Polish Journal of Applied Psychology

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Streszczenie

Artykuł stanowi próbę zrozumienia zjawiska poczucia tożsamości jednostki poprzez psychologiczną interpretację fenomenu „bycia aktorem". Zastosowano oryginalne podejście do badania zjawiska koncepcji siebie, którego twórcą jest kanadyjski psycholog Rene L`Ecuyer. Metoda ta pozwala badać zjawisko koncepcji siebie w perspektywie rozwojowej, od dzieciństwa do starości. Jest metodą typu idiograficznego, za której pomocą otrzymuje się dane natury jakościowej i ilościowej.

Badania empiryczne prezentowane w tym artykule zostały przeprowadzone w środowisku aktorów zawodowych oraz studentów szkół teatralnych. Wyniki badań ukazują różnice w koncepcji siebie w obydwu grupach osób badanych. Różnice te przejawiają się w liczbie wypowiedzi zaklasyfikowanych do struktur, podstruktur i kategorii, dotyczących koncepcji siebie oraz w stopniu ważności poszczególnych dymensji. W grupie aktorów zawodowych zmianie ulega hierarchia ważności dymensji koncepcji siebie. W badaniach zidentyfikowano dwie formy rozwoju koncepcji siebie. Pierwsza forma to faza rozwoju, druga – to poziom rozwoju koncepcji siebie, który autorka proponuje nazwać poziomem poczucia tożsamości.

Słowa kluczowe

aktor, tożsamość, analiza jakościowa

Abstract

The article adopts an original approach to studying the phenomenon of the concept of "self" whose creator is the Canadian psychologist Rene L`Ecuyer. This is an idiographic method which generates data of both a quantitative and qualitative nature. The empirical studies presented in this article have been done in the milieu of professional actors and among students of theatrical schools. The results of the studies show differences in self concept in both groups. The differences between the group of students and the group of actors are of a qualitative nature and concern the number of utterances in the categories of structures, substructures and self-concept and the degree of importance of certain dimensions. In the group of actors, a difference in the hierarchy of importance of the dimension of self-concept is established. Two kinds of differences verify the hypothesis on the development of self-concept. The first is the phase of development, and the second – the level of development of self concept which the authoress suggests calling the level of the sense of identity.

Keywords

actor, identity, qualitative analysis

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Introduction

Due to the profession that actors choose, they are doomed to intensive experience related to the processes of self-identification. With the ability to be „any man" (Duvignaud, 1987) an actor may experience being the same but not an identical person, being themselves in spite of playing somebody else.

This is illustrated by the following words uttered by an actor: „When I act, I feel fully myself." Paradoxically, when actors create characters on stage (similar or different from their own personality and appearance) they may become more aware of the sense of being themselves.

Being similar to or different from the character they create makes actors reflect on their own identity and evokes the question „Who am I?" The possibility of becoming someone else, not only themselves, is not an identity-generating factor, but it does inspire questions on the condition of human nature – „Who is a man?" Playing roles is a confrontation with actors' „I"; it is participating in the world of a different man, in the sphere of different values and meanings. An offer of a role gives a chance to expand one's own „I" with somebody else's mentality and to go beyond the boundaries of one's own „I". This allows actors to obtain a non-subjective and non-individual perspective, which helps them to develop their own „I" or even to go beyond their immanence and transcend towards objective values. Being an actor does not need to entail an identity crisis or the destruction of identity, nor does it cause narcissistic concentration on their own „I".

Empirical research on actors' conception of „I"

The idiographic method of self description created by Canadian psychologist Rene L'Ecuyera was used in this research (the method is known under its test name of GPS). Answers to the open question: „Who are you?", which allows for any form of description, were collected and then analyzed in terms of the quantitative and qualitative factors of their contents.

The texts were classified according to a 43-element model of self concept (Table 1, p.7) designed by L`Ecuyera (L`Ecuyer, 1978, L`Ecuyer, 1992).

Table 1. Experiential-developmental model of the self concept

Structures	Sub-Structures	Categories
MATERIAL SELF	Somatic Self	physical appearance and traits physical condition
	Possessive Self	possession of objects possession of persons
PERSONAL SELF	Self Image	Aspirations activities (listing) feelings and emotions interests capacities and aptitudes qualities and failings
	Self Identity	simple denominations role and status consistency ideology abstract identity
ADAPTATIVE SELF	Self Esteem	Competency personal value
	Self Activities	adaptative strategies autonomy ambivalence dependency actualization lifestyle

The objectification of psychological data was obtained in this manner by means of a categorized model of the subject's personal perception. Subjective data, obtained on the basis of internal experience, was referred to the dimension of „self concept". The definitions of43 dimensions of „self concepts" are an attempt to operationalize the terms in the author'sown research (Kociuba, 1996).

Quantitative indices and qualitative (hermeneutical)interpretations of the sense of answers were obtained from the data analysis. The topic of the research was actors' concept of self and the main aspects of its development.

The research was based on the foundations of perceptive and phenomenological conception, according to which the problem of self must be considered in categories of self-concept.

The research was conducted on a group of 30 students at theatre schools in Warsaw, Cracow and Lodz and on a group of 30 professional actors from the three cities.

The aim of the research was to assess the presence of differences in the dimensions of „self concept" between students from theatre schools and professional actors. The following questions and hypotheses were posed:

1. Is the students' concept of self different from the professional actors' concept of „I"? Are the differences of quantitative or qualitative?

2. What changes in the concept of self take place in professional actors depending on their age and seniority?

The research hypotheses are as follows :

Hypothesis 1: There are statistically relevant qualitative differences between the group of students from theatre schools and the group of professional actors. The differences were noticeable in a number of statements on individual dimensions of self concept and qualitative differences in the importance of the dimensions (category, substructure and structure of self concept).

Hypothesis 2: The changes in the conception of „I" in the group of professional actors are manifested in the evolution of dimension significance of self concept and in the change in meaning of the content of statements ferring to a given dimension of self concept.

Analysis of results

1. Professional actors refer to themselves much more frequently than students in relation to their role and social status as well as with reference to the system of general values.

Senior actors are characterised by a larger number of statements that refer to their sense of value, i.e. continuity in time, coherence of self-understanding and statements referring to the activities of adaptation to the environment, defence of their own „I" and activeness, which stimulate development. Actors describe themselves with reference to personality, adaptation and non-personal dimensions.

2. In spite of these differences, there are substantial formal similarities in the profile of self concept in both groups. Both students of theatre schools and professional actors have a higher profile in such categories as: *emotions, feelings, coherence, ideology, abstract identity, personal value and sensitivity.*

On the basis of the significance analysis of self concept, one must notice that the following differences between groups were present: central level of importance (central dimensions were present in more than 70% of subjects) in the group of actors covered as many as 7 categories, while in the group of students it covered only 1 category.

The significance analysis of subcategories indicates that in both groups it was „7" *Personal* and „/" *Adaptive* that occupy central positions, which proves the similarity of self concept in both groups. A fundamental difference between the group of actors and the group of students is noticeable in the significance of the *Me – Not me* structure, which was central only in the group of actors.

Detailed analysis of the results

A change in the level of significance of categories in the substructure *Picture of oneself* and substructure *Identity of I* is an interesting result of the research. Both of the groups that were examined produced a similar result, proving the central level of importance of these structures. On the other hand, detailed analysis indicates that in the group of actors there were significantly more categories within the substructure *Identity of I* that proved to have a central level of importance. This means that for professional actors references to the *role and status of actor, internal coherence, ideology and abstract identity* are very important to their self-description.

These categories are more important for them than for students of theatre schools. Categories from the substructure *Identity* did not achieve a central level of importance, which means that they were not as important for their self-description, while categories in the subcategory *Picture of oneself* were predominant: simple enumeration of activities, advantages and disadvantages, interests and tastes, descriptions of feelings and emotions.

Such a result leads to the conclusion that a development in the concept of self took place within the *Personal I* structure. This form of the development of the concept of self may be called the development from *The Picture of Self to Identity off.*

On the basis of the research results, one may identify one more form of directional development of the concept of self that may be called „from Me to Not-Me". The measure of this development form of the concept of self may be the importance of the *Me – Not-Me* structure, which holds a central level of importance for the group of actors and a medium level of importance for the group of students (i.e. it is present in less than 70% of the students). Professional actors make their descriptions through references to other people and there forebuild their sense of identity on people and values that are outside their „I".

The perception of their own person is in the background of the biggest picture , in the context of other people. The position of the *Reference to others* structure at the center of importance is an indicator of this form of the development of the concept of self (with the substructure *The opinion of others on I* at a medium level).

Qualitative analysis of the content of descriptions

The above analysis of the results is supported by a qualitative analysis of the contents of the actors` descriptions. The analysis of their statements, classified as *Personal I* and *Me – Not-Me* structures, indicates that in the group of professional actors one may ob-

serve a further development of the concept of self that runs from the *Personal I* structure to the *Me – Not-Me* structure.

The group of actors is diversified in terms of the range (level) of the development of the concept of self, depending on their age and seniority. This form of development may be defined as the development that transforms from the stage of concentration on one-self to the stage of decentralization and extra-personal identification.

The intra-group differentiation proves a homogeneous and unidirectional development of the concept of self in the group of actors. This form of development is indicated by various levels of importance among the dimensions of the concept of self and changes in the actors' statements.

The concept of self among actors who have worked in theatre for 5-10 years is expressed primarily in terms of activities related to work and emotions accompanying their own professional activity. „Being an actor" is the most important point of reference for this group. The category of *coherence* concerns primarily the description of their internal state, with special attention to understanding themselves and the perception of surrounding changes.

The concentration on themselves seems to be a necessary effect of confronting oneself with a given role or a response to the social image of an actor. This brings a need for self-definition and knowledge about oneself, becoming aware of one's own specific characteristics. The answer to the question „Who am I?" is something vital that constitutes a certain professional and life necessity for this group.

In the group of young actors who have 5-10 years of stage experience, the following types of statements are predominant:

Actually, I am a person who keeps asking himself who I am. I am definitely emotional. I am a very sensitive person. I identify with my profession.

The identity of the group of actors who have been doing their job for 11-25 years is expressed in terms of their professional role, the value of their work and profession, the dates of adjusting to professional life and in terms of social and humanistic values. When people from this group talk about themselves, they talk about the need to participate in tradition as well as the sense of generational and cultural continuity. Personal value is expressed here in terms of the awareness of their abilities and their limitation and the need for external evaluation by other people. The description of self is done from the perspective of ideal values of political and social life. The statements are characterised by generalizations. It is characteristic for people from this group to define themselves in terms of objectives, obligations, necessity, labor and service.

Among the statements of actors who had been performing for 11-25 years, the following statements were present:

A am a comedian and I carry all the consequences of me being a comedian. I experience myself on stage. As far as my life outside the theatre is concerned, I cannot open myself before myself to write about it.

I am an unequal man. In my own life I create contradictions. I know who I am now, but tomorrow or in few years' time,,,

In fact, I am a man full of contradictions.

I am a man who has the psychical luxury of doing what I like and what I want. It is related to doing the job I wanted to do and that I do.

In the group of actors whose job seniority was over 25 years, their own cognitive perspective loses its importance with age and other people's perspective gains significance. There is change in perception of the world from personal to extra-personal. Their own subjective point of view of the world and themselves is no longer a central point of reference. People in this group describe themselves in terms of reference to other people, in terms of the necessity to live in harmony with others, and in terms of a sense of security and responsibility.

The concept of self in this group is organized around several main, predominant categories, with people who describe themselves using 2-3 categories. The decrease of importance of such categories as *Coherence* and *Ideology* may be explained by the fact that for these people it is not their own person, with its characteristics and lack of internal coherence, that is important. Even what they are becomes less important to them. Their own concept of self becomes insignificant. On the other hand, the context in which this „I" functions is increasingly important. This context influences self-perception. The following words of an actor epitomise this notion: *I am an actor. Today, a year before my retirement, I consider my way as positive. When I play in Amadeus and the audience applause after the play, I feel happy and moved. I have not wasted my life.*

The most senior actors identify themselves with realizing certain values. Their sense of identity is manifested in experiencing values beyond their own „I". An actor from this group answers the question „Who am I?" in the following way: *Many years in theatre. Sometimes I love it dearly. I am sick and bored with routine and lack of taste. This is an illness of theatre: bad taste, contempt for the „ordinary ones" in the audience. I like working with young actors. I like their fighting spirit. I think it is a decisive moment for the young and for us, the elderly. We need to re-invite theatre, repertoire, vividness and music. I think it's gonna be OK. My son was born. This fact changed all the values in my life.*

The following statements have been recorded from the group of the most senior actors:

It is most important that I am privileged to work in this profession. That I stumble over everyday life in its all colours. This means that I still am.

I think that identity is joining a stream of affairs while walking through generations, in the current that you accept.

I never stop feeling to be the one I was. I feel anointed. I think that there is an appointment, an internal imperative, the necessity to see things in a child-like way, naiveness on demand. I have never regretted my choice, the choice of my job.

I do not feel that I am only an actor. I mean, I do not feel this outside the stage In my opinion, an actor is a certain mental state, a certain readiness to express others' thoughts. I think an actor does not conduct himself. There is a certain duality. I know that I am doing something that surprises me, however, I am still on the alert about it. It is impossible for me to forget that I am someone different than a role. This may happen to amateurs. A well remembered text makes their way, they are taken by the inspiration; there is a distinction between who I am and who I may become on stage. But this does not mean that I am someone different.

Summary

On the basis of the author's own research, two levels of the concept of self may be enumerated: the stage and the level. „Stage" development is a quantitative increase of knowledge about oneself. „Level" development is not development defined by our own

„I" and what an individual knows about himself, but development motivated by values from outside the „I", i.e. by extra-personal assignments and objectives.

The level of the sense of identity –a higher level of the experience of one's own „I" is, according to Max Scheler, the awareness of one's own identity, obtained not only from the ontemplation of oneself, but also from the experience of dialogue with another man and the divine Absolute.

In the search for a real sense of identity, one may use a theatre metaphor. The recognition of one's own „I" may happen in a way that transcends the perception of self, by rejecting other masks of the concepts of oneself.

Discussions on the psychological aspects of being an actor and the search for the answer to the question „Who is an actor?" may lead to understanding the phenomenon of the awareness of human identity .

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Longitudinal research into purpose in life in outstanding Polish actors

Streszczenie

Badania podłużne w obszarze osobowości i aksjologii mają za zadanie stwierdzać jakie różnice, podobieństwa i zmiany zaszły w tych obszarach. Artykuł podejmuje temat charakteru zmian w poczuciu sensu życia w oparciu o prezentację autorskiego Modelu Osobowościowo-Aksjologicznego (MOA) w grupie dwóch pokoleń aktorów polskich. Na podstawie przeprowadzonych badań podłużnych i zastosowanych analiz stwierdzono istnienie wpływu zmiennych pochodzących z obszaru kompetencji, relacji i autonomii (składowe MOA), na sfery poczucia sensu życia (afirmacja życia, akceptacja siebie, świadomość celu, poczucie wolności, ocena przyszłości, stosunek wobec śmierci).

Ciekawym zagadnieniem okazała się sama zawartość i poziom podobieństw i różnic w obrębie dwóch różnych generacji aktorów. Uzyskane wyniki w tym zakresie przyczyniły się do poszerzenia wiedzy na temat rozwoju człowieka twórczego.

Słowa kluczowe

badania podłużne, kompetencje, relacje, autonomia, poczucie sensu życia

Abstract

The aim of longitudinal research into personality and axiology is to detect what differences, similarities and changes have occurred in these areas over a period of time. The article examines the character of changes in purpose in life in two generations of Polish actors on the basis of the author's Personality and Axiological Model (MOA). The longitudinal studies and analyses conducted confirmed the influence of variables related to competence, relationships and autonomy (MOA components) on purpose in life spheres (affirmation of life, self-acceptance, goal orientation, sense of freedom, outlook for the future, attitude to death, univariate model). The study produced interesting results in the character and level of similarities and differences between two different generations of actors, which gives insight into the development of a creative person.

Keywords

longitudinal studies, competence, relationships, autonomy, sense of life quality

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Introduction

The need for expression which is present in every human being and which lies at the root of acting, opens a pathway to understanding actors. This psychological need to portray one's own and other people's emotions in a performance becomes a creative process in front of an audience. Conceptions of the work of actors presented in different theories of theatre in the 20th century have greatly influenced the education and formation of today's artists. A number of these theories emphasized the significance of personal values in artistic expression (K. Stanisławski, J. Osterwa). According to these theories, being an actor is not merely limited to the art of representing fictional characters, but is also a means of self-improvement, to use the title of one of the works devoted to acting (Stanisławski, 1953, 1954). Theatrologists have frequently argued that without a system of values and a holistic vision on the part of the director, the playwright and the actor, it is difficult to persuade the audience to co-participate in a work of art. After all, the theatre sometimes ensures that contrasting visions are confronted.

Psychological theories also corroborate and supplement aestheticians' and theatrologists' belief that full artistic expression can be achieved through the construction of an integrated system. The sense of difference present in the milieu of actors, which distinguishes them from other artists, offers favorable conditions for the research and analysis of a number of distinct aspects of actors' personalities (Cross, Cattell, Butcher, 1967; Barron, 1969; Arnheim, 1971; Gołaszewska, 1990).

Research into the dynamics of artists' development facilitates the understanding not only of the artists themselves, but also indirectly of their works of art. In acting the work of art is not different from the artist; the actor is at the same time material from which the work is constructed and is identical to it. To date, psychological research into creativity has been concerned with the analysis of the creative process, the manifestation of the need to create, stages of the creative process, and information gathering to the moment of realization of a particular work of art. It has been emphasized that conducting research into the very process of creation is particularly difficult due to its complexity (Hausbrandt, Holoubek, 1986; Terlecka-Reksnis, 2008). Personality has also been mentioned as an important source of information about the artist and the process of creation. It is believed that research into an artist's personality may reveal important data about the artist.

Research on artists has focused on various aspects of this broad issue. Hence, depending on the theoretical basis, it has entailed an analysis of the work of art, the psychological process, the artist's traits or the external factors influencing the process of creation (Csíkszentmihályi, 1992, 1996; Sternberg, 1999; Simonton, 2000a, 2000b; Nosal, 2010; Strzałecki, 1969, 2010; Mróz, 2008).

It seems that great theorists who developed holistic systems in psychology came closer to understanding the essence of creativity in their observations concerning artists and their world. It seems that such views are also shared by art aestheticians. Reflections on human nature and theories explaining and synthetically treating the phenomenon of creativity still have many proponents (Gołaszewska, 1986, 1990).

In considerations in the field of the psychology of creativity, it is worth referring to the wealth of information gathered and observations made by authors of various psychological theories, since they focus on the investigation of human nature and people's characteristics as well as also encompassing creativity. Hence, from among numerous trends and approaches in psychology, the author of this article has chosen an approach relating to this existential dimension. One of the notable representatives of this perspective is the Austrian researcher and practitioner Victor E. Frankl, who includes the axiological dimension in the concept the most comprehensively, emphasizing the reviving role of values in the development of human personality. Another advantage of Frankl's concept of logotheory is its practicality, as this theory has developed its own therapeutic method called logotherapy, in which Logos does not denote 'word,' but 'meaning' (Frankl, 1971, 1978, see: Wong, 2014).

Frankl's concept, theoretically based on philosophy or more specifically anthropological philosophy, draws in practice on the therapeutic experiences of its author. Frankl frequently relates to existentialist thought and to the ideas of M. Heidegger, K. Jaspers and M. Scheler. In contrast to Freud, he believed that the motivational force and meaning in life is not in the pleasure principle (*Lust-Prinzip*), nor in Adler's will to power (*Wille zur Macht*). In his opinion the dynamics of the search for meaning and values lie at the root of human motivation (*Wille zum Sinn*).

Frankl analyses the role of values in relation to purpose in life. The search for meaning in life constitutes a basic human need. The Austrian researcher looks at the human being in the physical, mental and spiritual dimensions, which constitutes a kind of novelty in psychology. According to Frankl, apart from spirituality, freedom and responsibility are the basic attributes of human existence. Freedom denotes some degree of indeterminism: people are not merely a product of genes and the environment. After all, they themselves decide about themselves and search for purpose and meaning in life.

In Frankl's concept, possibly for personal reasons, people's mortality occupies an important place . Frankl, a prisoner in the German concentration camps at Terezin, Auschwitz and Dachau during World War II, very well appreciated the value of human life. He believed that human life is incomplete if the perspective of death is not assumed. The moment of death must be included in the unconditional search for meaning in life. In the

face of death, as the absolute end and borderline, people feel the imperative of using time to the best advantage.

While living and developing, people transcend themselves, choosing values which may bring self-realization and purpose to their lives. If this is not possible, existential frustration occurs. An individual may start doubting the sense of their own existence. When can people achieve full self-realization, Frankl asks? When they live according to their values (Frankl, 2009). An inability to fulfill one's potential and follow one's values may lead to noogenic neurosis, also called existential frustration. Its symptoms include escapism, boredom, cynicism and a diminished sense of responsibility. There are also other symptoms, called the neurotic triad by the author of logotheory, namely: depression, addiction and aggression, which are on the increase in Western civilization. In Frankl's diagnosis, contemporary people are disoriented rather than free, as they have no grounding in a stable system of values, are influenced by fads and the media, losing their sense of individuality and their own self. Among the common symptoms of neurosis Frankl mentioned:

1. Inability to deal with practical issues, a feeling of confusion, struggling, indecisiveness;
2. Stereotypical behavior;
3. Generalization (numerous originally neutral stimuli cause anxiety);
4. Pessimistic, distorted self-image;
5. Inadequate responses to stimuli;
6. Impaired conceptual thinking.

Since the world of values is of such paramount importance for human development, the concept of value should be defined. In logotheory, values motivate people, shaping and forming them in all aspects. Values can be followed in three ways:

– through acting, developing oneself, shaping the world;
– through experiencing, absorbing, appreciating the beauty of the world;
– through suffering and enduring one's fate (Frankl, 1975, p. 59-62).

Because of such ways of following one's values, Frankl distinguishes three groups among them:

1. Values related to creativity – work;
2. Values related to the senses (or experience) – cognition, art;
3. Values related to attitude (Frankl, 2000).

Each of these areas allows people to find purpose in life and avoid existential frustration. Work, art and higher values make human life rewarding, both in the intellectual and emotional dimensions. In this way people attain self-realization and gain a sense of security and belonging.

Purpose in life as a separate existential issue is composed of different layers:

a) directly connected with the subject and the personal experience of the subject – an integrative function and motivation „towards" life;

b) indirectly conditioned by an individual's personality structure, aims and aspirations – the influence of the social and natural environment;

c) conditioned by individual development, a high degree of stability – this is the deepest motivational force of existence (see: Popielski, 1994).

Emphasizing the need for dynamic tension in people, around them and in their relations with the world, Frankl claims that the analysis of this need may contribute to a better understanding of the underlying aims of human activity. Dynamics of development are based on assumptions made by individuals and they may oscillate between: I must, I can, I should.

Frankl's concept addresses issues connected with both the analysis of human development and an emphasis on the meaning of work as well as the sense of holding higher values, hence its significance in the analysis of purpose in life in artists.

Materials and Methods

The current longitudinal research used: Purpose in Life Test (PIL) by J.C. Crumbaugh and L.T. Maholick, the Adjective Check List (ACL) by H.G. Gough and A.B. Heilbrun and the Value Survey (VS) by M. Rokeach.

