Creativity and importance for a work of a leader

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ABSTRACT: *Creative activity can be defined as a contradiction to a mannerist, stereotyped activity based on repetition of known things from the past. Essentially this is an activity that brings new, up to now non-existing products and valuable work for a society.*

KEYWORDS: *creativity, incentive, aleader, personality, self-regulation.*

I.   INTRODUCTION

CREATIVITY OF A PERSON : We can look at a creative person and we can evaluate her from several points of view. At the first viewpoint it relates an origin of a source of a creative activity of a person. The most generally we can differentiate an external and an internal source and an external motivation of a person´s life and creation.

Within this regard, a concept of R. de Charms is essential, who divided a person as an „origin" and a „pawn" types of behaviour, relating continuum of behaviour, a style of a creative regulation, style of behaviour or activity of a person.

In line with it a person is given to raise a higher creativity by a regulation based on:

- An internal and reversible location of reasons for such behaviour,
- Behaviour of a person as „an origin", he is considered as an originator of behaviour,
- Motivation for performance and a success predominates a motivation to avoid a fail,
- Cognitive incentives override in solving the person – world relations.
- Efforts in meeting especially higher needs based on the lower ones.[1]

The second viewpoint notes a style of a regulation of a human activity. This can be banausic (routine or base on attempts and faults), algorithmic (employment of know schemes of thinking, verified methods etc) and heuristic, in which creativity is applied the most (it is not clear, what a how is to be applied from schemes learned or in advance there is no known or clear result).

The third viewpoint is time and we can define here three lines:

- To the past
- To present
- To future.

Creative people expressly **orientate on future objectives, on a perspective**. Finally the forth viewpoint is axiological, which overruns a system of regulation.Development results in progress, an opposite process is regress.

Activities that are irrelevant from value point can be designated as digress and if a person regulates his meetings with a world so, that progressive changes transform into qualitative and human important products, we speak about transgress of a person. An axiological view says, that a person should not only creatively behave, but a line of a value of such behaviour should be in tends of a human and social progress and a transgress.

A typical mark for a creative person is that he/she permanently strives to overrun himself/herself, to go better on a higher level, to develop progressively up to transgressively. M. Zelina presents a following structure of a creative person: [2]

Table 1   Structure of a creative person

Abilities	Features of a person	Motivation system
Sensitivity	Imagination, fantasy	Creative self-regulation
Fluency	Curiosity	Progressive value orientation
Flexibility	Courage, risk	Progressive reactions to conflicts
Originality	Independence , self-confidence	Health and progressive social relations

Moreover he states the most typical **features of a creative person**:

1. **autonomy** – independence of a person from external influences, a tendency to create own opinion, own standards of behaviour, to accept critically outside opinions and standpoints and do not impose own opinions to anybody else,

2. self-regulation - conscious control and management of own activities, tendency to set long-term objectives and to accomplish them through self-education and self-development,

3. Assertively – pushingness, self-enforcement with no aggression, courage needed to push new ideas through,

4. Reflectivity – creative living, an open approach to the world, striving to know, to understand, to reveal, art to observe,

5. immediavity- naturalness but with conscious self-regulation,

6. variability – a dynamic width and flexibility of a person, dynamics of changes in behaviour expressions with regard to a situation and during phases of a creative process,

7. dynamogeny – strenuousness, it activates and sustains activity, sedulity,

8. predilection – prepossession, emotional coloration of motivation characteristics, a positive attitude to creativity.

Creativity of a manager is a force**,** which moves forward a development and this is its main significance. It opens space for acting and decision-making, corresponding to abilities of a person. It is an important indicator of subordinates´ satisfaction that projects into their working performance.[3]

Creativity is an important component of development of the manager´s individuality, it is connected with a process of his self-fulfilment, it relates to **self-improvement** through everyday thinking that knows no obstacles, basically it is an **ability** to argue, to understand, to develop, to look for, solve and find solutions where the others had stopped, collapsed, fail, in **producing** new original ideas.

Innovations demand always **great courage** from a person who wants to „implement them to the life", or it relates an overrunning of a framework, what has already been in practice and it is necessary to enter into a struggle with habit and cushiness. Such courage needs to be reinforced, as insensibility or innovation mockery makes an influence on the next creative activity of the manager in a deadening way. A creative approach of a person needs to be stimulated e.g. by formulating of provoking objectives and tasks, where not only solution, but also progressive steps, ideas and suggestions leading to solution (sometimes even unsuccessful attempts to solve tasks) must have a positive feedback, as right such feedback supports an existence of a creative atmosphere in a working team.[4]

The incentives supporting creativity include, e.g.:

- **Information** that clearly and sufficiently informs about sense of objectives and bring necessary data for production,
- Material **remunerations** for task solution,
- Formalized social acknowledgment in the company, organization as well as in presenting the work results in public,
- Informal positive **evaluation** by superiors.

