

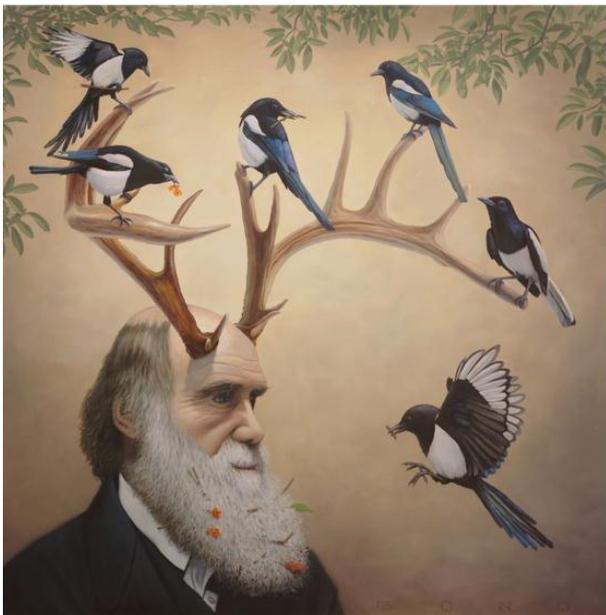
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The Aesthetic Leadership and Its Role in Prompting the Creative Work Behaviour

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Abstract

The current study seeks to identify the scope of the relationship between the aesthetic leadership and the behaviour of the creative work at the University of Babylon, as an attempt by the researcher to reduce or bridge the knowledge gap between these two variables. In addition to trying to present some theoretical and field frameworks, which enable leaders to follow a commanding style based on rationality, awareness, and intuition and this in turn enables the employees to be creative in their work regarding how to achieve the goals of the university. Accordingly, the hypothetical plan (hypothesis) of the current research dealt with the aesthetic leadership variable as an independent variable, with its three dimensions that including (rationality, awareness, and intuition), and behavior of the creative work as dependent variable with its four dimensions (exploring the opportunity, generating the idea, prompting the idea, and implementing the idea). In order to test the hypotheses of this scheme, the researcher distributed (80) questionnaires to the sample of the study. (62) Questionnaires were retrieved, with a response rate (77.5%) and after analyzing the questionnaires statistically, the results showed that there is a direct and significant correlation between the aesthetic leadership and the behavior of the creative work. Likewise, there is a positive and moral effect

of the aesthetic leadership on the behavior of the creative work. Therefore, this study has presented a number of recommendations, the most important of which is the necessity of enhancing the aesthetic meanings and their applications in the administrative work, especially by leaders in various Iraqi organizations, particularly Iraqi Universities and the University in question, in order to provide an opportunity for all employees in it like supporting them with positive behaviours that are geared towards achieving the set goals. Finally, the current study represents the first step towards presenting a number of future studies in the field of the aesthetic leadership and the behaviour of the creative work.

Key Words: Aesthetic leadership, Creative work behaviour, University of Kufa.

El Liderazgo Estético Y Su Papel En El Impulso Del Comportamiento Creativo Del Trabajo

Resumen:

El estudio actual busca identificar el alcance de la relación entre el liderazgo estético y el comportamiento del trabajo creativo en la Universidad de Babilonia, como un intento del investigador para reducir o cerrar la brecha de conocimiento entre estas dos variables. Además de tratar de presentar algunos marcos teóricos y de campo, que permiten a los líderes seguir un estilo dominante basado en la racionalidad, la conciencia y la intuición, y esto a su vez permite a los empleados ser creativos en su trabajo sobre cómo alcanzar los objetivos de la universidad. . En consecuencia, el plan hipotético (hipótesis) de la investigación actual se ocupó de la variable de liderazgo estético como una variable independiente, con sus tres dimensiones que incluyen (racionalidad, conciencia e intuición) y el comportamiento del trabajo creativo como variable dependiente con sus cuatro dimensiones (explorar la oportunidad, generar la idea, impulsar la idea e implementarla). Para probar las hipótesis de este esquema, el investigador distribuyó (80) cuestionarios a la muestra del estudio. (62) Se recuperaron los cuestionarios, con una tasa de respuesta (77.5%) y después de analizar los cuestionarios estadísticamente, los resultados mostraron que existe una correlación directa y significativa entre el liderazgo estético y el comportamiento del trabajo creativo. Del mismo modo, hay un positivo y Efecto moral del liderazgo estético sobre el comportamiento del trabajo

creativo. Por lo tanto, este estudio ha presentado una serie de recomendaciones, la más importante de las cuales es la necesidad de mejorar los significados estéticos y sus aplicaciones en el trabajo administrativo, especialmente por los líderes de varias organizaciones iraquíes, particularmente las universidades iraquíes y la universidad en cuestión, en para brindar una oportunidad a todos los empleados, como apoyarlos con comportamientos positivos orientados a alcanzar los objetivos establecidos. Finalmente, el estudio actual representa el primer paso para presentar una serie de estudios futuros en el campo del liderazgo estético y el comportamiento del trabajo creativo.

Palabras clave: liderazgo estético, comportamiento creativo en el trabajo, Universidad de Kufa.