All these methods have been widely described both in English (Gough, 1979; Sternberg, 1999; Simonton, 2000a, 2000b; Rokeach, 1967; Crumbaugh, Wood & Wood, 1980; Gough & Heilbrun, 1983, 2012; Wong, 2014), and in Polish (Juros & Oleś 1993; Płużek & Ledwoch, 1994; Popielski, 1994; Brzozowski, 2007; Tucholska, 2009; Mróz, 1995, 2008, 2011; Martowska, 2012).

The first attempt at constructing a questionnaire measuring purpose in life, a subjective value, was undertaken by Frankl himself. The questionnaire served as a basis for a qualitative description of the symptoms of existential frustration. An attempt at a quantitative approach to the issue was made by T. Kotchen, and the final version was presented by J.C. Crumbaugh and L.T. Maholick (1964). In the context of the current study, it should be mentioned that according to Frankl a creative life offers people a chance to fully develop their personality, axiological, and professional potential. A determination of the structure of „purpose in life" made it possible to verify this theory in practice. Purpose in life is a subjective mental state connected with feeling satisfied with one's life, conditioned by the significance of the purpose, the involvement and the prospects (Frankl, 1971, 1975). Purpose in life is comprised of such spheres as: affirmation of life; self-

acceptance; goal orientation; a sense of freedom; outlook for the future; attitude to death (Popielski, 1994; Felcyn, Ogińska-Bulik, 2009; Michalska-Leśniewicz, Gruszczyński, 2010; Mróz, 2008, 2015).

The Adjective Check List (ACL) was used in the comparison of results in the three areas of the Personality and Axiological Model (MOA), that is: competence, relationships and autonomy (Mróz, 2015). They have been defined in the following way:

– Competence reflects knowledge as well as the need and ability to influence the course of events or the need to make an effort; it is concerned with the effects of the actions taken[2].

– Relationships are defined as the need and ability to maintain contact with others, caring for them, the need for social ties with the acceptance of an internalized system of values,and adaptation. Social relationships are defined on the basis of responsibility and autonomy[3].

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[2] The ACL offers a full sphere of competence assessments:
– A – Adult: Attitudes of independence, objectivity, and industriousness associated with the concept of a "mature adult" (0,967),
– Ord – Order: To place special emphasis on neatness, organization, and planning in one's activities (0,948),
– End – Endurance: To persist in any task undertaken (0,940),
– AC – Adapted Child: Attitudes of deference, conformity, and self-discipline associated with the concept of an "adapted" or very dutiful child (-0,832),
– Mls – Military Leader: Steadiness, self-discipline, and good judgment of the kind required in positions of military (or related) leadership (0,806),
– A-4 – Low Origence-High Intellectence: Rationality and analysis (intellectence) valued more highly than feelings and emotion (origence). High scores suggest logicality, industriousness, and cognitive clarity (0,784),
– Ach – Achievement: To strive to be outstanding in pursuits of socially recognized significance – (0,760),
– NP – Nurturing Parent: Attitudes of support, stability, and acceptance associated with the concept of a "nurturing parent" (0,593),
– A-1 – High Origence-Low Intellectence: Feelings and emotion (high origence) valued more highly than detachment and rationality (low intellectence). High scores suggest informality, vitality, and playfulness (-0,584),
– Int – Intraception: To engage in attempts to understand one's own behavior or the behavior of others (0,565),
– Suc – Succorance: To solicit sympathy, affection, or emotional support from others (-0,537),
– A-2 – High Origence-High Intellectence: High value placed on both affect (origence) and rationality (intellectence). High scores suggest versatility, unconventionality, and individuality (-0,525).
[3] The ACL offers a full sphere of relationships assessments:
– A-3 – Low Origence-Low Intellectence: No particular value placed on either origence or intellectence. High scores suggest contentment, conventionality, and optimism (0,817),
– Het – Heterosexuality: To seek the company of and derive emotional satisfaction from interactions with opposite-sex peers (0,806),
– Nur – Nurturance: To engage in behaviors that provide material or emotional benefits to others (0,789),
– Aff – Affiliation: To seek and maintain numerous personal friendships (0,783),
– Fem – Feminine: Role-qualities such as helpfulness, sympathy, and affection associated with everyday notions of femininity (0,719),
– CP – Critical Parent: Attitudes of evaluation, severity, and skepticism associated with the concept of a "critical parent" (-0,636),
– Fav – Favorable: The number of socially desirable adjectives checked (0,607),

– Autonomy is understood as the need and ability to act with a sense of freedom and freedom of choice, self-confidence, facing challenges, the desire to learn and the range of interests[4].

Values, according to Rokeach, can be cognitive, affective and behavioral in structure. The author distinguished them from attitudes, which – in his opinion – occupy a lower place in the hierarchy of personality, are less central, are related to a particular object and are the most closely connected with acting (Rokeach, 1967).

A hypothesis was put forward that the purpose in life level in outstanding actors will have significantly increased in relation to the results obtained 20 years ago. The hypothesis is based on greater stability in the participants' life (Goszczyńska, 2010), on the social transformations that have occurred, which have also benefitted the outstanding participants, and on the establishing of their own professional status. Goszczyńska claims that while analyzing the perception of inequalities in material status one must not disregard the changes which have occurred in Poland with respect to the increase in the significance of the personal merit of an individual (abilities, qualifications, other "investments"). Changes in the perception of other people's achievements are beginning to dominate and in some areas the principles of meritocracy apply.

It is also stipulated that there will be some variation in the purpose in life level in actors since the sense of professional success is not identical to purpose in life, as signaled in the works of E. Lukas (1972), or Popielski (1994, 2009). Although the author of the first study on outstanding actors dealt with a significantly successful group, it must be noted that it also included participants with low scores in this area (Mróz, 2008).

The study group, both 20 years ago and currently, was composed of outstanding Polish actors (honored with, among others, a *Palme d'Or*). In the first study (conducted in the period 1988–1989) the participants' ages ranged between 32 and 63 (the average

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– P-Adj – Personal Adjustment: Good adjustment in the sense of the ability to cope with situational and interpersonal demands, and a feeling of efficacy (0,565).

[4] The ACL offers a full sphere of autonomy assessments:

– Exh – Exhibition: To behave in such a way as to elicit the immediate attention of others (0,876),
– FC – Free Child: Attitudes of playfulness, impulsivity, and self-centeredness associated with the concept of a "free" or very expressive child (0,830),
– Aba – Abasement: To express feelings of inferiority through self-criticism, guilt, or social impotence (-0, 806),
– Def – Deference: To seek and maintain subordinate roles in relationships with others (-0,764),
– S-Cn – Self-Control: The extent to which self-control is imposed, and valued (-0,755),
– Aut – Autonomy: To act independently of others or of social values and expectations (0,707),
– S-Cfd – Self-Confidence: Self-confidence, poise, and self-assurance (0,701),
– Agg – Aggression: To engage in behaviors that attack or hurt others (0,691),
– Dom – Dominance: To seek and maintain a role as leader in groups, or to be influential and controlling in individual relationships (0,688),
– Cha – Change: To seek novelty of experience and avoid routine (0,632),
– Cps – Creative Personality: The desire to do and think differently from the norm, and a talent for originality (0,631).

age was 44.7; SD 9.31), in the second study (conducted over the period 2009–2013) – between 53 and 82 (the average age was 63.1; SD 8.01). The group was comprised of 17 female and 15 male participants. All the outstanding actors were professionally active, working in theatres in Poland and abroad and starring in Polish and foreign films. As longitudinal studies were conducted over a few years, hereinafter the time of the study is conventionally approximated to: "in 1989" and "in 2010."

It should be mentioned that the second study was conducted on 80% of the 40-strong sample of outstanding Polish actors: one participant did not consent to be included in the second study (2.5%), and seven actors had died in the meantime (17.5%). The famous actors were recruited from Warsaw, Krakow and Wroclaw.

The actors were divided into groups on the basis of evaluation by 7 competent judges recruited from the artistic milieu (outstanding film and theatre directors, screenwriters, producers and scenographers). The participants willingly answered the questions and showed an interest in the research results, treating it as an aid in their professional development.

Results

Below are presented the results of the tests of variance with regard to the status of the participants (first the scores of outstanding actors, next those of famous actors). The tables also contain Eta^2 statistics , a measure of effect size. The measure shows what percentage of variation of the dependent variable (purpose in life) is explained by independent variables. It is usually calculated in a multivariate analysis of variance to discover which independent variable "affects more" the dependent variable results.

Table 1 presents the results of variation in PIL scores in outstanding actors obtained in the two studies: in 1989 and in 2010.

Table 1. Variation in PIL scores with respect to professional status (outstanding actors) and time of measurement (1989 vs. 2010). Mean scores (M), standard deviations (SD), F value, statistical significance of variance, Eta² (N = 35)

Purpose in life spheres	Professional status: outstanding	M	SD	Variance (Anova)		Eta²
				F (2.880)	p	
Total score	1989 2010	110.25 110.69	11.89 15.59	0.016	0.900	0.001
Affirmation of life	1989 2010	47.19 45.56	4.81 6.76	1.227	0.272	0.019
Self-acceptance	1989 2010	15.81 15.94	2.98 3.07	0.027	0.869	0.001
Goal orientation	1989 2010	17.62 17.50	2.50 2.94	0.034	0.855	0.001
Sense of freedom	1989 2010	9.75 10.34	2.35 2.04	1.161	0.285	0.018
Outlook for the future	1989 2010	11.47 11.00	2.34 2.90	0.507	0.479	0.008
Attitude to death	1989 2010	8.40 10.37	2.99 2.61	7.859	**0.007**	**0.113**
MANOVA F = 2.880 df_1 = 8 df_2 = 119 p < 0.001						

It was stipulated that purpose in life level in outstanding actors would increase significantly in relation to the scores obtained 20 years earlier. In order to verify this hypothesis, to determine the difference between the means for the total purpose in life level, the author conducted an analysis of variance (MANOVA F = 2.880, df_1 = 8, df_2 = 119, p < 0.001). The total scores obtained are high scores: the 1989 study results were M = 110.25; SD = 11.89; and the 2010 study results were M = 110.69; SD = 15.59. The result related to purpose in life level appeared to have increased by a mere 0.44 pts over 20 years. In Crumbaugh's research, professionally successful individuals scored 117.1 pts (Crumbaugh, 1968; Wong, 2014; Popielski, 2009; Felcyn, Ogińska-Bulik, 2009). In the current research, scores over 108 pts were considered high (Mróz, 1995, 2008). In the studies conducted by the above-mentioned authors, neither gender nor age affected purpose in life in a statistically significant way, hence further analyses did not include these variables. Interestingly, a similar observation was made in studies into sense of life quality (Lykken, Tellegen, 1996; Lykken, 1999; Mróz, 2011).

The longitudinal research into purpose in life in outstanding Polish actors in spheres constituting components of the total score revealed one statistically significant difference in attitude to death (F = 7.859, p < 0.001, Eta² = 11.3%). The results in this single sphere significantly influenced purpose in life in actors after 20 years.

Markedly, the results obtained in the study on outstanding actors with regard to their "attitude to death" and "sense of freedom" spheres resemble the results obtained by Fel-

cyn and Ogińska-Bulik (2009) in research on bereaved individuals recovering from grief (Attitude to death M = 9.50; Sense of freedom: M = 10.23).

Evidently, the hypothesis about changes was not corroborated, as there was no significant increase in purpose in life level in outstanding actors in relation to the results obtained 20 years earlier. This is rather surprising and reveals that neither further personality development, nor attaining professional achievements, nor the influence of the change of the socio-political system in Poland, i.e. internal and external transformations, affected this subjectively important sphere in outstanding actors. The study once again corroborates the hypothesis that there is no correlation between achievements (after 20 years the participants have greater and more significant artistic achievements) and purpose in life (Frankl, 2009; Crumbaugh, 1968; Popielski, 1994; Mróz, 2008). These results thus show that purpose in life is a constant in the personality of outstanding Polish actors.

PIL scores of famous actors in longitudinal research are presented in Table 2.

Table 2. Variation in PIL scores with respect to professional status (famous actors) and time of measurement (1989 a 2010). Mean scores (M), standard deviations (SD), F value, statistical significance of variance, Eta^2 (N = 33)

Purpose in life spheres	Professional status: famous	M	SD	Variance (Anova)		Eta^2
				F (2.880)	p	
Total score	1989 2010	100.06 115.67	16.21 12.15	19.571	**0.001**	0.234
Affirmation of life	1989 2010	43.27 48.79	6.55 4.90	14.995	**0.001**	0.190
Self-acceptance	1989 2010	13.45 17.12	4.05 2.27	20.585	**0.001**	0.243
Goal orientation	1989 2010	15.97 17.91	3.69 2.36	6.451	**0.014**	0.092
Sense of freedom	1989 2010	9.27 10.42	2.33 2.21	4.235	**0.044**	0.062
Outlook for the future	1989 2010	9.88 11.57	2.46 2.25	8.552	**0.005**	0.118
Attitude to death	1989 2010	8.21 9.85	2.92 2.53	5.919	**0.018**	0.085
MANOVA F = 2.880 df$_1$ = 8 df$_2$ = 119 p < 0.001						

The total scores in the longitudinal study with respect to variation between means in purpose in life in famous actors are average scores (in the first study M = 100.06; SD = 16.21) and high scores (in the second study M = 115.67; SD = 12.15) and appeared to be statistically significant at 0.001 (F = 19.571; Eta^2 = 23.4%). In the group of famous actors the influence of time between the 1989 and the 2010 studies on changes in purpose in life accounted for 23.4% of the explained variance, so the effect size between these variables was of the same strength.

Notably, famous actors' scores in all spheres revealed statistically significant differences. Namely, the greatest effect size (Eta^2) occurred in the following spheres in this order: Self-acceptance (F = 20.585, p < 0.001; the effect size of this sphere in the longitudinal study was 24.3%); Univariate model (F = 14.496, p < 0.001; the effect size of this sphere in the longitudinal study was 20.5%); Affirmation of life (F = 14.995, p < 0.001; the effect size of this sphere in the longitudinal study was 19%); Outlook for the future (F = 8.552, p < 0.005; the effect size of this sphere in the longitudinal study was 11.8%); Goal orientation (F = 6.451, p < 0.014; the effect size of this sphere in the longitudinal study was 9.2%); Attitude to death (F = 5.919, p < 0.018; the effect size of this sphere in the longitudinal study was 8.5%); Sense of freedom (F = 4.235, p < 0.044; the effect size of this sphere in the longitudinal study was 6.2%).

These results corroborated both hypotheses stipulating that purpose in life level will vary in groups of actors. Indeed, the results for famous actors were markedly different after 20 years.

Independent (personality and axiological) variables correlate not only with the dependent variable (purpose in life), but also mutually. Thus, the fact that some values correlated highly with purpose in life does not necessarily mean that they play an important part in the explanation of the dependent variable, even if they are mutually correlated. Therefore, the next stage is stepwise regression, a procedure in which variables which account for many more new variations of the dependent variable are selected for the model. Thus, if independent variables are mutually strongly correlated, then in stepwise regression analysis only some new ones will be selected. Hence the next table contains only the correlations of independent variables and purpose in life and its six spheres that have been determined by regression analysis. The correlations illustrate the dependence between particular variables from all the psychological tools used.

Due to the low sample numbers, a stepwise regression analysis for particular measurements and groups of outstanding and famous actors would be of little use, so the results presented are total and focus on predictors of purpose in life in actors.

Table 3 presents the results of a stepwise regression analysis, first for the total score, and then for six spheres of purpose in life.

Table 3. Significance of independent personality and axiological variables in the explanation of the total score for purpose in life in a multiple stepwise regression

Personality and axiological variables	B	Standard error	Beta	t	Significance	Pearson's r
Constant	−5.083	214.173		−0.024	0.981	
Int_Id – intraception K	0.558	0.158	0.309	3.731	0.001	0.148
AC – Adopted child K	−0.451	0.165	−0.293	−2.735	0.001	−0.590**
FC – Free child A	0.478	0.115	0.287	4.144	0.001	0.428**
A – Adult K	0.387	0.170	0.246	2.282	0.001	0.499**
Nur_Id – nurturance R	0.425	0.175	0.229	2.426	0.017	0.013
Intellect	0.621	0.201	0.194	3.085	0.023	0.209*
Unfav_Id – Negative adjectives	−0.632	0.249	−0.193	−2.543	0.024	−0.139
Wisdom	−0.472	0.223	−0.130	−2.113	0.037	−0.088

Multiple correlation coefficient: R = 0.755
Coefficient of multiple determination: $R^2 = 0.570$
Significance of the equation: F = 17.698, p < 0.001
$df_1 = 9$
$df_2 = 120$
K – competence
R – relationships
A – autonomy
 * The correlation is significant at 0.05
** The correlation is significant at 0.01

Prior to a discussion of the results obtained in the stepwise regression, it is worth recalling that in the Value Survey in statistical analyses the results are reversed, that is they have an opposite sign. Thus, if any value has a negative sign, the significance is positive for the dependent variable in question. The Beta coefficient should be read according to the order of the independent variables presented. In addition, the table contains Pearson's *r* for independent variables, with a view to conducting a more detailed analysis of the results obtained.

Regression verifies if particular correlations are not spurious. A linear combination of results in eight personality-axiological variables accounts for a 57% variation in purpose in life (total score). The correlation power between the total score for purpose in life (the dependent variable) and eight independent variables is R = 0.755. In the prediction of the dependent variable, that is the level of purpose in life , the following variables proved to be significant in the regression equation (in the order of the extent to which they explained the dependent variable): Int – intraception; from transactional analysis AC Adopted child, FC Free child, A – Adult; Nur – nurturance; 'intellect' among the instrumental values from the Value Survey; Unfav_Id – the number of negative adjectives in ideal self; 'wisdom' among the terminal values from the Value Survey.

The study revealed that the total score for purpose in life depends to a large extent on the intensity of the independent personality variables (six), and to a smaller extent on the axiological variables (two). Similar results were obtained by the author in a study on senior personnel (Mróz, 2011). The strongest predictors of purpose in life for the total score include: Adopted child, Free child, Adult, 'intellect'; the weaker predictors are as follows: intraception, nurturance, the number of negative adjectives in the ideal self and 'wisdom.'

Psychological characteristics of personality and axiological dimensions which yield a high total score for purpose in life in actors are based on meaning and attaching importance to reliability, efficiency, autonomy and effectiveness. Significantly, this is frequently achieved, as shown in previous analyses, through the suppression of personal feelings and emotions. Undoubtedly, striving for success and real accomplishments also enhances the world of feelings and emotions. It seems that actors would not have effective and rewarding work without a strong emphasis on achievements, without risk taking, or without some kind of childlike spontaneity and impulsiveness. Hence this analysis must also underline that total concentration on their work, technical skill and ambition not only contribute to actors' success, but also affect their purpose in life.

Discussion

When Purpose in Life Test scores are presented not only quantitatively and qualitatively but also in the differential mode (e.g. they are compared with regard to the time the research was done or the professional status of the participants), the results, apart from being historically significant, are also more credible. The algorithm of longitudinal studies offers the quantitative comparisons real strength, rather than just being mere statistics.

Having conducted an analysis of PIL scores of outstanding and famous actors (with a lack of significant differences in scores in the case of the former group, accompanied by statistically significant differences in all PIL spheres in the case of the latter), one may claim that the variation in purpose in life between the two groups of actors is generational in character, as variations between approximately the 40th and the 60th year of life (in outstanding actors) and the 20th and the 40th year of life (in famous actors) are developmentally fundamental for this variable.

In conclusion, it must be emphasized that, thanks to the application of stepwise regression analysis, the following areas which play a significant part in the prediction of purpose in life have been determined from among independent personality and axiological variables :

– placing importance on reliability, efficiency, autonomy and effectiveness;

– engaging in attempts to better understand oneself and others;
– risk taking, childlike spontaneity;
– ability to cooperate with others and caring for relationships.

Relations between personality traits and values once again proved to play a role in the functioning of an important variable, in this case – purpose in life. "Values, similarly to our personality traits, have their share is the construction of our life structure and are themselves supported by this structure" – this statement about the dependence between these two dimensions was verified by McCrae and Costa (2005). A similar claim is made by Brzozowski: 'Personality traits may be regarded as internal (psychological) causes of values. Regression analyses come closer to such an understanding of the relations between traits and values as they reveal value predictors, that is variables which can be used in prediction of values (Brzozowski, 2007, p. 240)". Finally, an observation made by Rokeach,which is a most valid one in the opinion of the author of this article: although values are close to the "I" structure, still they are not a part of it (Rokeach, 1973).

Interestingly, in the regression analysis both gender (apart from its small share in the explanation of goal orientation) and age had hardly any significance in the explanation of purpose in life. Also the ideal self from the ACL Test proved to be largely insignificant (see: Gough, 1979). Pearson's r in the values scores were noticeably low, which will be reflected in the characteristics of groups with different personality types. The hypothesis that the purpose in life level will be significantly influenced by personality and axiological variables related to the importance of professional activity and focus on work, but also by rewarding and varied relationships with others and by the ability to cooperate, appeared to be true. It was intellectual and cognitive issues, professional competence and the ability to establish and maintain relationships with others that proved to be the most predictive of purpose in life.

Additionally, all the variables from the regression analysis for the PIL total score predictive of purpose in life in actors are contained in the Personality and Axiological Model (MOA) (competence, relationships, autonomy), which proves its usefulness.

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Temperament traits and preferences of music works with specific musical elements

Streszczenie

Celem badania było sprawdzenie związków pomiędzy cechami temperamentu wyodrębnionymi przez Pawłowa a preferencjami utworów składających się z określonych elementów muzycznych. W badaniu wzięło udział 145 studentów, w wieku 19-26 lat. W celu określenia cech temperamentu badani wypełnili Kwestionariusz Temperamentu PTS. W celu określenia preferowanego utworu badani wypełnili Kwestionariusz Preferencji Muzycznych. Analiza statystyczna wykazała, że wszystkie cechy temperamentu wyodrębnione przez Pawłowa wykazują związek z określonymi elementami zawartymi w utworach muzycznych preferowanych przez badanych. Elementy, które okazały się istotne w badaniu to: tempo, zmiany tempa, wartości rytmiczne w stosunku do podstawy metrycznej, liczba tematów melodycznych, obsada wykonawcza i metrum. Uzyskane wyniki są zgodne z badaniami pokazującymi wpływ cech temperamentu (związanych z zapotrzebowaniem na stymulację) na preferencje muzyczne.

Słowa kluczowe

cechy temperamentu, zapotrzebowanie na stymulację, preferencje muzyczne, elementy muzyczne

Abstract

The objective of the research was to check the relationship between temperament traits as classified by Pavlov and preferences for works of music containing specified musical elements. 145 students aged 19-26 took part in the study. The respondents completed the Pavlovian Temperament Survey and a Music Preferences Form. Statistical analysis showed that all the temperament traits classified by Pavlov were related to musical elements contained in the subjects' chosen pieces of music. The following proved to be significant in regard to the subjects' musical preferences: Tempo, Changes in Tempo, Rhythm Values in Relation to Metrical Basis, Number of Melodic Themes, Scale of Performance, and Meter. The results are consistent with studies indicating the impact of temperament traits (related to the need for stimulation) on music preferences.

