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CREATIVITY, PERSONALITY MOTIVATION AND THEIR INTERCONNECTION IN GRAPHIC DESIGNERS AND MARKETING SPECIALISTS

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The article contains the research of factors of graphic designers' and marketing specialists' creative activity. The features of nonverbal and verbal creativity, motivation of success achievement and failures avoidance, personality motivational profile and interconnections between them are studied.

It's revealed, that graphic designers' nonverbal creativity is characterized by high level. Originality as component of nonverbal creativity has high level too. Graphic designers' verbal creativity is characterized by average level. Marketing specialists' nonverbal and verbal creativity has low level. However the most expressed component of nonverbal creativity is productivity, which has average level.

The motivation of success achievement is dominating in graphic designers; the motivation of failures avoidance is dominating in marketing specialists. The most significant motives in motivational profile of personality in graphic designers are motive of creative work and motive of general activity, the weakest motive is social profit. In marketing specialists, on the contrary, the most significant motives in motivational profile are social profit and communication, the weakest motive is motive of creative work.

Correlations between creativity and motivation of success achievement and component of motivational profile of personality were obtained for graphic designers and marketing specialists separately. It's found, that structures of correlation connections are differed. Verbal creativity correlates with nonverbal creativity in general, however the degree of connection with component of nonverbal creativity is different in graphic designers and marketing specialists. Degree of connection between motivation of success achievement and nonverbal creativity is different too. In marketing specialists of any kind of creativity don't correlate with motivational profile except for one connection. In a graphic designer, on the contrary, originality and elaboration as component of nonverbal creativity and verbal creativity correlate with motivational profile of personality. Thus graphic designers' creativity and personality motivation are more integrated.

The key words are: nonverbal and verbal creativity, motivation of achievement of success, motivational profile of personality, correlation connection, graphic designer and marketing specialist.

Стаття присвячена факторам творчої професійної діяльності графічних дизайнерів та маркетологів – зв'язку невербальної й вербальної креативності з мотивацією досягнення й елементами мотиваційної структури особистості. Визначено, що у графічних дизайнерів невербальна креативність представлена на високому рівні, вербальна – на середньому рівні, у маркетологів – на низькому рівні. У графічних дизайнерів домінує мотивація досягнення успіху, у маркетологів – мотивація уникнення невдач. В мотиваційному профілі графічних дизайнерів найбільш значущими є мотиви творчої діяльності й загальної активності, у маркетологів – мотиви соціальної корисності й спілкування. З'ясовано, що у графічних дизайнерів та маркетологів креативність та складові мотиваційної сфери пов'язані специфічним чином. У цілому творчі здібності й мотиви особистості є більш інтегрованими у графічних дизайнерів.

Ключові слова: невербальна креативність, вербальна креативність, мотивація досягнення, мотиваційний профіль особистості, кореляційний зв'язок, графічний дизайн, маркетинг.

Статья посвящена факторам творческой деятельности графических дизайнеров и маркетологов – связи невербальной и вербальной креативности с мотивацией достижения и элементами мотивационной структуры личности. Выявлено, что у графических дизайнеров невербальная креативность выражена на высоком уровне, вербальная – на среднем, у маркетологов – на низком уровне. У графических дизайнеров доминирует мотивация достижения успеха, у маркетологов – мотивация избегания неудач. В мотивационном профиле графических дизайнеров наиболее важными являются мотивы творческой деятельности и общей активности, у маркетологов – мотивы общественной пользы и общения. Установлено, что связь креативности и компонентов мотивационной сферы у графических дизайнеров и маркетологов имеет определенную специфику. В целом творческие способности и мотивы личности более интегрированы у графических дизайнеров.

Ключевые слова: невербальная и вербальная креативность, мотивация достижения, мотивационный профиль личности, корреляционная связь, графический дизайнер, маркетолог.