Chapter One: Research Methodology

First: Problem of the research

One of the recent topics in contemporary administrative literature, where the scarcity of studies which are related to the aesthetic leadership has invited a number of researchers to show their advantages and impact in achieving the behaviour of the creative work, and despite that, the lack of still exists regarding the meaning of the aesthetic in the administrative aspect, and how it can be used in the field of organizational researches in general and the researches in the field of leadership in particular.

Although current studies have found evidences that leadership behaviours affect the generation of ideas and the applications of the employees to them. However, this research has given special attention to all four elements of innovation. This research hypothesized that the leadership behaviour is also positively related with the ideas (Kroes, 2015, P. 7).

As a result, there was a desire for the researcher to present the idea of the current research, which came within the fabric of intellectual frameworks of the previous studies in the fields of aesthetic leadership and creative work behaviour, in attempt to reduce the knowledge and field gap by finding the nature of the relationship between them in the organizational environment of Iraqi universities, specifically at the University of Babylon. Accordingly, it is possible to determine the problem of the current research which states that: "Failure to adopt aesthetic leadership style leads to a lack of creativity in the organizational work," from which the following questions are derived:

A. What is the level of availability of the aesthetic leadership in the uni-

versity in question?

B. What is the level of availability of the creative work behaviour in the university in question?

C. Is there a correlation relationship between the aesthetic leadership and the creative work behaviour in the university in question?

D. Is there an effect relationship for the aesthetic leadership on the creative work behaviour at the university in question?

Second: Aims of the Study

The objectives of this research have two dimensions, one related to the applied side, and the other to the knowledge side, and accordingly it can be set as follows:

A. Explaining the level of availability of the aesthetic leadership in the university under consideration.

B. Determining the level of availability of the creative work behaviour in the university in question.

C. Exploring the nature of the relationship between the aesthetic leadership and the creative work behaviour in the university in question.

Third: Significance of the Study

The importance of the current research can be formalized as follows:

1. The current research, according to the researcher's knowledge, is the first of its type in the field of exploring the nature of the relationship between the two variables (i.e.) the aesthetic leadership variable and the creative work behaviour variable, which represents a serious attempt to reduce the knowledge gap between them.

2. The current research represents a link for knowledge communication between Arabic and foreign studies in the field of the variables of the research (i.e.), the aesthetic leadership and the creative work behaviour.

3. The current research will present a number of conclusions and recommendations, which are considered to be as a key to some of the problems that may face Iraqi universities, particularly, the University of Babylon.

Fourth: The Hypothetical Scheme of the Study

In the light of the results which are shown by a number of previous studies, between the two variables of the aesthetic leadership and the creative work behaviour, the researcher presented a hypothetical model that illustrates the nature of the relationship between them, as shown in figure (1) which is represented the reflection of the hypotheses of the study.

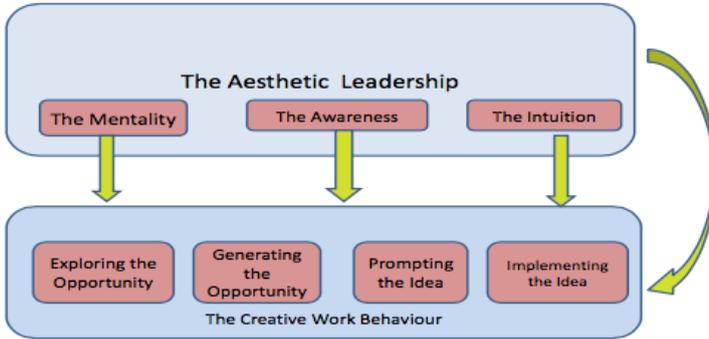


Figure (1)|

The Hypothetical Plan of the Research

Figure (1) illustrates that the independent variable is represented by the aesthetic leadership, which consists of three dimensions: (rationality, awareness, intuition), while the variable of the creative work behaviour, which consists of four dimensions: they are (exploring the opportunity, generating the idea, prompting the idea, and implementing the idea) is considered as dependent variable.

Fifth: Hypotheses of the Study

Based on the hypothetical plan of the current research, it is possible to set its hypotheses as follows:

The First Basic Hypothesis: It represents that “The aesthetic leadership has a direct and moral correlation with the creative work behaviour.” And the following sub- hypotheses are derived from it:

1. The first sub- hypothesis: It is represented in that: “The rationality has a direct and moral correlation with the creative work behaviour.”
2. The second sub- hypothesis: It is represented in that: “The awareness has a positive and moral correlation with the creative work behaviour.”
3. The third hypothesis: It is represented in that: “The intuition has a positive and moral correlation with the creative work behaviour.”

The Second Basic Hypothesis: It represents that “The aesthetic leadership has a direct and moral effect on the creative work behaviour.” And the following sub- hypotheses are derived from it:

1. The first sub- hypothesis: It is represented in that: “The rationality has a direct and moral effect on the creative work behaviour.”

2. The second sub- hypothesis: It is represented in that: “The awareness has a positive and moral impact correlation on the creative work behaviour.”

3. The third hypothesis: It is represented in that: “The intuition has a positive and moral effect on the creative work behaviour.”