Key words

temperament traits, need for stimulation, music preferences, musical elements

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Introduction

Temperament traits play an important role in the psychic life of the individual; they constitute the biological basis for the development of the personality, and also determine formal characteristics of behavior (Strelau, 2001). In several of the concepts of temperament (see Eysenck & Eysenck, 1985; Strelau, 2001; Strelau & Angleitner, 1991, 1994; Zuckerman, 1979, 1984, 1994), it is emphasized that temperament traits determine an individual's need for stimulation and are responsible for regulating stimulation. Studies have shown that individuals who have a high need for stimulation prefer highly stimulative actions and situations, while those with a low need for stimulation prefer actions and situations of low stimulative value (Strelau, 2001; Strelau & Zawadzki, 1998; Zuckerman, 1979, 1984, 1994). Studies on the relationship of temperament traits (linked with the need for stimulation) and musical preferences show similar relationships. Research into Eysenck's extraversion dimension (1970) shows that extroverts (who have a greater need for stimulation) compared to introverts (who have a lesser need for stimulation), more frequently prefer kinds and dimensions of music that are highly rhythmic, energetic, gregarious, and socially exciting (Dollinger, 1993; Miranda & Claes, 2008; Miranda, Morizot & Gaudreault, 2010), and thus pop, country, electronica/dance, rap, hip hop, and R&B music (Delsing, Ter Bogt, Engels & Meeus, 2008; Miranda & Cleas, 2008; Rawlings & Ciancarelli, 1997; Rentfrow & Gosling, 2003, Zweigenhaft, 2008). Extroverts also prefer listening to music with an exaggerated bass (McCown, Keiser, Mulhearn & Williamson, 1997). Music as a stimulative medium may support the cognitive functioning of extroverts and depress the cognitive functioning of introverts (Furnham, Trew & Sneade, 1999). Many studies show that, while listening to music, extroverts perform cognitive tasks (Daoussis & McKelvie, 1986; Furnham & Allass, 1999) and creative tasks (Chamorro-Premuzic, Swami, Terrado & Furnham, 2009) better than introverts. Research by Crawford & Strapp (1994) also shows that individuals who more frequently listen to music while studying are in fact extroverts.

Aside from the research into extroversion, several studies have been carried out into the relationship between Zuckerman's Sensation Seeking dimension (1979)[2] and music preferences. Studies have shown that this trait is positively correlated with preferences for rock, heavy metal and punk music, while being negatively correlated with preferences for film music and religious music (Litle & Zuckerman, 1986). Sensation Seeking is therefore positively correlated with highly arousing music (McNamara & Ballard, 1999).

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[2] Sensation Seeking is a *"trait characterized by the need for varied, novel and complex sensation and experience, and the willingness to take physical and social risks for the sake of such experience"* (Zuckerman, 1979, p. 313).

Research undertaken by the author of this article (Kopacz, 2005) has shown that links also exist between personality traits isolated by Cattell (mainly those classified by Cattell as temperament traits), and preferences for works with a specific stimulative value. Individuals who have higher scores on the following scales: C (Emotional Stability), E (Dominance), F (Liveliness), H (Social Boldness), I (Sensitivity), L (Vigilance), O (Apprehension), Q3 (Perfectionism), Q4 (Tension), and Extroversion (second-order factor), prefer works of music with faster tempos, shorter rhythm values in relation to the metrical basis, containing a greater number of melodic themes, a greater scale of performance and with a more irregular meter. The musical elements described above possess stimulative value and are capable of regulating the individual's need for stimulation.

In the current study, the intention was to check the influence of Pavlovian temperament traits on music preferences. Although Pavlov's concept arose about 75 years ago, it continues to enjoy popularity among biologically-oriented researchers into personality (Claridge, 1985; Eysenck, 1970; Managan, 1982; Strelau, 2006; Zuckerman, 1979, 1991). Some researchers emphasize (Strelau & Zawadzki, 1998) that in the process of an individual's adaptation to his or her environment a significant role is played by those temperament traits classified by Pavlov, namely: Strength of Excitation (SE), Strength of Inhibition (SI) and Mobility of Nervous Processes (MP). The theoretical basis, together with a precise description of the traits mentioned can be found in "The Pavlovian Temperament Survey (PTS)" (Strelau & Zawadzki, 1998; Strelau, Angleitner & Newberry, 1999). This article provides only a short functional description of these traits. People with high SE have a tendency towards activity in highly stimulative conditions. They prefer to undertake risky, demanding activities and, in situations where they undertake long-term or intensive activity, they are characterized by high resistance to fatigue. For them, social and physical strain does not give rise to emotional disturbance; under conditions of emotional strain, their reaction is appropriate to the needs of the situation. Such people are emotionally balanced, and are characterized by low levels of fear and dissatisfaction. They are active, social and they show a tendency to seek out experiences. People with low SE have precisely the opposite characteristics. People with high SI are characterized by increased self-control. They abstain with ease from behaviors that are not in accordance with societal expectations and also have no difficulty in postponing task fulfillment, if this proves necessary. They have the ability not to reveal their emotions, should this be required. They are conciliatory, conventional in their behavior and conformist. They also display considerable conscientiousness and task orientation. They are not prone to rivalry nor to irascibility. People with low SI have precisely the opposite characteristics. People with high MP react appropriately to unexpected changes in their environment and are characterized by rapid adaptation to new surroundings (physical and social). They

move easily from one activity to another and function effectively under conditions requiring variable types of reaction; they easily make new acquaintances. They seek variety as opposed to monotony and, in this sense, they look for stimulation. Their mood can easily change from positive to negative and vice versa. People with low MP have precisely the opposite characteristics to these (Strelau & Zawadzki, 1998; Strelau et al., 1999).

From the theoretical point of view, and also for practical reasons, it is important to show which of the temperament traits isolated by Pavlov are associated with other constructs of temperament. Research using EPQ-R (Eysenck, Eysenck & Barret, 1985) showed that Extroversion is moderately positively correlated with SE and MO, but does not display a link with SI. Neuroticism displays weak negative correlations with SE, SI and MO. On the other hand, Psychoticism shows weak correlations with SE and SI, and also a lack of correlation with MO (Strelau & Zawadzki, 1998; Strelau et al., 1999). A further construct, Sensation Seeking, measured using the Sensation Seeking Scale – Form V (SSS-V, Zuckerman, 1979), is also correlated with Pavlov's constructs. All the SSS-V scales correlate moderately positively with SE and to a slightly lesser degree with MO. On the other hand, the SI scale displays a very weak negative correlation with all the SSS-V scales (Strelau & Zawadzki, 1998; Strelau et al., 1999).

Considering the studies presented above, it was assumed that the Pavlovian temperament traits are associated with preferences for music of a certain stimulation value through which an individual can regulate their need for stimulation. This assumption was initially confirmed in an unpublished study conducted by Rudak (1995).

The present musical-preferences research has been based on the premises of cognitive psychology in the field of the recognition and perception of music. Sloboda (1985) emphasizes that music perception is dependent on the perception of musical elements and takes place according to specific rules, similarly to speech perception according to psycholinguistic theories. *"Music is built in accordance with certain rules of grammar. Concepts such as tonality, meter, rhythm, used by musicians, exist in our mind, and we use them to give meaning to the music. Communication capability exists because of the fact that the various processes associated with the composition, and the perception embodiment, refer to the same representation"* (Sloboda, 1999, p. 41). If we wish to understand a work of music, we must subject it to structural analysis in accordance with the rules of representation theory, which are common to composers, performers and listeners (Sloboda, 1985).

In the present study it was also posited that the specified musical elements possess a particular stimulative value, and that their appropriate configuration gives rise to the stimulative value of the entire work of music. These musical elements include (Chomin-

ski & Wilkowska–Chominska, 1983; Rudak, 1995; Sadie & Tyrrell, 2001): Tempo, Changes in Tempo, Rhythm Values in Relation to Metrical Basis, Number of Melodic Themes, Scale of Performance, Meter, Changes in Dynamics, Musical Scale, and Melodic-Line Instrument Timbre[3]. Summing up, the stimulative value of a piece of music is determined by: faster tempos, greater changes in tempo, smaller rhythmic values in relation to the metrical basis, a larger number of melodic themes, a greater scale of performance, irregular meter, more rapid changes in dynamics, and the specific musical scale and timbre of the instrument leading the melodic line[4].

On the basis of the above considerations, hypotheses were formulated regarding the relationships between Pavlovian temperament traits and preferences for works containing specific musical elements. It was assumed that higher SE individuals prefer works of music with faster tempos, greater changes in tempo, smaller rhythmic values in relation to the metrical basis, a larger number of melodic themes, a greater scale of performance, irregular meter, more rapid changes in dynamics, and the specific musical scale and timbre of the instrument leading the melodic line. Since SE is correlated with MO (Strelau & Zawadzki, 1998), it was assumed that MO has a similar relationship with music preferences.

Method

Participants

145 randomly chosen students in higher education in Poland (Wrocław University, Wrocław University of Economics, Wrocław University of Science and Technology, Rzeszów University of Science and Technology) participated in this study. The age range was 19-26 ($M = 21,16$; $SD = 1,54$), and the sample consisted of 85 female and 60 male subjects. The participants declared that they enjoyed listening to music and that they did not possess a professional musical education. The emphasis in the selection regarding musical education was designed to create a group that was homogenous with regard to their overall perception of music, and so to eliminate the analytical music listening abilities characteristic of those who have had a professional education in music. The participants also declared that they did not identify with any subculture group (e.g. rave or punk). This

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[3] In the analysis of musical pieces, many musical elements and their configuration can be defined. However, in the current study only those elements that may be associated with the stimulation value of music were selected.

[4] It was assumed that musical scales and the timbre of instruments which are rarely used in popular music have a greater stimulation value than scales and instruments that are known. This may probably be because the presence of a new stimuli enhances cognitive activity required for their perception.

is significant since in such groups music can fulfill a specific role – one which is not the subject of this research.

Measurement

The Pavlovian Temperament Survey (PTS; Strelau & Zawadzki, 1998) was used to measure temperament traits. The questionnaire consists of 57 statements to which the respondent provides answers on afour point scale (from „definitely agree" to „definitely disagree"). The PTS includes three basic scales: Strength of Excitation (SE), Strength of Inhibition (SI) and Mobility of Nervous Processes (MO). On the basis of the SE and SI scores, it is possible to designate a score on the Balance of Nervous Processes (BA) scale. Since BA is a second-order trait and one which can only be arrived at through a comparison of the SE and SI scores, it was not included in the research. The reliability of the PTS scales are: $\alpha = .8$ for the SE, $\alpha = .71$ for the SI, and $\alpha = .83$ for the MO. The high validity of the questionnaire was demonstrated based on the correlation of the PTS results with other tools used to measure temperament and personality, based on research on genetic predisposition traits measured by the PTS and factor analyses.

For the measurement of elements comprising the structure of the works of music, the Music Preferences Form (Appendix 1) – developed for the purposes of this research – was used, together with descriptive musical analysis. The Music Preferences Form consists of instructions together with a section where the subject filled in details of his or her favorite piece of music: title, performer, composer (in the case of classical music), as well as the title of the CD on which it could be found. The Form also contained a list of factors which potentially influenced the selection of the favorite work. The subject indicated those factors which they considered to have had an influence on their selection of that work.

Descriptive musical analysis was also employed in the research. It was based on the assignment of specific parameters from each of nine musical categories to each work selected by the subjects, and was carried out by three competent judges (professionally trained musicians). The musical categories were isolated by the author on the basis of her own research and also on the literature from the field (Chomiński, & Wilkowska–Chomińska, 1983; Kopacz, 2005; Rudak, 1995; Sadie & Tyrrell, 2001). Some of the categories emerged following the collection of all the works chosen by the subjects and were modified in such a way as to be appropriate for the analysis of those works. The following categories were isolated:

1. Tempo (measured using a metronome): (a) slow (less than 60 beats per minute), (b) moderate 60 – 100 beats per minute), (c) fast (more than 101 beats per minute);

2. Changes in Tempo (based on increases or decreases within individual musical phrases or sections): (a) no changes in tempo, (b) moderate changes (changes within sections of the work), (c) frequent changes (changes within musical phrases);

3. Rhythm Values in Relation to Metrical Basis: (a) predominance of rhythm values longer than the metrical basis, (b) predominance of rhythm values equal to the metrical basis, (c) predominance of rhythm value shorter than the metrical basis;

4. Number of Melodic Themes over the course of the work: (a) small – number and distribution of melodic themes approximating to the structure of the main sections of the work (e.g. stanzas, refrains), (b) large – a variety of melodic themes within individual sections of the work;

5. Scale of Performance: (a) small (one or two instruments/voices, excluding those such as a piano, an organ or electronic instruments, if employing a broad sound spectrum within the work in question), (b) medium (ranging from three instruments/voices playing together to the sound spectrum characteristic of a chamber orchestra), (c) large (characteristic of groups of electrical, electronic instruments and loud mass percussion, and also a symphony orchestra, piano or organ employing the full sound spectrum of those instruments);

6. Meter: (a) triple time, (b) duple or quadruple time, (c) asymmetric time (e.g. 5/4, 7/4), (d) lack of meter (free time), (e) polymetric and other;

7. Changes in Dynamics over the course of the work[5]: (a) lack of change, (b) gradual increases or decreases in volume over the course of the work, (c) use of fixed levels of dynamics for individual sections of the work, with changes in levels of dynamics occurring abruptly between one section and another;

8. Musical Scale: (a) modal, (b) chromatic major or/and minor, (c) whole-tone, twelve-tone scale, (d) other scales (gypsy scale, blues scale, etc.);

9. Melodic-Line Instrument Timbre (instruments/voices selected by the participants were included in this category, as a result of which the composition of this category emerged after the collection and analysis of the pieces)[6].

As a result of the musical analysis carried out, each of the pieces of music was described in terms of a combination of nine musical elements: Tempo, Changes in Tempo, Rhythm Values in Relation to Metrical Basis, Number of Melodic Themes, Scale of Performance, Meter, Changes in Dynamics, Musical Scale, Melodic-Line Instrument Timbre.

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[5] It was not possible to objectively determine the volume level of the piece being listened to for each subject, since subjects only entered information regarding their favorite work of music on the Form.

[6] Establishing the composition of the category prior to undertaking the musical analysis was problematic due to the vast numbers of instruments occurring in the musical literature.

Procedure

The study was carried out over a one-month period at the following Polish universities: Wroclaw University, Wroclaw Technical University, Wroclaw School of Economics, and Rzeszów Technical University. The testing took place in lecture rooms of the above academic institutions, in the morning hours and in daylight. Testing was carried out in groups, with each group numbering about 20 people.

A few days before the start of testing, the participants were informed of its objective, and also how it would be done . The subjects received the following information: The objective of the research is to check whether a person's personality influences the type of music he or she likes to listen to. The testing consists of choosing a favorite piece, one that is listened to very often and in a wide variety of situations – irrespective of music fashions – and providing information regarding it (title, performer or composer – in the case of classical music – or even a recording of the piece, if no information whatsoever is known about it) and also completing a personality questionnaire. Those taking part in the research expressed their agreement to do so. Prior to the start of testing, the students were also asked whether they identified with or belonged to any subculture group (e.g. rave or punk). None of the participants stated that they belonged to such a group. On the day of testing, the participants completed the Pavlovian Temperament Survey and also the Music Preferences Form. Following the collection of the completed questionnaires, analysis of the results was begun. On the basis of the Pavlovian Temperament Survey, the participants' temperament traits were established. Then, on the basis of the Music Preferences Form, a complete, 115 item list of works of music was compiled. All the works, collected on CDs, were then subjected to music analysis. This was carried out independently by three competent judges – musicologists and university lecturers – whom the author had asked for help in the research. They received the works recorded on CD, together with instructions to listen to each work and describe it using a list of musical elements. The last element, Instrument Timbre – did not contain a listing of instruments; the judges themselves wrote in the instrument leading the melodic line.

Results

ANOVA statistics were used to check the relationship between Pavlovian temperamental traits and musical elements (Table 1).

Table 1 ANOVA statistics for Pavlovian temperament traits and musical elements

Musical elements	Pavlovian temperament traits		
	SE	SI	MP
Tempo	$F(2,142) = 59.53$***	$F(2,142) = 7.71$***	$F(2,142) = 18.44$***
Changes in Tempo	$F(2,142) = 15.05$***	$F(2,142) = 1.33$	$F(2,142) = 8.5$***
Rhythm Values in Relation to Metrical Basis	$F(2,142) = 4.31$*	$F(2,142) = 4.02$*	$F(2,142) = 4.17$*
Number of Melodic Themes	$F(1, 143) = 30.79$***	$F(1, 143) = 3.0$	$F(1, 143) = 64.85$***
Scale of Performance	$F(2,142) = 7.07$**	$F(2,142) = 5.12$**	$F(2,142) = 2.97$
Meter	$F(3, 141) = 4.64$*	$F(3, 141) = 2.0$	$F(3, 141) = 2.85$*
Changes in Dynamics	$F(2,142) = .88$	$F(2,142) = 2.86$	$F(2,142) = .2$
Musical Scale	$F(2,142) = 1.37$	$F(2,142) = 1.22$	$F(2,142) = .23$
Melodic-Line Instrument Timbre	$F(5,139) = 1.15$	$F(5,139) = .93$	$F(5,139) = .91$

*p<.05, **p<.01, ***p<.001

Statistical analysis showed that the Strength of Excitation is associated with six musical elements. namely: Tempo, Changes in Tempo, Rhythm Values in Relation to Metrical Basis, Number of Melodic Themes, Scale of Performance, and Meter. The mean analysis showed that individuals with higher SE prefer music with faster tempos (Figure 1), greater changes in tempo (Figure 2), smaller rhythmic values in relation to the metrical basis (Figure 3), a larger number of melodic themes (Figure 4), a greater scale of performance (Figure 5) and a more complicated and irregular meter (Figure 6).
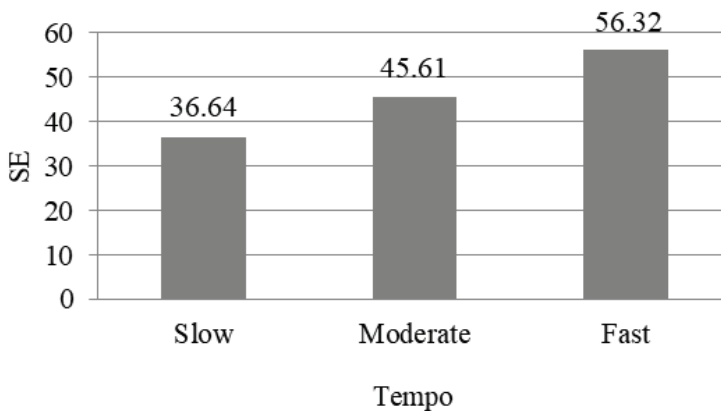

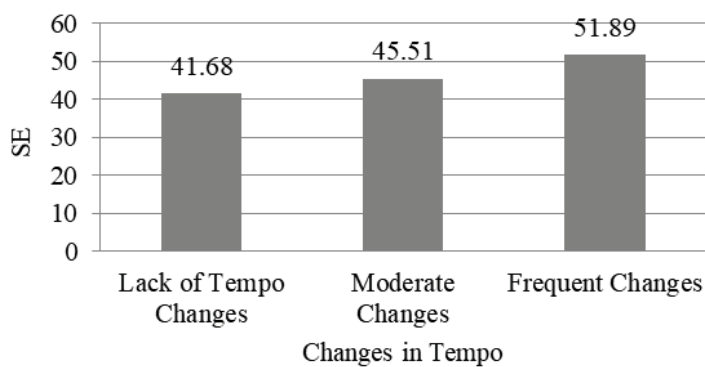Figure 1
Means of SE for the element Tempo.

Figure 2
Means of SE for the element Changes in Tempo.

Figure 3
Means of SE for the element Rhythm Values in Relation to Metrical Basis.

Figure 4
Means of SE for the element Number of Melodic Themes.
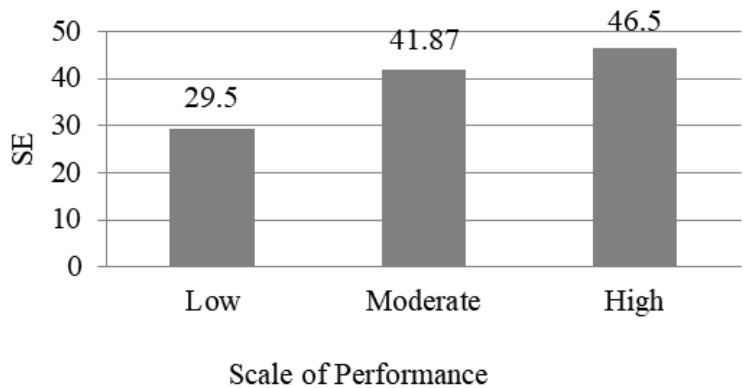
Figure 5
Means of SE for the element Scale of Performance.

Figure 6
Means of SE for the element Meter.

The next trait, Strength of Inhibition, achieved statistically significant associations with three elements, namely: Tempo, Rhythm Values in Relation to Metrical Basis, and Scale of Performance (Table 1). The mean analysis indicated that respondents with higher SI prefer music with faster tempos (Figure 7), smaller rhythmic values in relation to the metrical basis (Figure 8), and a greater scale of performance (Figure 9).
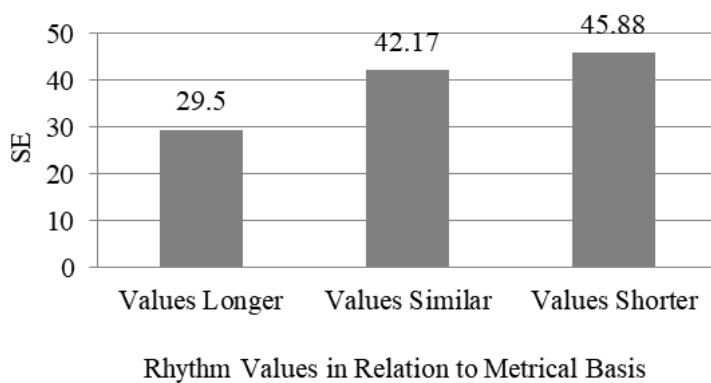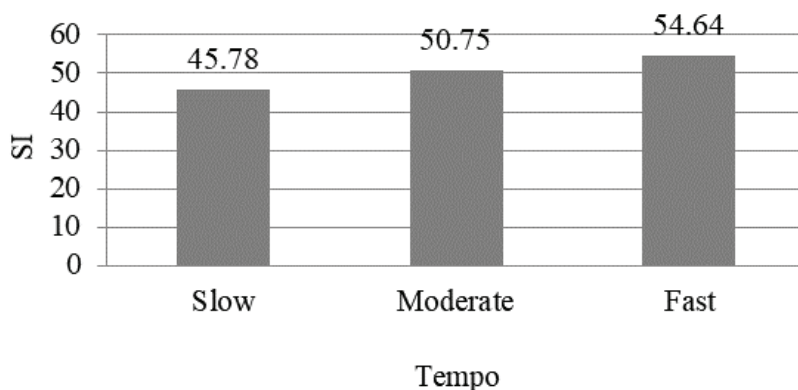
Figure 7
Means of SI for the element Tempo.
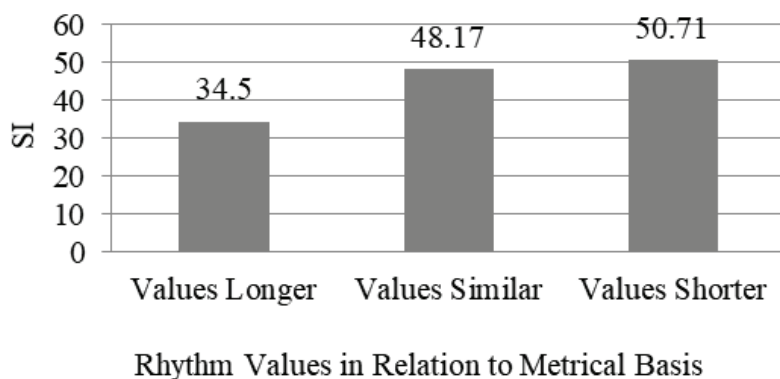
Figure 8
Means of SI for the element Rhythm Values in Relation to Metrical Basis.
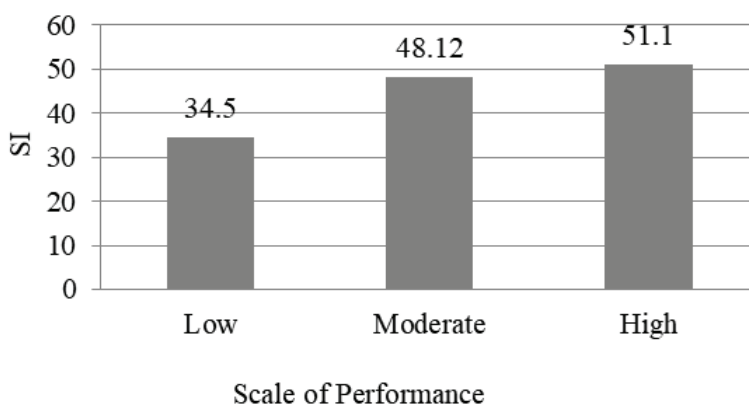
Figure 9
Means of SI for the element Scale Performance.

