HOW CAN CREATIVE WORKPLACES MEET CREATIVE EMPLOYEES?

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The aim of this study is to identify the individual and contextual factors that facilitate or hinder employees' creativity. However, in this paper the literature is also referring to critical factors that impact employees' creativity. According to the creativity's state of the art, we focused on factors based on creativity's 4P, choosing Person (characteristics of creative persons) and Place (environmental factors that influence creativity). Considerable research efforts have been invested to explore the possible connections between these two domains by investigating the Hungarian labour market. We found that the probability that a creative person works in a creative workplace is twice greater than that of the case of a non-creative person. This study presents the requisites of a creative workplace so that employees' creativity can be developed and a kind of work environment which facilitates organizational creativity can be created. First, we have collected and presented the best practices of recruitment-tools which help managers to hire the most creative applicants. With these two components, i.e. finding creative workers and securing them a creative friendly environment, the business success is guaranteed.

Keywords: organizational creativity; recruitment; HR
JEL classification: J00, J2, M12, M5, M54

1. Introduction and Theoretical Background

Creativity has become increasingly the key driver of organizational success and innovation. In dynamic work environment, more and more managers are realizing that they need to find creative employees who need to be actively involved in their work (Lee & Tan, 2012). Nowadays, understanding and knowing creativity and tools of creative organizations is a high priority in organizational behaviour research (Zhou & Hoever, 2014). Accordingly, what can a company do for creativity? First of all, (1) select the creative job candidates, then (2) motivate them and stimulate individuals, and last but not least (3) accept the birth of new ideas. To achieve the goals a suitable environment has to be secured, in which workplaces facilitate individuals' creativity. The characteristics of creative workplaces are discussed in the first part of our paper (based on empirical results). The second part of the paper summarizes the literature and secondary data of recruitments finding creative employees. Nevertheless, the factors influencing organizational creativity match the personality traits characterizing the creative person.

1.1 Theoretical Background

The study of creativity can be characterized with the direction of the research study's focus. This can be determined with Rhodes' (1961) 4Ps. (1) Product: the research studies examining the result of creative work; (2) Personality: the studies examining the creative personality; (3) Process: the studies mapping out the mental process of creative thinking or activity (creation); (4) Place / Pressure: studies introducing environmental influence and pressure. In case of creativity a lot depends on the environment, how it stimulates the individual, and how it accepts the birth of new ideas. From these four factors we focused on two Ps, person and place.

Regarding the issue of creative person (self) and creative idea, arises the question who or what can be considered creative? Kaufman and Beghetto (2009) answered this question by designating the different levels of creativity. Within this categorization the 'Little c level' creativity is highlighted in the scientific literature of organizational creativity. According to this, creativity is present in all people and it appears with proper environmental conditions and motivation. Although, on this level, certain relevant characteristics also appear, when creativity can be related to an activity, to a domain, or in this case to the work of the individual. Although we accept Amabile's (1996) 'little c' concept that creativity is given in everybody, the levels of personal creativity are not the same. Another aspect of categorisation depends on the level one intends to apply creativity. Some might enjoy to regard creativity as a feature of geniuses. Although another viewpoint insists creativity can be found hidden in each and every one of us human beings. Fortunately, a need for clarifying these two controversial aspects appeared in scientific papers a couple of years ago. As mentioned above, the various levels of creativity were summarised by Kaufman and Beghetto (2009). We believe in the small c (like other theorists of organisational creativity) which can be measured with tests based on consensus, assessed by a manager or a co-worker. Along with some general features, field specific characteristics will also appear in the tests, and should be able to be linked with certain activities and fields, and here to the job of the individual. In this case, the individual will work with a marked intrinsic motivation, with a typical exemplary outcome of incremental innovation. The answers we studied also point to this direction. All this suggests that creativity is present in everybody, and can be brought out if appropriate environmental conditions and motivation are provided.

What 'makes' a creative person? Feist (2010) gave us a review about the connection between personality and creativity. He proposed that personality influences creativity by lowering behavioural thresholds, and he underlined that the genetic and epigenetic influences, brain qualities leading to personality variability, affects creative thoughts and behaviour. We underlined the completely new arguments from his model, the function-of-traits arguments. These are the following: cognitive, social and motivational affective traits. (In the original model Feist built clinical traits as well, but we left it out.) Cognitive personality traits mean how people habitually process information, solve problems and respond to new situations. The most important cognitive personality traits are: 'openness to experience', originality and novelty even when the situation and task is ambiguous and not well defined. According to Feist (2010), creative people are flexible, these people like playing and humour. Social personality traits involve behaviours and attitudes that concern one's relationship to others. Creative people prefer to look for new challenges,

and often reject social norms and traditions. Motivational- affective personality traits are defined by a person's activities to be successful in his or her activities to achieve goals. Hennessey (2010) summarized research and theories of these traits and draw our attention to the intrinsic motivation principle of creativity. Positive moods (i.e. feeling good) seem to facilitate creativity. The right to choose work, where he or she will learn to choose a job in which he/she is at least a little involved. According to Shalley (2008) personal differences must be kept in mind during the stimulation of creativity. The tendency towards creativity is not the same with everybody, the leader may examine this during the selection or it can be developed with customized training. The nature of work is influential, since not all employees desire or let creativity grow. Complex or challenging work is internally inspiring, so it stimulates creativity.