Sixth: The Research Scale

To explore the nature of the relationship between the aesthetic leadership and the creative work behaviour in the university in question, the independent variable which is the aesthetic leadership was measured by adopting the scale of Wang and Hackett (2016) which is consisting of (23) paragraphs and dimensions: They are (the rationality, the awareness, and the intuition), and for measuring the dependent variables which is the creative work behaviour, the scale of LePine and Van Dyne

(1998) was adopted and this scale is consisting of (20) paragraphs and four dimensions: They are (exploring the opportunity, generating the idea, prompting the idea, and implementing the idea), by using the quintile Likert progression (I completely do not agree, I do not agree, neutral, I agree, I completely agree).

Seventh: Research Methodology

The descriptive analysis method has been used to complete the requirement of the current research.

Eighth: The Research Tool

The data that was used to test the nature of the relationship between the variables in question were collected by means of questionnaire prepared for this purpose, which included a number of paragraphs related to the dimensions of the independent variable, the aesthetic leadership which contained (23) paragraphs, and (20) paragraphs peculiar to the dependent variable (i.e.) the creative work behaviour. It was distributed directly to the sample of the research by the researcher for the period (25- 11- 2018) to (5- 12- 2018).

Ninth: The Research Community and Its Sample

To complete the requirements of the current research, the heads of the departments at the University of Babylon have been chosen to represent the community of this study, where the leadership is considered as a process that all organizations need (service or productive) and its importance increases in the organizations that operate in a changing environment. The researcher chose the University of Babylon to represent the community of this study because of the importance of Iraqi universities in providing the community with competent and

knowledgeable staff in all scientific fields. The university demonstrated its need for

the aesthetic leadership in the light of the complex and highly affected environment of advanced technological and scientific developments in the world, and according to the fact that the researcher works in the field of higher education, this gave him a reason that encouraged him to choose the university as a field of study in order to serve the education sector to which he belongs. As well as, the sample size consisting of (80) employees was chosen and (80) questionnaires were distributed and (62) valid questionnaires were retrieved for the statistical analysis with the response rate (77.5%).

Tenth: Statistical Analysis Methods

To reach accurate statistical results, a number of tests have been used within the statistical program (SPSS, v.21), represented by mean, standard deviation, Person correlation coefficient, and regression coefficient.

Chapter two: Theoretical Aspect

Introduction

The aesthetic leadership is considered as one of the rare topics in the field of organizational studies and research, but the contemporary trends of many specialists in organizational theory and organizational behaviour called for the necessity of returning to the principles of beauty, awareness, and higher values and making them as the basis upon which all administrative procedures are based on to obtain positive responses from employees and this in turn promote the reality of organizations.

It is possible to start by saying that the aesthetics is not only synonymous with arts or beauty. So, when we talk about the aesthetic of leadership, it is an attempt to avoid any superficial and apparent reference to "the art of leadership." However, "Aesthetics" refers to the sensory knowledge, seeing the meanings and the experiences of things. Almost, the reason and logic contrast with emotion and feeling, but what unites them is that they are both sources of knowledge and they generate the meanings that we adopt and work on. Aesthetics may have meanings that are based on our feelings about what we experience through our senses, in contrast to the meanings that can be deduced such as mathematics or other realistic methods of knowledge. Aesthetic orientation in organizational life has gradually become an acceptable part of organizational theories and was recently called aesthetic leadership (Schroeder & Fillis, 2010, p. 1066).

In this context, the creative work behaviour may appear here, as

a positive response towards achieving the goals of the organization and participating in its fateful decisions, with feelings of happiness, hope, and optimism in them and this in turn leads to achieving familiarity and interdependence between the leaders and the employees (shojaei & Tabarrei, 2016).

First: The Aesthetic Leadership

1. The Leadership and the Beauty;

The aesthetic leadership is concerned with the sensory knowledge and it has a meaning which is related to the phenomena of the leadership (Strati, 1992, p. 573) Transformative and convincing experiences in the world do not depend on the rationality only to act, so Dewey's experience in the art "as an experience" he blended in it the rationality and non-rationality and self control with its opposite to

embody the aesthetic characteristics of practicing the scientific experiments (Wong, 2007, p. 192). It has been explained by (Strati, 2007, p. 1233) that the aesthetics is the engine of the organization as there is a close relationship between the aesthetics

(the beauties) and tacit knowledge so that the individuals acquire their tacit knowledge from their organizational life. (Polat & Oztoprak- Kavak, 2011, p. 52) stated that Chapman (1992) defined the concept of the aesthetic as the knowing of something through the feeling and thinking, but Baumgarten defines it as a science of knowledge based on the senses and equivalent to logic which is a science of knowledge in the cognitive domain in the field of the moral knowledge. The aesthetic leadership may be seen as broader in beauty and arts in the context leadership, management, and organizational studies. Often these leaders succeed by sharing the aesthetic vision and not only following the rational rules and procedures (Schroeder & Fillis, 2010, p. 1066).