Mobility of Nervous Processes resulted in associations with six elements, namely: Tempo, Changes in Tempo, Rhythm Values in Relation to Metrical Basis, Number of Melodic Themes, and Meter (Table 1). People with higher scores on MP prefer music with faster tempos (Figure 10), greater changes in tempo (Figure 11), smaller rhythmic values in relation to the metrical basis (Figure 12), a larger number of melodic themes (Figure 13) and a more complicated and irregular meter (Figure 14).
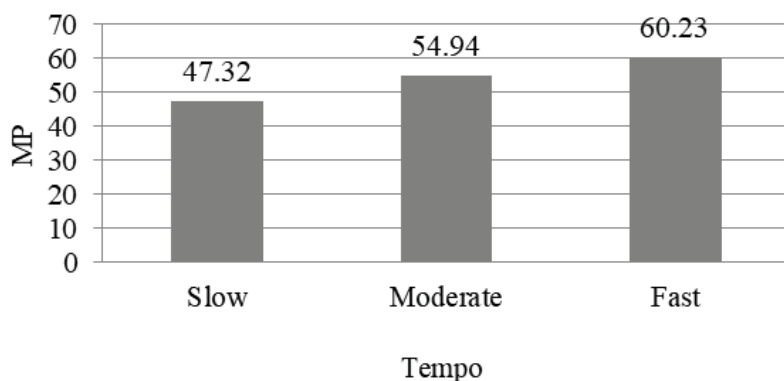
Figure 10
Means of MP for the element Tempo.
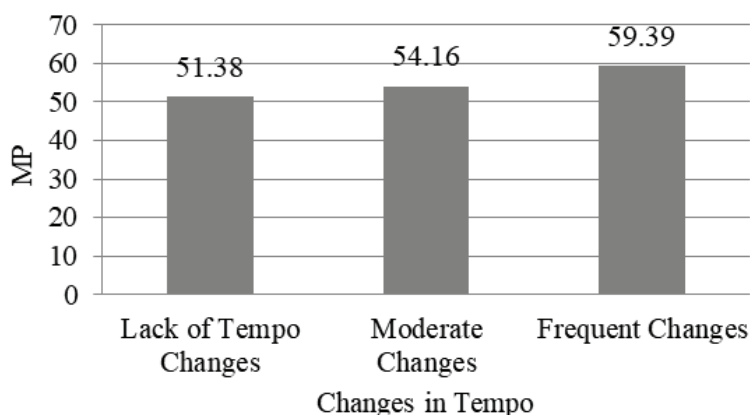
Figure 11
Means of MP for the element Changes in Tempo.
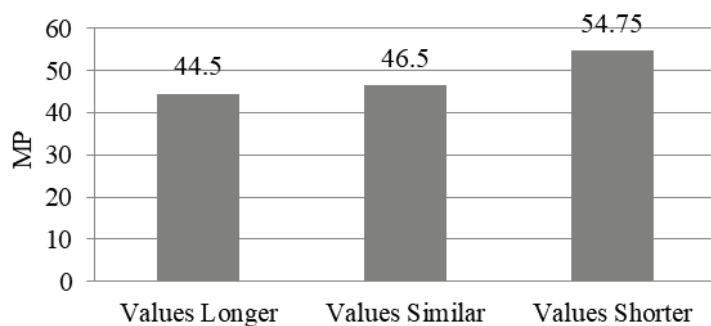
Figure 12
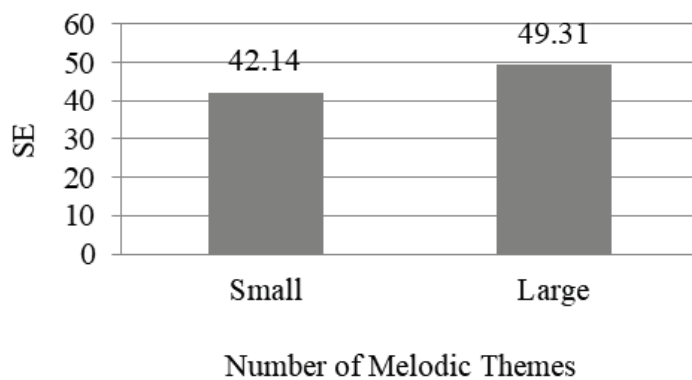Means of MP for the element Rhythm Values in Relation to Metrical Basis.

Figure 13
Means of MP for the element Number of Melodic Themes.
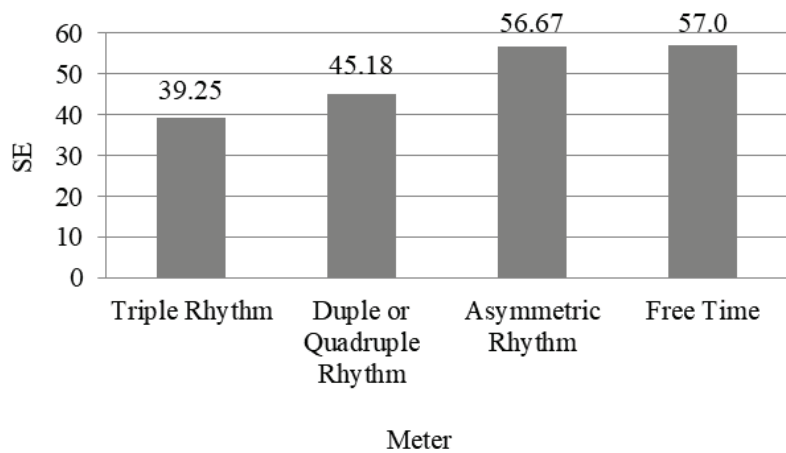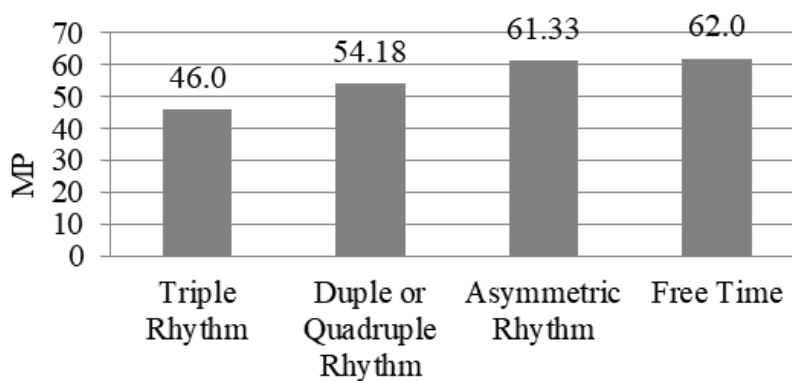

Figure 14
Means of MP for the element Meter.

The analysis does not incorporate a portion of the results derived from the Music Preference Form, namely the factors influencing the choice of the favorite piece of music. This is due to the fact that a large portion of the participants (about 65%) failed to indicate any factor, simply omitting this section of the form.

Discussion

The objective of the study was to check the relationships between Pavlovian temperament traits and preferences for works of music characterized by specified musical elements. The hypothesis has been confirmed that higher SE individuals prefer works of music with faster tempos, greater changes in tempo, smaller rhythmic values in relation to the metrical basis, a larger number of melodic themes, a greater scale of performance, and irregular meter. The musical elements which proved non-significant in the study were: Changes in Dynamics, Musical Scale and Melodic-Line Instrument Timbre. These components of a work probably determine other factors (e.g. emotions arising during listening), which were not the subject of the study. On the basis of the results obtained, an attempt can be made to create a general model for a work of music satisfying the stimulation needs of an individual with high SE scores. This music work should have: (1) a fast tempo, (2) frequent changes in tempo, (3) rhythm values smaller than its metrical basis, (4) a large number of melodic themes, (5) a large scale of performance, and (6) irregular meter (e.g. asymmetric meter or changing meter during the composition or free rhythm, which is not included in the regular bars).

The hypothesis regarding the MO scale was also confirmed. Individuals with higher MO scores preferred works of music which have faster tempos, more changes in tempo, rhythm values smaller than the metrical basis, a greater number of melodic themes, and irregular meter. For MO, the elements that proved to be non-significant were: Scale of Performance, Changes in Dynamics, Musical Scale, and Melodic-Line Instrument Timbre. A general model of a work of music satisfying the stimulation needs of a high-MO individual would be: (1) a fast tempo, (2) frequent changes in tempo, (3) rhythm values smaller than its metrical basis, (4) a large number of melodic themes, and (5) irregular meter.

The fact that the SE and MO traits display a similar (yet not identical) relationship with the musical elements contained in favorite works of music is worthy of note. Both traits are associated with the preference for works with specific tempos, changes in tempo, rhythm values in relation to the metrical basis, number of melodic themes and also meter. This result seems self-evident, due to the fact that the two traits are mutually correlated.

The SI trait is also associated with preferences for music works with specific musical elements. Individuals with higher SI scores preferred works of music with faster tempos, smaller rhythmic values in relatio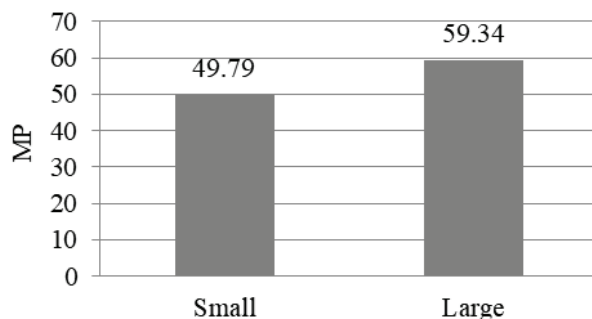n to the metrical basis, and a greater scale of performance. On the basis of the characteristics of this trait (enhanced control of behavior, the ability to inhibit, the ability to postpone or interrupt activities adequately to the situation), it is difficult to explain its relationships with the preferences of music containing elements related to the need for stimulation. The only explanation is Pavlov's statement that excitation and inhibition are strongly associated (Strelau, 2001), and the fact that SE and SI strongly correlated with each other in the present study.

The results obtained accord with the results of the research into the functional significance of temperament traits cited at the beginning of the article. I It can be seen from those results that individuals with high SE and high MO prefer situations that have high stimulative value (Strelau, 2001; Strelau & Zawadzki, 1998). Individuals with high scores on those scales also prefer works of music with greater stimulative value. It is worth bearing in mind that the SE and MO scales are moderately correlated with extroversion and the seeking of sensation (Strelau & Zawadzki, 1998). The results obtained also accord with those of the research into extroversion and sensation-seeking presented at the beginning of the article (see Daoussis & McKelvie, 1986; Litle & Zuckerman, 1986; Mc-Cown et al., 1997; McNamara & Ballard, 1999; Rentfrow & Gosling, 2003). From these results it can be seen that high-extroversion and sensation-seeking individuals prefer music that is more arousing – and therefore of greater stimulative value – similarly to individuals with high scores on the SE and MO scales.

It also seems to be the case that the preference for music with a specific stimulative value is not something of which the individual is conscious. The participants, not being formally educated in music , did not consider either its stimulative value or the elements occurring within it when choosing the music. They chose music that appealed to them, music that they felt good listening to. Similarly, individuals who prefer stimulating activities do not consider the stimulative value of those activities – they simply enjoy doing them. Therefore, it seems that the need for stimulation may be one of the important unconscious factors determining music preferences in individuals without a formal education in music. It would be of interest to check what influence a formal musical education has on musical preferences. It is clear that individuals educated in music have better developed and more frequently activated cognitive structures connected with the perception of music, and have the capability of listening to music in an analytical manner. It is likely that all these characteristics will have an influence on music preferences, and that individuals educated in music will follow something other than their unconscious need for stimulation – needs such as the desire to hear original performances or interest-

ing musical forms. They may also pay more attention to musical elements contained in works of music. It may equally be of interest to check what influence subculture membership has on preferences for elements contained in works of music. It seems that in different subculture groups, music may play a different role. Such factors as the wish to belong to a given group, to submit to its norms – including those norms regarding the types of musiclistened to – may have a particular influence on music preferences. Therefore individuals belonging to certain subcultures may in their music preferences be subject to factors other than an unconscious need for the stimulation provided by the music.

From the research conducted, important conclusions can also be drawn related to the selection of music for therapy. In selecting music for a specified individual, that individual's temperament traits, and particularly his need for stimulation, should be taken into account. It emerges from research into the need for stimulation that exceeding, or else failing to reach, the optimal dose of stimulation gives rise to symptoms of stress (Strelau, 2001, Strelau & Zawadzki, 1998). A similar situation may occur in the case of musical stimulation. Music that is preferred by individuals with high SE and MO scores can give rise to a state of stress in individuals with low scores on those scales. In turn, music with low stimulative value, preferred by individuals having low scores, may constitute a stressor for individuals with high scores. The results of the research may also be useful as an indicator to composers involved in the creation of music for therapy.

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MUSICAL PREFERENCES FORM
Developed by Małgorzata Gocman

Gender: Female/ Male[*]
Age: ....

This form has been compiled in order to investigate musical preferences. Consider for a moment and try to determine what music you listen to most often. Then select from your area of musical preference one favorite piece (it is important that the piece in question is one that is characteristic of your musical tastes, irrespective of what is currently "in fashion" in musical terms). Please give answers that are in accordance with your real musical tastes. There are no "good" or "bad" answers – none of them will be evaluated. The goal is to obtain information regarding the music you like. Fill in the following information regarding the piece you have chosen:

Title ....
Composer (for classical music)..
Performer ....
Name of the recording where the piece can be found (if you remember it) ....
....

Why have you chosen this piece? (Several possible answers are given below. If you agree with them, please check the box by the relevant answer.)

☐ stimulates me to action/ gives me energy to act
☐ relaxes me
☐ lifts my mood
☐ enables me to get rid of excess energy
☐ associated with pleasant events / reminds me of "good times"
☐ connects me with other people
☐ allows me to emphasize my individuality
☐ gives rise to pleasant feelings
☐ it is well put together from a musical point of view
☐ it helps me solve problems
☐ it excites my imagination
☐ it provides me with many and varied experiences
☐ the words of the piece are very important to me

Space for own thoughts...
....
....

Thank you for your help

_____
*)   delete as applicable

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Polish Journal of Applied Psychology
Manuscript submitted to Polish Journal of Applied Psychology
Original Article

Creative attitude and understanding of emotions by artistically-gifted students

Streszczenie:

Celem badań było określenie wzajemnych zależności pomiędzy postawą twórczą a rozumieniem emocji przez uczniów uzdolnionych plastycznie. W badaniach posłużono się Kwestionariuszem Twórczego Zachowania (KANH) S. Popka oraz Testem Rozumienia Emocji (TRE) A. Matczak, J. Piekarskiej. Badania empiryczne przeprowadzono w szkołach plastycznych na terenie Polski. Objęły one 271 osób (dziewcząt i chłopców) w wieku 15-18 lat. Na podstawie uzyskanych wyników badań stwierdzono, że istnieją zależności pomiędzy postawą twórczą a rozumieniem emocji w badanej grupie uczniów. Im wyższy poziom postawy twórczej oraz nonkonformizmu i zachowań heurystycznych, tym większa zdolność rozumienia emocji przez uczniów uzdolnionych plastycznie.

Słowa kluczowe:

postawa twórcza, postawa odtwórcza, rozumienie emocji, inteligencja emocjonalna

Abstract:

The aim of the study was to determine the relationship between creative attitude and the understanding of emotions by artistically-gifted students. The study used the Creative Behaviour Questionnaire (KANH) by S. Popek and the Emotion Understanding Test (EUT) by A. Matczak and J. Piekarska. The empirical research was conducted in art schools in Poland. It included 271 people (girls and boys) of 15-18 years of age. Based on the results that were obtained it was concluded that there are dependencies between creative attitude and the understanding of emotions in the group of students in the study. The higher the level of the creative attitude and non-conformist and heuristic behaviors, the greater the ability the artistically-gifted students had to understand emotions.

Keywords:

creative attitude, reconstructive attitude, understanding emotions, emotional intelligence

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Introduction

The subject of the research undertaken as part of this study was to determine the functioning of artistically-gifted students taking into account selected personality and emotional aspects.

Abilities are properties which manifest themselves in the activity of an individual and also decide about the achievement of the goals pursued by that individual (Popek, 1996; 2001; 2010; Sękowski, 2004). Traditional models of abilities narrow these properties down to the cognitive sphere. Spearman in the two-factor theory of abilities assumes that the effectiveness of an individual depends on the level of overall intellectual capacity and special abilities (Chruszczewski, 2009). Contemporary models of capabilities present them in a multidimensional way, taking into account the importance of personality and environment for their development (Limont, 2005; Sękowski, 2004). Abilities are complex properties and should be recognized systematically, in interaction with the social environment (Popek, 1996; 2003; 2010). There are models highlighting the importance of motivation for the development of abilities (Renzulli, 1978; Tokarz, 2005), specific abilities, and creative abilities (Piirto, 1999; Tannenbaum, 2003; Ziegler, Heller, 2000), emphasizing the role of socio-emotional factors (Popek, 2001 2010, 2015). Concepts of development treat abilities as predictors which, stimulated by environmental influences, may develop into talent (Gagnè, 2005; Ziegler, Heller, 2000). The literature also refers to actual abilities (Leontiew, 1971,Tiepłow, 1971 in: Limont, 2008) and abilities that manifest themselves in a particular field of activity (Ziegler, Heller, 2000). One can, therefore, speak of mathematical, literary, musical or artistic abilities (Chruszczewski, 2009, Limont, 2005; Popek, 1996).

Special talents and intellectual abilities are characterized by diverse development dynamics. Abilities, in contrast to overall intelligence, reveal themselves in the early stages of development and are characterized by an individual rhythm, without being subject to specific phases of development (Popek, 2001; Popek, Bernacka, 2008; Popek, 2010).

Artistic talents, which are the subject of analysis in this study, "are complex and multi-layered. These are very complex abilities conditioned not only by cognitive, but also emotional and motivational determinants of personality "(R.Popek, 1998, p.163). Artistic talents were referred to the intellectual sphere (Galton, 1969 Kerschensteiner, 1905, Manuel, 1919 ; Meumann 1907; Szuman 1927 in: R. Popek, 1998). R. Popek believes that they should not be narrowed down to only the intellectual dimension because, due to social and personal conditioning, they are case-specific (Popek, 2010).

According to contemporary researchers, the analysis of artistic talents should go beyond the intellectual realm and focus on emotionality, motivation and intuition (Chruszczewski, 2009; R. Popek, 1998). In addition to the intellectual sphere, the emotional sphere,

which is often characterized by a certain level of uniqueness and specificity, is also a component of artistic talents. According to Lombroso (1987), the works of famous artists manifest their emotionality. He claimed that works devoid of realism are a sign of insanity and disease. The critics of the theory say that the disorders of prominent people are of an apparent nature and can be combined with typical personality characteristics of gifted individuals, such as sensitivity, irritability and emotional instability, abstract thinking, spontaneity, and neuroticism (Babcock, 1985; Jacobson, 1912, 1926; Kretschmer 1938 in: R. Popek, 1998; Strzałecki, 1969). According to S. Popek, the structure of artistic talents consists of: perceptual sensitivity, visual imagination, artistic thinking or aesthetic intelligence associated with analysis, synthesis, processing and creation of new visual information, emotional sensitivity in the process of perception and emotional expression, and personality factors, which influence self-steering and creative activation, especially under unfavorable conditions (Popek, 2001, p. 146).

A creative individual can perceive differences between needs and the possibilities of satisfying them and can organize activity by making significant changes in the external environment as well as in their own behavior (Strzałecki, 1969).Contemporary research on the personality of individuals with a high level of creativity shows that they are characterized by the need for acceptance and a readiness for changes (Mróz, 2008).The non-mediocrity of a creative individual is not only associated with intellectual capacities, but includes the affective sphere, temperamental characteristics, motivation and relationships with other people (Nęcka, 2001; Popek, 2001). Creative skills, on the other hand, are the properties that allow the person to solve problems in a new, original and valuable way (Nęcka, 2001). Today, researchers lean towards the view that the level of creative ability depends on special abilities (Chruszczewski, 2009, Limont, 1994; Matczak, 1994; Popek, 2001).

Today, many authors use the term creative attitude. This term is used interchangeably with creative activity, inventiveness and personal creativity (Kielar, 1981 in: Turska, 1994). Nosal defines the "creative attitude as some kind of a personality "norm" expressing active and non-tendentious attitude to the divergence of information" (Nosal, 1992, p. 134). Creative attitude is also recognized as an active and engaged attitude towards oneself and the world (Trojanowska – Kaczmarska, 1971; Wojnar, 1976), the impact on other people and reality (Gołaszewska, 1977), and continuous readiness and openness to new experiences (Kaczyńska – Grzywak, 1988). Modern scholars also point out the need to distinguish between the notions of creative attitude and creation. Creative attitude is closer in meaning to the concept of individual creativity and signifies the potential to create now or in the future. Creativity refers to a person, whereas the element of creation is attributed to an individual as well as to their output (Karwowski, 2009).

Creativity is a personality trait; it is the attitude of a creative person. Creation, whether outstanding or ordinary in character, is the basis for creativity (Szmidt, 2015). "Creation is a concept which refers to a social phenomenon, creativity – an individual trait. Creation embraces the creating person together with their output and the social reception of the work. When it comes to creativity, it is rather the potential to create something in the future, a kind of a promise, which may, but doesn't have to be fulfilled" (Karwowski, 2009, p. 17).

According to Popek, creative attitude consists of the cognitive and characterological sphere, which allows the realization of the intellectual potential of an individual. "Effective implementation of cognitive abilities is only possible in cooperation with other personality traits" (Popek, 2000, p. 24).