According to our previous findings (Zoltay et al. 2014) we can point out that creativity was the „small c" type, inherent in everyone (Person). Regarding the creative outcome (Product) it turned out that it must be unique, novel and useful. Field specification (Press) was also proven, and we showed that the utility of creativity will be of any value on the relevant field only. For the Process of creativity, we proved that phasing, development and measurability are all possible.

Organizational creativity is a relatively new concept, its origin can be connected to the findings of Amabile's (1996) social psychological creativity, which the focus is extended from the Person to the Press effects. The first model and definition are connected to Woodman (1993) and his colleagues. The highest number of empirical studies can be related to Teresa Amabile, who mostly concentrated on individual characteristics during her empirical studies, particularly on intrinsic motivation and its effects on creativity. Amabile's works (the most well-known: 1996) are the most referred regarding this topic, even if the author herself does not use the concept of organizational creativity. During her research she examined work processes, workplace relations, and organizational characteristics and systematized the effects of these on creativity. She examined the impact of leadership style, time pressure or workplace mood (among many others).
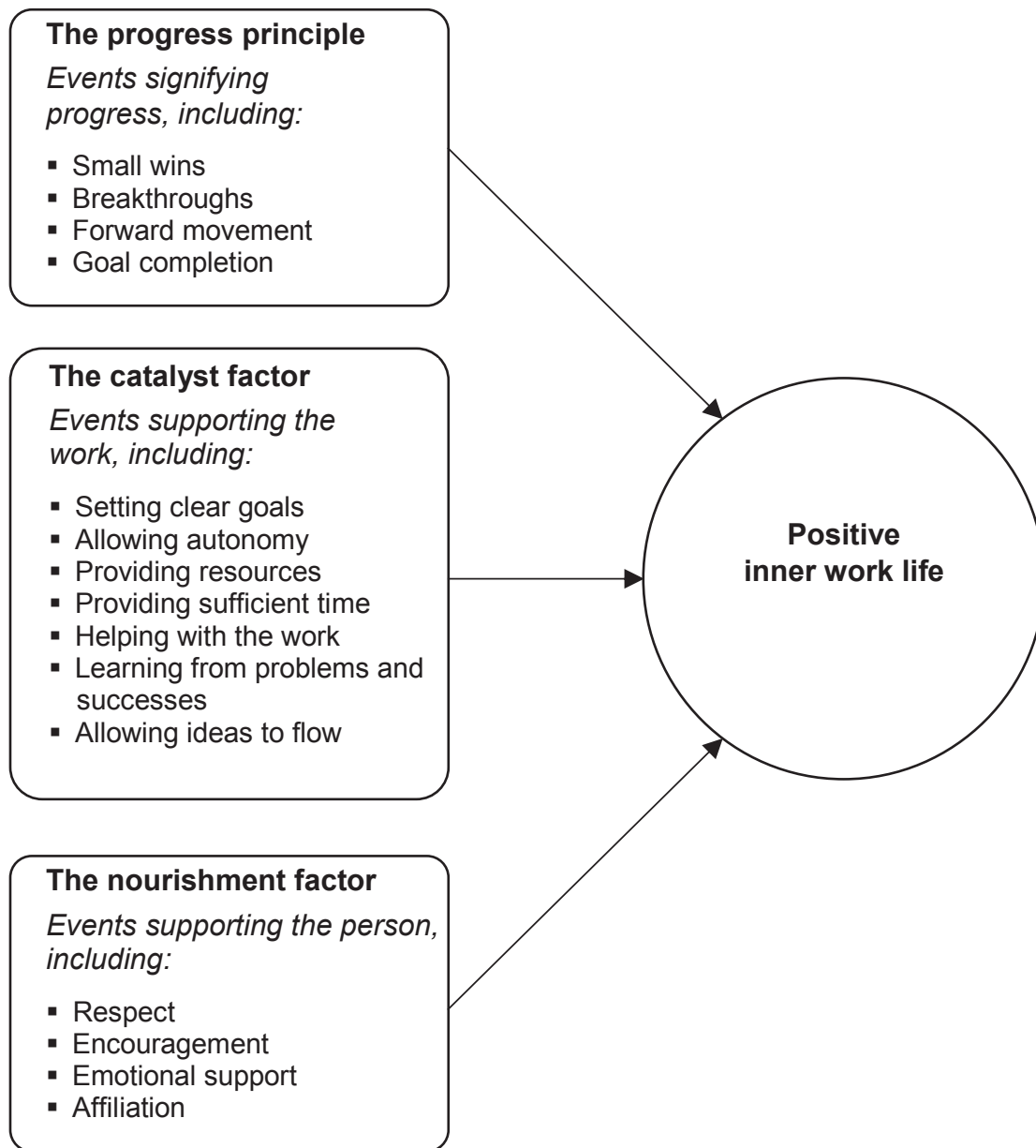
The classical 4P model can be discovered also in organizational creativity. Common workplace activities and the profit of innovation are the most important, and we should see that they start with a 'little c' creativity. The organizational place and the market approach of the target (result) clarify general creativity to organizational creativity. It is inherent in the definition that organizational creativity can be examined, while keeping the P model in mind with the help of the component model (Amabile, 1996). The impact of the person, the phases, and the environment are all inherited in this; innovation is the success of all of these. Summarizing her findings, we used her figure (Amabile and Karmer, 2011, p.85) in Figure 1.