Creation is immanent human's attribute, which is necessary in all life spheres. It is a principle possibility to distinguish, invent something, to provide new view or perception of something in modern world of rivalry both in professional aspect and in everyday life. Although creative activity is necessary for different professional branches at various degrees, a creative specialist will be more preferable at the professional market.

The basis of personality creative activity is creativity or creative capabilities, which are characterized by readiness to accept and developing fundamentally new ideas, which differ from traditional or standard schemes of thinking. Creativity is defined as ability to solve problems emerging inside static system too.

Motivation is another important factor providing personality creative activity together with creativity. Precisely motivation and intention to achieve and to produce are namely levers, facilitating by releasing of creativity, because it is advisable to explore their interconnections.

Although creative activity, creativity and motivation of personality are studied traditionally, it appears that exactly these connections are studied very little in modern psychology [3], [4], [5]. Especially it concerns for specific professional branches, including representatives of graphic design and marketing profession [1], [2].

On this basis the aim of our research has been to find interconnections' features between nonverbal and verbal creativity and personality motivation of graphic designers and marketing specialists.

Accordingly to research problems next psychodiagnostic methods were selected. 1) Methods of E. Torrance «Diagnostics of nonverbal creativity» in adaptation by A. M. Voronyn, which defines productivity

(velocity) of thinking; flexibility; originality of decisions and general elaboration (indicator of success). All results bring together to general indicator of nonverbal creativity, which compares with normative data. 2) Methods of C. Mednik «Diagnostics of verbal creativity», in adaptation by A. M. Voronyn, which defines index of originality. 3) Test of A. Mehrabian «Motivation of achievement» in modification of M. Sh. Magomed-Eminov, which determines two generalized stable personality motives, namely motives of achievement of success and avoidance of failures; their domination is measured. 4) Test of V. E. Milman «Diagnostics of personality motivational structure» determines motivational profile, which consists of motives of life support, comfort, social status, communication, general activity, creative activity and social profit. Working and general life motivational orientations are calculated on base of these structural components. Mann-Whitney's criterion of significance of differences and Spearman's coefficient of rank correlation were used for statistical analysis (software SPSS Statistics 20.0).

Data of Psychological department student Nykyforova's V.S. diploma investigation, which was carried out under our direction, is used in this article.

Thirty subjects took part in our research; there were 15 graphic designers and 15 marketing specialists of 21-24 years old.

These professions were selected for analyses, firstly, because they are creative and immediately associated with process of creating of general product view in advertising; secondly, because they have similar relation to commodity and sale, to target audience, liabilities as to commodities and sales.

Graphic design is art and projecting activity, which produces harmonic and effective visual and communicative environment. It determines innovative contribution to development of different life spheres, makes formation modernity visual landscape. Graphic designer creates appearance, «face» of product, engages product advertising, spreading that influences target audience.

Marketing is activity kind, which helps to meet human needs. A marketing specialist studies needs and consumer tastes, analyzes demand of products (goods and services), assesses of markets, promotion of sales, organizes interviewers work, carries out branch monitoring, information treatment, makes forecast and develops recommendations as to advisability of goods production and sales plans. In respect those functional duties, marketing specialist's professional occupation is defined as creative too.

Both marketing specialists and graphic designers in advertising and work with the product try to find necessary successful approaches to fill in niche demand, beginning with brainchild and analytics, and finishing with control group reaction testing. However graphic designers work with visual image, but marketing specialists work with information, figures and verbal description of objects.

The results of research of nonverbal creativity are presented in table 1.

Table 1

Average data on E. Torrance test indicators

Subjects	Productivity (velocity)		Flexibility		Originality		Elaboration	
	score	level %	point	level %	score	level %	score	level %
1 Graphic designers	0,05	10	0,3	50	0,8	80	0,5	70
2 Marketing specialists	0,3	50	0,09	20	0,03	5	0,09	20
Significant differences	p<0,05		p<0,05		p<0,01		p<0,01	

On the assumption of test results we can note, that in graphic designers the indicator of originality is the highest expressed as compared with another indicator of nonverbal creativity. Namely indicator of originality, which reflects creative thinking singularity and unusual approach to problem, is characterized by high level. Flexibility and elaboration is expressed by average level, productivity is expressed by low level.

