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## **Recruitment and Selection of Artists in the Context of Organizational Creativity**

### **Doctoral Dissertation Abstract**

The subject matter of theoretical reflection and empirical research undertaken within this doctoral dissertation are the processes of recruitment and selection of artists, taking into account aspects of organizational creativity. Having conducted a literature review, it became evident that whereas literature on human resources management covers the practices related to recruiting employees to both businesses and public bodies, there is a shortage of works devoted to the principles and methods of recruitment and selection of artists to artistic organizations (primarily the ones connected to performing arts): theatrical, movie and dance organizations. Since the processes of recruitment and selection of artists are set in a specific context of organizations of creative activity, which is elusive and believed by some to be of mystical nature, it has been assumed that the processes involve both artistic creation and organizational creativity. Therefore, the research problem of this dissertation is the deficiency of insight into the matter of the process of recruitment and selection of artists (as the first stage of the creation of a work of art), which should, by definition, be a creative process in the sense of artistic creation, and probably a creative process in the sense of organizational creativity. It has been decided to provide an answer to the following question: In what aspects (personological, process-related, attribute-related, creation circumstances) do the processes of recruitment and selection of artists have the virtues of organizational creativity. For the purpose of analysis, a four-aspect viewpoint on organizational creativity has been assumed, where:

1. from the personological perspective, “creators” are people who perform the processes of recruitment and selection;
2. from the process perspective, “creative processes” refer to preparation and conducting of recruitment and selection and include all interactions between the assumed aim of a

process and its final result. These interactions relate to ideas and inspirations for the realization of processes, previous experiences, proven action scenarios, and familiar behavioural patterns;

3. from the attribute-related perspective, “a work / creation” is the entire process of recruitment and selection (including, among others, functions performed by the process in an organization; the applied methods and techniques of recruitment and selection);
4. from the perspective of creation circumstances, “factors” are circumstances under which the processes of recruitment and selection are prepared and conducted; stimulating or hampering creativity.

The aim of this dissertation is thus to identify the specifics of the processes of recruitment and selection of artists in artistic organizations in the context of the four aspects of organizational creativity.

The contents of this dissertation have been presented in five chapters. The first chapter of this work is devoted to the characteristics of the processes of recruitment and selection, taking into account both their traditional and present-day nature. Moreover, this chapter also characterizes the specifics of human resources in the sector of culture, taking into consideration the role of artists.

The second chapter is devoted to the issues of creation and creativity in the broad meaning, and to methods of examination of these issues from various perspectives. This chapter also provides presentation of creativity from the management sciences point of view.

The third chapter contains conclusions drawn from a preliminary survey research conducted among 143 artists of performing arts, which constituted the background for the primary research. The survey research revealed the fundamental features of the processes of recruitment and selection of artists and the evaluation of the processes provided by artists. Then, the procedure of realization of the primary research is described. Due to the aim of the primary research, which is to define the creative aspects (in the sense of organizational creativity) of the processes of recruitment and selection of artists in artistic organizations, biographical research has been conducted. Narratives of nine diversified creators of culture in the field of performing arts (both people responsible for the processes of recruitment and selection and people

participating in those processes as job candidates) have been acquired. The narratives encompass their biographical experience with processes of recruitment and selection.

Then, in the fourth chapter, thematic biographical portraits of the subjects are presented (of a film director; directors of a musical theatre, folk group, and puppet theatre; musical manager of a band; an actress; a singer; a violinist, and an episodist). The portraits include their experiences of participation in the processes of recruitment and selection, interpreted in accordance with the manner of biographic material analysis proposed by F. Schütze. Each of the nine portraits contains the narrator's profile, their biographical action plans, institutional patterns of their life cycle, and the experienced trajectories and transformations.

In the fifth chapter, the empirical content is focused on the analytical categories of the organizational creativity, which are fundamental to this dissertation: the creator, the creative process, the work / creation, and creation circumstances.

As a result of the literature review and conducted empirical research, an answer to the following research questions has been provided: who are the people that perform the function of acquiring artists to artistic organizations and what is their professional experience, where do they get their ideas and inspirations to prepare and conduct the processes of recruitment and selection of artists from, what is the flow of the processes and whether are they new and valuable, and finally, what stimulates and what hampers organizational creativity in the processes of recruitment and selection.

In the conclusions of this dissertation it is stated that there are some similarities between the situation of artists and job candidates to non-artistic organizations. Although it is impossible to transfer the specific techniques of recruitment and selection from the sphere of art to the sphere of business, some attributes of organizational creativity of the processes of recruitment and selection form a universal canon, which is an indicator for the designers of those processes. The canon encompasses: readiness for constant professionalization of processes, making allowance for mistakes when making a decision on employing and understanding the sensitivity of job candidates (empathy).

**Keywords:** recruitment, selection, artist, acquisition of artists, artistic creation, organizational creativity, human resources management, organizational creativity management, management in culture, human resources management in culture