A creative environment motivates employees' creativity, whereas, according to Scitovsky's works (1996), meaningless and boring work kills creativity. On the other hand, if the employee is aware of the scope of his or her job position, he or she must take into consideration his or her responsibilities and authority. Indeed, the companies want and need employees to be responsible for their decisions. It is not enough to motivate and facilitate employees' creativity to achieve the companies' dream goal, which is innovation. First, the meaning of creative skills should be defined.

Malakate et al. (2007) reviewed and summarised the literature and suggested that individuals' creative achievement has been linked to: the creative person and the

attributes of his / her personality; his / her creative outcome and the characteristics of his / her product, the process he / she follows in generating, evaluating and implementing novel and useful ideas, and last but not least his / her perceptions of influence in the wider creative environment. These lists contain the well-known four elements of creative research, which could be described by the aforementioned four elements (Rhodes 1961). The components influence and are influenced by all the others.
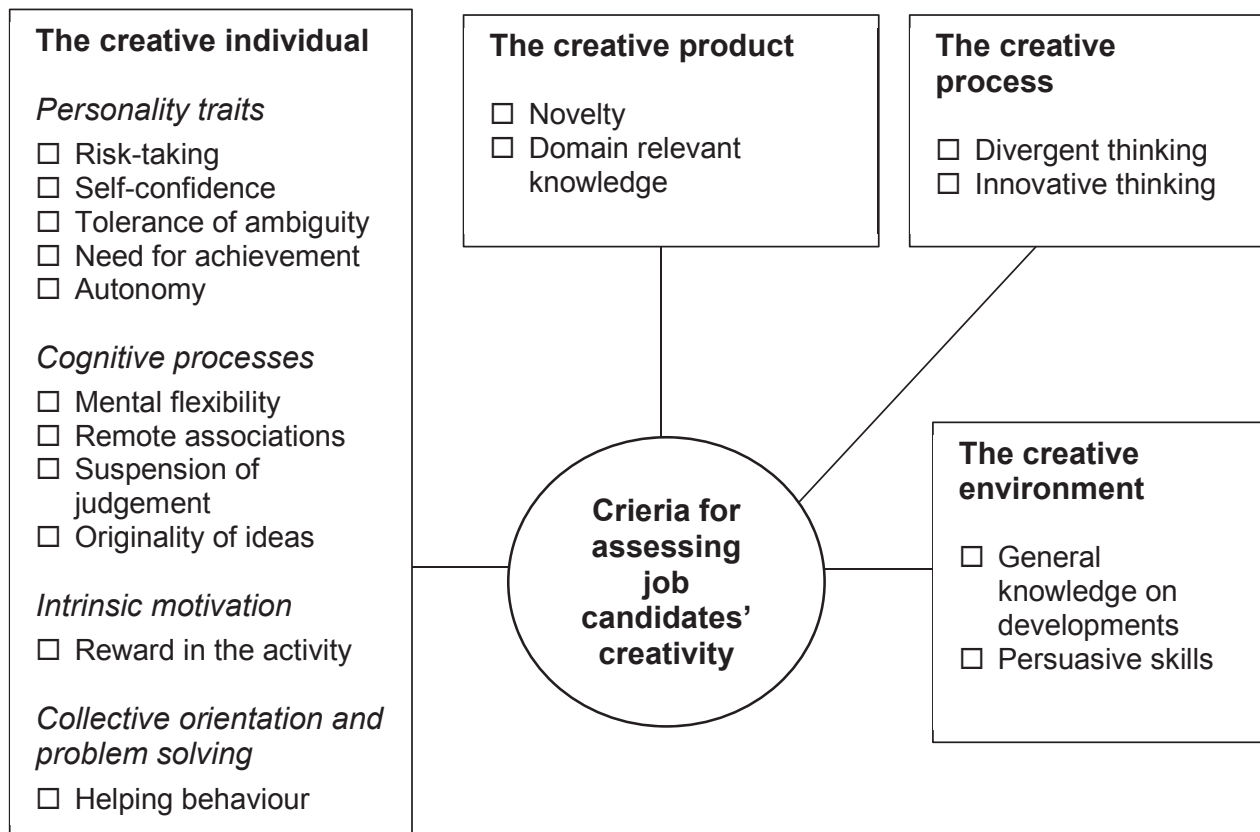
Figure 1 | The key three influences on inner work life

Source: Amabile & Kramer (2011), p. 85.

Malakate et al. (2007) suggested the following conceptual model to summarise elements relevant to the mentioned four P dimensions that can be used to assess job candidates' creative potential.