In marketing specialists vice versa an indicator of productivity is dominating and is expressed by average level. Productivity is associated with quantity of ideas, which were produced, and characterizes for creative thinking dynamism, causes ability to quick mobilizing of thinking and activity and to quick responding as to idea working-out. However indicators of flexibility and elaboration are expressed by lower average level and an indicator of originality is expressed by low level. All differences between groups are significant.

The results of research of verbal creativity and average indicators of unverbally creativity are presented in table 2.

General indicator of unverbally creativity at graphic designers group is related to high level of uniqueness according to normative data. On the contrary in marketing specialists group it is related to low level of unverbally creativity.

Table 2

Average general indicators of verbal and unverbally creativity

Subjects	Unverbally creativity	Verbally creativity
Graphic designers	1,66	0,90
Marketing specialists	0,66	0,52
Significant differences	p<0,01	p<0,05

General indicator of verbal creativity in graphic designers corresponds average level of uniqueness. While 10% of them gives especially original responses, that evidences about there ability to produce conceptions, ideas or things which still have not existed or have not had analogues. Marketing specialists' uniqueness indicator corresponds to low level of verbal creativity and according to normative data isn't qualified as creative at all. Differences between groups are significant.

As to the results for test of A. Mehrabian average indicator of motivation in graphic designers group equals 145 points, which corresponds to achievement of success motive domination, in marketing specialists group it equals 106 points, what means avoidance of failures motive domination.

The very idea of achievement suggests two possibilities: success or fail. Achievement need is some unconscious inducement to fulfillment of more perfect action, however not always activity results of human with motivation of success achievement turn up to have better, then results of human with motivation of failures avoidance. On the whole, motivation of achievement characterizes precisely the constant tendency to perfection, personal responsibility for activity realization, predominance of adequate feedback in case of whatever own actions result, tendency to search for more effective, new ways to task solving, that is propensity to innovation. On this basis we can understand, that tendency to motivation of achievement is synonymous to propensity to creation and perfecting, which are more expressed among representatives of graphic designers and are supported by better results of verbal and un verbal creativity.

The results of personality motivational profile study are presented in table 3.

Table 3

Average motivational profile data for test of V. E. Milman

	life support		comfort		social status		com-muni-cation		general activity		crea-tive activity		social profit		general life orienta-tion		working orienta-tion	
	sc	%	sc	%	sc	%	sc	%	sc	%	sc	%	sc	%	sc	%	sc	%
Graphic designers	6,9	46	6,1	40	6,4	40	5,2	33	8,4	53	11	73	4,2	27	24,6	44	23,6	52
Marketing specialists	8	53	6,2	40	6,3	40	8,2	53	5,9	40	4,1	26	10,4	66	28,7	48	20,4	45
p	—		—		—		p<0,05		p<0,05		p<0,01		p<0,01		—		—	

As can be seen from Table 3, graphic designers' and marketing specialists' motivational sphere structure for the test of B. E. Milman is different. In graphic designers motivation of creative activity is the most expressed, whereas in marketing specialists it is expressed in the least degree (differences between groups are significant).

In graphic designers motivation of general activity is located at the second position of pronouncing, whereas in marketing specialists it is located on the penultimate place (differences between groups are significant). Thus, these kinds of motivation are located diametrically in graphic designers' and marketing specialists' motivational sphere hierarchy. Motives of general and creative activity are dominating in graphic designers. It is expressed in significantly higher degree, than in marketing specialists, because creative approach is prevailing in the working-out of ideas in graphic designers. This approach develops human's creative nature, is closely related with human's self-determination and general activity correspondingly.

In graphic designers motivation of life support is located at the third position of expressing, motives of social status comfort and communication come further. In graphic designers, motivation of social profit is located at the last place. Vice versa in marketing specialists motives of social profit and communication are the most expressed and located on the first and second positions (differences with graphic designers are significant); at the third position there is motivation of life support similarly to graphic designers.

