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THE ROLE OF INDIVIDUAL VALUES AND MOTIVATION IN CREATIVE BEHAVIOR IN MICRO-DOMAINS OF LITERARY CREATIVITY: PROSE AND POETRY WRITING³

According to the scientific literature on writing, poetry and prose have their own distinct characteristics. We suppose, therefore, that the value-motivational basis for being creatively active is specific and different for poetry and prose writers. On the basis of existing studies on individual values, motivation types and creative behavior, we build hypotheses about their interrelations, specifying the differences between poetry and prose writing. The research was an empirical correlational study using questionnaires for data gathering: the revised PVQ-R of Schwartz, the authors' questionnaire to measure frequency of creative behavior and a questionnaire on the motivation of creative behavior developed on the basis of Deci and Ryan's CBI questionnaire. The sample includes 240 representatives of "little creativity", those involved in the non-professional writing of poetry or prose during the previous year (2016). The results show that poets and prose writers have differences in values and their relations to specific creative behavior in micro-domains of literary creativity. We also found a positive relationship between specific motivation types and the main creative behavior. We identified the mediating role of autonomous motivation between values and creativity in the poets' group. This research demonstrates that there is sense in the division of creativity into domains and micro-domains as there are differences in the values and motivation types related to creative activities in micro-domains.

JEL Classification: Z

Keywords: creativity, micro-domains of creativity, poetry, prose, individual values, motivation.

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Introduction

Studying creativity in terms of its essence, predictors and outcomes is important to human progress (Hennessey & Amabile, 2010). These are the three main creativity issues that science needs to answer. In this study we consider the first two of them.

The first question considers what creativity is. There have been many attempts to formulate a definition applicable to different psychological approaches. After years of disagreement, a schema for such a definition was formulated. The contemporary definition enhances all the existing approaches to creativity in accordance with Rhodes's four "Ps" - Person, Process, Press (external impact on creative people and the creative process) and Product (Batey, 2012). We can define creativity as the interaction of individual abilities, specific processes and environmental influences, which lead to the creation of a product both useful and new in terms of the social context (Plucker, Beghetto & Dow, 2004; Hennessey, Amabile, 2010). A unified definition of creativity does not fully answer the question about its essence – studies show that creativity may be different in different fields (Baer, 1994, 1996). That is why we also need to reflect on its specificity. The scientific literature has three approaches to the division of creativity (Lebedeva & Bushina, 2015). The first one claims that creativity is a global concept or general ability. The second one treats creativity as partly universal and partly concept specific. The third one says that creativity is completely different in various fields. A clear example of the second approach is the Amusement Park Theoretical model of creativity (Baer & Kaufman, 2005). This model admits the existence of some general basic requirements for being creative but also divides creativity into thematic groups, domains and even micro-domains. Creativity was previously studied both as a global concept and on the level of micro-domains. In this study we want to investigate whether it is beneficial to study the specificity of creativity at the micro-domain level. To show this we analyze two micro-domains of literary creativity – poetry and prose writing – and their possible predictors.

The second question is what contributes to creativity. In order to answer this, we deal with the predictors of creative behavior, which, in accordance with previous research, include individual values (Dollinger et al., 2007; Kasof et al., 2007; Sousa & Koelho, 2011) and motivation (de Jesus et al., 2013; Runco, 2005; Sternberg, 2006). Baer and Kaufman's model says motivation is the distinguishing factor for choosing a particular micro-domain of creative activity. Thus, in this research we propose that a value-motivational basis serves as the prerequisite for creative behavior and suggest a relationship between values, motivation and the frequency of creative behavior. As we are concerned about specific literary micro-domains, we analyze possible predictors in the

context of specific creative behaviors. The hypotheses of the study were also formulated on the basis of the distinctive characteristics of poetry and prose writing.

We are interested in whether people involved in two micro-domains of literary creativity – poetry and prose writing – differ in their value priorities and motivation. The goal of this study is to find out what differences exist in values and motivation and their relation to creative behavior among poets and prose writers. We also test an additional research question about the mediation role of motivation. Our study analyzed mainly representatives of ‘little creativity’, non-professionals, who make their creative products publicly available. In the hypotheses and the empirical part they are referred to as poetry and prose writers.