Figure 2 | Criteria for Assessing Job Candidates' Creativity

The creative individual *Personality traits* ☐ Risk-taking ☐ Self-confidence ☐ Tolerance of ambiguity ☐ Need for achievement ☐ Autonomy *Cognitive processes* ☐ Mental flexibility ☐ Remote associations ☐ Suspension of judgement ☐ Originality of ideas *Intrinsic motivation* ☐ Reward in the activity *Collective orientation and problem solving* ☐ Helping behaviour	**The creative product** ☐ Novelty ☐ Domain relevant knowledge	**The creative process** ☐ Divergent thinking ☐ Innovative thinking

Criteria for assessing job candidates' creativity

The creative environment

☐ General knowledge on developments
☐ Persuasive skills

Source: Malakate et al. (2007), p. 309.

1.2 Research Questions and Hypotheses

Our research focus is the employee working within organizational frameworks, whose personality must be taken into consideration; the factors influencing organizational creativity will be matched to personality traits characterizing the creative person. At the same time, we tried to organize our measured statements according to the state of the art. In Table 1, two columns can be found regarding the target (i.e. person or press) connected with the directions of impacts. Appendix 1 is referred by numbers displayed in parentheses, where the original statements attached to each measured characteristic are listed in Table 1.

As a conclusion of the previous chapter, the literature of workplaces' characteristics can be summarized in the following table:

How do Hungarian creative employees and workplaces offering space for creativity find each other? According to Derecskei (2015b) we investigate the relationship between the person and press, and we examine the relation of the individual and the environment.

H1. The characteristics of creative persons and environments can be organized depending on their targets and directions.

According to the above detailed theoretical background (see in Table 1), the tested characteristics are organized in accordance to Person and Place. Additionally, the directions of those impacts are also tested (i. e. positive or negative impacts).

H2. The creative person and place meet each other.

Table 1 | Characteristics of the creative person and the impacts of environment (with the numbers of measured statements)

Creative person		Environment	
Positive influences: Love of challenges (1)* Intrinsic motivation (2)* Personal characteristics, e. g. flexibility Handle stress Tolerance of ambiguity (6)* Open minded Humour, playfulness (8)* Domain specific knowledge (9, 11)*	Negative influences: lack of intrinsic motivation (3)* immobility (7)* lack of flexibility (10)*	Positive influences: Impact of democratic leadership style Positive workplace mood (15)* Organizational culture: cooperation, co-workers' help Feeling of common success Information sharing Challenging work (3)*	Negative influences: Rigid leadership (13)* Time pressure (4, 5)* Negative workplace mood Strict, rigorous, formal rules and tasks (12)* Boring and meaningless work Information gathering (13)* Negative effects of competition (14)*

*The statements referring to the personality and the characteristics which we wanted to measure with it, can be found in Appendix 1.
Source: Authors

The creative individuals will choose a workplace where the space is insured for their creativity and the creative environment facilitates employees' creativity (i. e. the direction of this impact will not be measured, only the relationship will be tested).

The statements referring to the personality and the characteristics which we wanted to measure with it can be found in Appendix 1.

2. Methods

The sample selection happened according to quota, with the snowball method. Before the quota sampling of the population, the Hungarian labour market was segmented into groups. The interviewers were told to contact the following samples: at least 1 female and 1 male between the age of 20 and 60 with more than 2 year-long work experiences. The target group was Hungarian employees with at least 2 years of work experience.

The sample represents the Hungarian workforce market in 2015 (when the research was conducted) according to several perspectives, so the achieved results can be projected. (Table 3.) The sample represents the present Hungarian labour market in most aspects. Although some are under- or over-represented in a few aspects (for example: a division by age or educational attainment). Although the age groups are in some cases over-, or underrepresented, our target groups differs from the whole labour market because we focused on white collar workers. Finally, the differences between the population and the sample were not significant, no correction weights were used, because the differences are acceptable. (Derecskei, 2015b).

Table 2 | Statistics of respondents (N=572)

Characteristics	Distributions
Personal data of respondents:	
Number of answers:	612 answers, valid: 572 answers
Sex ratio:	Female: 281, Male: 291
Age group:	Minimum: 18 yrs Maximum: 62 yrs Average: 28 yrs
Corporate data:	
Most common corporate profile:	Profit sector (commercial and business sector)
Most common corporate ownership:	Hungarian
Most common corporate size:	Large enterprise (with employees above 250)

Source: Authors

Table 3 | Proportion of the sample compared with the Hungarian statistics (N=572)