II.   THINKING OF A MANAGER

Creativity of a manager is dependent on his creative thinking. **Thinking** during a life of a creative man intensively evolves and **is socially conditioned**. He recognizes through it essential features and relations, he solves tasks, that a life brings him. It is a process, through which a man is looking for responses to questions, for which the perceptions are enabling to reproduce particular facts, where the conclusions from such knowledge are needed. It is the highest level of cognitive processes, as it reflects reality in its connections, relations and intermediary links.

Art of thinking consists in a fact that we learn quickly and independently besides solving problems.**General principles** are applied here[5]:

1. To review and to complete initial data vigorously and precisely and to analyse them from a standpoint of requirements of a task being solved,

2. Take in mind, that a part of requirements is not contained in a task formulation when generating a hypothesis leading to solution,

3. In verifying a hypothesis we need to strive to anticipate and do not waste time by a practical performance of such activities, which will be solved more quickly in thoughts,

4. hypothesis needs to be exactly verified and if it not sustained, a new hypothesis is to be formulated,

5. if nothing comes to mind, it is useful to analyse knowledge having been obtained by now.

6. if he is unable to solve a task despite his great efforts, it is better, if possible, to stop solving a task for a certain period.

Task or problem **solutionhas** its **phases:**

1. Manager is aware of certain troubles, problems, he needs to overcome, to solve, but of course he needs to be motivated to overcome these troubles,
2. Manager is doing preparatory activities, an analysis of known data, dividing a problem into several smaller parts and looking for missing information, so a content of this phase is looking for solutions, which may have a form of practical activities or mental operations,
3. Effort may be crowned with success, meaning that a trouble or problem is removed with a feeling of satisfaction or may fail accompanied with an unpleasant feeling having an influence on further activities of the manager,
4. It includes an activity resulting in a final control of solution and its review in more details. Sometimes a secret of a manager´s success does not lie in an art to solve problems, to remove trouble, rather than in an art to reveal them.

There are some important facts for „culture of manager thinking":

- His ability to objectively and comprehensively assess opinions of others,
- Abilities and habits to submit his personal opinions to criticism or self-criticism,
- Knowledge of principles of scientific observation and practice in a strict implementation and recording of results,
- Knowledge of principles and practice how definitions are formed,
- Habit in a precise application of words related with a practice of using literature and dictionaries,
- Knowledge of ways of reasoning and presenting judgements with a certainty corresponding to a rate of justification,
- Ability to reveal faults in thinking about various ways of reasoning as well as a comprehensive knowledge of types and sources of faults in thinking,
- Knowledge of basic principles of cogitation psychology and creative work psychology and resulting psychological directives in practice,
- Refusing the prejudices and blind belief in authorities, an art to oppose to influence of feelings that disorganize correctness of thinking.

It is obvious from above mentioned that a **manager** should never take anything for correct unless he knows it personally as such and he should avoid **prematureness** and **prejudice.** He should involve into his reasoning only those things he had checked that are true and doubtless. Therefore it is important that a manager verifies a problem into details and from different points of view in an appropriate sequence that he draws conclusion from his thoughts well-arranged and thoroughly that he is sure, that he forgot nothing. Sometimes it may happen, that surprising faults occur in thinking of a manager, when it relates to mean or below the average mind and a huge self-opinion.

Incorrect thinking of a **manager** (or thinking incorrect in a certain sense, inflexible) brings certain risks, for example[6]:

- the manager is unable to understand and to explain relatively simple things (such situation can be labelled as dullness),
- the manager is unable to realize an imminent threat for an organization or company, that is evident for other people,
- he is thinking unilaterally and in such a way he reproduces ideas, he is unable to note different aspect of phenomena and their dependences, he does not see the essential and he is in error in his activities,
- he is influenced by the first impression, he is suggestible, he lacks of criticism,
- he is unable to abstract, so he does not understand hypothetical examples, he speaks about everything with unneeded details, he is unable to analyse a problem and to differentiate essential from unimportant, he is unable to find a main idea or a an essential feature,
- he manipulates only with that he had heard or learned (that could be marked as habitual or a trivial nonsense),
- when he presents any reasoning, so always with unusual and unreasonable self-confidence.