Aesthetics is defined as "the knowledge that has formed from our sensory experiences, which includes the relationship between our thoughts and feelings, and the conclusion that it is the sensory knowledge and the moral feelings (Hansen et al., 2007, p. 552). The aesthetic knowledge relies to a large extent on the sensation and the feeling and on the sympathy and intuition, as well as, hardly has been done acknowledgement of the aesthetic way of knowledge in the leadership researches where a few scientists recently looked at developing the aesthetic perspective of the leadership and the organization of the new ideas for the organizational studies and they found a different aesthetic perception of the leadership which is called "the beauty of engineering" (eg. Ropo, Parvianen & Koivunen,

2002, p. 36).

Several approaches have been presented in the leadership researches for the concept of "aesthetic" as it is encompassing sensory human experiences, tacit knowledge, and moral feeling. Theories of the aesthetic leadership (for instance, Hansen (2007), Mendel (1995), Palos et al. (1996), and Smith (1996)) emerged in the shadow of a follower-driven leadership model that believes in the emergence of a leader based on the perceptions of his followers (TAFRESHI, 2013, p. 13).

(Willerding & Lapoli, 2014, p. 216) indicated that over time the influence of the organizational aesthetics contributes greatly to the development of knowledge. As he mentioned, "Aesthetics is a form of human knowledge that stems from our senses and our ability to issue the aesthetic judgment." Monthoux et al. (2007, p. 172) illustrate that beauty is the essence of the organizational life as it is an image of tolerance and harmony and a basic theory in abandoning the traditional models and a main source of the leadership with new ideas that provide excellent resources for thinking and to revitalize organizational life and are used by the future leaders to discover what is beyond performance to see the beauty of their projects. The beauty direction is gradually become in the organization life and it became an acceptable part of the organizational theories and was recently called the aesthetic leadership (Schroeder & Fillis, 2010, p. 1066).

The aesthetic awareness is considered as an essential feature of successful managers and leaders, as it represents more than they possess a set of skills and competence in the leadership and management, and the people who have refined through their experiences will be more rational and intelligent by making decisions as they evoke their minds, bodies, emotions, feelings, and personal experiences that cannot be represented in any rational model and will not need leaders at all if we can reduce all decisions to a rational model. (Dangmei & Singh, 2017, p. 204) It is usually referred to the aesthetics from the perspective of exercising the leadership as the ability to use emotional awareness and sympathy for positive participation and communication with others in a leadership role as they benefit from the positive emotional connection in communication with all organizations (Dangmei & Singh, 2017, p. 204).

Zhang et al. (2011, p. 475) has proposed three categories of practices that contribute to the so-called "the beautiful leadership" and it is (the perfection, the purpose, the cohesion), with explaining the roles of the aesthetics in the leadership.

2. The Concept: Defining the Aesthetic Leadership

In an attempt to describe how scientists link the aesthetic methods to knowledge of the leadership where the aesthetic leadership can be defined as leaders who exhibit “emotional awareness,” which calls for a feeling of sympathy and positive engagement with others (Katz-Buonincontro, 2011:9). Organizational empathy is the interest of employees each other’s, which is common among them (Ghaly & Amana, 2015:274). as well as “the sensory and physical attention,” by using the senses and intuition to take decisions; and take care of the organizational beauty,” which enhances the harmonious sense of interconnectedness within the organization; and “prompting the moral purpose,” with an emphasis on the justice, the reason, and the honesty in contrast to injustice and corruption. These four aspects are reflected, to varying degrees, in the philosophical classical aesthetic works, which refers to the methods that can be used in the practice of leading the schools and the organizations, where it is clarified that the aesthetic knowledge may be of value to leadership practice because it links between the feeling and the intuition of procedural information to guide the decision-making process: in addition to these aspects, it indicates two important things as well, which is promoting of the moral purpose and appreciating of the organizational beauty (Katz- Buonincontro, 2011, p. 9). ‘The Aesthetic Leadership’ can also be defined (Schroeder & Fillis, 2010, 1069) as the leader’s effort to influence his followers or it is the leader’s effort to create the aesthetic meaning in the followers.

3. The Characteristics of the Aesthetic Leadership

Latta and Thompson (2011, p. 5) mentions that the analytical method which is adopted by the researchers with the aesthetic methods (styles) of knowledge of leadership produced four of the aesthetic leadership characteristics. It is worth to say that the scientific interests in “aesthetics” ranged from considering the nature of the behaviours and characteristics of the educational leaders and the business men, with how to experience organizational life and its concept. Namely, (Dangmei & Singh, 2017, p. 204- 205):

A. Emotional Awareness and Sympathy:

The aesthetic leadership has the ability to feel empathy and the necessity of positive interaction with others to collect individuals around a common affair.

B. The Sensory and Physical Attention:

It means possessing the intuitive ability or its instinctive feelings in decision making regarding ethical judgments in troubled regularity envi-

ronments.

C. Attention to the Organizational Beauty:

Aesthetic leadership possesses in its principle the ability of encouragement as an ideal, attractive, or harmonious type of form in the workplace and the beauty in the natural environment of the modern organization.

D. Prompting the Moral Purpose:

The aesthetic leadership works to establish the moral purpose in the workplace and it is attractive to the human desire to be noble and good.