Values, motivation and creativity

To begin with we analyze the relationship between values, motivation and creativity. Applying them to the differences between the micro-domains of literary creativity, we formulate specific hypotheses.

Individual values are desirable, trans-situational goals, varying in importance, which serve as guiding principles in people’s lives (Schwartz, 2012). Initially there were 10 values in the Schwartz value theory (Schwartz, 1992) but the updated version of theory has 19 values. In this particular study we use the level of higher order values (Openness to change, Conservation, Self-Enhancement and Self-Transcendence) which can be also combined into two dimensions: values of Social Focus (serving a group’s interests) and values of Personal Focus (serving an individual’s interests).

Previous studies revealed that values are related to creativity. Self-direction, Stimulation and Universalism mainly promote creativity, while Tradition, Conformity and Security values discourage it (Kasof et al., 2007; Dollinger et al., 2007). More creative people have a strong expression of the values of Self-direction (thoughts and actions), Stimulation, Benevolence. They are not characterized by such values as Tradition, Security and Conformity (Cherkasova, 2012). The specificity of creativity was also taken into consideration in the existing literature but only at the domain level. It was found that different values are related to creative behavior in different domains (Bushina & Lebedeva, 2014). Literary creativity (in terms of the frequency of creative behavior) was related positively to Openness to change values and negatively to Conservation values, but Self-enhancement and Self-transcendence values were not significant (Cherkasova, 2013). For micro-domains in general, we propose that Openness to change values will be positively related to

the intention to try something new while Conservation values will be negatively related to this intention.

Motivation has also been studied as a predictor of creative behavior. More generally, motivation can be defined as the ‘need or drive that incites a person to some action or behavior’ (Bjorklund, 2001). In Deci and Ryan’s Self-Determination theory (Deci & Ryan, 2000) there are 5 motivational regulations. We group these five regulations into three types. The first of them is controlled motivation. It includes external and controlled regulations and can be understood as external contingencies and partially internalized normative pressure such as obligation or guilt. The second is autonomous motivation. This contains identified and integrated regulations and can be understood as internalized or assimilated core goals. The last is intrinsic motivation, which means satisfaction from the activity itself.

Previous research has shown that intrinsic motivation has a significant, positive effect on creativity (de Jesus et al., 2013; Sternberg, 2006). The influence of extrinsic motivation is ambiguous. It was negative in experiments with poetry writing (Amabile, 1998); not significant (Moneta & Siu, 2002; Selart et al., 2008); had a changing valence depending on the novelty of the creative task (Eisenberg & Shanok, 2003); and was positive in tasks with prose writing (Eisenberger & Rhoades, 2001).

Motivation may be an independent predictor and a mediator. As ‘values elicit goals, which drive action’ (Parks-Leduk & Guai, 2009) motivation (via its goal content) can mediate the relationship between values and performance (Parks-Leduk & Guai, 2009). Autonomous motivation, even with a definition including regulations, is connected with values. Intrinsic motivation contributes to both prose and poetry writing and can be connected with Openness to change values – Stimulation and Hedonism. Openness to change values and Openness to experience values are positively related (Roccas et al., 2002). Intrinsic motivation has a mediation effect on relationship between Openness to experience and creativity (Prabhua et al., 2008). To create the research model, the authors use all the motivation types as possible mediators for the relationship between all values and creative behavior.

The literature shows that there are differences in the creativity of poets and prose writers. First, in comparison with prose, poetry has an additional instrument of influence over emotion due to its form (Vygotskiy, 1987). Its goal is not only the creation of an image but also the creation of an impression (Druzhinina, 2009). Poetry is also more socially oriented in its aim (Michael, 2016; Wolkenstein, 1970). These differences in the personal-social focus may affect the choice of micro-domain by people with different value priorities. They could also be a prerequisite for the valence