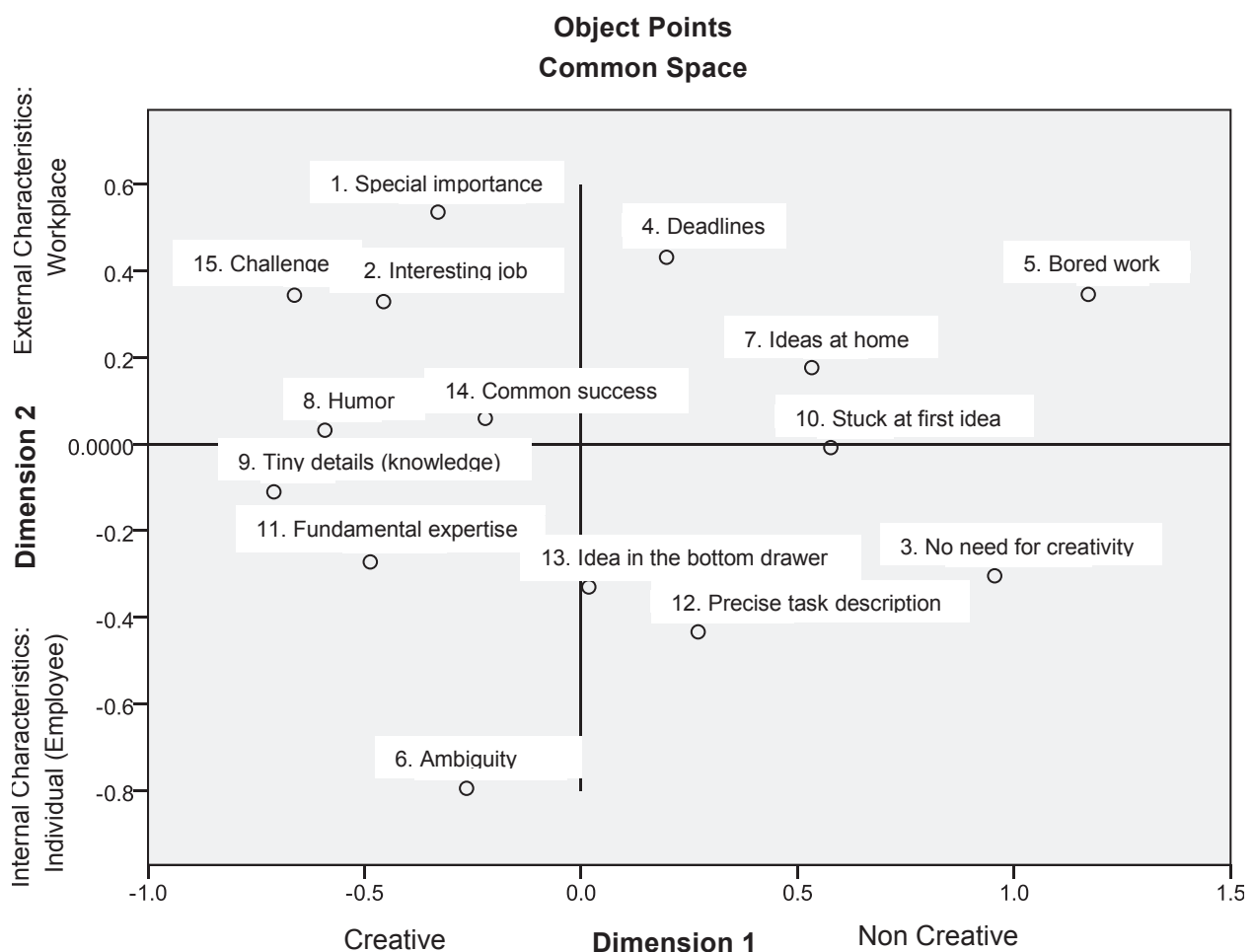|		Population	Sample
Sex ratio:	male	56.69%	50.90%
	female	46.31%	49.10%
Age group:	15-34	32.74%	60.49%
	35-55	53.57%	32.34%
	56-75	13.71%	7.17%
Size of the corporate:	1-4	0.00%	5.60%
	5-49	37.30%	30.40%
	50-250	23.40%	16.40%
	above 250	39.30%	47.60%

Source: Authors

During the analyses, we worked with SPSS 19 and MS Excel. Besides the simple descriptive statistical analyses, we applied the techniques of multidimensional scaling (MDS), odds ratio (crosstabs analysis) and Wilcoxon test (non-parametric test with significance level 0.05). For the illustration of results in the case of an MDS, we have chosen a two-dimensional coordinate figure mode. According to Derecskei (2015a) we used MDS Technique. With the help of the MDS we searched for a latent structure within the datasets, describing the distance of the objects (statements). Our results compared to the literature illustrate the relation between the statements within a space and the use of lower dimension numbers. We worked with Proxscal method and measured Euclidean distances.

3. Results

In the questionnaire we offered statements referring to the work, the workplace and the personal characteristics of the individual, which the respondents had to evaluate on a five-level preference scale (1: absolutely non typical... 5: very typical). For the measurement of respondents' preferences according to the contents of Appendix 1 the descriptive statistical analysis can be found. Using MSD technique, we concentrated the measured 15 statements into 2 dimensions. The measuring numbers of the correctness of multidimensional scaling are the following: the value of S-stress which was 0.01069 and the value of D.A.F. (Dispersion Accounted For) which was 99.179%, both are excellent. That means these results are reliable.

Figure 3 shows how the 15 statements are organized into 2 dimensions. The axis drawn to zero values helps the interpretation, because this way the four space segments can be separately measured. On the left side the characteristics, whose high value show the presence of creativity, are displayed. These characteristics stimulate creativity, so they are positive from the perspective of creativity. Non-creative characteristics go to the right side.

Figure 3 | MDS scale – Individual and workplace characteristics depending on creativity

Source: Authors

The main layout according to the horizontal axis can be interpreted as follows: statements (characteristics) in the upper space segment indicate external characteristics, and in the bottom internal characteristics; personal attributes appear. Going through the specific space segments, approaching from the upper left segment, with a clockwise rotation it can be said that:

- In the first quarter such workplace characteristics are included which stimulate creativity. These are the effects which stimulate organizational creativity, the work offering an interesting challenge, the stimulating power of other people's success (enhancers and sources of intrinsic motivation).

