring many benefits, from spiritual to material. In cultural institutions, human resources are trained in the creative process. In this context, we can speak of a creative person. Depending on the type of cultural institution, creative staff play a more important or almost exclusive role. The creative process is the one that first defines the cultural institution.*

Keywords: artists, creativity, creative process.

JEL Classification: Z1

Introduction

Human resources management in cultural institutions coincides with the organization of the creative process, and leadership has the role of stimulating creativity itself. Before discussing the management of the creative process, the main coordinates that underlie the human resources management in the cultural institutions must be established.

It should therefore be taken into account that cultural institutions are based on cultural planning focused on the exploitation of cultural resources as they are:

- art and media activities and institutions;
- culture of youth, ethnic minorities as well as other communities of interest;
- cultural heritage, a concept that includes archaeological discoveries, specific architecture, traditional gastronomy, local dialects and specific rituals;
- how a place is perceived both nationally and internationally through literature, myths, traditions, songs, anecdotes and travel guides;
- the natural environment, the specific fauna and flora, but also the built environment including public spaces and open spaces;

- the possibility of spending leisure time through activities, recreational facilities that contribute to its diversity and quality;
- the repertory of local products and crafts, production and services.

Thus, through this article, I will analyze in the first chapter the role of human resources management in cultural institutions, in the second chapter in connection with the creativity process and in the last part the advantages of the creative process.

1. The role of human resource management in cultural institutions

One of the main roles of human resource management in cultural institutions is talent management, a concept that is defined by "using an integrated set of activities to ensure that the organization attracts, retains and develops the talented people the organization needs so far both for the future". The aim of talent management of human resources is to ensure a continuous flow of talent, a flow that takes into account that talented staff is a major asset of the cultural institution and a major resource. Talent management is not only an increased concern to find people with key competencies, endowments and performances, but must consider the possibility of staging certain competences that are within the individual, making it possible for everyone to contribute to a cultural project. Thus, in close relation with talent management, there is also performance management, which refers to processes designed to build human relationships, to identify talent and especially potential, to plan development activities and to leverage the talent that the organization benefits from. By guaranteeing positive feedback and recognition, this process is a way to increase people's level of involvement and motivation. (Câmpeanu-Sonea & Sonea, 2011, p. 23)

Of course, the talent and performance management processes also involve an audit that takes into account both the level of performance achieved by each and the reward offered and desirable. Rewards vary, and the way a cultural organization manages to turn as much of the desired rewards into as it can make available to those involved in the creative process is the basis for motivation in cultural institutions.

2. The Creativity Process

Creativity translates deliberately into something new and useful. If one of the following attributes is missing, it can be said that the work in question is not a creative one. (Wessel, 2012, p.32)

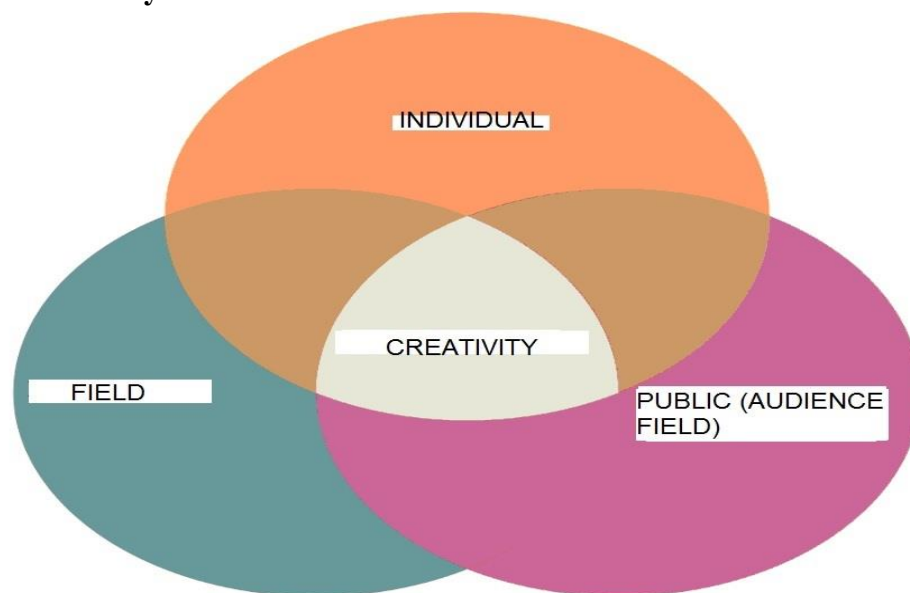
- being creative is the result of a deliberate act - otherwise it is only random / accidental. Someone should recognize the quality of the work, such as the discovery of a form of art in nature. This does not eliminate any form of abstract art, but even this is a deliberate act, with the intention of being creative and guided by knowledge and the ability to achieve the desired effects.

