

Level of professional functioning visual artists depending on the type of reasons for choosing a profession

Witold Adamczyk¹, Anna Podolak², Joanna Jarczak³ and Tadeusz Ambroży⁴

¹Humanitas University in Sosnowiec
Poland

²University of Applied Sciences in Nowy Targ
Poland

³Ignatianum University in Kraków
Poland

⁴University of Physical Education
Poland

Abstract— Interest in the topic comes from empirical observations of various professional groups and people operating within particular professions. An extremely interesting phenomenon is the diversity of attitudes towards the profession. Extremely negative, reluctant attitudes on the one hand, up to full fascination and delight on the other are observed. Relatively least common is a strong and positive commitment to the profession, treating work not only as a financial necessity or fate, but as a joy. There are people who would not change their profession to any other, and a retrospective analysis of experience allows us to reach statements about great satisfaction with the chosen profession, type of work or type of activity.

As a result of the study of 60 contemporary Polish and 60 German artists, it turned out that the level of functioning in the profession of painter, sculptor and graphic designer depends on the type of premises determining the choice of this profession. It is definitely higher if the motivation is personal and is the result of internal, independent artistic activity that has been ongoing over the years. When it is accompanied by a sense of self-realization in works and through artistic activity. Also when it occurs independently of the opinions of educational and other environments stimulating existential decisions. Also when interests in painting, sculpting or drawing are continuous and continue over the years.

Assuming that the status of a master in the artist's profession determines the personality traits of young people interested in artistic activity, knowledge of the essential features of the biographies of several dozen professionally and environmentally verified artists in Poland and Germany allows for the creation of a model for implementing the process of shaping a personality that functions positively in this type of professions.

Keywords— human, professional functioning, artists, profession

I. INTRODUCTION TO THE PROBLEM

Interest in the topic comes from empirical observations of various professional groups and people operating within particular professions. An extremely interesting phenomenon is the diversity of attitudes towards the profession. Extremely negative, reluctant attitudes on the one hand, up to full fascination and delight on the other are observed (Sieczynski T. 1976). Relatively least common is a strong and positive commitment to the profession, treating work not only as a financial necessity or fate, but also as a joy (Alper G., 1992, Allport G., & Becoming W., 1995, Amabile TM, Goldfarb P, Brackfield SC, Anderson HH, 1995). There are people who would not change their profession to any other, and a retrospective analysis of experience allows us to reach statements about great satisfaction with the chosen profession, type of work or type of activity (Stojs JM 1991, Simonton DK 1991). These people report finding fulfillment through a profession, fulfilling youthful desires, materializing wishes, and becoming someone desired from childhood (Hermans HJ & Van Gilst W. 1991). In terms of existential issues, these people are individuals who have a sense of meaning in what they do, are satisfied and fulfilled (Frankl . VE 1995, Rogers C. 1959). The facts of such positive fulfillment in a profession



occur in various types of professions. Regardless of whether they are technical, artistic or humanistic professions. The interlocutors' attitude towards them can be determined by the answer to the question: do you think you chose your profession rightly?

Observation, even if continued spontaneously, provides grounds for assuming that personally motivated people will better meet professional requirements, that they may have creative attitudes towards solving problems, and that they may be eligible for leading specialists who give direction to companies or social groups (Anderson 1995). These assumptions turn out to be consistent with the concepts of contemporary personality psychologists (Strelau J. 2000) and industrial psychologists (Maslow A., 1962, McCormick EJ, 1962, Tiffin J., 1974, Pietrasiański Z., 1965). By specifying the issue, several theses can be presented, the solution of which would be more systemic and would characterize the interesting phenomena and allow for their more detailed understanding.

The main issue therefore concerns the dependence of professional functioning on the type of motivation leading the individual to the chosen profession. The information obtained about the choice of a specific profession, associated with the level of functioning in this profession, will allow to establish a correlation between certain types of motivational reasons for choosing and the quality of subsequent professional activity. This will indicate the direction of possible pedagogical activities aimed at optimal use of the psychophysical predispositions of young people. At this stage of consideration, the above issues were referred to the professional environment of artists as relatively the least determined by material limitations, characterized also by individual responsibility of creators and direct authorship of works (Arnheim R., 1962). The research value of this environment is also complemented by the fact that a painting, sculpture or drawing is relatively slightly distorted by factors beyond the author's control.