Motivation of social profit is the highest human aspiration. This motivation is dominating in marketing specialists, because they compensate creativity accent reduction by means of importance of their contribution to social communications and by emphasis of their activity social results importance. On the contrary graphic designers start with internal conception, producing of idea etc., instead of external demands, probably because their motivation of social profit indicator is expressed diametrically opposite, that is very low.

As to motives of creative and general activity, probably, they concentrate on individual's motivation on the process of imaging itself, elaboration and developing idea apart, thus implementator concentrates directly on the creative process, on account of graphic designers indicator of communication motivation is failed. Symmetrically to this in marketing specialists motivation of communication is dominant since their activity has predominantly communicative character nature.

It's surprising, that in marketing specialists life support motivation indicator is slightly higher than graphic designers' indicator, probably because of increased attention to personal problems, human's needs and norms. Whereas in graphic designers concentration on creativity and creation is trained in process of studying, that changes the significance of motives.

General life and working orientations are expressed approximately equally the average level in graphic designers, while in marketing specialists general life orientation is expressed more than working orientations but there are no significant differences between them.

The results of correlation analysis of the connections between creativity and motivation in group of graphic designers are presented in table 4, in group of marketing specialists – in table 5.

Table 4

Significant correlations between indicators of creativity and motivation in graphic designers

Indicator	nonverbal creativity	originality	elaboration	success achievement motivation	verbal creativity
verbal creativity	0,62 *	0,76 ***	0,85 ***		
productivity (velocity)				0,58 *	0,52 *
flexibility				0,58 *	0,52 *
success achievement motivation	0,69 **	0,66 **	0,71 **		
life support	0,54 *	0,59 *	0,54 *	0,77 ***	—
comfort	—	0,61 *	0,58 *	0,74 ***	0,55 *
social status	—	0,6 *	0,62 *	0,7 **	0,65 **
communication	—	0,56 *	0,58 *	0,7 **	0,62 *
general activity	—	0,56 *	0,58 *	0,7 **	0,62 *
creative activity	—	0,52 *	0,56 *	0,64 **	0,62 *
social profit	—	0,58 *	0,58 *	0,62 *	0,66 **

* $p < 0,05$, ** $p < 0,01$, *** $p < 0,001$

There is positive correlation between verbal and nonverbal creativity ($p < 0,05$) in either groups. And in graphic designers verbal creativity is connected with all components of nonverbal creativity too. Connections with originality and elaboration are very strong ($p < 0,001$), but connections with productivity and flexibility are quite moderate ($p < 0,05$). Oppositely in marketing specialists verbal creativity has no connection with originality and has moderate connections with elaboration, productivity and flexibility ($p < 0,05$).

Success achievement motivation correlates only with nonverbal creativity in both groups (in graphic designers stronger: $p < 0,01$ versus $p < 0,05$) as well as with nonverbal creativity components (in graphic designers – with all, in marketing specialists – except productivity). There are no connection between success achievement motivation and verbal creativity, probably because neither graphic designers nor marketing specialists perceive own verbal production as creative display.

Table 5

Significant correlations between indicators of creativity and motivation in marketing specialists

	nonverbal creativity	productivity (velocity)	flexibility	originality	elaboration	success achievement motivation.
verbal creativity	0,57 *	0,57 *	0,55 *	—	0,53 *	
success achievement motivation.	0,59 *		0,58 *	0,68 **	0,68 **	
life support	—		—	—	—	0,84 ***
comfort	—		—	—	—	0,84 ***
social status	—		—	—	—	0,84 ***
communication	—		—	—	0,53 *	0,9 ***
general activity	—		—	—	—	0,82 ***
creative activity	—		—	—	—	0,83 ***
social profit	—		—	—	—	0,82 ***