- In the second quarter those characteristics are included which rather hinder creativity: deadline pressure (which can stimulate creativity, but it's not sure that it increases positive creativity), boring work, getting stuck at the first thought and the fact that good thoughts are conceived at home and not at the workplace.

- In the third quarter we can find those characteristics which hinder creativity, e. g. the feeling that there is no need for creativity or there is no possibility for it because someone only receives unambiguously formulated instructions, or if he or she had an idea it remained in the desk drawer forever.

- The last quarter contains such characteristics which stimulate creativity within the individual, i.e. expertise or the thorough knowledge of the system or the tolerance of ambiguity meaning simultaneously more information, or contradictory pieces of information can be enrolled in this quarter.

The first and the last quarter (left side characteristics) are well-founded in literature, findings are stable and confirm the research results of Amabile and Kramer (2011) that can be seen in Figure 1.

The respondents can be segmented based on two perspectives: workplace – personal characteristics according to dimensions and considering their positive and negative effects.

Focusing on demographical background the participants can be evaluated and classified into different dimensions. Creative workplaces are those where in the left higher (first) quarter's statement a higher point (at least 3) was marked by the respondents and in the right higher quarter a lower value was marked (up to 3). In total, 145 such workplaces have been found where each of the above mentioned conditions were fulfilled. In the case of creative and non-creative workplaces significant differences have been found in the following cases (nonparametric Wilcoxon test sig. level 0.05 $p<0.005$): (1) In the case of non-creative companies, the proportion ($p=0.016$) of those active in the government sector has a significantly higher value. (2) From the perspective of the consumer market the two groups are also different, in case of the creative companies the market is more „eventful"; competitors are present in a higher proportion ($p=0.007$), and the market is expanding ($p=0.03$). In both cases those were present to a smaller extent who could not judge the state of the market.

Creative individuals are characterized by the statements, which can be found in the lower left space segment. In the case of the 6th one (ambiguity tolerance) a low number of points, and for the others (9th and 11th statements) a higher number of points are evaluated. Also, the same results with the statements of the right lower space segment

(3rd, 12th and 13th) a lower number of points was characteristic. According to individual characteristics after the classification we have found 119 respondents who achieved a high number of points with statements measuring creative personality.

The creative individual's characteristics may help to separate the respondents into two groups and to assume that people with creative personalities would choose a workplace where their potential creativity could be used and impressed. The testing of this happens with a crosstabs analysis, during which we examined odds ratio.

Table 4 | Odds ratio (N=572)

Creative Person * Creative Workplace Crosstabs analysis		Creative workplace		Sum.	
		creative	non creative		
Creative Person	Creative	47	72	119	
	Non-creative	98	355	453	
Sum.		145	427	572	
Odds ratio		Value	95% confidence		
			Lower	Upper	
Odds ratio Creative Person (creative / non creative)		2.365	1.538	3.636	
For cohort Creative workplace = creative		1.826	1.375	2.423	
For cohort Creative workplace = non creative		.772	.663	.900	
Valid cases		572			

Source: Authors

It can be said that the possibility of a creative person working in a creative workplace rather than a non-creative person working in, is twice as high (odds ratio=2.365). The possibility of a creative workplace is twice as high in case of creative individuals (relative risk (creative individual) = 1.826), while the possibility of non-creative ones working in a creative workplace is only 0.772.

4. Conclusion

In the earliest chapter, we tested two hypotheses H1 and H2, both of them having been supported. With the help of the MDS technique we examined the correlations between individual and organizational characteristics. The obtained results corresponded with the contents of the scientific literature. At the same time, we can accept our first hypothesis (H1). With the scaling of organizational factors, the attributes (significant variations) of the creative and non-creative company took shape. In the case of individual characteristics we did not succeed in separating the factors characterizing the two groups so sharply. After comparing the individual and the organizational factor, it can be said that the probability of finding a creative individual in a creative workplace is twice as high as a non-creative individual. These underlined our second hypothesis (H2), so we accepted it as well.

Lee and Tan (2012) observed what kind of conditions can promote the creative performance of employees in the workplace. They suggested the following: "First, across the empirical studies reviewed, individuals need to feel they are working in supportive work environment. Second, leaders should communicate and support the goal or role requirements of being creative in the workplace to employee and encourage them through

the behaviours leaders engage in creative ways. Third, organizational support and innovative climate develop employee's creativity in a collective endeavour and involves collaboration and interactions with others and help to achieve his/her better performance at work" (Lee and Tan, 2012, p. 989). Their results also verified the figure from Kramer and Amabile (2011) (see Figure 1). In addition, it can be a useful and meaningful instruction for Hungarian leaders, because a creative employee would work in a creative workplace rather than a non-creative employee. This difference is two and a half times higher.

Employee recruitment to select the creative job candidates is a key element of a company's innovation. For that reason, nowadays every job advertisement lists creativity as a requirement, so creativity is among jobseekers' needs. Numerous techniques of varied types have been developed to assess job candidates' creativity. We argued that the creative potential could be evaluated against the 4Ps and we assumed the little c level. These results were based on these categorisations.