First, a method for assessing the level of fulfillment of professional requirements will be presented. This method will provide a tool for an objective review of the professional achievements of a painter, sculptor, and graphic artist. He will give ten aspects of assessing the activity of an artist. They will also provide the basis for formulating the definition of a good artist, analogous to a good teacher, doctor, engineer. The tool is called the Multidimensional Scale of Artistic Creativity (Adamczyk W., 2003). Next, the Artistic Interests Questionnaire (Adamczyk W., 2003) will be presented, it will provide information on the circumstances of triggering the first artistic activities, the source of their origin and the circumstances inspiring their continuation. It will also present the level of satisfaction with this type of activity. It will also provide the characteristics of the educational environment and its importance in modifying the evolution of interests in painting, sculpting and drawing. These aspects, which lead to the desired social position of a good artist, are considered over the next years of life, up to and including the period of professional activity. In this way, the circumstances of the crystallization of various types of decisions about choosing the profession of an artist in Poland and Germany will be

characterized.

Subsequently, these two aspects of analysis will be associated with each other. As a result, differences in the functioning of people motivated by personality or opportunism will be indicated. The obtained results will help determine the relationship between the quality and durability of work and the types of motivation for people undertaking specific activities. What is meant here is not only the "quality" of individual products, works, but also the duration of this activity, its pro-development and evolutionary functions. It will also be important to take into account the elements of innovative, revealing works. This issue mainly refers to professions aimed at cultural proposals, where the novelty of works is often short-lived and the demand for them is permanent. It refers to those professions that are not only of a consumer nature but concern the sphere of culture and art, where the spiritual dimension with the entire issue of philosophical, artistic and social values is important.

Good artist " established as a result of research will characterize a set of features important for a good painter, sculptor, and graphic artist. It will become a kind of model of professional functioning determining the content of psychophysical skills and their level of development. Analysis and characteristics of the circumstances of maturing for a profession, with particular emphasis on the moment of decision to choose. higher education institutions, will provide educational tips for educators managing education interested in artistic professions in the future.

As a result of such comparisons, three groups of people were obtained, three types of personal participation in the profession. Different types of motivation characterizing the respondents and the degree of involvement in the profession may be reflected in the quality of professional functioning. It seems probable that the quality of artistic products of people with different motivations, the value of their works and their technical quality are different. Skills and the level of artistic expression may vary.

The existence of possible differences will be possible after comparing the results of psychological tests determining the type of attitude to the profession and the quality of functioning in it. In this case, this will be done by comparing the type of attitude towards the profession with the results of research assessing the level of meeting the professional criteria of the surveyed artists.

Characteristics of the criteria for assessing the level of professional functioning artists - the definition of a good artist (Adamczyk W., 2003).

1) The first criterion according to the importance of ranks is :

A person with properties - he has a seed

It is understood as the identity of attitudes, opinions and beliefs contained in the author's works with the content represented by him in everyday life. The verbalizations representing this feature included the following phrases: a) you can see the character in his works, - he feels what he does. - what he does comes from his inner experience. - is defined. - identity of humanity and works. - his works are authentic. - his life can be seen in the paintings. - he takes