Unclear and ambiguously formulated thoughts (as the words have often many meanings) mostly drive the manager into situations of misunderstanding, that may have uneasy consequences.

III. GROUP METHODS TO TRAIN A DEVELOPMENT OF CREATIVITY

The methods for development of creative abilities can be divided in two large groups:

1. Methods with **a convergent** system of thinking (the problems are solved in one direction),
2. Methods with **divergent** system of thinking (the problems are solved alternatively).

The first ones are aiming to gain new ideas, a new original solution of a problem and the second ones result in an alternative creative solution of a problem, offering several options of solution.

Firstly, it is necessary to look at the methods, based on **convergent system of thinking.**

They include heuristic methods of finding and discovering of new, mutual relations, improvement of actual way of problem solution. Authors A. Kaufmann, A. Fustier and M. Drevet in their publication „Moderne Methoden der Kreativität"recommend several heuristic techniques.

1. Nadler´s heuristics of a **looking for an ideal condition**, where a group strives to propose an ideal system, which would ideally work with no limits. Using this technique a group raises a problem and it is solving it as the researchers had everything needed at their disposal. Real conditions are determined and they study how they could approach to an ideal model. He is looking for a compromise between this model and an „an earthy"solution in real conditions.

2. Gordon´s **method of analogies**, related with looking for a solution through observing, how similar problems are solved other where. Looking for analogies requires looking into an essence of a problem, revealing of hidden relations and to find also diametrally different views from an immediate view of events. They search for clues, analogous comparisons.

3. Fustier´s method of many solutionists at various ways, where a group of people solves a problem simultaneously, but everyone proceeds in a different way.

   Heuristic approaches and models of a controlled incitation of creative thoughts are looking for techniques using abstract procedures. They include **a method of a controlled list of questions**. They relate a series of questions that examine time-spatial, causal and functional relations of a problem (they relate a question of a type as – „Why? ", „What", „Where", „How", „What for", etc.). Also a method of an application of abandoned ideas is applicable, i.e. there are many solutions, suggestions, ideas, however only one is chosen and when a situation changes, realization conditions, it is needed to go back to abandoned ideas, so it means an art to use operatively an idea.

A method of feature listing can be used for a systematic analysis of features of an object, which can be combined with methods generating ideas. The principle of a method is based on searching for and on finding substantial features of an object and on arranging its features by new attributes so that an object can be improved onward. For completeness I mention a Delft method, used very much, which is applied in prognosing problem areas, where qualitative changes in development can be expected, that cannot be estimated from actual trends.

The aim is to define, when something happens, whether it may happen at all, and if, at what conditions. It relates obtaining and comparing opinions of groups of persons on a certain problem through responses to a system of questions, posed to them in several rounds. These people have a possibility always in a subsequent round to become familiar with results summarized in a previous round, so they can rectify their answer.

Other methods, which need to be reviewed in more details, are methods with **divergent system of thinking**. As divergent thinking supposesthat a solution of a problem will continue in various directions, it is necessary to specify precisely a problem, whereby basic information is to be gained through series of reasonably risen questions. A man must learn how to ask properly a question. The question must be logically, clearly, expressly formulated, it must motivate an interest in a problem, it must develop a system thinking, to lead to a problem, and it must have a well-considered structure and a relation to other questions. It must not be asked in a suggestive way and to cause adisinformation effect.

Creative approach supposes questions that explore, whether a person knows what is going on and the ones defining the scope of his response in time, space or a theme.

The methods based on particular, provoking, stimulating and well-asked questions will be presented in the next text.

Standard brainstorming methods of a creative solution of ideas are based on knowledge, that several persons, if they have good conditions for that, produce much more good ideas, than if individuals were producing them separately in the same time.

When there is a good ambience, so a group work creates better conditions for generation of ideas, thoughts, whereas each new idea stimulates new ones. Creative ambience allows an acceleration of thinking processes and it creates better conditions for original solution of problems.

Brainstorming is a group method suitable for 10 – 12 persons working under a leadership of a so called „presenter"in **line with following principles**:[7]

1. A principle of **freedom** of ideas with no limitations,
2. A principle of producing **quantity** rather than quality (the largest amount of ideas possible regardless their value),
3. A principle of a **loss of copyrights** (itis an avalanche reaction of a long relay race of ideas, regardless who is an author).
4. The principle to **separate an idea** from its assessment (in producing the idea, nobody is allowed to criticize, evaluate, ironize the ideas of others)
5. Nowadays there **exists a whole range of modifications** of this method, i.e.:

6. A **destructive** brainstorming is based on a fact, that a presenter focuses a group on revealing faults and shortages of a problem being solved and after a break; they look for solutions aimed at removal of shortages excerpted on purpose.