4. Entrances to the Aesthetic Leadership (TAFRESHI, 2013, P. 14):

A. The first entrance of the aesthetic leadership (the followers) it analyses the combination of both the aesthetic and the leadership through the perspective of the entity which is anchored on the followers, according to this approach, the leader appears through the realizing of the fans and the followers and their perceptions. The influence of the leader with his followers belongs to the fact that he is considered as a source for their perceptions and their moral feeling in the minds.

B. The second entry provides a comprehensive analysis for the aesthetic leadership. However, Manthoux (2007) considers the aesthetic leadership as the ability to organize the facts in three main areas (the aesthetic, the organization, and management). Based on this method, the aesthetic field is suitable for the philosophy of creativity. The aesthetic leader has the advantage of helping others, and maintaining the distinctiveness and idealism of these areas, so they do not claim any field to dominate or excel over the other.

C. The third entry shades the light on the virtue and morality (Dobson, 1999). Unlike Hansen (2007), who defined the aesthetic leadership according to the perceptions of the individuals, and Manthoux (2007), who defined it according to the flow between the areas of management, organization, and aesthetic, Dobson (1999), who defines the aesthetic leadership according to the philosophy that sought to excel in ethics, he sees an aesthetic leader as a person who not only seeks beneficial rationality, but also tries to perform in a way that achieves distinction within the organization.

5. Dimensions of the Aesthetic Leadership:

A. The rationality relates to our ability to adopt, change, and evaluate attitudes. The question in rational texts is usually divided into a descriptive

and normative component. While the descriptive theories of rationality provide us with an account of how our rational abilities work, so the normative theories of rationalism provide us with the rules and guidelines that govern how those capabilities work. Despite its goals, both descriptive and normative theory of rationality can be based on rational choice theory (Kim, 2012, p. 1). The basic idea of rationality is the logical use of appropriate methods and means to achieve goals. With the idea of rationality, arguments are appropriate methods to find solutions to our problems (Frederick, 2010, p. 9).

B. The term sensitivity or awareness is the ability to express similar and sincere participation with a social phenomenon. In his tradition of existential phenomena, Hans- Georges Gadamer wrote, "Our conscious spiritual existence is an 'aesthetic' resonance room that is connected to the sounds that reach us continuously." His note indicates that resonance is not an analytical method, but rather it stems from our existence, and our way of existence is connected with the world. Based on Deborah Kirdeman's interpretation of Gadamer, Thomas Schwandt noted that the nature of the correlation between understanding and effecting change arises when the individuals are open to 'others' (Given, 2008, 790).

So the assumption and acceptance are conscious attitudes that are adopted under our control. Moreover, each distinct position has a role for consultation, and there are rules that govern it. In such a rational reasoning does not necessarily require acceptance of reason and vice versa (Kim, 2012, p. 105).

C. The intuition is described as unimaginable impressions and synthesizing it as an unconscious ability (Sinclair, 2005, p. 7). It is a mark of the cognitive system made up of a mixture of subjective and objective personal information and from a diverse and comprehensive group (MARTIN, 2011, P. 44- 45). Through it, quick understanding, interpretation, and sudden judgments are made, but without using logic or perception (Talat et al., 2017, p. 293). It is the trend and innate tendency that provides actors with knowledge and business solutions. Most studies confirm that the intuition differs from logical reasoning.

Second: The Creative Work Behaviour

1. The Concept:

The increased interest in the creativity and innovation can be attributed to a major shift in the nature of work. As described by Sinji (1990) and others, there is a tremendous shift taking place in the produc-

tion of knowledge and learning, which differs from the traditional focus on commodity manufacturing, and this change has been achieved through the quick and rapid flows of information and globalization, and production of the new knowledge with its nature is a creative work (Wurtz, 2008, p. 3).

The commercial works today became in need indispensably for innovation. So companies need to constantly renew and improve their offerings to ensure long- term survival, profitability, and growth. Companies face many challenges and opportunities, and even if it is creating an increasingly competitive world, it is a constant need to find new ways to do things. As well as, because of technological, social, and institutional changes, this produces shorter life cycles for the current products, services, and commercial processes. As a result, the innovation was no longer reserved for those organizations and their individuals who were carrying out scientific or technological works and one of the options for the organizations to become more innovative was to encourage their employees. Many practitioners and scientists now agree with the view that the innovation from the side of the individuals who are employers is a way to strengthen the organizational success (for example, Van De Veen (1986); Smith (2002)), or as Katz (1964) claims that “the organization which is depended only on its restricted behaviour plans, its social system will be very fragile.”

Adopting the creative work behaviour is considered as a basic matter for organizations, and it is the behaviour of the individuals (their role within a work group or organization to present new and useful ideas, processes, products, and new procedures. This indicates that the individuals go beyond the scope of their job requirements to be innovative with their own free will. This includes generating the ideas as well as the types of the needed behaviour to implement the improvements that enhance the personal performance and/ or businesses. Building the creative work behaviour is embodied in the initiation and implementation of the ideas. In doing so, it differs from more limited structures such as the creativity of the employee which is focused on discovering and generating the ideas while the value of any organization by its mental capacity. (Ghaly, 2015, p.325).