- his work extremely seriously and with passion. - as he lived, so he painted.
- 2) The second criterion is : **He only does what interests him**
It includes the attitude and characteristics of the author, which are manifested in the decisions of the artist, where the premises for these decisions are one's own, individual, personal interests, and not the economic situation on the art market. The topics he deals with are of personal interest to him and are important to him. He does not carry out random, indifferent, or commissioned work only from outside. This attitude was formulated on the basis of the following statements by artists: - he is selfish in choosing works and their implementation. - rarely gives way to commercial need. - what he does comes from inner experience. - he's having fun with what he's doing to you. - he enjoys work. - his world is visible in his works. - he only does what interests him. - the idea must interest him.
 - 3) The next third criterion is called : **Imagination**. It is understood as a mental ability that allows the transformation of the perceived reality or the construction of a new one that does not exist objectively. This ability is defined as follows: - the works contain unique color sets. - it is characterized by great ingenuity in the way of arranging space - you can recognize the author by its characteristic form. - only a highly developed imagination allows for such compositions and unusual forms. - a fairy-tale world that will never be seen in reality
 - 4) The next criterion was called: **Conscious construction of the form of the work**. It refers to the issue of skills consistent with the requirements of the artistic composition of the structure of the work. This criterion, on the one hand, verifies the quality of the works, and on the other hand, is a response to frequently received comments regarding the existence or non-existence of "rules" for the construction of works of art. The local empirical experience has shown the widespread opinion of the existence of such principles, however, compared to previous, historical canons, it does not contain only numerical consequences, but is also an internalized set of general cultural practical criteria for the correctness of works (Pope S., 1977). In addition, one can provide ways of formulating this skill by the group of examined artists, - consciously operates the course of exposure. - consciously constructs the form of the work in space. - has a sense of form. - subordinates content to form.
 - 5) The fifth skill was called: **Independence statements**. It is defined as the feature of not being influenced by the opinions of the environment, their possible stimulation, and putting pressure on the creative activity of the artist. The scope of this criterion included, among others: the following statements by respondents: - consistent, sticking to the chosen path of creativity - specific - does not jump from topic to topic. - external criteria are irrelevant to him. - consistent despite the lack of external approval. - uncompromising. - dominant.
 - 6) The next feature, the sixth one, is called : Workshop level. This efficiency was formulated based on the descriptive statements of the respondents. They expressed opinions about the artist's workshop , i.e. the technical, material, tool and technological resources used by the artist in the implementation of his works. The statements included the following opinions regarding the Good Artist's workshop .
- he has great skills acquired through many years of work.
- the workshop must allow him to implement any idea. - the workshop must not disturb him, but this can be achieved as a result of many years of practice. - the workshop is subordinated to the artist (mainly this can be achieved by a painter. A sculptor and a graphic designer are 70% dependent on technology, material - casting form, printing, material). - you need to take control of your workshop. - a high level of mastery of the profession is the level of mastery of the workshop (a sculptor requires a lot of physical effort).
 - 7) The seventh feature is: **Mobility of thinking**. It is an intellectual ability that enables an unconventional, flexible way of thinking, building new associations and finding unknown aspects of phenomena. Individual interlocutors formulated the above skill as follows: - interprets and modifies previously known views. - has his own, original opinion on important topics. - notices in reality what others do not consider interesting or interesting. - presents previously known topics in an innovative way, allows issues to arise anew.- surprises. is characterized by great ingenuity in the way of arranging space. - each exhibition is a new world.
 - 8) The eighth quality is called : **Perseverance in creation** . It was, as in the previous example, formulated on the basis of a summary of the content of the opinions obtained from the interlocutors.
Examples of statements included the following phrases:
- is characterized by perseverance in creation - is creatively diligent.
- devotes himself to work. - he is stubborn. - he is consistent. - is persistent at work.
- persistently carries out the intended work. - does not give in to adversity.
This criterion is understood as a personality trait consisting in not giving in to external or internal obstacles and consistently implementing the work plan. This intention can be either a painting or a sculpture. Obstacles to implementation may vary and depend on the type of technologies used in the work, the complexity of the authors' personalities, and may also come from objective, external, random and situational events.
 - 9) Another feature of the professional attitude of an artist is called: **Not stopping at superficial successes**. It refers to the quality of professional work of artists. Art works of various types may contain so-called "self-plays" - superficial "attractions" that please the viewer and evoke simple emotional reactions. However, these elements are only eye-catching tricks that make a short-term impression, quickly become boring and reveal the shortcomings of the work. This feature also refers to the ability to deeper penetrate the presented phenomena and the accuracy of their artistic expression. This efficiency can be expressed

in various ways by the respondents: - his work is based on careful observation of nature. - has a lot of knowledge. - his works penetrate the viewer through and through. - it is multi-faceted - it has a great psychological depth of work. - thoroughly and thoroughly examines the presented problems. - "truth" is felt in the works- does not use "common solutions".

10) The next and last feature in the set presented here is: **Consistent development.** It is measured by the increasing quality of work visible over the years. Topics are presented more thoroughly and more fully. Formal solutions more relevant to the topic. Works are becoming more and more universal and timeless, interesting and relevant to a larger group of recipients.

The definition of a Good Artist formulated empirically based on the opinions of professional and international experts creators, specifies the requirements –for painters, sculptors and graphic designers. An individual who meets the criteria is entitled to the title of a Good Artist, which is analogous to the concepts of a good employee of other groups of professionals. Each of the criteria –characterizes subsequent professional aspects of visual artists.