7. An **inverse** brainstorming reveals all negatives of a problem, so that the supposed solutions can be immediately criticized and in such a way all possibilities of likely negative consequences of a solution.

8. **Imaginary** brainstorming enables to review a problem coming from an absolutely unreal, only theoretically possible situation.

9. An interesting application of brainstorming is offered by a 6-3-5 method.

10. A group of 6 persons with a different profession, experience, education, age and sex is briefed about a problemthat they should solve. Each of them writes 3 solutions in 3 minutes. Then he shifts his paper to his neighbour and he has a possibility to develop the proposed solutions and to define 3 additional ones. The procedure repeats 5 times and there are 108 proposals at disposal in 25 minutes that are evaluated afterwards.

This method is similar to a **brain writing-pool method**, when a group is sitting at a round table, a presenter explains, what is to be solved and he places a form in the middle of a table with topics set (amounting from 5 up to 8). The group members receive sheets and they fill in their version of a problem solution. If the group members have no more ideas, they can Exchange their sheet for the one, lying in the middle of a table, they take an inspiration from stated ideas and they describe their additional ideas. The presenter takes the sheets after an hour and evaluates them.

Synectic methods of simulation strive for development of emotional as well as rational components of human intellect. The focus is laid on simulation of a problem solving through **metaphoric thinking. The method is performed** in 5 – 7 member team and is lead by a presenter in several phases:

•   Introduction of a problem means, that a presenter formulates a problem, he explains its essence, origin, relations, why it needs to be solved, whereby a problem structure may be specified in a discussion.

•   **Transformation** of a problem into a position of symbolic analogies means, that it is needed to note, e.g. how other persons deal with a system, as a nature and symbolic analogies are formed through different contradictions,

•   **Solution of problems through a confrontation of options** and modified topics, where a working team finds options and analyse their quantity, quality a causes, it chooses an optimal option and its solution transfers to a real problem,

•   Solution of a problem means, that a draft of a solution is being developed whereby**analogous solutions are used**.

•   A method enables a good interoperability of specialists of a working team.

There exist modifications for this method, as well. It is needed to mention at least some of them, for instance:[8]

1. Icon-synectics is a method, when static pictures or events are projected for a working team, whereby the members of a team analyse and describe together each picture and so they detach from an original problem and they solve relations and links in a form of new conceives,

2. Stochasto-synectics is based on a fact, that an appropriate generator of random events is used, e.g. a book is opened anywhere, some notions are written out that should incite creative fantasy and to create new combinations, that probably will relate to problems being solved (so a coincidence should incite diffusion of conceives fromsub consciousnessinto a conscious sphere),

3. Synectical conference is based on a fact, that a presenter presents in a verbal or other form (stereo-optical projection, video projection etc.) a problem and he strives to induce a creative ambience so that the members of a working team solve a problem through analogies.

There are mentioned other methods in Professional publications, striving to create such creatively active environs so that new, original and stimulating ideas and conceives come into being.

IV.   METHODOLOGY OF A TRAINING OF A CHOSEN METHOD FOR DEVELOPMENT OF CREATIVE TEAM WORK

Aim: Development of creativity

Number of members of a working team:
10 up to 20 persons, training presenter, 3-member independent jury

Time: 45 up to 60 minutes

Aids: 3 to 4 tables (depending on number of training participants) and 4 to 5 chairs to each table, a desk, a case with objects, pencils or pens, papers

Training preparation: The presenter has to prepare or hide in a case or a box several objects (e.g. a knife, a projectile, old military decoration, a key, a sheet, a bandage, newspaper, a photo, a medicament etc.).

The presenter, leading the training, divides the members of a working team in several small working teams in line with certain criteria (so that as max. 4 to 5 members form a team) and he develops a hypothesis for each small working team relating its result of a training.

Before having started training, it is needed to provide the participants with explication of criteria for division into small working teams and to stress, that the members of one small working team are not superior either subordinate to the members of another team, because if this division would be done in several days, it would seem completely different. For instance, a criterion for such division of a 20-member working team is a working activity of an individual. The first small working team is composed of individuals, looking for their place in a working team. The second on is composed of individuals whose need in a working self-fulfilment in a working team is satisfied. In the third working team, there are assigned the individuals undergoing nowadays a certain working crisis and in the fourth one – the individuals, tending „to think about over on his play-ground"in a working group.