- being creative means an act actually created - many people have beautiful works of art and extraordinary ideas, but without putting into practice the ideas we can not evaluate and we can not know whether they work or not.
- being creative means a new act - because without it, there is no contribution, just copy or plagiarism. Even different staging of older scenarios is a new contribution to culture, as it offers new perspectives on the same thing.
- to be creative means to make a useful contribution to a field

Creativity is a solution to a problem, it achieves an objective - either to solve a problem, answer a question, either to make someone happy, or to inspire people. Being useful translates into the fact that the outcome of the creative process must be understood by others. Exploring new heights as a result of creation leaves a trail behind so others can follow it. (Wessel, 2013)

According to Mihaly Csikszentmihalyi, creativity takes place in the interaction between an individual who manifests his creativity, a field in which the creative work lies, and a field (made up of an audience) that judges the work as creative.

Figure no. 1 Interaction between the individual, the domain and the public resulting in creativity



Source: Wessel 2012, p.37 - own processing

The individual can be creative either when he is alone, or creativity is a process as a result of group work. Regardless of the case, the individual's knowledge, knowledge and resources, but also the influence of others (generally the leaders or the public who provide feedback on the process) have a strong influence on the creative process.

The domain differs, depending on size (amount of knowledge available / previous works available), structure (consistency of knowledge / past work / learning ease),

available materials / methods (the need to develop its own methods / costs / sophistication) can be found (ease of finding answers to new questions), participants (the field varies in openness to new creative) and visibility (how much attention is gained). (Wessel 2012, p.38)

The creative person must know the field that defines the creative area - or, in general, the specific subdomain (eg: theater director - puppet theater). Creative efforts in a field can be combined with other areas (interdisciplinary work) and, very rarely, redefined by a creative person a new direction in art or a new sub-field in science.

The field of audience (the people who judge the process and the result of creation) - is the one who judges what must be considered creative and filters what is accepted in the field or what receives attention. The field is often specific to the field, but what needs to be remembered is that it takes place both inside and outside the cultural institution. Thus, on the one hand, managers act as a filter for the creative process of different artists and, on the other hand, the public acts as a filter on the creative process itself, rejecting what it considers to be useless (captivating) . (Steffen, 2016, p. 89)

There are also situations when controlling access to the resources needed to be creative - access to significant budgets or distribution channels - galley owners, journal publishers must pass through the filter of representatives of different institutions eg. the representative of a ministry of culture may endorse the budget of a particular cultural institution, a budget that provides extensive expense for decorations.

Thus, creativity is the result of an interaction, of a person or a team (group) working in a field whose work is acknowledged and preserved by someone (the field of audience) as being creative.

Creativity is usually highly appreciated, but it is not necessarily always "positive" or advantageous.