* $p < 0,05$, ** $p < 0,01$, *** $p < 0,001$

As to personality motivational profile for V. E. Milman, success achievement motivation correlates with all their components in both groups (in marketing specialists stronger: $p < 0,001$). In graphic designers originality and elaboration of nonverbal creativity and verbal creativity is connected with motivational profile components moderate (in the main $p < 0,05$). It is interesting, that in graphic designers general indicator of nonverbal creativity is connected with life support motive ($p < 0,05$), that is, ability to create appears for them life necessity, as breath. In marketing specialists, oppositely, neither verbal creativity, nor nonverbal creativity correlate with motivation kinds for V. E. Milman, except one moderate connection between elaboration and motive of communication ($p < 0,05$).

Looking at revealed correlation structures, it is obvious, that verbal and nonverbal creativity aspects are not isolated even in those specialists, whose creative activity accents only one of them. However, measure connection proved more in those case, when productivity has namely nonverbal kind, that is in graphic

designers. Creativity is connected in different ways with personality motivation also, but here specific features of professional activity cause certain specifics. Thus in marketing specialists motivational sphere components form enough close structure, but only achievement motivation as general focus on success correlated with creativity. That is, creative capabilities don't relate immediately with meaningful unites of motivation structure, some separated from them. There is another view in graphic designers motivational profile components correlate not only success achievement motivation and creativity. It turned out, that creative capabilities and meaningful motives in graphic designers mutually support and, possibly, increase each other, forming more integrated precondition for creative activity.

Thus, on the basis of obtained empirical data we come to the following conclusions.

1. In graphic designers nonverbal creativity has developed very well and is characterized by high level. Originality is dominating component of nonverbal creativity and is highly expressed. Flexibility and elaboration is expressed by average level, productivity is expressed by low level.

In marketing specialists nonverbal creativity is displayed at low level. However productivity as component of nonverbal creativity is dominating unlike of graphic designers and expressed at average level. Flexibility and elaboration is expressed by the level lower than average and originality is expressed by low level.

2. Verbal creativity in graphic designers is presented at average level, but in marketing specialists is presented at low level.

3. In graphic designers motivation of success achievement is dominating, among marketing specialists motivation of failures avoidance is more prevailing.

In structure of motivation sphere in graphic designers motive of creativity is dominating, the second place for significance belongs to motive of general activity; the third place belongs to motive of life support. Motive of social profit is the least significant for graphic designers. Vice versa in marketing specialists motive of social profit is dominating, the second place for significance belongs to motive of communication; the third place belongs to motive of life support too. Motive of creative activity is the least significant for marketing specialists.

General life and working motivation orientations are expressed at average level both in graphic designers, and marketing specialists. However in graphic designers either motivation orientations are expressed equally, whereas in marketing specialists general life orientation is expressed more than working orientations.

4. In graphic designers and marketing specialists, creativity and motivation sphere components are connected specifically.

Both specialists verbal creativity is connected with nonverbal creativity in whole. But in graphic designers verbal creativity is related with all components of nonverbal creativity too. Relations with originality and elaboration are very strong, with productivity and flexibility is moderate. Oppositely, in marketing specialists verbal creativity is related with elaboration, productivity and flexibility moderately, with originality has no relation.

Either specialist success achievement motivation is related with nonverbal creativity both in whole and all components (except productivity in marketing specialists). Relation between success achievement motivation and verbal creativity is not revealed.

In graphic designers originality and elaboration of nonverbal creativity is related with motivational profile, namely with motives of life support, comfort, communication, social status, general and creative activity. All motives (except motive of life support) are related with verbal creativity too. In the same time, nonverbal creativity, in whole, is related only with motive of life support.

In marketing specialists, on the contrary, neither verbal creativity nor nonverbal creativity is not related with motivational profile except for moderate connection between elaboration and communication motive.

Both specialists motivation of success achievement is related with all components of motivational profile closely and in marketing specialists more.

Practical significance of the data is in using for working-out of teaching methods, aimed on associated development of creative capabilities and personality motivational features.

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