A criterion of division may be, of course, others as well, by an age (young people – middle generation – aged people), by a military rank etc.

It is need for each small working team, that the presenter has formulated a hypothesis relating quality of its creative team work, which will be either confirmed or disproved by results of the training. For instance, relating assigning the individuals into small working groups, where a criterion of classification was their working activity, as it was mentioned above, the presenter could **formulatehypotheses** as follows:[4]

H1: Creative work of the first small working team will be of a good quality, as searching for makes people perceptive, ready, with a rich fantasy, hard-working.

H2: Creative work of the second small working group will be of a good quality, as a need of self-fulfilment of individuals in a working team has been satisfied and psychical energy is nowadays on a high level.

H3: Creative work of the third small working group can be of a good-quality as well as of bad-quality. Good-quality as a crisis sometimes leads to a mobilization of forces and to efforts to overcome a crisis and of a bad-quality because a man sinks under a crisis, it takes him the forces away as well as sense to work on.

H4: Creative work of the fourth small working group can be of a good-quality as well as of bad-quality. Of a good-quality, as a working team is small, composed of „non-average" individuals with unique individuality, with a typical expression of a mental originality and of a bad-quality, as their tendency to individualism may become evident in a training situation.

If other criterion is chosen for division of individuals into small working teams, of course, the presenter must formulate respective hypotheses.

Training: The presenter offers the working team members the seats at the table, which are located in the environs of the training so that each table is in a different corner of the room. The teams must not be disturbed during training of a creative team work.

Then he asks each working team to assign a representative and to come to a case or a box with hidden objects. He gives an order in order each of these representatives took an object out with closed eyes and to place it onto a specially prepared table so that all participants can see it clearly. So in our case, there should be four objects placed on a table (a number of objects placed on a table depends on a number of small working groups).

The presenter gives a following instruction to the participants in training: Present small working group will compete who of them writes the most joke-full and most original story.

The story may be of whatever topics and tuning, however the four objects taken out from a box or a case and being placed on a table must play a certain role in a story. Each of small working teams will strive to find an optimum way of a creative team work and as soon as the story is written, it must be over held to a presenter so that a work can be evaluated.

Assessment: Assessment of submitted stories will be performed by an independent jury composed of 3 persons. The presenter announces results after assessment. A discussion follows after an announcement of results, showing how the criterion, by which the persons had been divided into small working groups, proved itself in a creative activity of every small working team. Next it is to be discussed, whether the hypotheses, having been stated by the presenter, proved themselves, as well as which hypothesis proved the best and which one the least, what was a cooperation among members of each small working team in a creative team work etc.

It is suitable to repeat a training in respective modification in certain time period or to chose an approach based on regularity of trainings, that places high demands on a presented with respect to number of training scenarios.

V.   SIMPLE POSSIBILITIES HOW TO TRAIN THE CREATIVITY DEVELOPMENT (INDIVIDUALLY)

A manager should strive for a development of his creative abilities also individually. Therefore a presentation of the most simple possibilities of an individual training of creativity development follows as by M. Tuma in his publication titled „A creative man".

Reactive readiness : Considering that a manager must be able to react quickly to various situations, a verbal readiness is important, so it must be permanently improved. In this sense a manager can assign a task:

„Within period of e.g. 2, 3 or 5 minutes write as maximum possible words starting with a letter (e.g. r) or starting with a certain group of letters (e.g. dis-). Another variant requests maximum possible words, terminating with a certain suffix (e.g. lek). A test is to be repeated after time and the results to be compared.

Associative readiness : A manager should have a sufficient level of readiness of his memory to meet the contextual requirements of a given situation.[5] For a development it is possible that a manager assigns such task:

„In a limited time period, for example 2, 3 or up to 5 minutes write as much as possible appropriate monosyllabic attributes to a given word, e.g. to a word of engineer, military member etc."

Another task consists in looking for synonyms to a given word in a limited time period, e.g. „Find as much as possible synonyms (words having similar meaning with another word, but a different sound form) to the following words – reasonless, good, calm, often, nice etc. "

Verbal readiness : A manager can develop it in combining a whole from several elements (being assigned in advance). It can be done so that he randomly defines e.g. four starting letters of words, to be used in generating meaningful sentences within a time limit.