The theoretical basis of the empirical research undertaken in this study is the Interactive Model of Development of Abilities by Stanislaw Popek (2001; 2010; 2015). Abilities are recognized holistically, and their individual elements are interwoven. Popek lists cognitive, emotional, volitional-motivational properties, creative activity and the role of environmental factors that play an important role in identifying, activating and developing capabilities (Popek, 2001). Various aspects of abilities manifest mutual dependencies while retaining their inherent values. The development of specific mental functions in individuals is case-specific. This is connected with the presence of specific and diverse configurations between elementary and complex properties (Popek, 2010). As the author writes: "Every individual has slightly different needs for stimulation, both regarding its strength and nature of incentives" (Popek, 2001, p. 118). The environment can stimulate or inhibit the development of an individual (Popek, 2001). In this model, specific components of the system are dynamic and multilaterally coupled.

The emotions of artistically talented people and their significance to creative activity

The analysis of personality characteristics with a particular emphasis on the emotional sphere of artistically talented people is an important issue, both from the perspective of education and upbringing. The analysis of personality and emotional aspects of artistically-gifted students can help channel their creative potential and development as well as optimizing their functioning in the society. Previous studies indicate that gifted individuals are emotionally sensitive, that they are characterized by an intensity of experiences and have an internal locus of control. These factors contribute to their inharmonious development, both in the physical and the emotional realm (Sękowski, 2001). Emotional processes are essential for the formation of experiences of an individual (cf. Pufal-Struzik, 1988). They can both help and hinder the achievement of those objectives (Aronson, Wieczorkowska, 2001). The basic aspects of emotions include the assessment of events

as important or unimportant, and inducing specific behavioral responses. Emotions play a regulatory function. An individual learns how to express and control emotions throughout their whole life (Hilgard, 1972). The awareness of one's own abilities and skills can help gifted students use their full potential (Gardner, 2002). Difficulties in controlling one's own emotional states, impatience, emotional lability and low levels of social skills can lower the achievements of students (Salovey, Sluyter, 1999; Seligman, 1993). Awareness of their own emotions and competences may not only facilitate the realization of plans, but also favorably affect the development of satisfactory interpersonal relationships and help overcome various difficulties (Przybylska, 2008). For this reason, the subject of the empirical research in this study is to determine the ability of artistically-gifted students to understand emotions.

The study is based on the concept put forward by Peter Salovey and John D. Mayer (Mayer and Salovey, 1997; Mayer, Salovey and Caruso, 2004; Salovey and Mayer, 1990). According to the authors, in this concept the ability to understand emotions is the component of emotional intelligence, understood as "a set of capabilities for processing emotional information (supplied by emotions or relating to emotions)" (in: Matczak, Piekarska, 2011, p.5). These capabilities are different from rational intelligence and allow the proper perception and evaluation of one's own and other people's emotions, expressing them adequately, effectively regulating them and determining the adaptability of an individual to the environment (Matczak, Piekarska, 2011). In the structure of emotional intelligence, the authors mention the following: ability to perceive, evaluate and express emotions, ability to use emotions in order to support the process of thinking, ability to understand and analyze emotions and use emotional knowledge and reflective emotion regulation.

The abilities from the third group are the subject of this study. These include, among others, the ability to label emotions. In the first place this refers to basic emotions, such as joy, fear and sadness. Then, thanks to the development of language skills, the ability comes to label related emotions. What comes next in this group is the ability to understand the situational context of emotions. An individual can determine the causes and consequences of specific emotions. Another ability is about understanding complex emotions. Thanks to this a person understands conflicting emotions. Another capability belonging to the group being discussed is the ability to understand and predict changes in emotions. As a result, an individual can combine excitement with a specific social situation and interpersonal relations (Matczak, Piekarska and 2011, Maruszewski, Ścigała, 1998; Mayer and Salovey, 1997). The ability to understand and analyze emotions, as well as to appropriately use emotional knowledge, are the basis for the development of the ability of reflective regulation of emotions. Thanks to the fact that an individual under-

stands emotions and can predict them, depending on the situation, they can control their own emotional states, induce them for a specific purpose, or weaken and ignore them. This applies both to the impact on their own and others people's emotions (Matczak, Piekarska, 2011). The basis of conscious regulation of emotions is knowledge about emotions. "Emotional knowledge is for emotional intelligence the material on which it operates" (Matczak, Piekarska, 2011, p. 9). The knowledge of emotions applies to the knowledge of labeling emotions, expressing one's own emotions and other people's emotions through gestures, facial expressions, pantomimics, intonation and thoughts, feelings, physiological states regarding the impact of emotions on the efficiency of actions, knowledge of social expectations related to the disclosure of emotions, knowledge of the causes of emotions and their dynamics. Determinants of the ability to understand emotions and emotional knowledge are emotional experiences whose sources lie in social and task-related relations, in contact with art. The more often an individual is involved in a variety of emotional situations, the easier it is for them to develop emotional intelligence. Another important factor for the development of the ability to understand emotions is self-reflection, which can be shaped in a child from an early age by their parents (Matczak, Piekarska, 2011). Undoubtedly, the ability to control their own emotional states, their awareness and ease of expression make it easier to establish satisfactory relationships with other people (Przybylska, 2008). Previous studies indicate that the higher the level of emotional intelligence, the greater the level of contentment and life satisfaction, while the smaller the problems with maintaining and improving relationships of a social nature (Mayer, Roberts, Barsade, 2008). It turns out that a high level of emotional intelligence correlates positively with agreeableness, extroversion, and openness to experience, but negatively with neuroticism (Sjöberg, Littorin, 2003) and Machiavellianism. In addition, emotional intelligence correlates positively with creative attitude, creative skills and divergent thinking (Sjöberg, 2001). In relation to the understanding of emotions, it turns out that they correlate positively with some temperamental traits, such as alertness and sensory sensitivity and declared satisfaction with life (Matczak, Piekarska, 2011).

The ability to properly manage one's own emotions may therefore be important in supporting the processes of thinking and the development of talents. A number of studies show that abilities and talents are not enough to ensure good results and overall success (Borzym, 1983; Dyrda, 2000; Ekiert-Grabowska, 1994; Rimm, 1994). What plays an important role here are socio-emotional factors, which is confirmed by the research conducted in this respect (Rimm, 1994; Seligman, 1993; Przybylska, 2008). In the literature, one can often read about the positive role of emotions in stimulating thinking and creative activity (Csikszentmihalyi, 1996). "Emotions not only affect the course of the creative process, but also form an important part of it" (Nęcka, 2003, p.77).

According to Teresa Amabile (1983, 1996), man's creative potential relies on three basic factors: specific talent, creative capacity and autonomous motivation, which is associated with the ability to take action merely for the satisfaction that results from the accomplishment of the task. The author assumes that creative achievement depends on the interaction of all the three components. According to Teresa Amabile, creative activity can be motivated by positive emotions, such as pleasure, an inclination to play or curiosity, and not by external rewards (Amabile, 1996). Emotions can, therefore, affect the course of the creative process and they are an inherent component of it (Nęcka, 2003).

Materials and Methods

The research goal of this study was to determine the direction and the strength of the relationship between creative attitude and the abilities of artistically-talented young people to understand emotions. The theoretical analyses presented above and the reports of the studies that were presented indicate the existence of such relationships.

With reference to theoretical considerations and in accordance with the presented research goal of this paper, the following research questions were formulated:

1. Are there correlations between creative attitude and reconstructive attitude and the abilities of artistically-gifted students to understand emotions?
2. Are there correlations between the dimensions of creative attitude and the ability of artistically-gifted students to understand emotions?

The following hypotheses were offered alongside the presented research questions:

Hypothesis 1. I suppose that there are correlations between creative and reactive attitude and abilities to understand emotions.

Hypothesis 2. I suppose that there are correlations between the dimensions of creative attitude and abilities to understand emotions.

The following research tools were used:

The Creative Behaviour Questionnaire KANH – I (S.Popek, 2000). This is an original tool. It is used to analyze creative behavior in the process of learning and actions, which the author describes as the creative attitude. It is used to study youth from 12,6 years of age and students. It can be used in both individual and group studies. KANH consists of 60 statements in the form of declarative sentences. It contains four subscales: Conformism (C), Non-conformism (N), Algorithmic behaviour (A), Heuristic behaviours (H). C + A measure reconstructive behaviours and N + H measure creative behaviours. The reliability for the scale of conformism – nonconformism amounts to 0.87 and in the

case of algorithmic-heuristic behaviours 0.83. The accuracy is within the range of 0.40-0.70 (Popek, 2000).

The Emotion Understanding Test (A. Matczak, J. Piekarska, 2011) is an original tool. It is used to measure the ability to understand emotions in accordance with the basic premise that knowledge about emotions is the basis and at the same time the result of the ability to understand emotions. The components of knowledge about emotions included in the EUT are: knowledge of the labels for emotions, knowledge about the relationship between emotions, knowledge of the changes taking place in the course of the intensification of emotions and knowledge about the sources of emotion. The Emotion Understanding Test consists of 30 tasks, which are grouped into five subtests. In each section there are six tasks. Each of them is a closed task. The coefficients of reliability of the test exceed the value of 0.80. The coefficients of absolute stability of the test are high and are in the range of 0.84-0.88. Factorial weights of individual parts of EUT fall within the range of 0.58-0.62.The results of the factor analyses confirmed that EUT measures one ability. It is reasonable in this case to calculate the overall result.

Procedure

The study included in its scope 271 students of middle and high art schools in Poland (Lublin, Rzeszow, Kielce, Zamosc, Krosno Czestochowa, Lodz, Nałęczów, Zduńska Wola) aged 15-18 years. The choice of the test group was deliberate. In the group of people in the study were 232 girls and 39 boys. The research was anonymous. Both students and parents agreed to taking part in the study.

Results

Based on the results obtained, the level of the creative attitude of individual dimensions of creative attitude and understanding of emotions in the group of artistically gifted students being studied was determined.

Table 1. The level of creative attitude in the group of artistically-gifted students (own work)

The level of creative attitude (N + H)	Students from art schools	
	N	%
low	74	27.31
average	106	39.11
high	91	33.58
Overall	271	100.00

In the group being studied, more than 33% of students achieved high scores and 39.11% had average results regarding the level of creative attitude. The smallest number (27.31%) show a low level of creative attitude.

Table 2. The level of reconstructive attitude (A + C) in the study group of artistically gifted students (own work)

The level of reconstructive attitude (A+C)	Students from art schools	
	N	%
low	77	28.41
average	123	45.39
high	71	26.20
Overall	271	100.00

In the analyzed group of students, over 45% achieved average results regarding reconstructive attitude, 28.41% achieved low results while 26.20% had high results.

Table 3. The level of non-conformism (N) in the study group of artistically-gifted students (own work)

The level of non-conformism (N)	Students from art schools	
	N	%
low	130	47.97
average	69	25.46
high	72	26.57
Overall	271	100.00

On a scale of non-conformism, artistically-gifted students achieved low results in more than 47% of cases and high results in 26.57% of cases . 25.46% of the students are characterized by an average level of non-conformism.

Table 4. The level of conformism (C) in the study group of artistically-gifted students (own work)

Level of conformism (C)	Students from art schools	
	N	%
low	48	17.71
average	135	49.82
high	88	32.47
Overall	271	100.00

In the group of students, almost half (49.82%) achieved average results on the conformism scale,32.47% had high results and 17.71% had low results.

Table 5. The level of algorithmic behaviors (A) in the study group of artistically-gifted students

The level of algorithmic behaviors (A)	Students from art schools	
	N	%
low	105	38.74
average	104	38.38
high	62	22.88
Overall	271	100.00

More than 38% of students are characterized by low and average level of algorithmic behaviors. In contrast, only 22. 88% have high results in terms of this property.

Table 6. The level of heuristic behaviors (H) in the study group of artistically gifted students (own work)

The level of heuristic behaviors (H)	Students from art schools	
	N	%
low	61	22.51
average	85	31.37
high	125	46.12
Overall	271	100.00

In the group of students, over 46.12% are characterized by high levels of heuristic behaviors, 31.37% were average, while low results were achieved by 22.51% of respondents.

Based on the results obtained, one can conclude that students of art schools are characterized by an average and high level of creative attitude and high and average levels of heuristic behaviors. They represent the level of reconstructive attitude and algorithmic behaviors to a lesser extent.

Table 7. The level of understanding of emotions (EUT) in the study group of artistically gifted students (own work)

The level of understanding of emotions	Students from art schools	
	N	%
low	63	23.25
average	104	38.38
high	104	38.38
Overall	271	100.00

The artistically-gifted students in the study group are characterized by 38.38% having a high or average level of understanding of emotions. In contrast, only 23.25% show a low level of ability to understand emotions.

The next part of the analysis verified whether there are correlations between creative and reconstructive attitude and abilities to understand emotions, as well as specific dimensions of creative and reconstructive attitudes which, according to Popek, include heuristic behaviors and non-conformism, and algorithmic behaviors and conformism and the ability to understand emotions in the group of people in the study. The results are shown in the following table.

Table 8. Correlations between the dimensions of creative attitude and the overall result of understanding emotions (EUT) by r-Pearson (own work)

Correlations	C (conform-ism)	N (non-con-formism)	A (algorith-mic behaviors)	H (heuristic behaviors)	creative attitude (N+H)	reproductive attitude (A+C)
EUT (understand-ing emotions)	-0.22***	0.18**	-0.16**	0.18**	0.20**	-0.22***

The level of significance: * $p < 0.05$; ** $p < 0.01$, *** $p < 0.001$

The results indicate the existence of mutual, if low, relationships between creative and reproductive attitude and the ability to understand emotions in the group of artistically-gifted students. It turns out that the ability to understand emotions increases with the increase in creative attitude (0.20 **). The higher the level of reconstructive attitude, the lower the ability to understand emotions (-0.22 ***).

There are also dependencies, although weak, between the ability to understand emotions and the various dimensions of creative attitude. The higher the level of understanding emotions, the higher the level of non-conformism (0.18 **). However, together with increasing conformism, the ability to understand emotions (-0.22 ***) in the study group of artistically-gifted students decreases. With regard to the cognitive sphere of creative attitude, it turns out that the higher the level of algorithmic behavior, the smaller the ability to understand emotions (-0.16 **). In contrast, together with increasing heuristic behaviors, the ability to understand emotions in the studied group of students increases (0.18 **).

Discussion

The assumption of the author about the existence of a relationship between creative and reproductive attitude and the ability of artistically-gifted students to understand emotions

as well as between character-related and cognitive dimensions of creative attitude and the ability to understand emotions was confirmed by the results obtained in the study. This is consistent with the existing results of research on the relationship of emotional intelligence with creativity (cf.. Sjöberg, 2001) and creative attitude (Przybylska, 2007). Emotions are important in the process of creative activity (Nęcka, 2003; Popek, 2001.2010, 2015). Emotions can stimulate creative activities (Turner, 1991). In addition, positive emotions facilitate entering into a higher level of abstract conceptual knowledge (Obuchowski, 2004) and contribute to increasing liquidity and flexibility as well as originality of thought. Studies also indicate that negative emotions can limit thought processes that require different levels of generalization (Obuchowski, 2004). However, other studies indicate that even negative emotions, if they are properly targeted and felt, can motivate and encourage creative activity (Ekman and Davidson, 1999). In addition, studies show that emotional intelligence correlates positively with optimism, openness to experience, and emotional involvement, which facilitates creative activities (Goleman, 1997; Salovey and Sluyter, 1999; Schutte et al, Selingman, 1993).The research results can be referred to the belief that the ability to control one's own emotional states and moods can help overcome the obstacles that interfere with creative processes (Przybylska, 2007).

The research results may indicate that creative attitude, which consists of heuristic behaviors and nonconformity and is manifested in cognitive openness, independence and flexibility of and unconventional ways of thinking, may also encourage the development of the ability to understand emotions. The ability to understand and analyze emotions and use emotional knowledge is a key aspect of cognitive emotional intelligence (Matczak, Piekarska, 2011). This fact is confirmed by a positive, although weak, correlation between heuristic bahaviors and the ability to understand the emotions in artistically-gifted students. Therefore, divergent thinking, creative imagination, a high level of reflectivity, independent observation and reconstructive learning, that is, the properties of heuristic behaviors, probably facilitate the formation of the ability to name simple and complex emotions, the perception of the causes and consequences of these emotions and understanding and predicting changes in the range of emotions and the perception of conflicting emotions.

The abilities to understand emotions in the concept by Salovey and Mayer (Mayer and Salovey, 1997; Mayer, Salovey and Caruso, 2004; Salovey and Mayer, 1990) are of a meta-cognitive nature and allow for the understanding of emotions at both the specific and the abstract level. Therefore, a positive correlation between heuristic behaviors and understanding emotions is in this case justified.

The results obtained also point to a positive, although weak, correlation between non-conformism and the ability to understand emotions. It can be assumed that due to the

fact that nonconformist people are characterized by independence, openness, a high level of self-criticism, flexibility, adaptation and lack of deference from others (Aronson, Wilson, Alert, 1997; Popek, 2001; Strzałecki, 1989) they will to a greater extent control their own emotional states, and effectively use them in action and in achieving goals. Non-comformism, perhaps as one of the aspects of creative attitude, helps modify behaviors and adaptability depending on the specific situation. On the other hand, conformism correlates negatively with the ability to understand emotions in the group of students. Thus, adaptive rigidity, dependence, a stereotypical nature, a low level of criticism and intolerance coincide with a low level of ability to understand emotions.

Probably conformist individuals, due to their submissiveness, dependence on others and susceptibility to social influence, often experience frustration, and a lack of criticism contributes to the fact that they less accurately evaluate and predict both their own emotions and the emotions of other people. Together with an increase in algorithmic behaviors, the ability to understand emotions in artistically-gifted students decreases. Therefore convergent thinking, reconstructive imagination and a low level of reflectivity lower the ability to understand emotions. The results obtained in studies confirm the relationship between general cognitive abilities and the ability to understand emotions (cf. Lam and Kirby, 2002).

Based on the results obtained, it can be stated that there are positive though weak correlations between creative attitude and the ability to understand emotions. Both non-conformism and heuristic behaviors accompany the ability to understand emotions in the group of artistically-gifted students. In contrast, reconstructive attitude, non-conformism and algorithmic behaviors co-occur with a low level of understanding of emotions. Przybylska (2007) obtained similar results in research on the relationship of creative attitude with emotional intelligence. Social skills, including the ability to operate in situations of social exposure and assertiveness, also positively correlate with creative attitude (cf. Kuśpit, 2004).

Effective functioning in social situations depends not only on intellectual potential, but also on the ability to understand emotions that are a component of emotional intelligence. The ability to understand emotions and emotional knowledge are the properties that you can nurture and develop in the process of development and education. If students come across situations in which they must respond appropriately in a variety of social situations, they can develop emotional intelligence, including the ability to understand emotions. This is particularly important among artistically-gifted students, due to their emotional sensitivity, irritability and emotional instability, abstract thinking, spontaneity, and neuroticism (Babcock, 1985; Jacobson, 1912, 1926; Kretschmer 1938 in: R. Popek, 1998; Strzałecki, 1969). One should also take into account the fact that creative activity

helps trigger emotions (Przybylska, 2008). Moreover, the research indicates that both social competences and emotional intelligence are predictors of styles of coping with stress in artistically-gifted students (cf.. Kuśpit, 2013). What is important in this case is empathy, tenacity of purpose, the ability to communicate and understand feelings and adaptation to change (Siekańska, 2004). Emotional and social characteristics contribute to the efficiency of learning and achieving success (Konopnicka, 1966; Rimm, 1994; Seligman, 1993). Creative attitudes together with emotional intelligence can decide about school achievement (Karwowski, 2005). Developing the capacity to deal with emotions may help to deal effectively both in interpersonal situations and in achieving personal goals.

Therefore, fostering a creative attitude in artistically gifted students is of paramount importance to the process of their education as it may help to improve their ability to understand emotions. The findings of many studies have shown that creative individuals are characterized by emotional hypersensitivity, tend to suffer from depression and melancholy, are shy and reserved in social relationships, and at the same time – resistant to stress (Popek, 2003). On the other hand, it is undeniable that emotions may enhance or inhibit the creative potential of an individual. Both negative and positive emotions may be conducive to the development of new ideas. However, frequent mood changes and problems with controlling one's emotional states may reduce the motivation to engage in creative activity (Nęcka, 2003). That is why, in the process of education, teachers should develop the ability to help their gifted students to control their emotions . The knowledge and awareness of this issue among parents and teachers may be of key importance to the optimization of the education of artistically talented individuals and may play a part in fostering a creative attitude and teaching them effective methods of handling problems which could stand in the way of their success.

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Mobbing and discrimination in companies. The importance of prevention

Streszczenie:

Autorzy tego artykułu poszukiwali odpowiedzi na pytanie o to, jaką rolę odgrywa wewnętrzna polityka firmy i postawa zarządu w zakresie walki z mobbingiem i dyskryminacją.

Zbadano pracowników dwóch przedsiębiorstw – 34,7% załogi dużej zagranicznej firmy produkcyjnej (201 osób) i 54,5% załogi średniej polskiej firmy usługowej (110 osób). W badaniu posłużono się metodą kwestionariuszową. Przeprowadzono też analizę jakościową danych, uzyskanych na podstawie wywiadów z pracownikami i obserwacji.

Wyniki koncentrują się na porównaniu badanych przedsiębiorstw. Odnoszą się one do rodzajów i częstotliwości zachowań o charakterze mobbingu i dyskryminacji oraz do reakcji zarządu obydwu firm na otrzymane raporty.

Słowa kluczowe:

mobbing, dyskryminacja, prewencja mobbingu, klimat organizacji, kodeks etyczny

Abstract:

The authors of this paper sought to determine the role of companies' internal policy and of the position of their management boards with regard to the fight against mobbing and discrimination.

Employees at two companies were studied: 34.7% of the staff of a large foreign manufacturing company (201 people) and 54.5% of the staff of a medium-sized Polish service provider company

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(110 people). The research used the questionnaire method. A qualitative analysis was also performed on the data obtained on the basis of interviews with the employees and of observation.

The results focus on a comparison of the two companies in the study. They refer to the types and frequencies of behavior bearing the hallmarks of mobbing and discrimination as well as to the reactions of the two companies' management boards to the reports they received.

Introduction

Mobbing and discrimination are described as various forms of employee bullying. According to Leymann, a Swedish psychologist who was the first to describe the phenomenon of mobbing, it is "psychological terror in working life, characterized by hostile and unethical behavior repeated systematically by one or more individuals, directed mainly against a single individual who is deprived of any chances for help or defense as a result of mobbing" (as cited in: Blicharz, 2014, p. 25). Discrimination, on the other hand, means unequal treatment of people and unjustified differentiation between people's situations or rights. Discrimination tends to be considered to be a manifestation of mobbing, but it also occurs as incidental behavior, which in that case differs from mobbing (cf. Chudzicka-Czupała, & Dobrowolska, 2016).

Mobbing and discrimination in the workplace entail a series of negative effects, not only in the individual aspect (Hogh, Mikkelsen, & Hansen, 2011; cf. Chudzicka-Czupała, 2013), but also for the whole organization, like the possibility of losing its good image, leading to substantial financial losses (Di Martino, Hoel, & Cooper, 2003), as well as a decline in morale across the company (Dorman, 2000; Hallberg, & Strandmark, 2006).

This is why an organization's internal policy aimed at prevention seems to be important. According to a review that was made of the existing research, few analyses so far have addressed the issue of prevention, whether in Poland (Durniat, Krupa, &Działa, 2016), or internationally (Salin 2008; Harrington, Rayner, & Warren, 2012).Durniat, Krupa and Działa (2016) emphasize that there are in fact very many organizations in Poland that have not done anything yet with regard to the protection of their employees against mobbing. The authors of this article made the same observations and felt compelled, during research they carried out which was commissioned by two companies, to answer the question about the role of the attitude of the managers in these organizations.