(De Jong & Hartog, 2008, p. 5) stated that it was emphasized that innovation is broader than creativity in applying the ideas (for example, thus the role of the creative work behaviour is not only to generate the ideas, but also needs to implement the ideas and achievements that it boosted personal performance and/ or works. (Hsu & Den Hartog, 2008, p. 5) mentioned that the production of the creative behaviours is not specific, as it is the process of converting the creativity into profits. (Gozukara & Yildirim,

2016, 63) illustrated that it is an initiative of employees related to the introduction of new operations, new products, new markets, or combinations of these within the two organizations and the innovation in the organizations provides distinguished products and services, which are related to increasing the financial performance of the organization. (Al-Fatalawi, 2017p.31) pointed out that creativity is an interactive social process that evokes various emotions and thus leads to the achievement and achievement of creative work. (Tuominen en & Toivonen, 2011, p. 3) stated that we understand the innovation through the change and creation of the activities that aim to contribute and benefit from beneficial developments in the organization.

(Kheng & Mahmood, 2016, p. 36) explained that the employee's behaviour which is directed towards the generation, application, and implementation of new ideas, products, processes, and the suitable methods to his career situation, unit or organization. Examples of this behaviour include researching new techniques, and recommending new strategies to achieving goals, applying new business methods, buying support and resources to implement the ideas. (De Spiegelaere, 2014, p. 53) believes that the creative work behaviour is the behaviour of all employees and their role in a group or organization in generating, presenting, and applying the ideas, processes, products, or their procedures. The organization organizes groups called innovation groups with the same common interest and encourages interaction in order to generate new knowledge) bares,2011: 13.(while (Messmann, 2012, p. 11-12) emphasized that the creative work behaviour that the individuals doing it during the innovation process represents the generation of new and applicable ideas that is considered as an essential part of this process, but these ideas must also be realized in reality. In order to foster the creative work behaviour, it is necessary to understand the individual or professional requirements of these activities as this professional can be divided into three (the professional knowledge, the professional performance, and the professional development) and many researchers have explained models of the creative work behaviour, (Hartog, (2010); Dorenbosch Van Engen & Verhangen (2005); Kleysen & Street (2001); Janssen (2000); Scott & Bruce (1994); Kanter (1988), which is discovering opportunity, generating the idea, prompting the idea, and then implementing the idea. The focus is on the fact that the creative work behaviour applies to everyone in the organization.

(Al-Yassiri, 2013:144) has shown that creativity is one of the components of the pioneering strategy and represents the organization's efforts to find new opportunities and innovative solutions that include the spirit of

creativity and experience that produces a new product or new services or improves technological processes.

2. Dimensions of the Creative Behaviour:

By reviewing the literary texts on the creative behaviour, there was agreement for a number of researchers about considering it as a process that consisting of a number of stages as it has been seen by (Pukiene, 2016, p. 75) and a four- dimensional model was adopted for (Messmann, 2012, p. 56) they are:

A. The first dimension is exploring opportunities:

The innovation usually begins by revealing performance gaps- mismatch between actual and potential performance- as the literature shows that achieving something new begins with someone who identifies opportunities. The start of the innovation process is often determined by chance: The discovery of an opportunity, or emerging problem, or a mystery that needs to be solved. The motivation to identify opportunities may be an opportunity to improve to improve conditions, or perhaps a threat that may need an urgent response. It may be easy to identify some opportunities for innovations while being overlooked for a long time. Opportunities exploring behaviours include looking for ways to improve existing products, services, or processes, or trying to think about current work processes, products, or services in alternative ways (Jong, 2005, p. 25). As the employee searches for available opportunities like improving current process, technology, product, service, or existing business relationship, and identifying opportunities to make a positive difference in the work or with the customers and paying attention to non- routine problems in the work, or department, organization, or market (Oukes, 2010, p. 29).

B. The second dimension is the generating the ideas:

According to (Buang & Ali, 2016, p. 62) awareness of the need or opportunity is the most important component of the innovation, and the ability to build new ways to meet that purpose will follow. Thus, exploiting opportunities begins with a creative idea because it precedes the necessary condition for innovation. Thinking is an amazing mental process that occurs in a few seconds, and the average human can develop it by seriously pursuing it and this can only be achieved by organizing mental performance and arranging memory so that information is accessed at high speed, and retrieved in time(Taleb et al, 2018: 13). Generating the ideas includes those behaviours which are related to generating concepts for the purposes of improvement or finding solutions to specific problems.

Generating the ideas may be associated with new products, services, or processes, or entry into new markets, and improvement in the existing business processes (Van De Ven, 1998, p. 592). Thus, the generating of the ideas can be defined as the exploitation of the opportunities by combining existing information and knowledge and recognizing them to solve problems or to improve performance. Where an idea related to something new (product, production process, service, system, method, policy) is envisioned by an individual or a group of individuals in the organization (Agbim et al., 2013, p. 2).

C. The third dimension is the promotion of the ideas:

By encouraging the leading members of the organization to be enthusiastic about innovative ideas and trying to persuade the members of the organization to support them with creative ideas (Oukes, 2010, p. 29). The advantage of promotion is considered as an important aspect of the creative work behaviour. Once you create an idea, most ideas must be strengthened by building an alliance for it. In

most cases, the ideas are uncertain, and the innovative ideas face resistance. Whoever introduces the creative ideas appears to be moving towards achieving them and returning them to life and needs support and building alliances, such as persuasion, influence, payment, and negotiation with other employees or management. Therefore, promotion can be adopted to promote, persuade, influence, and support to drive a creative idea across the organization (Buang & Ali, 2016, p. 62).