Mental readiness : Thinking process of a manager must be flexible. It can be trained looking for ideas in different situations. A manager can choose any subject and he strives to find as many possible applications as possible. For example, in this way: „Think up non-standard, but possible application of following objects – a paper clip, a yoghourt crucible, spectacle-case etc.

Originality : Originality of a manager means his ability to produce original, uncommon, special, peculiar responses that are based on remote associations. They must be surprising, inventive or smart.

With originality we develop a new view independent from samples, which can be achieved through training in perceiving details and joining them into new wholes. We develop new ideas independent from conventional ways of thinking, which are established through joining and combining of ideas, through abstraction and creating logical wholes.

We can develop also new conceptions determined by non-respecting of old ones and by establishment of new, sometimes even fantastic conceptions and their combinations. It is needed to develop an irregularity of association, which leans against generation of non-standard associations through breaking conventional associations as well as intuition resulting from connecting conceptions generated by sub consciousness into new time and spatial linkages and logical wholes.

We can apply a following task to develop originality:

„Think out a hypothetical event a try to write which consequences it could bring up – as an example we choose an event – What consequences would be if people did not enough sleep?"An option of a given task could be such assignment: „Think out a title to an event, which we are presenting as follows:

A new clerk in a warehouse had ordered 100 gloves before winter came but he forgot to write, that it should be pairs of gloves. And now the storehouse has 100 pieces of left gloves".

Smart, uncommon titles are to be considered as for original ones.

A manager can apply a given option cutting an article out from a newspaper or a journal and thinking out an appropriate title, etc.

Activating the memory imprints : It relates memory enlargement, an ability to remember and to overpass attenuations in remembering.A manager can develop his memory so that he reads 20 words several times in a given time period (as usual 3 minutes) and then he writes them (now without a text) on a paper.

VI.   THINKING, OR DEVELOPMENT OF ABILITY TO IDENTIFY AND ACCEPT PROBLEMS

With this regard, it relates mainly a continuously thinking able to produce an amount of inventions and new original ideas and to overcome exerted stereotypes.

A manager can develop this ability e.g. through fulfilling a following task: „Look for new facts in bad news – Loss of employment. Theft of a car, you have been saving money for year. etc. "

A following task can be an option: „Arrange a list of pairs of objects, each of a different kind. It is needed to join them so to create a new object. For instance a stick – a nail, a rope – a stick etc. "However, a new object must be functional one.

VII. IMAGINATION

A manager must orient himself on new, unknown and fogy concepts that are heavier to operate and handle with, as they are contextuallyomnigenous.Therefore it is needed to train in alternation of concepts based on different sensual modalities that is closely related with perception.[9]

Perception : Perception is an advantage of a manager, if he is able to perceive environs with all senses and to evaluate it in an expert way.It is necessary to develop perception of an ambient world more intensively and completely, to retain perceptions and to register them in an organized form, to develop flexibility of perception. It requires an excellent attention, selectively oriented on new phenomena and facts, an ability to concentrate an attention.

One of tasks for above mentioned development is a simple task: „Draw in a certain time period (usually 3 to 5 minutes) the most possible purposeful objects from a simple ellipse so that you add additional lines to an ellipse.

An option of a presented task may be a task, when a plan is elaborated. The task is to take an outline of a plan, that had been developed by a different person and it is needed to put the details, so it becomes purposeful (e.g. a flat layout, chalet layout etc.).

VIII. SENSITIVITY FOR PROBLEMS

A manager needs to develop his sensitivity for problems.A manager can use the following exercises, based on list of names of common objects. The task assignmentis: "Write down the problems, coming into your mind with relation to the stated objects – e.g. a candle, bread, a pencil, etc. "
A time limit for particular tasks is generally recommended from 2 to 5 minutes.

The following statement results when we summarize the above mentioned:
Creative abilities must be hardly developed, and conditions for their development must be actively generated. It requires establishment of an area enabling an implementation: [9]

- Freedom in activity,
- Provoking incentives,
- Ambiance oversaturated with information,
- Inventive active environment,
- Flexible organization,
- Critical demandingness,
- Living safety,
- Stability of environment,
- Acknowledgement of a creative performance.

IX. CONCLUSION

The possibilities of individual training in development of manager creativity are represented by an open and dynamically developing adaptive system, which through various activities, by effects by factual as well as social environment and through an activation of sub-conscious contents improves his creative potential as a whole or some of his specific areas.

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