Creativity is a neutral value until it is put to an assessment. The consequences of creativity vary according to the angle from which they are viewed:

At the personal level

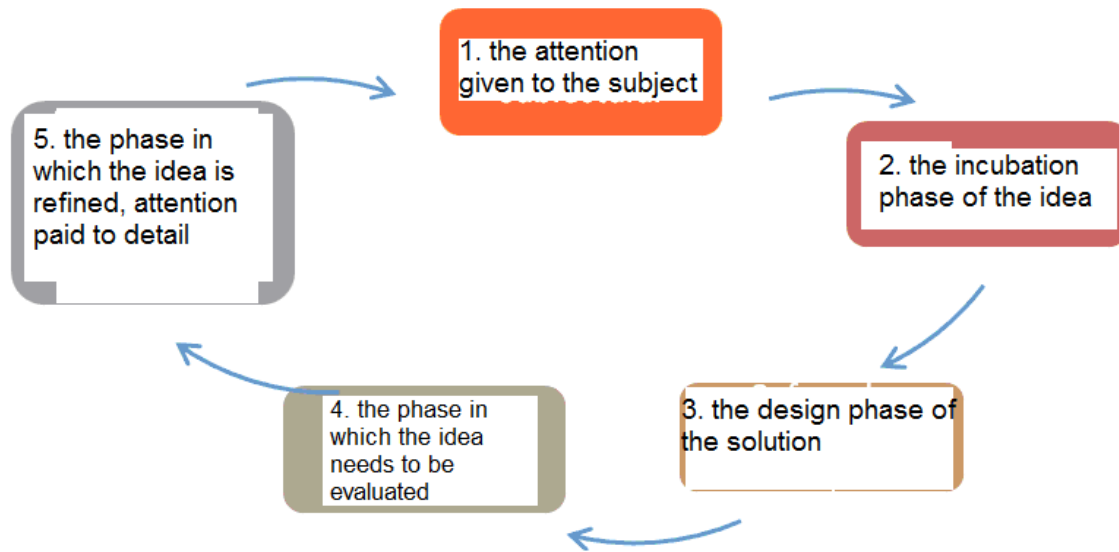
- Positive Consequences - the feeling of accomplishment, fame and remembrance, the satisfaction of the creative need of the author;
- Negative consequences - open resistance / personal danger / ruin if the effects are not the ones expected, social isolation.

At society level

- Positive consequences - increasing the social patrimony, spreading the joy and positive patterns;
- Negative consequences - occur when they can repel the cultural institution itself.

In accordance with Mihaly Csikszentmihalyi's creativity process is the process of creativity can be divided into five phases.

Figure no. 2. The process of creativity in the vision of Mihaly Csikszentmihalyi



Source: Csikszentmihalyi, 2013, p.56-57

The process of creativity begins with the attention given to a subject, part of a field on which the author of the creative process decides to work.

The next is the incubation phase of the idea, a period when the actual work on the problem stops apparently. The person deals with other issues, apparently unrelated to the subject. This is characterized by the space to be offered to the creator of the creation, a space (whether we are referring to the environment or a longer time) in which the mind of the artist must have the silence of conceiving a plan / solution / creation .

The incubation phase of the idea ends with the understanding of the problem / the subject and the conception of the solutions. This is the main phase of the creation process.

The idea should be evaluated in a first phase. In the case of cultural institutions, the first filter in this regard is primarily the manager who can decide to keep or reject it, often taking into account the budget at its disposal. If it is kept, the feedback offered must lead to the last step of creativity, namely:

Drawing up the idea, giving the final form to be presented to the public. Also, according to Csikszentmihalyi, the creative process rarely appears in this simple, clearly defined way. There may be overlapping of the different stages in a process, or even more simultaneous or interrelated processes.

2. Advantages of the creative process

The advantages of the creative process are as follows: it reduces complexity and makes possible complex projects, allows the creative manager to handle more ideas and projects than to abandon them from the need to focus on one thing - encourages multi-tasking- encourages work that focuses on the effects of creativity, makes ideas naturally available, guarantees better manners for the creative process, organizes ideas, structures