D. The fourth dimension is the implementation of the idea:

The final stage is the awareness of the idea- and the transformation of the innovative ideas into valuable actual results. When the idea is created and you find the necessary support for it, it must be implemented and applied. Therefore, this stage promises to transfer the creative behaviour (physical or intellectual) to others ‘‘a realistic fact,’’ whereby the prototype or innovation model that can be touched or experienced is produced, and it can now be published, produced in large quantities, or transformed into a product use, or put the organizational feature on it, (Pukiene, 2016, p. 16). As well as, at this stage the first model can be tested and modified when needed and making the creativity part of normal work processes or work groups or the organizations and so the practical final step is the creative work behaviour that focuses on actual production, testing, and realistic implementation of the innovative effort (Nijenhuis, 2015, p. 15).

Chapter Three: The Practical Framework of the Study
First: Hypotheses of the Research

The research seeks to define and diagnose the influence relationship between the aesthetic leadership and the creative work behaviour of the faculty members in the quested organization through the following:

1. There is a correlation between the aesthetic leadership with its dimensions and the creative work behaviour.
2. There is an effect relationship between the dimensions of the aesthetic leadership and the creative work behaviour.

In order to complete the research problem and to achieve its goals, a hypothetical research plan has been built that reflects direct correlation relationships and direct effect relationships between the aesthetic leadership (independent variable) with its dimensions and the creative work behaviour (the dependent variable), which is illustrated in Figure (1) that reflects the hypotheses of this research.

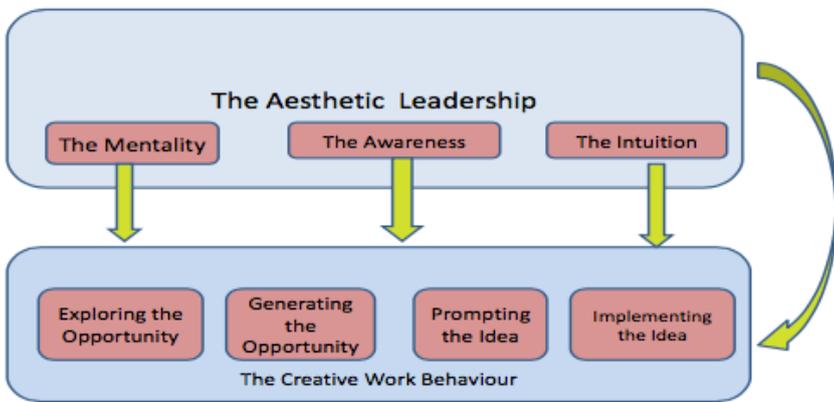


Figure (1)

The Hypothetical Plan of the Research

Second: Testing the Research Scheme and its Hypotheses

In line with the research objectives and to test its plan, this axis aims at testing the correlation relationships and their impact in the research

sample organization through:

1. Analyse the correlation relationships between the variables of the research:

The values of table (4) reflect the existence of correlation or impact relationships, and the content of this relationship is checking the validity of the main hypothesis which stipulated that (the existence of correlation and impact relationships between the aesthetic leadership- with its dimensions and the creative work behaviour), the data of Table (4) indicates the results of the correlation relationships between variables of the aesthetic leadership and the creative work behaviour and at the general level (the sample of the study), it indicates that there is a positive correlation relationship (the overall index) between variables, the aesthetic leadership in combination with the creative work behaviour as a whole. The correlation values ranged between the lowest value (0.25) and the highest value (0.41), and it is clear from the simple correlation relationship also, there are significant positive correlation relationships between the variables, the aesthetic leadership and the creative work behaviour, and it appears from the table below that there are moral (significant) correlation relationship between the rationality and all dimensions of the creative work behaviour as a whole. The correlation coefficients ranged between (0.31) and (0.41). This relationship showed that the rationality and the contributions that it can achieve in developing teaching staff by creating a match between the ambition of the faculty members (the respondents) and the directions of the university administration (the sample of the study).

Table (4) The Correlation Relationship between Variables the Aesthetic leadership and the Creative Work Behaviour

The Aesthetic Leadership	The Creative Work Behaviour				The Overall Index
	Exploring the Opportunity	Generating the Idea	Prompting the Idea	Implementing the Idea	
The Rationality	0.39*	0.41*	0.31*	0.37*	0.37*
The Awareness	0.40*	0.32*	0.28*	0.32*	0.33*
The Intuition	0.30*	0.25*	0.29*	0.31*	0.28*

* The significance level (0.05)

N= 62

The results presented in Table (4) also indicate that there is a significant correlation relationship between the awareness and the creative work behaviour (exploring the opportunity, generating the idea, prompting the idea, and implementing the idea) it reached respectively (0.40, 0.32, 0.28, and 0.32), so this is an indication that the university administration is interested in attracting teaching staff who are able to generate new ideas that help in improving work procedures and providing the creative opportunities to them. There is also a significant correlation relationship between the intuition and the dimensions of the creative work behaviour in all, in which the correlation coefficient of this relation has reached (0.31, 0.29, 0.25, and 0.30) respectively, which indicates that the faculty members have possessed the intellectual qualifications that capable of generating various and unexpected ideas.