We think that in the stage prior to innovation a lot depends on the environment, how it stimulates the individual and how it accepts the birth of new ideas. In our opinion, the main problem is rooted in a much earlier phase, because organizational culture and leadership style frequently kill or rarefy the ideas. With a lack of useful ideas the innovation process cannot even begin. Regarding innovation we understand not only the radical changes, but all those innovations which are useful and help improvements from the perspective of work. This way organizational creativity -whose result can be organizational innovation as well - may appear and have an effect in any field of the organization, similarly to organizational innovation. First, creative organizations' formation consists of electing and recruiting the creative employees who will provide a stable base for the company. The literature acknowledges several methods for assessment of creativity, so it is important to find out what tools are popular and used in practice most often to measure creativity.

5. Managerial Implications

Selecting a new creative employee is half the battle for the company. The next best thing is to ensure a creative workplace and environment where the conditions contribute to creative outcomes. In the previous chapters, these research efforts have been invested in measuring which factors influence employees' creativity. Therefore, the question is given: how do creative workplaces meet creative employees? How can companies select the wanted creative candidates? Answering the last question, findings of the literature will be summarized, and Hungarian results will presented in this part.

Creativity assessment can be classified into several types depending also on the 4Ps and the distinction between (eminent) big C and (everyday) little c creativity. The last classification describes two contrasts. Big C creativity is displayed by creative geniuses (such as Einstein or Michelangelo) and little c is displayed in creative endeavours that have less impact on society (such as unique artworks produced by ordinary person or small adaptations). These types of creativity (4Ps and different levels) are studied using several methods. Clapham (2011) summarised the measuring methods which serve as an important contribution to the assessment of creativity. She suggests the primary types of creativity measures which are (a) divergent thinking tests (b) attitude and interest inventories (b) biographical inventories (c) personality tests (d) ratings by peers or supervisors (e) judgements of products (g) self-reported creative activities (h) environmental creative climate inventories.

Table 5 | Combination of Creativity Assessment Instruments Proposed for the Domain of Product Engineering Creativity

The target of assessments	Methods and instruments[1]	Evaluation	Approximate time needed for assessment
Cognitive skills / Thinking	IQ tests*	of limited use because of the one solution (one way method)	Up to 1.5 hour / Paper Pencil Test
Divergent thinking skills / Finding several solutions	Guillford's alternative uses task, Mednick's word test, well known Torrance Test of Creative Thinking (TTCT)*, Puzzle test (Aptitude Preparation Questions)	of limited use (The tests are often published, the candidates might know the answers and there is a discussion whether these tests truly prognosticate the real useful creative product or work)	Depending on test type around 45 minutes / Paper pencil test
Expertise	Grades and School degrees (CV, motivation letter) and biographical interview	both useful	Pre-selection of the CVs and motivation letters than part of the interviews 15 minutes
Personality traits	Personality tests i.e. CPI or Big Five Personality inventories (self report)	Controversial how can the creative personality be described.	Depending on test type up to 1.5 hour
Motivation (intrinsic motivation / loyalty and extrinsic motivation)	WPI and Amabile's KEY tests other work tests (questions concerning work motivation) part of interviews	useful but these methods are costly and need proficiency	part of interview 20 minutes
Creative products (references or hobby)	interview including case studies and discussions of work samples, CV, references, Net life (webpage or Facebook profile)	useful but in case of entrants are missing	part of interview 20 minutes
Former creative behaviour as predictor of future creative behaviour	AC and DC (Assessment and Development Centre), probation, Case studies, Besemer & O'Quin creative product analysis matrix	very useful, assessed behaviour, personality and creative product at the same time	AC/DC up to 2 hours case studies 30 minutes part of the interview
Competencies	Competency based interview Competency test	of limited use (if meets the requirements of the company)	up to 30 minutes

*These tests are well known (widely used) if somebody knows the correct answer (or practise the test) he or she will score very highly on the tests.

Source: Authors based on Kobe and Goller (2009), p. 137

Mumford and his colleagues (Mumford et al. 2012) argued that creativity is assessed through (1) creative problem solving (2) attributes of performance in producing these solutions (3) behaviours that occur during creative work (4) outcomes of creative work. We recognised the importance of the third category. Each of these methods and measures have a unique set of strengths and weaknesses and none of them have mentioned a single method which can provide a complete description of creative performance. So, for the assessment of creativity a multi or mixed method / measure is required.

There are many techniques for identifying and selecting creative employees. Kobe and Goller (2009) proposed for job recruitment of creative product engineers an assessment methodology composed of different instruments as shown in the completed table (Table 5).

The varied points of focus in creativity assessment techniques provide an opportunity to examine creativity from different perspectives. Although, during an interview not every method can be used. In an earlier research (Zoltay and Nagy, 2012) one of the focuses was on the techniques that measure creativity. The most preferred (frequently mentioned) method was the interview technique. However, the research points out, that the respondents do not see any connection between the qualification and the creativity at all. Furthermore, the wage deal is situated in the same category. HR experts themselves want to make sure whether someone is creative or not. The absolutely appropriate tools (probation, task, and interview) have some common characteristics: they are not static means; they need a certain period of time and real time participation. In case of probation can be considered as the half of the sample that strongly underlines its importance. Both CV and cover letter are almost always used by HR experts, but they are deemed only medium level importance. Reference is not too often requested from the applicant but if yes, it has medium importance. (Zoltay and Nagy, 2012, p. 174)

In sum, we would like to refer Amabile's words (1997) who suggested for the managers, that „ Diversity, however, is only a starting point. Managers must also make sure that the teams they put together have three other features. First, the members must share excitement over the team's goal. Second, members must display a willingness to help their teammates through difficult periods and setbacks. And third, every member must recognize the unique knowledge and perspective that other members bring to the table. These factors enhance not only intrinsic motivation but also expertise and creative-thinking skills."