TABLE 1. FEATURES OF A GOOD ARTIST

Rank	Characteristic	Medium weight
AND	A man with qualities - he has a seed	0.181
II	He only does what interests him	0.163
III	Imagination	0.145
IV	Conscious construction of the form of the work	0.127
V	Independence of expression	0.109
VI	Workshop level	0.091
VII	Mobility of thinking	0.073
VIII	Perseverance in creation	0.055
IX	Not settling for superficial achievements	0.037
X	Consistent development	0.019

Source: author's own elaboration

II. TYPES OF DECISIONS ABOUT CHOOSING THE PROFESSION OF A VISUAL ARTIST AND THEIR PSYCHOLOGICAL SPECIFICATION

The next step in researching the issue we are interested in is tracing circumstances of choosing the profession of an artist. The next table shows the types of decisions and the number of people making them.

TABLE 2. NUMBER AND PERCENTAGE OF SURVEYED PEOPLE DETERMINING VARIOUS TYPES OF DECISIONS ABOUT CHOOSING THE PROFESSION OF A VISUAL ARTIST.

No	Decision type	N	%
1	The decision is the result of the development of interests over the years	20	64.5
2	The decision is the result of one significant moment	10	32
3	It's hard to say what decided it and when	1	3.1

Source: author's own elaboration

A profession that is a continuation of interests nurtured and developed over the years was chosen by 64% of all respondents, 33% chose the profession as a result of one significant moment. It could be random or situational. The smallest percentage of the population (3%) cannot provide a clear motivation for their chosen profession.

Currently, we will consider subsequent types of decisions about choosing a profession in relation to selected aspects of the

personal attitude to the profession during the period of practicing the profession.

The first aspect will be to present the numerical relationships between the types of decisions to choose the profession of an artist and the developing motivation for creativity over the years.

TABLE 3. QUANTITATIVE PRESENTATION OF THE PRESENCE AND PERSISTENCE OF MOTIVATION FOR ARTISTIC CREATIVITY OVER THE YEARS AMONG PEOPLE WITH VARIOUS MOTIVATIONS TO CHOOSE ACADEMIC EDUCATION

Decision type	Creative motivation manifested over the years /quantified on a scale/
The decision is the result of the development of interests over the years	23.75
The decision is the result of one significant moment	16.6
It's hard to say what decided it and when	9.0

Source: author's own elaboration

Next, the quantitative relationship between the types of decisions about choosing a profession and the sense of self-realization in artistic works that has existed over the years will be illustrated.

TABLE 4. THE PRESENCE OF A SENSE OF SELF-FULFILLMENT IN ARTISTIC WORKS IN PEOPLE WITH DIFFERENT TYPES OF DECISION TO CHOOSE A PROFESSIONAL HIGHER EDUCATION SCHOOL OF ART

Decision type	A sense of self-fulfillment in work
The decision is the result of the development of interests Over the years	26.4
The decision is the result of one significant moment	18.6
It's hard to say what decided it and when	13.0

Source: author's own elaboration

TABLE 5 PRESENTS THE VALUES RELATING THE QUANTITATIVE PROPORTIONS BETWEEN THE TYPES OF DECISIONS AND THE SUBJECTIVE SENSE OF HIGH SOCIAL POSITION ACHIEVED THANKS TO "BEING AN ARTIST"

Decision types	Social position achieved by "being an artist"
The decision is the result of the development of interests over the years	11.0
The decision is the result of one significant moment	16.2
It's hard to say what decided it and when	16.0

Source: author's own elaboration

The next table compares the circumstances of choosing the profession of a painter, sculptor or graphic designer with the durability and continuity of artistic interests over the years.

TABLE 6 PERSISTENCE OF ARTISTIC INTERESTS

Typy decyzji	Kontynuacja zainteresowań na przestrzeni lat
Decyzja wynikiem rozwoju zainteresowań na przestrzeni lat	19.05

Source: author's own elaboration

The comparisons presented in the tables above are summarized in a summary table. It contains a comprehensive picture of the relationship between selected aspects of the personal attitude towards the profession and the types of motivation for the artistic activity of the surveyed people, including the circumstances of the direct decision to choose the

profession presented.

TABLE 7. SUMMARY TABLE OF THE PERSONAL ATTITUDE TOWARDS THE PROFESSION OF VISUAL ARTS OF INDIVIDUALS CHARACTERIZED BY DIFFERENT TYPES OF DECISIONS TO CHOOSE ARTISTIC EDUCATION.

Decision types	AND	II	III	IV
Aspects of personal attitude towards the profession	AND	II	III	IV
The decision is the result of development interests over the years 64%	23.75	26.4	11.0	19.05
The decision was the result of one significant moment thirty %	16.6	18.6	16.2	9.5
It's hard to say what made the decision and when 3%	9.0	13.0	16.0	8.0

Source: author's own elaboration

Where :

- I - motivation for creativity over the years.
- II - a sense of self-fulfillment in work.
- III - social position achieved thanks to "being an artist".
- IV - continuation of interests over the years.