The World Health Organization recommends that preventive schemes include three types of measures, which can be described as primary, secondary and tertiary prevention

(Merecz, Drabek, & Mościcka, 2005). The aim of primary prevention is to eliminate and limit mobbing by creating appropriate working conditions which are supposed to guarantee a high level of safety to the employees (the optimum organizational climate).

Secondary prevention is considered to consist in measures aimed at training and improving employees' competences with regard to coping with situations when aggressive behavior occurs (measures used to mitigate the adverse effects of exposure to difficult situations of this kind, procedures of monitoring and documenting behavior bearing the hallmarks of mobbing, the application of existing legal and organizational procedures whose aim is to effectively protect the victims against bullying).

Tertiary prevention consists in support provided to people who have experienced mobbing and discrimination in the workplace, whose mental and physical condition has deteriorated, making it more difficult for them to function at work or in the family (medical assistance, psychological therapy or legal aid, the drafting of transparent procedures for the reporting of various forms of violence against employees, as well as the determination of methods of handling complaints).

The research whose analysis is presented in this paper was of an exploratory and a practical nature. When carrying out the studies commissioned by the two organizations, we sought to diagnose the occurrence and the intensity of behavior bearing the hallmarks of mobbing and discrimination. We sought to check whether employees in company A and company B were experiencing the same behavior when they were victims and the witnesses, what the behavior was, how frequent it was as well as what percentage of people complained about experiencing it.

We carried out the research independently for each of the two parties commissioning the study. Our ultimate task was to describe the situation in a report, indicating to the management boards of the two companies the possible ways of solving potential problems and of proceeding to potential interventions. These were the goals we indicated to both companies before proceeding to the research, and they were approved by both companies.

Additionally, we were interested in the relationship between the experiencing of mobbing and discrimination and the assessment of the organizational climate, employee satisfaction, mutual trust and the quality of relations between people in the workplace.

Another goal was to compare the two companies in terms of their internal preventive policy, both that which existed earlier and that which was implemented after our study. We were interested in the importance of the position taken by the organization's managers on the fight against mobbing and manifestations of discrimination, as well as in the management board's subsequent reaction in both companies to the reports on the research submitted to them.

Materials and Methods

Participants

The research was conducted in 2016 in the Polish region of Silesia. It covered employees from two companies: company A, a large foreign manufacturing company operating on the Polish market, and company B, a medium-sized Polish service provider company. Organization A is a manufacturing company (a factory), while organization B is a transport services provider. Information about headcount and the characteristics of the two study samples in terms of social and demographic data are shown in Table 1.

Table 1. Characteristics of the study subjects

Variables	Company A	Company B
Total headcount	575	202
Number of study subjects – number of questionnaires returned/ percentage of the staff	201 (34.7% of the staff)	110 (54.5% of the staff)
Age of the study subjects	21–60, M=38 SD = 8.75	24–62, M=46 SD = 10.28
Education: primary vocational secondary higher	2 persons 34 persons 34 persons 35 persons	3 persons 37 persons 47 persons 7 persons
Marital status: married in an unmarried couple single	119 persons 33 persons 28 persons	81 persons 9 persons 5 persons
Length of service	M=18 SD = 9.67	M=27 SD = 11.44
Length of service with the company	M=10 SD = 6.23 (65% have been employed for up to 15 years)	M=17 SD = 12.64 (50% of the staff have been working for less than 15 years)
Managerial positions	13 persons	3 persons
Gender	138 male, 49 female, 13 people didn't reveal their gender	86 male, 12 female

Questionnaires and interviews

A questionnaire study was used to collect the data, covering all the employees in the two companies. The tool employed was composed of 25 items, describing behavior bearing the hallmarks of mobbing (20 categories) and discrimination (5 categories). For examples of items, see Tables 2 and 3. Each item was provided with a 4-point Likert scale: 1 – never, 2 – rarely, 3 – often, 4 – very often (the following questions were asked: *How often do you experience this personally?* and *How often do you witness such behavior?* Another question that was asked was *How long has this behavior been occurring?* (for a period shorter than six months, longer than six months). The sum of all the 25 items was used in the calculations, i.e. the indicator of the frequency of experiencing mobbing and discriminatory behavior from the point of view of its victim and witnesses (Cronbach's reliability coefficient $\alpha = 0.95$ in both cases). The percentage ratio was also calculated, i.e. the percentage of study subjects admitting to have experienced specific behavior from another person at work either often or very often, or to have witnessed such behavior, which had occurred repeatedly for over six months.

The employees were also asked to evaluate the organizational climate (10 items, e.g. *My direct co-workers don't respect others*; *I like meeting with the people from my team every day*; $\alpha = 0.88$), employee satisfaction (2 items, *Rate your level of job satisfaction, Rate the level of satisfaction with your work duties, with their nature and quantity*, with a Likert-type scale of answers from 1 – Not satisfied at all to 5 – Very satisfied; $\alpha = 0.72$) and trust (2 items, *Rate the level of mutual trust between employees at this company*, *Rate the level of trust towards the company's management*, with a Likert-type scale of answers from 1 – the employees don't trust one another to 5 – the employees trust one another; $\alpha = 0.77$). The employees also rated the quality of interpersonal relations in the workplace using a five-point Likert-type scale (from 1 to 5, where 1 meant poor relations and 5 meant good relations).

Subsequently, using the interview method, we conducted interviews with HR staff at company A and trade union members in both companies in order to compare the two organizations in terms of the internal preventive policy pursued, aimed at preventing unethical behavior, mobbing and discrimination. Our study also covered the subsequent reaction on the part of the managers of the two organizations to the report they received from us and to further recommendations constituting the basis for intervention at a later date.

Procedure

In company A, the research was initiated by a trade union representative and subsequently undertaken and formally announced by the management board. The research in com-

pany B was initiated by management board members who had received complaints from the staff about the bad atmosphere in the workplace. In both cases, the research was preceded by a meeting of the authors of the research with employees: in the case of company A, with employees in the HR department and with a trade union representative (the management board had not expressed its will to meet), while in the case of company B, with the management board, trade union representatives and staff.

The research lasted around one month, which allowed time for every employee to be able to participate, including those temporarily away on sick leave. It was anonymous and voluntary. The questionnaire was preceded by questions about consenting to participate in the research and by information that the interviewee may stop completing it at any time. The questionnaire took around 15–30 minutes to fill out. The forms were then put in a box supervised by a trusted representative and monitored by the company's security staff, and the contents of the box were subsequently handed over directly to the people conducting the research, without third parties being allowed to inspect the questionnaires.

Interviews with the employees of the HR department in company A and with trade union representatives of both companies took place 3 to 6 months after we had submitted the reports on the studies to the management boards of companies A and B. The meetings were voluntary and were initiated by both parties. They took place in the companies that had been studied and lasted around 20–30 minutes. Their aim was to determine what had happened in the organizations after the submission of our reports on the manifestations of mobbing and discrimination and how the management boards of the two companies had reacted.

Results

Manifestations of mobbing and discrimination. A comparison of the companies being studied

The results of the research proved that behavior constituting manifestations of mobbing was happening in both companies. According to a substantial part of the staff (over 20%) in both companies A and B, this behavior happened repeatedly, lasting longer than six months, and therefore could be considered as conduct bearing the hallmarks of mobbing and discrimination. Table 2 shows the forms of behavior the largest number of people complained about being victims of.

Table 2. Percentage of people complaining about being victims of behavior bearing the hallmarks of mobbing and discrimination

No.	Questionnaire item	A	B
A1	Treating a specific employee much worse than others	27	26
A2	Unjustified criticism of the effects of work of some employees	24	23
A4	Unfair assignment of duties, for instance assigning too many duties to a specific individual compared to other employees	32	26
A8	Unjustified bans or orders	22	19
A10	Clear disrespect towards some employees	27	32
A12	Backbiting an employee, gossiping, destroying someone's good reputation	35	28

Key: A and B – percentage of the people surveyed in companies A and B who declared that they had experienced the specific kind of behavior often and very often for more than six months

Statistical tests, a t-test for two averages (StatSoft, 2012; Hill & Lewicki, 2007) and a U-test of the equality of ratios between the structures of the two populations (Krysicki, Bartos, Dyczka, Królikowska, Wasilewski, 1986) demonstrated that other behavior occurred much more frequently in company A than in company B (cf. Table 3). The frequency of witnessing such behavior was much higher in organization A (A: M = 42.09 SD = 14.97; B: M = 37.24 SD = 13.28; t = 2.84, p < 0.01; α = 0.95).

Table 3. Frequency of behavior bearing the hallmarks of mobbing and discrimination and the percentage of people witnessing it

No.	Questionnaire item	A (M)	B (M)	t-test	A	B	U-test
A1	Treating a specific employee much worse than others	2.15	1.76	3.39***	41	24	3.04**
A2	Unjustified criticism of the effects of work of some employees	2.09	1.79	2.9**	33	24	1.7*
A4	Unfair assignment of duties	1.94	1.7	2.03*	28	24	0.8
A9	Ignoring some people, avoiding contact with them and disrespecting them (treating them as if they didn't exist, not responding to greetings)	1.75	2.05	-2.47**	21	35	-2.69**
A12	Backbiting an employee, gossiping, destroying someone's good reputation	2.29	1.85	3.49***	43	25	3.11***
A13	Publicly mocking some employees, for instance their competences, appearance and behavior, parodying them	2.22	1.53	5.92***	39	12	5.08***
A14	Laughing behind someone's back at matters related to their private lives, for instance family, interests and political opinions	1.9	1.46	3.78***	29	9	4.03***
A15	Unfair suggestions that someone may be mentally ill or disturbed	1.61	1.28	3.37***	16	7	2.27*
A16	Using expressions towards some people supposed to offend and to humiliate them (insults, mockery)	1.95	1.53	3.9***	27	12	3.09**
A17	Humiliating an employee in the presence of others by means of gestures, meaningful smiles, ridicule	1.93	1.49	3.85***	30	12	3.58***

of the labor code were also mentioned. The highest number of complaints added by the staff appeared in the questionnaires filled out by the same departments in company A in which the highest frequency of manifestations of mobbing and discrimination was also indicated.

In company B, there were much fewer free comments and they mainly concerned the ignoring of employees, as well as the distribution of tasks by superiors, which was perceived as unfair.

Methods of preventing mobbing and discrimination in the companies that were studied

Table 4 shows the findings based on interviews with employees concerning the elements of the policy of mobbing prevention in both organizations and the measures undertaken by the two companies' management boards.

Table 4. Elements of the mobbing prevention policy and measures undertaken in the two companies being studied – a comparison

Characteristics	Company A	Company B
Party initiating the research	social aspect (the management board consented to the research by way of compromise)	members of the company's management board and a representative of the supervisory board, concerned about comments from the staff and by isolated complaints
Primary preventive policy	lack of care about improving the organizational climate	care demonstrated by the management board about improving the organizational climate
Secondary preventive policy	the HR department implemented appropriate regulations; provisions had been in place at the company concerning an anti-mobbing policy before the research, and an ethical code of conduct had existed	no HR Department no ethical code of conduct in place before the research
Tertiary preventive policy	no preventive measures, the company's management board failed to comply with the recommendations, the results of the report on the research were ignored and made light of (management board members joked among themselves and with lower level managers about the contents of the report, they didn't meet with the staff, the HR department also failed to take action)	the psychologists' recommendations were acted upon: the management board met with the staff and publicly expressed disapproval of behavior bearing the hallmarks of mobbing and discrimination, the drafting of a transparent procedure for the reporting of various forms of violence against employees started, as well as the determination of methods of handling complaints in force at the company, an ethical code of conduct was implemented, certain employees were replaced in some divisions of the company, selected employees were reprimanded

The research and the observations that were made point to differences in the prevention policies and in the management boards' position towards unethical behavior on the part of employees. The reaction of the managers in company B was much more firm and unambiguous. Remedial measures were applied which were aimed at improving the situation, while in company A the report and the psychologists' recommendations were disregarded, and the research results were made light of.

Discussion

The research whose results are described in this paper shows that in company A, the employees who were interviewed have experienced much more behavior bearing the hallmarks of mobbing and discrimination than in company B, that the frequency of such behavior has been much higher in company A, and that a higher percentage of the staff interviewed have complained about being victims and witnesses of such behavior.

The research proves that the two organizations have a different policy with regard to prevention. In company A, which is able to follow foreign models with regard to the prevention of mobbing and discrimination and to the combating of such phenomena, and where there is an HR department employing specialists, the situation is worse than in company B, where no anti-mobbing policy has been implemented so far and where there was no ethical code of conduct or procedures in place in the case of any manifestations of mobbing or discrimination. On the basis of subsequent interviews, one could suppose that in organization B, a smaller company deprived of models of earlier measures of this kind and of support from HR department specialists, the management board's reaction and the unambiguous position taken by the company's management may contribute to a genuine change and consequently to the improvement of relations between people.

According to Kmiecik-Baran and Rybicki (2004), measures related to the prevention of mobbing and discrimination in the workplace which an employer should strive to implement are preventive measures, organizational procedures aimed at counteracting and combating mobbing, and mediation (consultancy). Preventive measures involve information measures, making sure that human resources management processes are correct, as well as revealing and publicly deploring the perpetrators of mobbing (Godlewska-Werner, 2006). In company B, a strong tendency was observed to undertake such measures, while in company A, which is a foreign company, and where mechanisms were developed to prevent violence in the workplace, the existence of appropriate provisions (an ethical code of conduct) did not lead to the desire to do so.

The results of our observations, even though they only concern two organizations, confirm the results of the research carried out by Aquino and Lamertz (2004), who prove

that aspects related to the external context, such as social aspects, mutual trust, organizational climate and the level of tolerance of mobbing in the workplace resulting from the management board's attitude are very strongly linked with the frequency of such behavior. The employees studied by Durniat (2009) considered the most important causes of mobbing to be overall chaos and organizational disorder. It would be interesting to study the role of those aspects. The results shown in this paper may also provide inspiration for a study on the importance of the position taken by the company's management board on mobbing and discrimination, which seems to be key. It would be appropriate to have such research cover a larger number of different organizations, to change the methodology, to develop the right questionnaires and to use tools verified from the psychometric point of view. It would also be worthwhile focusing attention on the organizational climate and on the anti-mobbing policy, studying these variables from the point of view of managers at various levels, HR department employees and subordinates. In further studies, it would be worthwhile to take into account intercultural comparisons and the gender aspect. Hauge, Sgogstad and Einarsen (2009) emphasize that the more male-dominated the working environment, the more likely the occurrence of mobbing. The results of the studies carried out by the said Norwegian researchers suggest that men perpetrate mobbing more often.

Research and practical experience prove that important aspects in the fight against mobbing and in the prevention of the phenomenon include the organization's management board's firm and loudly expressed declaration, addressed to all the employees, and the management's unambiguous and firm position, expressing disapproval and objections to such behavior (cf. Durniat, Krupa, & Działa, 2016). The declarations should be accompanied by a genuine effort to explain and resolve such issues in a fair manner.

If the organization's CSR policy towards its own employees assumes the observance of an ethical code, if ethical conduct is rewarded and those violating the rules are punished, managers at various levels seek to act appropriately, because firstly they understand the importance of such behavior and they have a growing awareness that they also need to set an example to their subordinates in this area, and secondly they no longer feel that they can go unpunished and they therefore seek to control their own behavior. Silence means consenting to immorality (Bugdol, 2007). According to researchers, those who can be blamed for a poor organizational climate may be the superiors, characterized by an autocratic, non-interventionist style of management, who do not treat their subordinates as partners and do not attach adequate importance to the quality of interpersonal relations at work, whose "uninterested leadership and narcissistic management" may have very negative effects (Nerka, 2013, p. 291; cf. Kmiecik-Baran, 2003, Warszewska-Makuch, 2005).

The results of our analysis also confirm the views of Leymann (1996), who emphasizes that in the studies of unethical behavior in organizations, the aspects that play a key role are organizational determinants and problems related to the functioning of the whole community within the company, while personality-related aspects are important, but much less significant. We are convinced that further research into the effective prevention of mobbing and discrimination in organizations should focus on working conditions and on relations between people within the organization, but also on the attitudes of the companies' managers.

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Proactive coping as a kind of creative adaptation to a new workplace

Streszczenie:

Proaktywny wymiar zachowań ludzi zakorzeniony jest w ich potrzebie wpływania i kontrolowania otoczenia. Człowiek woli bowiem podejmować aktywne i twórcze działanie niż tylko przeciwdziałać. Dynamika rynku pracy wymaga od jednostki większej samodzielności i proaktywności. Zachodzące zmiany generują zapotrzebowanie na łatwo „adaptujących się" pracowników. Celem podjętych badań było zatem zbadanie proaktywnego radzenia sobie pracowników w nowym miejscu pracy oraz osiąganych przez nich wyników adaptacyjnych, jak odczuwany dobrostan. Badaniami objęci zostali nowo zatrudnieni pracownicy (N=172), którzy wyrazili zgodę na udział w potrójnym pomiarze (pretest i podwójny posttest) w przeciągu pierwszych sześciu miesięcy w nowym miejscu zatrudnienia. Uzyskane wyniki wskazały związek proaktywnego radzenia sobie z mniejszymi kosztami emocjonalnymi. Dodatkowo, wyniki wskazały na moderujący efekt statusu sprzed zatrudnienia (pracujący-bezrobotny) na badaną relację.

Słowa kluczowe:

proaktywne radzenie sobie, adaptacja, koszty emocjonalne, nowi pracownicy

Abstract:

The proactive dimension of human behavior is rooted in one's need to create and control the environment. Individuals prefer to do things actively and creatively rather than being counteractive. The dynamics of the job market demand that individuals are increasingly independent and proactive, can easily adapt to change, and create their own future. This way of understanding a newcomer's activity corresponds to proactive coping. The main goal of this study was to investigate the role of proactive coping of workers in a new workplace and in job adaptation outcomes, namely well-being. Data was collected from newly employed workers ($N = 172$) who agreed to participate in the study within a longitudinal evaluation design (one pre-test and a double post-test) during their first six months in a new workplace. Overall, the study demonstrates that proactive coping improves the adaptation of new employees, costing them less emotionally as they adjust to their new workplace. Additionally, the employees' pre-entry experience (previously unemployed *vs* previously employed) moderated the relation between the analyzed variables.

Keywords:

proactive coping, job adaptation, emotional costs, new employees

Introduction

Dynamic environments and ongoing changes require specific skills of employees (Frese, 2008; Belschak, Den Hartog & Fay, 2010). In particular, today's employees should easily adjust to change, be tolerant of uncertainty, and anticipate forthcoming tasks. Since career paths have become much less linear and bound to a specific organization, employees are becoming responsible for their own professional development as suggested by protean career concepts (Gubler, Arnold & Coombs, 2014; Hall, 2004; Stoltz, Wolff, Monroe, Mazahreh & Farris, 2013). Accordingly, organizational behavior is characterized by an expanded set of professional responsibilities and contains adaptive performance and proactivity (Griffin, Neal & Parker, 2007). One of the consequences of recent organizational trends is an decrease in job security (Probst & Lawler, 2005), as the policy of lifelong employment has changed into a market-oriented economy that implies subsequent changes of workplace during one's occupational life. In these days, individuals will change jobs approximately 10 times over 20 years (Bauer & Erdogan, 2011). Job mobility is increasing, especially among younger employees, who enter a new organization approximately every second year (European Foundation for the Improvement of Living and Working Conditions, 2006). Thus, effective adaptation to a new workplace is now becoming a crucial issue. Managing the individual's entrance into organization is becoming a major task. Contrary to earlier research, newcomers have recently been conceptualized as active participants engaging in an individual adaptation process characterized by patterns of proactivity (Morrison, 1993, Chan & Schmitt, 2000; DeVos, DeClippeleer & Dewilde, 2009). In the entrance phase, when a person has to achieve successful entry and settle down in the organization, one's individual actions, such as seeking information, planning, and problem-solving, is more important, rather than organizational actions such as supervisory feedback or counseling (Super, Hall, 1978; Savickas, 1997). This way of understanding a newcomer's activity corresponds to the proactive coping approach (Schwarzer & Taubert, 2002).

As entering a new organization is a considerable source of stress (Ellis, Nifadkar, Bauer & Erdogan, 2015), the importance of proactive coping increases. Coping is traditionally described as reactive behavior focused on dealing with already occurred stressful events (Lazarus & Folkman 1984; Albion, Fernie & Burton, 2005). In particular, the individual is oriented towards the compensation of loss or harm in the past. During organizational entry, however, it is not sufficient to simply react to cues from the environment, but rather new workers need to plan ahead and prepare themselves for future changes, threats or opportunities by taking the initiative themselves (Mensmann & Frese, 2017). Although reactive coping with a situation that has already occurred seems to be reasonable when facing different situations at work, proactive coping should be more useful at the new workplace. This "in advance" activity helps in being competitive and effec-

tive as well as fostering adaptation to the new workplace. Although future risks and demands are acknowledged, they are appraised as a challenge, rather than as a threat, harm, or loss (Greenglass, 2002; Schwarzer & Taubert, 2002; Greenglass & Fiksenbaum, 2009). Accordingly, an effective proactive coper is able to gather different resources and skills, e.g. planning, organizational skills, social support, which allow him to be prepared to manage any entrance stressors that he encounters (Saks & Ashforth, 2000).

Recent research indicates the importance of proactivity in understanding employees' behaviors (Seibert, Kraimer & Crant, 2001; Frese, 2008). Aspinwall and Taylor (1997), described proactive coping as a particularly effective strategy for managing work demands. Although research in the past showed positive affect as promoting proactive behaviors in an organization, the role of negative emotions seems to be more complex (e.g. Cangiano, Bindl & Parker, 2017). Negative moods at work might generate employees' activity, e.g. change-oriented behavior, and stimulate a person to use personal initiative to obtain a personal goal. Thus, an employee might change the environment by quitting the job, but might also try to craft their own job (Parker & Collins, 2010). On the contrary, proactive behaviors could have an impact on employees' well-being. Previous research has shown that proactivity positively influences adaptation outcomes, such as job performance and job satisfaction (Seibert et al., 2001; Wanberg & Kammeyer-Mueller, 2000). One of the indicators of workplace adaptation that is assumed in this study is the emotional cost experienced by new employees . All the emotional conditions explored in the workplace contribute to the emotional cost : the uncertainties of flexibility, the lack of trust and commitment, the superficiality of teamwork. Thus, proactive coping might play a crucial role in the adaptation process by reducing the negative aspects of the transition from an organizational outsider towards an organizational insider, and in fact might lead to positive adaptation outcomes. Strauss and Parker (2014) mentioned proactive behavior as generating positive emotions through the fulfillment of one's psychological needs, e.g. challenging goals and self-initiated behaviors facilitate the experience of being competent and self-efficient rather than being directed by someone else. Thus, proactive behaviors at work might generate positive affective experience by minimizing the emotional costs experienced during the entrance phase (cf. hypothesis 1).

Hypothesis 1: Proactive coping would have a negative effect on the level of emotional costs experienced by the employee during the adaptation process.

It is likely that an individual's past experience in obtaining full-time work versus being unemployed has an impact on their transition process into a new workplace. Bauer and colleagues (2007) outlined pre-entry status as an important factor promoting adaptation outcomes of new employees (school-leavers vs. job changers) Moreover, some studies (Bańka & Wołowska, 2006; Grdinovac & Yancey, 2012) underlined that a higher threat

of job loss, the unemployment rate and unstable environments lead employees to for example lower their intention to leave. Previously unemployed newcomers might be less likely to leave a new workplace, since the negative sides of being without work might influence their perception of their current job. From the perspective of potential costs, being employed is assessed as better than leaving the organization, although the appearing discrepancy that emerges between expectations and the current workplace could lead to negative emotional consequences (e.g. Cangiano, Bindl & Parker, 2017).