of relations between particular literary creativity and Self-transcendence values (as they are clearly socially oriented). Secondly, it is believed that writing poetry is thought to be an art for young people (Blumrosen-Sela, 2009; Lange & Euler, 2014; Miller, 2000; Simonton, 2007), while prose writing is associated with maturity. Values are also related to age: Openness to change values and Self-enhancement values are negatively related to age, while Conservation and Self-transcendence values relate positively (Schwartz, 2006). We can suppose that the values of Openness to change and Self-enhancement can play a special role in the creative behavior of poets; and that the values of Conservation and Self-transcendence will be influential for the creativity of prose writers. Thirdly, being a creative writer is often associated with the stereotype of ‘being doomed to poverty and unemployment’ even among the writing community (Rettig, 2015). Though this idea covers creative writing in general, in Russia poets and prose writers experience inequality in the possibilities for the commercialization of their output. That can lead to differences in Self-enhancement values and the interrelations of this value with creative behaviors among people whose main writing is poetry or prose. Finally, poetry writing is perceived to be more complicated due to stricter rules and it being more emotional and expressive, having the main focus on feeling rather than plot (Forgeard et al., 2009), while prose writing focuses on action, logic, plot, characters, inner and outer reality (Blumrosen-Sela, 2009). These specific characteristics may lead to differences in the roles of Conservation and Openness to change values in writing prose and writing poetry.

Taking these points into consideration, we test several hypotheses.

- Hypothesis 1: Poets and prose writers have comparatively different individual value priorities: prose writers have higher Personal Focus values, while poets have higher Social Focus values.
- Hypothesis 2: Different sets of values are related to creative behaviors in the domain of creative writing, and in the micro-domains of poetry and prose writing.
- Hypothesis 3: Among poets and prose writers, different sets of values are related to creative behaviors in micro-domains of literary creativity:
 - Hypothesis 3a: poetry writing is positively related to Openness to change values and negatively related to Self-enhancement values.
 - Hypothesis 3b: prose writing is negatively related to Conservation values and Self-transcendence values.

- Hypothesis 4: Openness to change values are positively related and Conservation values are negatively related to secondary⁵ creative behavior.
- Hypothesis 5: The creative behaviors of poets and prose writers are driven by different types of motivation.
 - Hypothesis 5a: Poetry writing is negatively related to controlled motivation and positively related to autonomous and intrinsic motivation.
 - Hypothesis 5b: Prose writing is positively related to controlled, autonomous and intrinsic motivation.
- Hypothesis 6: Motivation mediates the relationship between values and literary creativity.
 - Hypothesis 6a: Autonomous motivation mediates the relationship between values and literary creative behavior.
 - Hypothesis 6b: Intrinsic motivation mediates relationship between openness to change values and literary creative behavior.

Method

Participants

The sample consisted of 240 ‘little creativity’ representatives (writing as a hobby, not a professional activity) – 118 poets (31 males, 87 females, mean age – 22.6) and 122 prose writers (32 males, 90 females, mean age – 22.8) involved in writing prose or/and poetry in the Russian language during previous year.

Instruments

Respondents indicated their age, gender, whether they professionally write poetry or prose and completed three questionnaires in Russian.

The first one is the revised PVQ-R developed by Schwartz and representing 19 individual values. The questionnaire contains 57 questions indicating how similar the described person is to themselves (for example, ‘it is important for him to be humble’). Answers are given on Likert scale from 1 – ‘very similar to me’ to 6 – ‘not at all like me’, for data analysis answers were reversed. Cronbach's alphas for 4 scales are: $\alpha = 0.67$ for Openness to change values (Self-direction Action, Self-direction Thought, Stimulation, Hedonism), $\alpha = 0.77$ for Self-enhancement values (Achievement, Power Dominance, Power resources, Face), $\alpha = 0.75$ for Conservation values (Security personal, Security societal, Tradition, Conformity rules, Conformity interpersonal) and α

⁵ Secondary creative behavior means non-majoring creative behavior: poetry writing for prose writers and prose writing for poets.

= 0.77 for Self-transcendence values (Humility, Benevolence caring, Benevolence dependability, Universalism concern, Universalism nature, Universalism tolerance).

The second questionnaire is the authors' questionnaire to measure the frequency of creative writing including 2 scales: prose writing and poetry writing. It was developed on the basis of the modified Dollinger CBI questionnaire used in Lebedeva & Bushina, 2015. Items not related to literary creativity were deleted from the initial questionnaire and items formulated in accordance with the Russian system of literary genres were added. The new questionnaire was tested using cognitive interviews and factor analysis ($\alpha = 0.74$ for poetry writing, $\alpha = 0.76$ for prose writing, the Kaiser-Meyer-Olkin measure of sampling adequacy was 0.81 and Bartlett test was 684.03). The questionnaire consists of 13 items, which are descriptions of the types of creative behavior in these two micro-domains. Respondents were asked to pick from a list of creative literary activities and say how often they had done them during the last 12 months. Answers were given on a four-point ordinal scale, the possible answers are: 1 – never did this, 2 – did this once or twice, 3 – 3–5 times, 4 – more than 5 times.