6. Limitations

Limitation of this study must be also kept in mind. Like almost all research, this one also reports averages. Clearly, not every member of generations appraises the same values.

During the investigation of this research, it was proven that the chance of finding a creative employee at a creative workplace is twice as high as finding a non-creative individual. The practical benefits of the research have been proven in the H2 hypothesis, as we have seen creative jobs and creative employees occurring together (H1). The presence of creativity is experienced in an appropriate (organizational) environment. The company's management team must be aware of the conditions that make up supportive press. In addition, the companies have to be aware of the personality characteristics of creativity to achieve the desired effect during the selection of the staff and during future

encouragements. On the other hand, Millennials nowadays can easily change not only their employer, but any scene of their life. That means generational differences must be also take into the consideration, but we did not divide our answerers into age groups (generations) and did not take the problem of generations into account. This gap is one of our study's limitation.

According to Zoltay and Nagy (2012) HR experts preferred probation period, tests and interviews used as the assessment of methods during the selection process in view of the measurability of creativity. Piffer (2012, p. 263) suggested 'no single measure can tap into "trait creativity"... The assessment of creativity would benefit from the employment of varied methods, as this would produce a more comprehensive assessment. Regarding to Piffer (2012) we argued that unstructured or semi-structured interviews would allow the HR managers to collect information about job seekers creativity that would not be revealed by more impersonal moments, such as based on external recognition or standardised questionnaires.

On the other hand, creativity is only one of the important elements of a company's success. Mostly, a wide array of competencies is needed. That is why the assessment of job candidates' creativity is just one part of an interview during the recruitment. Although first, the company has to have a clear concept in mind of what kind of job the candidates really need. If creative individuals work within a community, then the environmental press has to be discovered. The interest is in determining the conditions that foster or inhibit creativity.

The results show the same diversity as in the literature, it is almost impossible to determine the personality profile of the typical creative employee. It is true that the model of organizational creativity approaches the topic from the direction that creativity is in everybody. We drew a line and underlined 119 capita respondents who judged himself/herself to be more creative on than the average, but it is still a question whether the environment caused this or that he/she was born that way.

All the related traits are necessary but according to Weisberg (2007) a non-creative individual can manage and postulate other's creative ideas. A creative personality is necessary, but not sufficient, because knowledge is more necessary for creative achievement.

Unfortunately, in the current Hungarian labour market, although the individual is creative in many cases, he or she has no possibility to select among workplaces. We approach the question from the direction of the study of Janussi and Benson (2012) according to which creative people love challenges, they are motivated, so it is not surprising that they are looking for them and then become successful.

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Appendix 1

Number	Statement	Measured Characteristics	Impact	Mean	Mode	Std. deviation
1.	In the market where my company is operating, creativity has a special importance.	love of challenges	positive	3.131	3	1.307
2.	I find my job very interesting.	commitment, intrinsic motivation, versatility	positive	3.388	3	1.152
3.	In my everyday work there is no need for creativity at all.	lack of challenge and intrinsic motivation	negative	2.312	1	1.257
4.	The proximity of deadlines stimulates me to conceive new ideas.	pressure of time, stress	negative	2.639	3	1.194
5.	I often feel bored in my working hours.	lack of challenge, boredom	negative	1.698	1	1.087
6.	I don't like ambiguous or ambivalent things in my work.	ambiguity tolerance	positive (inverse)	3.297	5	1.440
7.	My best ideas are always conceived at home.	flexibility, immobility	negative (inverse)	2.477	3	1.181
8.	Humor and the accompanying cheerfulness are essential to creativity.	humour, playfulness	positive	3.654	5	1.1364
9.	I need to know the tiny details of the system to give birth to good ideas.	knowledge, experience	positive	3.713	4	1.157
10.	I often get stuck at the first idea, and I find it hard to escape.	lack of flexibility	negative	2.353	2	1.089
11.	Without fundamental expertise there can be no new ideas.	knowledge, experience	positive	3.510	4	1.215
12.	During my work I mostly meet clearly formulated, precise task descriptions.	lack of originality and flexibility	negative	2.9456	3	1.227
13.	If I had had an idea which had previously been praised and suddenly disappeared in the bottom drawer, my creativity would become hindered.	intrinsic motivation	negative	3.103	3	1.2754
14.	Another person's success prompts me to find out new ideas.	social orientation, intrinsic motivation	positive	3.285	3	1.041
15.	My work offers me challenges to this day.	challenge, self-realization, openness	positive	3.614	4	1.257

The statements included in the questionnaire and the personal characteristics measured by them with descriptive statistics (N=572) (Own sources)