Knowledge about the path of development of artistic activities may provide guidance for developmental psychologists and educators involved in supporting artistic personalities.

Then, the above two main aspects of the research will be associated: *the level of professional functioning with the type of premises that presumably determine it, motivating the choice of profession.* As a result, differences in the quality of functioning of people motivated by personality and opportunism will be indicated.

This will happen as a result of associating the results of *the Artistic Interest Scale (SZP)* with the results of *the Multidimensional Scale of Artistic Creativity (WSTP)*.

III. THE RELATIONSHIP BETWEEN THE TYPE OF DECISION TO CHOOSE A PROFESSION AND SUBSEQUENT EFFECTIVENESS OF FUNCTIONING IN THE PROFESSION

The obtained numerical results indicate clear differences in individual aspects of professional skills. These differences are statistically significant.

TABLE 8. AVERAGE RESULTS IN THE SUBSCALES DETERMINING THE QUALITY OF PROFESSIONAL FUNCTIONING, DIFFERENTIATING PEOPLE WITH DIFFERENT TYPES OF CHOICE OF ARTISTIC PROFESSIONS.

Decision type	AN D	II	III	IV	V	VI	VII	VII I	IX	X
A - Decision result development of interests on over the years. Average scores on the scale <i>Quality of professional functioning</i>	4.61	4.42	4.30	4.26	4.44	4.53	4.01	4.73	4.18	4.11

Decision type	AN D	II	III	IV	V	VI	VII	VII I	IX	X
B - Result decision the existence of one significant moment Average scores on the scale <i>Quality of professional functioning</i>	3.30	3.10	3.16	3.24	3.26	3.91	3.17	3.50	3.22	3.15
C - It's hard to say what determined the choice profession and when <i>Quality of professional functioning</i>	2.34	2.21	2.17	2.21	2.27	2.85	2.17	2.46	2.17	2.14

Source: author's own elaboration

Where:

- I - Authenticity of the works
- II - He does what interests him
- III - Imagination
- IV - Consciously constructs the form of the work
- V - Independence of expression
- VI - Workshop level VII - Mobility of thinking
- VIII - Perseverance in creation
- IX - Not stopping at superficial achievements
- X - Consistent development

The analysis of the results obtained in this way and compared with each other is the basis for

drawing the following conclusions: in the group of 31 artists, graduates of art schools, the largest number are people who chose their profession as a consequence of their childhood and adolescent interests and activities. Topics and forms that spontaneously developed over the years became the basis for the decision to choose a profession that would be a continuation of what interested them earlier, gave them joy and gave them satisfaction. Twenty people, constituting as many as 64% of the sample, decided to implement throughout their lives the ideas and concepts that were created or revealed in their teens. Then it was decided to pursue important questions, dreams, experiences and interests in adulthood and even interest other people in them. Artistic activity in people whose interests developed over the years had its origins in the psyche, derived from subjective needs for expression, experienced anxieties, and the desire to manifest.

The need to paint or draw dominated over other interests, the time available for games and fun was filled with paint and brush activities, and there was little interest in football and bicycles.

The second group of artists identified as a result of the analyzes

people who chose their profession as a result of one significant moment made up 30% (10 people of the sample) of the total surveyed group. It is typical for them to decide on a profession not on the basis of longer existing interests, but as a result of circumstances immediately preceding the entrance examinations and having no clear, substantive connection with

their earlier personal life. The choice of such a field of study was one of the possibilities, it was not characterized by a stronger motivation than other fields, it was the result of external events and did not result from the inside.

The skills demonstrated were not unique to the respondents; in the context of childhood and adolescent play, they were often marginal and occasional. Generally, prevailing school requirements qualified students into categories of sufficiently talented artists to meet educational requirements. However, the multitude of interests did not leave time for more frequent art games, they were usually limited to completing obligatory instructions. The sense of satisfaction and later satisfaction with this type of games and tasks was high compared to the co-occurring attractions of other childhood and adolescent entertainment. The joy of playing with mechanical structures dominated, construction and research needs took more attention and brought more joy. A brush, clay, paints appeared together with a friend, the prevailing fashion, an attractive competition, and valuable prizes.