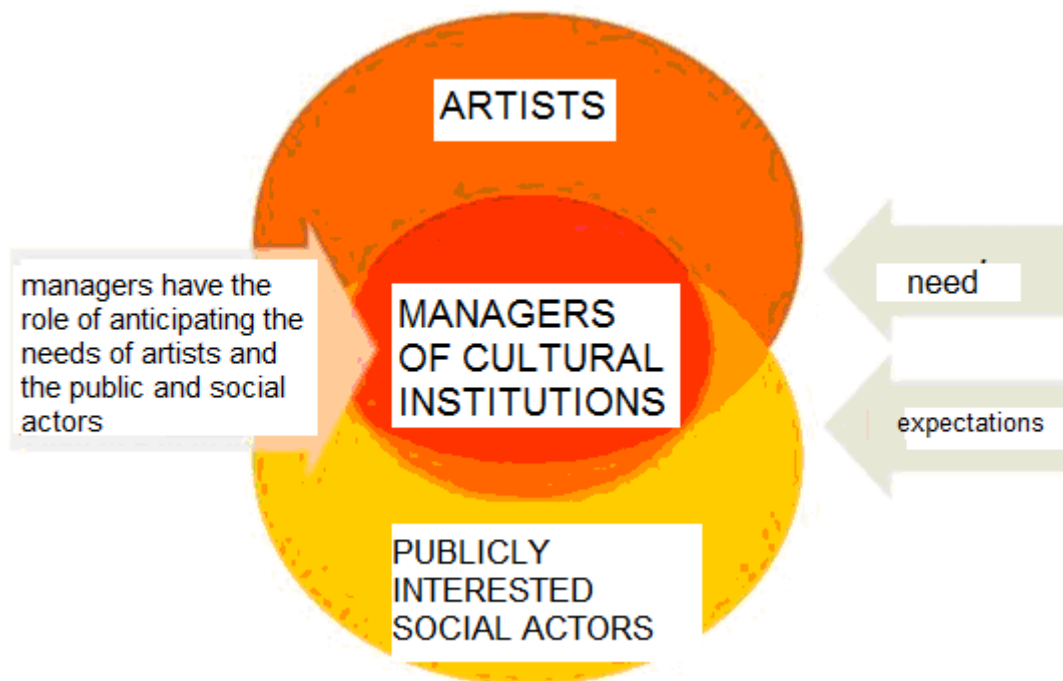
the clearer ones that either exist or are missing from the creative process, stimulates new ideas. It also reviewing them or by detailing them, allowing the elimination of deficient ideas, allowing the immediate resumption of projects - because breaks in the creative world are frequent, protects against plagiarism.

Thus, organizing creativity increases the quality and quantity of creative projects. If the creativity process is not instantaneous, then creativity needs to be organized.

Artists have to constantly test different ideas, which are in large numbers to be archived in order to be resumed. For example, Leonardo da Vinci left over 15,000 pages of notes and drawings, a clear sign of organization.

Creative work is work that requires high intellectual effort and therefore requires a lot of understanding as it is the pillar of any society. In addition to the essential requirements of knowing the field, audience field and being able to deliver something new and useful, the manager must be able to communicate this process among all the actors involved.

Figure No.3. Actors of the cultural proces



Source: Mahapatro, 2010, p.14 - prelucrare proprie

As we can see in Figure 3, managers have the role of anticipating the needs of artists and the expectations of the public and social actors. Therefore, the process manager has the opportunity to use his full powers - imagination, knowledge, skill - in search of a hard and valuable thing.

Conclusions

Creativity is a high-risk work and no one can guarantee its success. In this context, the manager plays a decisive role between filtering the new and useful elements and ensuring a process of evaluation of the creative staff so that the human resources in question can be rewarded accordingly, the reward being in fact an encouragement in the direction of creation. At the same time, the creative process is extremely satisfying, most of those engaged are very passionate about their activities.

The human resources management in the cultural field thus has a number of peculiarities and channeled on the full understanding of the needs and expectations of the staff, always having the center of creation.

In order to be able to manage the needs and expectations of both parties, the manager must be able to evaluate the necessary creative or creative workspaces and at the same time have extensive cultural marketing concepts. In this way, it can attract both funds from the social actors interested in financing the cultural institution and from the public who pays to assist the fruits of the creative process.

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