Entering a new organization is often accompanied by some degree of disorientation, reality shock, and a need to make sense of the new environment (Bauer & Erdogan, 2011; Van Maanen & Schein, 1979). Since unemployment influences a person in a specific manner, the adaptation process could be particularly difficult for newcomers who were previously unemployed. Different studies on unemployment (Feather & O'Brien, 1986; Paul & Moser, 2009) have shown that unemployment causes undesirable psychological consequences like a decrease in mental health or self-esteem and shifts towards an external locus of control. Thus, the experience of unemployment might lead to a decrease in perceived competence as well as to a real loss of skills. Additionally, the longer individuals have been without a job, the more likely they are to suffer from a lack of time structure and purpose (Rowley & Feather, 1987). Moreover, stereotypes of the unemployed which exist in society could force them to accept a job offer which does not really fit their abilities, qualifications and interests. The gap between the current and a desired job can generate negative emotions at work (in: Cangiano, Bindl & Parker, 2017). Since newcomers' pre-entry experience can influence adaptation outcomes, e.g. previously unemployed newcomers might experience a greater reality shock and have lower efficacy beliefs about their own ability to achieve positive adaptation outcomes, it is assumed that pre-entry experience would be associated with the emotional costs experienced by new employees (*cf*. Hypothesis 2).

Hypothesis 2: Newcomers' pre-entry experience is associated with the emotional costs experienced in the new workplace

As was mentioned above , the entrance phase into a new organization can result in some negative states, e.g. disorientation, reality shock, and a sense of insecurity that could generate maladaptive behaviors and outcomes. Since adaptive behaviors involve newcomers responding to unexpected and new circumstances (Pulakos, Arad, Donovan & Plamondon, 2000), higher proactive coping should lead to better adaptation outcomes. This paper assumed proactive coping as an appropriate way of dealing with the entrants' stress and decreasing the emotional costs experienced in a new workplace. New employees who are higher in proactive coping become better prepared to prevent or deal with stressors that emerge, as well as becoming able to reconsider their situation during their entrance into a new organization.

Since newcomers' pre-entry experiences can influence adaptation outcomes, e.g. negative emotions experienced in the new workplace, the effects of proactive coping might be less clear than it was assumed in the previous section. For example, previously unemployed newcomers might experience a higher reality shock and have lower efficacy beliefs about their own ability to achieve positive adaptation outcomes, which might decrease the effect of proactive coping compared to job changers. Therefore, it is assumed that pre-entry status is related to the emotional costs of the new employees irrespectively of their level of proactive coping (cf. Hypothesis 3).

Hypothesis 3: The effect of proactive coping on emotional costs is moderated by pre-entry experience.

Materials and Methods

Proactive coping. Proactive coping was assessed using the 14-item proactive coping subscale of the Proactive Coping Inventory (Polish version of PCI; Pasikowski, Sęk, Greenglass, & Taubert, 2002; Cronbach's α = .87). A sample item is "When I experience a problem, I take the initiative in resolving it." The participants answered each item on a 4-point rating scale (never-always). Higher scores indicate a higher level of proactive coping.

Emotional costs. Emotional costs were assessed using 14 items referring to negative feelings at work (e.g., a sense of insecurity, disappointment, and inferiority; Chudzicka-Czupała, 2010; Cronbach's α = .92). Participants answered each item on a 5-point scale ranging from 1 (*not at all*) to 5 (*very often*). Higher scores indicate a higher level of emotional costs.

Control variables. The questionnaires included age, gender and pre-entry experience (participants were asked whether they were unemployed, students or employed before getting their current job) at time 1. Since the sample does not contain any former students, the pre-entry status was dummy-coded with 0 (*previously employed*) and 1 (*previously unemployed*).

Procedure

The data for this study comes from a larger research project on proactive coping among new employees . The participants in this study were recruited from among the newly hired employees of three electronic retail stores. The sample was 59% women, and the mean age was $M = 31.47$ ($SD = 9.53$). Concerning their pre-entry status, 45% of participants were previously unemployed, and the average length of unemployment before getting

their current job was 7.82 months ($SD = 6.04$), which classified them as short-term unemployed.

Every newcomer received the questionnaires either directly after signing the job agreement or within the first two weeks of employment. The surveys were collected after two weeks. Only participants who returned completed questionnaires were eligible to take part in the study.

Data was repeatedly collected within a longitudinal design consisting of three waves. The first data collection was at the time of entry into the organization (pre-test, $N = 172$). The second data collection was conducted three months later (post-test; $N = 119$), and finally, data was collected at the six month point (follow-up, $N = 99$). At stage 1, all participants received questionnaires to measure proactive coping and the adaptation outcome (emotional costs). The same questionnaire was administered to all participants at stage 2 and time 3. The time duration of three months between measurements was chosen for reasons that were both theoretical (e.g., this time frame allowed for the observation of the longer-term consequences of the coping behaviors reported in the pre-test, cf. Wanberg, 1997) and practical (e.g., to maintain the engagement of respondents and to reach all participants at the same workplace, since data was collected anonymously). The completion of questionnaires for the pre-test and post-test surveys was done on a voluntary basis; no monetary compensation or other incentives were provided which may have improved the participants' response rate. Although the survey was confidential, participants were invited to record an anonymous ID (e.g. nick name) so that individual responses could be matched over time.

The constructs were assessed at the three different stages. Accordingly, the multi-level models for longitudinal data were computed, with the particular wave on Level 1 and the subjects on Level 2 (Singer & Willett, 2003). To control for changes over time, the linear and quadratic effects of time were considered. Mixed models naturally handle uneven spacing of repeated measurements and can also be extended to non-normal outcomes (see: Maxwell, Delaney & Kelley, 2017). Proactive coping was considered as a predictor. Since the questionnaires were answered three times, proactive coping was repeatedly assessed and thus can vary between the waves (Level 1). Therefore, the proactive coping was centered (within-person centering, see Curran & Bauer, 2011; Singer & Willett, 2003).

Results

Table 1 presents the descriptive statistics of the study variables: proactive coping and emotional costs, including all three waves. In the following, it was tested whether proactive coping influences one of the adaptation outcomes, namely emotional costs. Furthermore, the effect of both proactive coping and pre-entry experience were addressed with regard to the emotional costs experienced in the new workplace.

Table 1. Descriptive statistics of the study variables

	M	SD	Min	Max	Skewness (Std.Error)	Kurtosis (Std.Error)	N
Proactive coping T1	1.88	.45	.57	2.93	-.44 (.24)	.53 (.48)	172
Proactive coping T2	1.94	.50	.36	3.00	-.16 (.24)	.24 (.48)	119
Proactive coping T3	1.88	.52	.29	3.0	-.13 (.24)	.29 (.48)	99
Emotional Costs T1	.60	.56	0	2.29	.43 (.24)	-1.04 (.48)	172
Emotional Costs T2	.68	.59	0	2.36	1.05 (.24)	.16 (.48)	119
Emotional Costs T3	.73	.55	0	3.07	1.23 (.24)	2,52 (.48)	99

Table 2 shows the results of a linear mixed model predicting the change in emotional costs over time. In Model 1a, gender, age, and pre-entry experience have been included as control variables yielding no significant effects on emotional costs, besides pre-entry experience, $B = -1.28$, $p < .01$ (Model 1c) and a marginally positive linear effect of time indicating that emotional costs increases over time, $B = 0.14$, $p < .10$ (Model 1b).

Table 2. Effects of proactive coping and pre-entry experience on emotional costs

	Emotional Costs		
	Model 1a	Model 1b	Model 1c
		Fixed effects	
Level 1 (within-subjects)			
(Intercept)	1.54**	2.63**	2.05**
Time	0.09	0.14+	0.13
Time x Time	-0.02	-0.04	-0.04
Proactive coping		-0.33**	-0.10
Proactive coping x pre-entry experience			-0.48**
Level 2 (between-subjects)			
Gender[a]	0.10	0.10	0.09
Age	0.01	-0.01	-0.01
Pre-entry experience[b]	-0.10	-0.12	-1.28**
		Model fit	
Deviance	567.0	551.4	541.4
AIC	587.0	573.4	565.4
BIC	626.4	616.8	612.7

Notes. Only fixed effects are reported; coefficients are unstandardized; [a]Gender is dummy-coded (1 = male, 0 = female); [b]Pre-entry experience is dummy-coded (1 = previously unemployed, 0 = previously employed); + $p < .10$; * $p < .05$; ** $p < .01$.

Hypothesis 1 assumes that proactive coping results in decreased emotional costs experienced by new employees . Accordingly, Model 1b includes proactive coping as a covariate at Level 1 (within-subjects), which describes the increase in proactive coping in the post-test and follow-up compared to the pre-test (within subjects). As can be seen in Model 1b, proactive coping (Level 1, within subjects) has a negative effect on emotional costs, $B = -0.33$, $p < .01$, thus the increase in proactive coping contributes to lower emotional costs. Consistent with previous expectations, participants with a higher level of proactive coping reported lower emotional costs experienced in the new workplace. This result confirms Hypothesis 1.

Hypothesis 2 further considers the relation between pre-entry experience and emotional costs. It was assumed that previously unemployed newcomers would report more emotional costs during the entry phase than job changers. Contrary to expectations, Model 1c outlines the negative effect of pre-entry status, $B = -1.28$, $p<.01$. Thus, previously unemployed entrants experienced lower emotional costs. Therefore, hypothesis 2 has not been confirmed.

Finally, Hypothesis 3 predicts that the effect of proactive coping (within subjects) on emotional costs is moderated by pre-entry experience. In fact, Model 1c outlines a negative interaction effect of proactive coping and pre-entry experience, $B = -0.48$, $p < .01$. Thus, proactive coping decreased emotional costs, especially among previously unemployed workers, confirming Hypothesis 3. With regard to the main effect of proactive coping on decreasing emotional costs, $B = -0.33$, $p < .01$, an increase in proactive coping leads to lower emotional costs for those participants who were previously unemployed, whereas for the previously employed participants (i.e. job changers) there is no such effect of proactive coping on emotional costs.

Discussion

The results show the importance of proactive coping in the context of adaptation to a new workplace. The data analysis revealed that proactive coping was a predictor of one important adaptation outcome: lower emotional costs. Since emotional costs refer to the level of negative emotions experienced by new employees, these can be lowered through e.g. talking to co-workers about the job or seeking support and feedback (Ashford & Taylor, 1990). Proactive copers accumulate more personal and job-specific resources and are able to invest them efficiently to improve their own well-being in their work. This finding confirms the conceptual framework that assumed the positive effect of proactive coping, and particularly the increase in proactive coping within subject, on work adaptation, namely lower emotional costs experienced by new employees .

Further analysis depicts the opposite effect to the prior expectations of pre-entry experience on emotional costs. Specifically, it demonstrates that newcomers' tendency to cope in a proactive way leads to better outcomes: lower emotional costs, which is especially true for those participants who were previously unemployed. As Feather (1990) suggested , adverse effects of unemployment prompt individuals to search for work, but at the same time they reduce their efforts as the prospects of re-employment decrease. As a result, self-confidence about getting a job, efforts to seek employment and the need to get a job tended to be lower for individuals who are out of work (Feather & O'Brien, 1986). It was therefore expected that the unemployed might often have no other choice and might take the first job that is available to them as opposed to employed individuals, who have more opportunities to search for more suitable employment. However, the findings of the study showed lower emotional costs in organizational entrants with previous experience of unemployment compared with job changers. One of the possible explanations for the lower emotional costs experienced by previously unemployed newcomers could be seen in the job search process. Prior failures can reduce one's expectations about a future job, while employed individuals imagine a new workplace as better than their current one. Accordingly , repeated failure to get a job might lead to realistic expectations of a new workplace and this might further lead to higher satisfaction and positive feelings about the job available to them. Also, in their study Isaakson, Johansson, Bellaagh and Sjöberg (2004) indicated an increase in work centrality and consistently high levels of agreement with the norm that are found among the long-term unemployed. This suggests that people who were without a job evaluate a paid job more highly .

This study demonstrates the role of proactive coping in experiencing emotional costs during the first period of employment. The findings indicated that those newcomers who were more engaged in proactive behaviors experienced less negative emotions in their new job. This relation was significant, especially among previously unemployed entrants. Therefore the pre-entry status of the newcomers were analyzed further. Moderation analysis depicts the conditions under which proactive coping exerts its influence on emotional costs. The association between proactive coping and pre-entry status on new employees' emotional well-being have been further analyzed. Specifically, the status of being previously unemployed has been examined here as an important factor. The results showed an increase in proactive coping as leading to lower emotional costs, especially for those participants who were previously unemployed.

This study showed that proactive coping implies specific adaptation outcomes such as emotional cost experienced in a new workplace. However, the study has some limitations that should be considered when drawing conclusions on the present findings. First, the study was based on a relatively small sample of participants. However, it was initial-

ly possible to reach all the new employees of the particular company. Second, the study suffers from drop-out (58% of the response rate at wave 3). However, there was no possibility to look into the reasons for the drop – out rate because of anonymity of the study. Third, the study relies on self-report measures because of the interest in job adaptation from the perspective of the new employee . Future studies could complete the perceived job adaptation with an assessment from co-workers or a supervisor.

The current study both has practical implications and suggests directions for future research. The results revealed that the outcomes of the adaptation process were associated with employees' pre-entry status. Detailed knowledge about specific problems and consequences of newcomer integration should provide fruitful starting points for the development of specific treatments and recommendations for various groups of employees. Since proactive coping seems to an important factor leading to better adaptation into the new workplace, there is still a need to investigate organizational benefits and costs of newcomers' proactive coping behavior in more detail.

Acknowledgments

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Who is the contemporary artist?
Social representation of the artist among visual art students

Streszczenie:

Artykuł prezentuje zastosowanie analizy pól semantycznych w celu zrekonstruowania reprezentacji współczesnego artysty wśród studentów sztuk wizualnych. 124 studentów Wydziału Sztuki Uniwersytetu Pedagogicznego w Krakowie oraz Akademii Sztuk Pięknych w Krakowie odpowiedziało na otwarte pytanie: Kim jest artysta w naszych czasach? Uzyskany materiał jakościowy pozwolił na nakreślenie pola semantycznego czyli ekwiwalentów, opozycji, określeń, asocjacji, działań podmiotu oraz działań wobec podmiotu, z którymi pojęcie artysty jest utożsamiane w percepcji przyszłych twórców. W artykule przedstawiono, wnioski, implikacje praktyczne i przyszłe kierunki badań.

Słowa kluczowe:

reprezentacja artysty, percepcja społeczna, analiza pól semantycznych, studenci sztuk wizualnych

Abstract:

The paper presents the application of semantic field analysis to the reconstruction of the social representation of the contemporary artist among visual arts students. 124 students from the Faculty of Art of the Pedagogical University of Cracow and the Academy of Fine Arts in Krakow answered an open-ended question: Who is the artist in our time? The narrative material was used to reconstruct the equivalents, opposites, attributes, associations, activities of the subject and activities on the subject which constitute the semantic field of the concept "contemporary artist". The conclusions, practical implications and direction for future studies are presented.

Keywords:

social representation of artist, social perception, semantic field analysis, visual arts students

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Introduction

Social representation could be understood as a "stock of common knowledge and information which people share in the form of common-sense theories about the social world" (Augustionos, 1981 p.12). It is based on collective elaboration "of a social object by the community for the purpose of behaving and communicating" (Moscovici, 1963, p. 251). Some authors compare social representations with the stereotypes observed in a non-laboratory environment (Courtial, Kerneur, 1996 as cited in: Pelt, Poncelet, 2012), some with the social schema (Augustinos, 1981; Wagner et al., 1999), stressing however the differences such as sociogenesis and the discursive way of generating representation within in particular social groups. The theory of social representation is historical in its nature. It accepts that the meaning attached to the phenomena being studied is shaped by past events and contexts (Wagner, 1995; Wagner et al., 1999).

The social representation of an artist has transformed tremendously over the centuries. The artist – according to prescribed functions – has been perceived as a skillful craftsman, a broadly gifted individual or a romantic rebel (c.f. Gołaszewska, 1986). The XX century released the creator from the restrictions of form and content or the obligation of social mission and introduced the myth of the liberated, eccentric, and above all independent "artistic personality". As there was no need for art to serve religion, nation or culture any more, it became "a private form of "practising" existence" or even "a more deeply conceived form of existence" (Potocka, 2011). According to this vision of creativity, the artist produces art only for himself/herself, without expecting any form of external gratifications. However the effect of his/her existential efforts might be included in the cultural flow by the decision of the *artworld* in line with institutional theory (Dickie, 1974). Although the social representation of an "artistic personality", which means being non-conformist, uncompromising and indifferent to the reaction of the public, is well rooted in social perception, there are premises that these characteristics are not determinants of artistic success. The 20 year long, longitudinal studies with graduate students from the Art Institute of Chicago indicate that those artists who have become known and present in prestigious galleries were not concentrated only on self-expression. In fact, they possessed a pragmatic business focus, which allowed them to successfully strive for contact with cultural institutions and to be involved in self-promotional activities (Csikszentmihalyi, Getzels, Kahn, 1984 as cited in: Abuhamdeh, Csikszentmihalyi, 2004). By contrast, those students who were labeled as particularly gifted, but who lacked the vigor to promote themselves have not become recognized. Apart from the contemporary artist's need to respond to art market institutions, the other problem concerning the artist's identity is defining the qualities which constitute an artist. One of the issues addresses the question whether an artist should have a formal education in art as well as craft. In fact,

not only is the contemporary artist no longer obliged to produce their works from beginning to end, sometimes hiring an entire outfield working on the project (eg. Anselm Kiefer's studio *La Ribaute,* the work *Sunflower Seeds* by Ai Weiwei), but also s/he is not obliged to produce any material forms, which often leads to the transfering of the activity into the world of concept or performative actions. Therefore, the question arises: what constitutes the contemporary visual artist? Is it an efficient eye and a trained hand or rather a creative head? Is the artist nowadays somebody who embraces the context of the art market in his activities, or who ignores it or creatively transforms it? Is s/he a professional with master skills or is s/he producing art without being formally entitled to? Is everybody brave enough to present his/her works to the public, or is it only a person with special talent? It seems that unambiguous answers to the above questions are destined to fail. Instead, it is worth analyzing the artist's representation among the potential "executors" of the role. Visual art students make a choice to go to art colleges with a more or less articulated intention of plannig their future within the artistic domain. What representation of an artist accompanies them during their formal education? Is it an image of an outstanding genius, an efficient professional or a media celebrity? The question seems important as the development of a creative personality and professional identification, as well the motivation and determination for artistic endeavors might strongly depend on the representation of an artist that one possesses. Still, there are very few studies showing the social perception of this profession. In contrast to the many, regularly updated pieces of research on creative abilities and the personality traits of creative people (c.f. Popek, 2003), there are few studies on the social perception of artists. Add to this the fact that the ones which have been conducted were more concerned with the stereotypes of musicians (ex. Cameron, Duffy, Glenwright, 2014; Cripp, Gregory, 1999; Lipton, 1987) than visual artists (Borg, 1955). Furthermore, existing research has mostly been restricted to the perception of the personality traits of the artists and has very seldom tackled the complex context of the social and professional functioning of the artist. The explorative study presented in this paper was undertaken to minimize this gap by describing subtle and current meanings associated with the concept of the contemporary artist among young visual creators within the framework of social representation .

Method

The aim of the study was to reconstruct the social representation of the contemporary artists among visual art students. The methodological approach which allows us to explore such problems is based on qualitative studies which: "use (…) text instead of numbers

as the empirical material, they derived from the concept of social construction of the realities and focus on the views of participants, their daily practices and knowledge about the studied subject" (Fick, 2010, p. 22). Methods that are used in such paradigm "should have open character to allow the understanding of the process or relationship" (p. 22). As the participants are allowed to construct responses freely, the risk of generating the artefacts decreases and the chances of touching the deep, multi-level meanings which are prescribed to the phenomenon by respondents increases. One such method which allows us to gain access to subtle meanings created by respondents is semantic field analysis. The semantic field of a word is the sum of the contexts in which it appears and the sum of its relations with other linguistic elements in the text (Tomasello, 2003). For this reason the unquestionable advantage of using semantic field analysis is the possibility of reconstructing senses which are not directly accessible to the respondents when you ask them in a straightforward way. The network of meanings reveals how the subjects saliently experience a particular aspect of reality (including all the linguistic nuances showing the affections and evaluations). In that case it reveals how the art college students perceive contemporary artists. Semantic field analysis is based on "deconstructing the structure of sentence in order to recombine its elements according to the significant meaning" (Robin,1980, p. 252). According to this method, the researcher chooses the subject of the analysis using keywords, and after that creates six networks which consist of: equivalents (indicating what the subject is identified with; these words can replace the subject in some contexts), opposites (indicating what counteracts with and what is contrary to the subject), attributes (indicating what the features of the subject are), associations (indicating with what the subject is associated, with what the subject coexists), activities of the subject (showing the subject's actions), and activities on the subject (showing what the actions by others affecting the subject are). Subsequently the researcher combines the particular elements of the network in one entity and reads off the meaning which is attached to the main subject of the analysis being undertaken.

Participants and procedure

124 students from the Faculty of Art of the Pedagogical University of Cracow (N=62) and the Academy of Fine Arts in Krakow (N=62) participated in the study, with ages ranging from 20-30. The total sample included 94 females (75,8%) and 30 males (24,2%) from the following majors: graphic arts (N=58), painting (N=30), art education in visual arts (N=28) and other visual arts (scenography, sculpture; N=4). The study was conducted in groups. Participants freely answered the open-ended question: "Who is the artist in our time?" with no time limitations.

Semantic field analysis was applied to reconstruct the meaning of the concept of an artist (the keyword for analysis). This method allows us to describe what the contemporary artist is (not) identified with, what associations s/he provokes, what kind of features and actions are ascribed to him/her, as well as by what s/he is affected in the perception of young artists. For that purpose, the 124 narratives were transcribed and converted into computer files to be used as material for the generation of semantic analysis . Each of the narratives were broken down into basic elements and coded into one of the six networks (namely equivalents, opposite, associations etc.) The category "others" was created for the fragments which were not included in any of the six networks of the semantic field. Then the single narratives of the respondents which were included in a particular network (eg. equivalents), were grouped independently by two expert judges (one of whom was the author) into broader categories which covered identical or similar content. The results were compared and discrepancies were discussed until a consensus about the number of categories and their content was reached. This allowed us to conduct the quantitative analysis by calculating the frequency of responses within categories.

The fundamental problem which appeared during coding was the polysemy of the expressions used by respondents. This resulted in difficulty in allocating particular fragments to separate networks. Quite often the way of defining the artist (equivalent) contained the characteristic features (attributes), as well as inherent artistic activities (activities of the subject), which suggests that these particular networks of the semantic field are strongly intertwined. To ensure the clarity of coding and presenting the results, a decision was made to adjust the procedure to the empirical material. The assumptions made were to include all the references indicating the artist's identity (mainly nouns) in the network of equivalents. The network of attributes (mainly adjectives) incorporated all the psychological characteristics and attitudes perceived in an artist, whereas the activities of the subject (mainly verbs) embraced all the actions indicating the social roles and the functions of an artist. In cases when respondents used the form of the noun, adjective or verb, but it was clear from the context that they meant functions, defining properties or characteristic features, the grammar criteria yielded to the one based on merit.