The third type of profession choice established in these studies, which can be described as randomness, is represented by 3% of the population, which in the case of this particular study refers to one person. The sources of motivation for artistic activities in this group, to an even greater extent than before, are external stimulation and are the result of chance, opportunity, the need to earn money and achieve a goal. The contribution of internal thematic or formal motivation is even weaker and its existence seems likely to be negligible. The sense of self-fulfillment through work is also very low. The desire to take advantage of the fact of belonging to a privileged social group of visual artists is high. It seems possible to assume that people use their affiliation for purposes identical to social popularity, to obtain relief from social obligations, and use it as a key to solutions to the way and style of life in society. This population showed a very low sense of fulfillment through the profession of an artist. Sources of satisfaction and validation were sought in other activities. It was almost impossible to talk about the continuation of interests over the years. Any profession that would bring as many benefits and opportunities to the respondent as the profession of an artist would be possible.

IV. CONCLUSION

The level of functioning in the profession of a painter, sculptor or graphic designer depends on the type of factors determining the choice of this profession. It is definitely higher if the motivation is personal and is the result of internal, independent artistic activity that has been ongoing over the years. When it is accompanied by a sense of self-realization in works and through artistic activity. Also when it occurs independently of the opinions of educational and other environments stimulating existential decisions. Also when interests in painting, sculpting or drawing are continuous and continue over the years.

Assuming that the definition of a Good Artist defines the

characterological goals of educating some young people interested in artistic activity, knowledge of the essential features of the biographies of several dozen professionally and environmentally verified artists in Poland and Germany allows for the creation of a model for designing and implementing the process of shaping a personality that functions positively in this type of professions.

V. REFERENCES

- Adamczyk W., Decision and professional success of visual artists. Comparative research of Polish and German artists, Publishing House of the Academy of Technology and Humanities, Bielsko-Biała 2003, pp. 46-56, pp. 56-61.
- Adamczyk W., The level of professional functioning of visual artists - the role and importance of personal factors motivating the choice of profession. in : Wokół wychronich ed. Czubała D., Grzybek G. ATH Publishing House. Bielsko-Biała. 2003. pp. 136-145.
- Frankl VE, The doctor and the soul. An introduction to Logoteraphy , Plenum, New York , 1955. pp. 24-29.
- Alper G., Portrait of the artist as a young patient. Psy chodynamic studies of the creative personality . New York. Insight Books. 1992.p. 67-81.
- Allport G. & Becoming W. Basic consideration for a psychology of personality New Haven. 1995. pp. 22-34.
- Amabile, T. M., Goldfarb, P., Brackfield , S. C. Social influences on creativity: Evaluation , coaction, and surveillance. Creativity Research Journal, Vol. 3, 1990. pp. 6 – 21.
- Amabile, T. M. Creativity in context. Boulder, CO: Westvieu Press, Inc. 1996.p. 67-82.
- Anderson HH Creativity in perspective. in.: Creativity and its cultivation . New York 1995. pp. 85-91.
- Arnheim R. The creative process . Psychologische Beitrage 1962. Vol. 6. pp. 234 – 244. Widening and personal freedom. New York. 1968.
- Hermans HJ & Van Gilst W., Self - narrative and collective myth. Van Gilst Willem Anaanalysis of the narcissmus story. Canadian Journal of Behavioral Science. 1991. vol 23/4/. pp.423 – 440.
- Mc Cormick EJ & Tiffin J. Industrial psychology . Englewood Cl.1974.p. 46-72
- Parnes SJ & Meadow A. Development of Individual Creative Talent. in: C.W. Taylor & F. Barr, Scientific of Creativity. New York 1963. Willey.
- Pietrasinski Z. Creative thinking. Warsaw 1969. PWN. pp.87-92.
- Popek S. The creative process -as a determinant of education through art." Lublin 1977. pp. 22-36.
- Rogers CR Towards theory of creativity. In: Anderson HH (ed) Creativity and Its Cultivation". New York 1959. Harper and Row. pp.23-41.
- Simonton D. K. Emergence and realization of genius: The lives and works of 120 classical composers". Journal of Personality and Social Psychology. 1991. Vol. 61.
- Sieczynski T. Periodic employee evaluations. Warsaw 1976.
- Strelau , J. Psychologia, Gdanskie Wydawnictwo Psychologiczne 2000, p. 467.
- Stohs JM Young adult predictors and midlife outcomes of sturving artists careers. A longitudinal study of male artists. "Journal of Creative Behavior ". 1991. Vol. 25.