Based on the above results of the correlation relationships, we reach to the acceptance of the first main hypothesis within the limits of the sample of the study that stated (there is a correlation relationship between the variables the aesthetic leadership and the creative work behaviour.)

2. The impact relationships between the variables the aesthetic leadership and the creative work behaviour:

It is evident from the data of Table (5) there is a significant effect of the variables the aesthetic leadership and the creative work behaviour. As these factors influence morally (significantly) in the exploring of the opportunity and this is supported by a calculated value of (F) which is amounted to (6.88) which is greater than its tabular value with two degrees of freedom (5.56), it is referred from the value of the determining factor (R^2) that the value of (0.55%) of the variance that represents the respondents' ability to be adopted with this variable in these dimensions, which indicates the necessity of the faculty members to have the skills to practice thinking and continuous learning. Following the results of the coefficients (β) and the test (T) it has been shown that the highest contribution to this effect is concentrated in the rational dimension (0.62) and with a degree of (T) which is calculated as (3.38), which is a significant value.

This indicates that rationality is necessary and important to practice the specific activities by exploring the intellectual opportunity, without which the organization cannot continue and achieve outstanding performance. The aesthetic leadership variables also influence on the generating of the idea and this is supported by the calculated value of (F) which is amounted to (3.55) which is higher than the tabular value of (F), and the

limiting factor explains the amount (0.44%) of the total value

Of the contrast and (0.56%) are the values of other variables that are not included in the regression equation, and it is inferred from coefficients and test (T) for them that the highest effect with amount (0.52) and with a significance (T) which is calculated as (2.85) which indicate that all of them are significant values that reflect the influence or impact of the awareness on enhancing the creative work behaviour among the faculty members of the sample of the study.

Table (5) Effect of the Aesthetic Leadership in the Creative Work Behaviour

The Aesthetic Leadership	The Creative Work Behaviour				R ²	Calculated F	Tabular F
	Exploring the Opportunity	Generating the Opportunity	Prompting the Opportunity	Implementing the Opportunity			
The Rationality	0.62* (3.38*)	0.32* (1.44)*	0.36* (1.08)*	0.26 (0.63)*	0.55	6.88*	2.32
The awareness	0.02 (0.10)	0.52 (2.85)*	0.32* (1.16)	0.45 (2.32)*	0.44	3.55*	2.32
The Intuition	0.45 (2.41)*	0.36 (1.89)*	0.33* (1.21)	0.71 (3.99)*	0.33	3.67*	2.32

* Significant level (0.05) T. Calculated= (0.68) N= (62) D. f= (5.20)

The multiple regression results that illustrated in Table (5) indicate that there is a significant influence of the variables of the aesthetic leadership as a whole in the creative work behaviour. As the moral effect of the aesthetic leadership variables appeared in the implementation of the idea, it is supported by the calculated value of (F) which is counted as (3.67) and this indicates that it is greater than its tabular value. It is inferred from the value of the determining factor (R²) that (0.33%) of the variance represents the aesthetic leadership's ability to enhance the creative work behaviour that is explained by the aesthetic leadership variables, and from following the results of the coefficients (β) and the test (T) it shows that the highest contributions to this effect is concentrated in the implementation of the idea at a rate (0.71), and the calculated value of (T) reached (3.99) which is also a significant value.

According to the results of the analysis of the correlation and multiple regression for the relationship between variables of the aesthetic leadership and the creative work behaviour, the second hypothesis is fulfilled which states that (there is an effect relationship between the dimensions of the aesthetic leadership and the creative work behaviour).

Chapter Four: Conclusions and Recommendations

First: Conclusions

The conclusions of the current research can be drawn up with the following:

1. Descriptive analysis of the aesthetic leadership style provided evidence of an average spread of this variable at the university in question.
2. The results of the descriptive analysis of the creative work behaviour showed that there is an average spread of this variable at the university in question.
3. The aesthetic leadership and its dimensions have a direct and meaningful correlation or connection with the creative work behaviour of the university in question.
4. The aesthetic leadership and its dimensions have a positive and significant effect on the creative work behaviour in the university under discussion.

Second: Recommendations

The most important recommendations of the current research are as follows:

1. The necessity for all departments in the university in question to provide the ways to invest opportunities for all employees to be creative in their work for the benefit of the university.
2. It is necessary to conduct extensive tests for all the leaderships of the university to know and determine the type of the leadership style used in it, and then work to clarify the methods that can be used to adopt the style of the aesthetic leadership in it.
3. The necessity of forming a department within the university under research whose mission is to study the creative and new ideas and proposals that are presented to work on and the possibility of developing them.
4. Work to support the administrative leaders to adopt creativity as a method and reward the creative individuals and motivate the others.
5. The necessity of promoting the aesthetic meanings and their applications in the administrative work by the leaders in various Iraqi organi-

zations and particularly Iraqi universities and the university in question, because it leads to giving the opportunity to employees to develop the creative work behaviour.

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