The results of the semantic field of the concept of the contemporary artist are presented in the following sections of this paper. Efforts to reconstruct the complete representation of the artist emerging from the separate semantic networks will then be undertaken.

Results

The presentation of results contains a qualitative description of the meanings attached to each semantic network, as well as quantitative characteristics – the frequencies of the categories or themes within each semantic network. One should notice that the number of responses within one semantic network is not equal to the number of subjects whose responses were included in the analysis. This is because particular fragments of responses from each participant could be included in more than one category. This happened when the narratives were very well elaborated and systematized according several independent threads which were logically distinguished from each other.

Equivalents

Semantic field analysis lets us see the equivalents, i.e. meanings, which the subject is identified with. All the synonyms of the contemporary artist are presented in this network.

According to the perception of visual art students, an artist is an "experience designer", a "social prophet", a "moral barometer" or a "teaser"[2]. To trace the richness of meaning, the responses which represent equivalents (N= 83) have been structured into three themes and two contrary visions of an artist.

One of the most frequent themes (N=14, i.e. 17% of all equivalents) indicates the motif of an artist as a self-actualized individual. An artist is a "liberated man", "a person who wants to express oneself", a "creator not only of an art, but him/herself", "the man who is not afraid to be himself", and who is "the person s/he wants to be".

The second theme which emerges from the responses, identifies the creator with the concept of a "visionary" (N=8) who is " the link between real and unreal", "the person who seeks the truth about the world", "a prophet" or "the narrator of the spiritual world".

Contrary to the second theme, which refers to the romantic vision of a creator as the archetype of soothsayer, the third one groups the voices which underline the embedment of an artist in the surrounding reality, particularly in current social, political or economic contexts. An artist becomes "a commentator" on events that are happening . She adopts the role of "ecologist", „social activist", „designer", engineer", "sociologist", "historian", "reporter", "scientist" or "philosopher". He is an "awakened man" who is a person deeply "immersed in the world" and because of his great sensitivity and incisiveness he is able to make an astonishing interpretation and at the same time keep his distance by remaining an uninvolved observer of reality.

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[2] Where there are direct citations from respondents, the words have been put in quotation marks.

In addition to the themes described above, two opposed visions of an artist emerged from the narratives of the visual art students – i.e. egalitarian (N=14) and elitist (N=12). The first one (an artist as everyman) emphasizes a democratic vision of creativity and refers to Beuys' statement that "every human being is an artist"[3]. This view is accurately reflected by voices such as: "everybody can become an artist regardless of age and education", "an artist is a regular man, only an eagerness for creation and the will of experimenting is need", "everybody can be an artist regardless of qualities, predispositions or social situation", "nowadays an artist is nobody special, it could be anybody with an idea", "an artist is a profession like others". The responses which emphasized the process of self-definition by the creator were also put in this group, i.e. – "an artist is everybody who feels that way", "everybody can be an artist, nothing else matters except the personality of the creator".

On the other hand, statements emerged which were contrary to the egalitarian concept, indicating the elitist nature of a creator and his extraordinary distinguishable features (N=12). According to them, an artist is a "genius", "the man who sees more", and "lives more intensely than the ordinary man", "the person who perceives reality differently than the rest of society". This second thread, accentuating the uniqueness of a contemporary artist, has been partly criticized by the respondents themselves. An artist who presents an attitude of superiority is described as a "poser with a grandiose ego, who perceived his supremacy and special entitlement". The responses with negative emotional evaluations (N=18) created the last category, in which an artist is named as being an "imposter", "ignorant", an "idiot", a "clown", an "opportunist" or a "puppet". As will be elaborated later, the significant part of these nouns refers to one of the perceived functions of the contemporary artist, named a "careerist".

Opposites

A relatively small part of the semantic field analysis was represented by opposites (N=43). Semantic field analysis of the opposites allowed us to distinguish negative references, indicating by what an artist is contradicted. Opposites allow us to compare the main subject of the analysis with other subjects and consequently to establish the limits of its definition. This network included formal opposites (based on the prefix "pseudo", "anti"), or the opposites which were created by the contradiction "not" (as eg. "it is not a person, who…"), as well as contrary sets mentioned by respondents as "artist" *versus* "craftsman", artist as an "personality" *versus* "profession".

The first category that was distinguished grouped responses contrasting the term artist with the "pseudoartist" (N= 11, 25% of all opposites). Being an artist was perceived

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[3]   Joseph Beuys' statement dated 1973, first published in English in Caroline Tisdall: Art into Society, Society into Art (ICA, London, 1974), p.48.

by the students in contradiction to activities motivated by commercial goals, which are described as "pseudo-art". This could be well illustrated by the following answer: "Nowadays there are many pseudo-artists, who are called artists and they create a false image (...)". The pseudo-artist is a person who "is not interested in elevated ideas and intangible issues", a man who functions as a "celebrity", for whom it " is more important from what he does, is to how he looks and what is said about him". In opposition to a "pseudo-artist" the concept of a "real artist" or the artist "for himself/herself" emerges. This is a person who "is not involved in art superficially but seriously", and who "is not a lancer".

The second category linked narratives related to the contradiction between "artist" and "craftsman" (N= 17; over 39% opposites). From the one side, they accentuated the specificity of the current expectations formulated towards an artist, from whom it is expected that they will have creative potential (an idea), but not necessarily the executive abilities (craft), i.e. "An artist is not a craftsman", "s/he is not even obliged to make his/her work", "it is not necessary today to have skills and abilities". From the other side, there were also contrasting voices showing the expectation that an artist is able to present the skills and technique i.e. an "artist should be the craftsman despite the fact that there is a camera and computer". However, regardless of whether the concept of the craftsman was included in the perceived image of an artist or was negated , it remained a significant reference point for students' answers.

The last general category (N=10, 23% of the opposites) integrated responses which focus on the understanding of the artist as a "personality" contrary to the "profession" (or *vice-versa*). They highlighted that an artist is defined by their creative personality, not their formal education in the visual arts. It is illustrated by the following response: "It is whether you have an interesting personality or **not.** There is **no** opportunity that artistic studies makes somebody an artist". As well as the following: "**Not** everybody can become an artist, it's about having this "something" . You can use this term while speaking about the graduates from fine art academies who have artistic professions, but for me it is far-fetched ." On the other hand, there were voices accentuating the role of formal training and education in making somebody "an artist", contrary to an"amateur", eg. . "There is **no** need of formal education to become an artist, that is why there is a huge difference between an "artist" and the artists."[4]

Furthermore, the aggregated category "*varia*" was made (N= 5; almost 12% of opposites), in which various answers which did not fit elsewhere were included (f. ex. "**not** the scholar", "**not** the servant", "**not** the bread-eater").

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[4] This sentence makes sense in the whole context of the respondent's narrative, in which one can find: "great amount of amateur artists, **without** longstanding education and knowledge on history of art."

Attributes

Attributes make up the part of the semantic field of an "artist" which indicates what the subject is like, what its characteristics are, what its core essence or way of being is. From the 114 responses that were taken into account, three groups of attributes have been distinguished, i.e. attitudes (toward social norms and art), psychological characteristics and special abilities.

Visual art students perceive an artist as a nonconformist and an individualistic person. According to the verbal material that was collected, it is the pivotal category which appears most frequently in the responses (N= 35, which make up almost 31% of attributes). An artist is a person who is "independent and confident in their opinions", "uncompromising", "having the talent of bravery", "individualistic in their style and way of being". Apart from their attitude towards rules and social norms, an artist is characterized by their attitude towards art.

The creator considers art as a priority and "sacrifices himself/herself for art entirely", "minimalizes other needs". They are "devoted" and "determined", because their own creativity is "one of the most important aims in life". Nevertheless the category "sacrifices for art" is less frequent (N=7, 6% of attributes).

Among the psychological features which characterize creative people, the pivotal one is a specific type of sensitivity. The word "sensitive" (N=17, almost 15% of attributes) appeared in many contexts: "an artist is sensitive towards the surrounding world", "sensitive to surrounding reality", "sensitive towards beauty and ugliness", sometimes "maybe even oversensitive". The second category of psychological features consists of the characteristics which meet the definition of creators (N=9, almost 8% respectively) i.e. an artist is "creative", "generative" "ingenious". The last category of psychological features is created by the adjectives which expose the openness of an artist (N=9, almost 8% respectively). The creator is a "person who seeks new sensations", who is "open for new horizons". This characteristic could be well described by the construct of openness to experience within the Big Five personality model.

The third group of attributes embraced all the characteristics referring to "outstanding talent", which shows the artist as a specially gifted person (all together N=17, almost 15%). The creator possesses high general abilities, i.e. s/he is "intelligent", has a "rich imagination", as well as special "artistic" abilities and "manual and visual talents" .

Finally the aggregated category "*varia*" was created (N=17, almost 15%) which embraced various adjectives which were mentioned only once (f. ex. impulsive, dynamic, secretive, full of contradictions).

Associations

Within the semantic field of the term "artist" associations with the main subject of the analysis were distinguished (N= 78). All syntax and contextual relationships which indicate what coexists with the subject and by what it is accompanied belonged to this network. Six categories of associations have been described, which refer to two themes: the first one was connected to a triad artist-recipient-piece of work, the second one was connected to the characteristic of artistic activity and its effects. This second thread was represented by the associations which refers to key-words such as "rebellion", "shock and controversy", "emotions and beauty", "success and fashion".

The contemporary artist is mainly associated with her/his works (the category "piece of work" is the most frequent general category, N=31, almost 40% of all associations), and in a broader sense with the creative process, which leads to many different elements of aesthetic experience ("beauty and ugliness", "emotions", "shock"). The category of „shock" was apparently particularly present in the responses of participants (N=12, 15% associations). Contemporary works are often the source of controversy, causing "scandal" and "agitation" which is caused by the touching of "taboo topics" and conveying a controversial message, such as "Lego Auschwitz" or the " dress made out of meat". This is probably why the association which often appears with the figure of a contemporary artist is "rebellion and courage" (N=12) which guarantee "independence" and "non-schematic solutions". The next category of associations is "success" (N= 10, 12%), which produces the risk of an artist becoming a "fanciful artist", who is interested in "plaudit", "fame" and "prestige". The preceding associations refer to the responses with negative evaluations, which describe the functions of the artist as being a "celebrity" or "showman", and will be presented in the part concerning the activities of the subject (artist as a "careerist"). Finally, one can observe in the written material the context of external witnesses, or even addressee of artistic activities. These associations were included in the general category "recipient" (N=13, 16%). Table 1 presents the examples of the associations classified into particular categories.

Table 1. Associations for the concept of "an artist"

Associations	Examples	General category
With what is s/he associated? By what is s/he accompanied?	*Gesture* *Happening* *Utterance* *Works* *Painting* *Art* *Canvas*	**Artwork**
	Public *Society* *Public opinion* *Spectator* *Humankind*	**Recipient**
	Controversy *Scandal* *Controversial message* *Agitation*	**Shock**
	Independence *Bravery* *Craziness* *Rebellion* *Non-schematic solution* *Fancy artist*	**Rebellion**
	Plaudit *Fame* *Prestige*	**Success**
	Beauty *Beauty and ugliness*	**The category of beauty**

Activities of the subject

Owing to the fact that ""activities of the subject" is the most frequent category of the semantic field of the concept "artist" (N= 132), the results of this network will be presented in a more elaborated way than the other parts. Semantic field analysis concerning "activities of the subject" allowed us to distinguish two thematic groups in the students' responses. The first one embraced the activities which could be considered as the roles or social functions of the contemporary artist (what s/he does?). The second one referred to the way of creating art and focused on the specific aspects of creative activities (how s/he does art?).

In the first group (N= 91 responses), four semantic categories were distinguished after grouping the similar meanings (see table 2). The first category (N=20) embraced the responses which refer to artists' questioning of the regular mode of thinking as well as deconstructing the norms, rules and meaning shared in society by shedding light on issues which are uncomfortable and disturbing. The contemporary artist attacks i.e. "bites, irritates" and "wreaks havoc". S/he is an activist, who "fights for matters which are not of interest to the majority", "touches the social problems such as exclusion", "is ready to speak about tough and painful topics", "is not afraid to ask difficult questions" or "touches on the taboos". The contemporary artist "breaks the barriers", "destroys the previous order", "opposes existing opinions". This category, which emphasizes the deorganizing (in a descriptive, not an evaluative sense) function of an artist, was labeled as the role of "Deconstructor".

Whereas the first category indicated the deconstruction of meanings by the artist, the second one included the responses showing the artist as a person who constructs a system of senses and has a culture-formative role. In this group of responses (N=32), an artist is a "culture creator", who "sensitizes others to beauty", "gives relief and "peace" to the people" , as well as enabling "ravishment over the masterpieces". The artist undertakes the mission of "creating local and national awareness", "sneaking important worldviews and esthetic contents into the consciousness of the recipients" or "inspiring the social environment". The role of the artist which arises from this category was named "Missionary" due to the ethos of an artist as a creator of values, meaning and beauty, characterizing the traditional view on aesthetics.

The third group of the responses (N=20) center upon the subject's activities which show the search for new solutions and innovations. The artist is a vehicle for novelty in actions i.e. "experiments", "tries everything", "wants to surprise by new medium". It is a person, who "links disciplines", "shapes novel and original situations", as well as "creatively reconstructs reality". The role of an artist in this category was labeled "Innovator".

Finally, the fourth category (N=28) combines responses which indicate opportunistic activities of an artist which are aimed at gaining status in the world of art. It shows the image of an artist who "makes business" and "shocks, just to shock". The artist is engaged more in self-presentation than the creative activity itself, "he promotes himself, not the art", "must get recognized", "provokes the scandal", to "gain media attention", and "is working in a hurry, so nobody else outdoes them in artistry". Because of the visible pragmatism described in the behaviors, as well as the negative emotional valence, this category was labelled "Careerist".

As far as the role of a contemporary artist which emerges from the collected material is considered, one can see a reference to the relationships between artist and society . An artist as a deconstructor undertakes activities which **are against** society (particularly the conservative norms and previous order), or which are **for** society – as a missionary who shares high values, **independently** of society – as an innovator interested in the creative processes (not the eventual social value of the work), or **at the expense of** society (as a careerist, who cynically uses market mechanisms for his/her own sake). The four categories described above could be traced in students responses with similar frequency. There were the same number of responses which referred to a "deconstructor", as to an "innovator" , namely over 21% of all responses concerning artists' roles and functions. Responses which refer to the role of "missionary" – 25%, and "careerist" – respectively 30 % of the given responses.

able 2. Functions of the contemporary artist in the perception of visual art students

Activities of the subject	Examples	General category
What does the subject do? What roles does s/he take?	*Bites and irritates*	
	Provokes reflections	
	Asks difficult questions	
	Wreaks havoc	**Deconstructor**
	Destroys presvious order	
	Causes irritancy	
	Is ready to discuss difficult and painful issues	
	Develops local, national and human awareness in himself/herself and others	
	Participates in cultural and artstic development	**Missionary**
	Sensitizes others to beauty	
	Gives relief to people	
	Makes business	
	Promotes himself, not the art	**Careerist**
	Shocks, for the sake of shocking	
	Wants to attract the attention of the media	
	Experiments	
	Searches for new language	**Innovator**
	Searches for new ideas, solutions and means	

Besides the functions of the artist, the semantic field of the subject's activities also embraced the characteristics of creative activities which answer the question: "How is the artist working?" (table 3). Two main issues emerged from the open responses of the visual art students: 1) the language of the artist and the problem of consideration of a recipient, 2) the amount of work in creative activities.

The first thread was composed of two categories. The first category included narrations which emphasize the privacy of the artistic utterance, the intimacy and hermetic language, which is a consequence of self-expression, and indifference to the perceiver (N=11). The second category grouped responses which centered upon including the recipient in an artistic creation by the artist's dialogue with curators, viewers or *artworld* institutions (N=23). From the material collected, two separate concepts of an artist emerged: the artist who creates for his own experience *versus* the one who takes into account the category of viewers with their emotions, needs and expectations (or at least who treats the viewer as the reference point for his/her creative work).

The second thematic thread focused on the responses demonstrating the quantitative characteristic of artistic endeavors and engagement in creative activities (N=7). These narratives apparently show the image of a workaholic – the artist who "works intensively and a lot and who is addicted to the artistic activity." An artist is "addicted to paint and canvas" and "spends all their days in the studio".

Table 3. Characteristics of creative work in the perception of visual art students

Activities of the subject	Examples	General category	
What s/he does? How s/he does?	Creates for himself, for self-expression		
	Creates an original utterance		
	He creates for himself, not for the people (…) the circle of recipients is unimportant	**Self-expression**	
	He places himself outside society by using hermetic language		**Qualitative characteristic artist-recipient**
	Considers the viewer and his emotions towards the author's works		
	Reaches the viewer in many different ways	**Consideration of the viewer**	
	Evokes emotions in viewers		
	Is able to have a dialogue with a curator, custodian or museum keeper		
	Spends all the days in the studio improving his works		
	Works a lot	**Workoholic**	**Quantitative characteristic**
	Works a lot, every day		
	Does something that is exhausting and gives satisfaction		

Activities on the subject

The last part of the semantic field analysis consists of activities on the subject . All the responses that were included in this network indicate the influences and actions in the environment to which a contemporary artist is subject . The frequency analysis indicates noticeable asymmetry between the amount of verbal material classified as "activities on the subject" (N= 21) in comparison to material included in the network "activities of the subject" (N= 132). It could be interpreted as a strong self-agency of the subject perceived by respondents. The artist is defined by his/her own activity (an artist is a person who creates), not by being passive and subject to external influences. Two categories of responses were created in the network of "activities on the subject". The first category shows social reactions towards the artist and his creative activity and can be described as the response of rejection or approval. The negative reactions (N=8) described by the respondents indicated that the artist is "unappreciated", "unrecognized", "put in second place" by society. She/he is "subject to prejudice and despise", or the person with whom "you would like to have nothing in common". Moreover, the effects of his/her work are not met with interest, because people "do not invest in art anymore". Positive reactions comprise a less frequent category (N=5) and show the opposite spectrum of social reactions – an artist is a person who is "admired, and sometimes adored" and "respected". Between those dichotomous reactions respondents also showed more neutral reactions such as "remembering" a particular artist. The second category grouped responses which referred to the way an artist is perceived in society (N=8). According to visual art students, artists are perceived by others as outstanding "eccentrics" and "freaks and weirdos" who are " detached from reality", "live in their own world", and even "remain outside of society". Artists, because of their nonstandard life style, are perceived as people displaying "irresponsible behavior" and "having problems with drugs". It should be stressed that analysis presented here concerns the second order relationship, which means the social image of an artist perceived by the students, not the actual social perception of an artist.

Summary of the results

The reconstruction of the social representation of the contemporary artist presents him/her as a commentator on events which are taking place in a public domain (but also as a self-actualized man, visionary, genius and everyman), who in opposition to a pseudo-artist (or craftsman or professional) is described by personality, individualism, non-conformism and devotion to art. The artist is characterized by sensitivity, openness, creativity and having a special gift. S/he is associated with the artwork (and after that the viewer), as well as rebellion, shock (controversy) and fashion. A contemporary artist deconstructs, develops culture, experiments and makes a career (the last one is ambivalent-

ly evaluated). An artist is a "workaholic", who more often considers the viewer in his/her work rather than creating private messages (self-expression). Because of his/her artistic endeavors, s/he is exposed to the reaction of rejection (more often) or approval (seldom). S/he is perceived by society as an eccentric weirdo.

Discussion

The social representation of an artist among visual art students is quite complex. To some extent it resembles the characteristics of creative people which emerge from empirical studies. An elitist vision of a "genius" who sees more and perceives differently as well as possessing some special abilities corresponds to research reports showing above average abilities of creative people, such as: high sensitivity to stimulus, perceptiveness, ability to synthetize and analyze, tolerance for cognitive ambiguity, creative intuition or above – average attention and intense concentration (c.f. Popek, 2003). The vision of the open – to – experience, "oversensitive" individual who is prone to initiate intensive contact with the world is supported by the studies showing that artists in comparison to non-artists are more independent (Barton, Cattell, 1972, Roy, 1996; Walker, Koestner, Hum, 1995), open to experience (Burch, Pavelis, Hamsley, 2006), and that they also show greater sensitivity and emotional intensity (Barron, 1972, Botella, Zenasni, Lubart, 2015; Popek, 2003).

On the other hand, many comments differently accentuate the role of being a specially gifted individual, marginalizing the myth of genius. The accent is put on an intransigence of self-expression. The model of an artist who is self-actualizing and independent, which can be seen in the students' responses, corresponds with the humanistic perspective in psychology accentuating creativity as a result of the self-realization of the personality (eg. Maslow, 1950; Rogers, 1954). Self-actualization is understood as the fundamental urge of a human to realize their own potential, to become fully themself. However, as could be seen from the material collected, the contemporary artist is not only perceived as an individual actualizing his/her potential, but also as an author of comments on reality and a deconstructor of ordinary meanings. Her/his status is not dependent on craft or formal education, but the readiness to accentuate anomalies hidden in the social paradigms which are currently in force. The contemporary artist often takes the viewer into consideration; however, the urge for approval, stardom and becoming "fancy" is negatively evaluated and labeled as the production of pseudo-art.

In the process of analyzing and interpreting the results of semantic field analysis, we can assume that the frequencies of particular categories indicate the salience of these categories for respondents. However, we should remember that the particular themes

or threads represent the whole narrative material, which was obtained and combined from individual responses, and as such should not be subjected to statistical generalization. The social representation of the contemporary artist refers to the group's representation, not the single cognitive representations of an artist by the fine art students. As a consequence, we can rather examine the salience of the particular ways of perceiving and portraying the contemporary artist in social discourse. Taken as an example, the frequent theme of an artist as a "careerist" could be analyzed as part of the broader social context, in which financial and social recognition stand for indicators of contemporary success.

This study has proved the usefulness of semantic field analysis in the reconstruction of the artist's representation among future visual artists. However, the qualitative data often provokes more questions than it generates answers. First of all, it is valuable to ask about the relationship of an artist's image perceived by future creators with the process of identity formation and identification with a professional role. Taking into consideration the fact that this representation relates to self-schema, and can regulate the activities which are undertaken (due to motivation and performance), we can expect that it could noticeably influence the process of managing one's personal growth and creative development. However, to shed some light on those processes, studies using different methodology are needed. Secondly, we can ask if the representation of the contemporary artist revealed from this study is more general and could be found in different groups than visual art students? As social representation is a negotiated construct of a particular social group, an interesting comparison could be conducted between artists and non-artists to explore the in-group and out-group distinctions in the definition of this social object. The sociogenesis of the representation of the contemporary artist is difficult to track within the methodological approach presented in this paper and is beyond the scope of this study. However, we can ask whether and if so to what extent the image of an artist represents the message of the educational institutions that teach gifted students? Is this representation hindering or promoting the development of an artistic career? Should fine art academies reflect upon their agenda and assumptions about their graduate profile?

Young artists express ambivalence about the functioning of the art market, as well as disapproval of self-promoting strategies. This shows the conflictual character of potential success. We might assume that the tension which can be seen between the critique of an "artist – the-showman", who concentrates on the reaction towards his works on the one hand, and the visible striving to reach a dialogue with artworld institutions on the other, will be inevitably present in the graduates' efforts to find their own artistic way.

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