The third instrument is a motivation questionnaire for creative behavior, developed and validated by the Higher School of Economics International Scientific Socio-Cultural Laboratory on the basis of Deci and Ryan's questionnaire (used in Lebedeva & Bushina, 2015). The questions are 'What kind of creative activities did you do most often during the last year?' with answers focusing on writing prose or writing poetry; and 'Why did you do this activity?' while the answers are on a scale was from 1 – 'not at all for this reason' to 5 – 'exactly for this reason'.

Procedure

We placed the questionnaire in Qualtrix and distributed it between users of internet communities related to literary creativity. Participants individually completed questionnaires on the internet without direct contact with the interviewer; participants could pause and continue later. The average time of completion was about 25 minutes.

Data processing

We performed data processing using confirmatory factor analysis in order to create and check the questionnaire; T-tests for comparing means, a T-test for independent samples while comparing two groups and a T-test for paired-samples while comparing different variables in one group; regression analysis in order to calculate the direct relationship between values and creativity, motivation types and creativity; and path-analysis including mediation analysis using the bootstrap procedure in order to reveal mediation effects. Data was processed in accordance with the

recommendations of Arbuckle (2013) and Schwartz (2009, 2012) using Amos (22nd version) and SPSS (17th version).

Results

Value priorities

It was shown (see Table 1 in Appendices) that poets have a higher level of Social Focus values than prose writers (4.05 vs 3.82, $p < 0.01$) and vice-versa for Personal Focus values (4.37 vs 4.52, $p < 0.05$). A within-group analysis revealed that among both groups Personal Focus values are more expressed than Social Focus values ($p < 0.01$).

The results of comparing the means on the level of Personal and Social Focus values are generally in line with ideas stated in hypothesis 1.

Values as predictors

We performed a regression analysis of the relationship between values and creative behavior in two steps in order to control for age and gender. The control variables had no significant effect and were deleted from models for the final step of the analysis. Analysis (Tables 2, 2a and 2b in Appendices) showed that different sets of values are related to literary creativity measured in terms of frequency in the domain of literary creativity and across the micro-domains of poetry and prose (in line with the hypothesis 2 but not fully proving the specific hypothesis).

A between-group comparison also revealed differences in the relationship between individual values and creative behavior (in line with hypothesis 3). Among poets, Openness to change values are positively related both to writing prose: $\beta = 0.27$, $p < 0.05$ (hypothesis 4) and writing poetry: $\beta = 0.4$, $p < 0.01$ (hypothesis 3a) and to literary creativity in general: $\beta = 0.39$, $p < 0.01$. Self-enhancement values are negatively related to writing poetry: $\beta = -0.23$, $p < 0.05$ (hypothesis 3a). Conservation values are negatively related to writing prose: -0.24 , $p < 0.05$ (hypothesis 4). Self-transcendence values are negatively related both to writing prose: $\beta = -0.22$, $p < 0.1$ (tendency level), poetry: $\beta = -0.25$, $p < 0.05$, and to literary creativity in general: $\beta = -0.28$, $p < 0.05$.

While among prose writers, Openness to change values are positively related to writing poetry: $\beta = 0.23$, $p < 0.05$ (hypothesis 4). Self-enhancement values are negatively related to writing poetry: $\beta = -0.25$, $p < 0.05$, and in general to literary creativity: $\beta = -0.23$, $p < 0.05$. Conservation values are positively related to writing poetry: $\beta = 0.26$, $p < 0.05$ (contradicting hypothesis 4), and in general

to literary creativity: $\beta=0.24$, $p<0.05$. Self-transcendence values are negatively related both to writing prose: -0.28 , $p<0.05$ (hypothesis 3b), and to literary creativity in general: $\beta=-0.39$, $p<0.05$.

Motivation types as predictors

Hypotheses 5, 5a and 5b are rejected by the results of the regression analysis as they are statistically insignificant and have low predictive power (Table 3 in Appendices). Autonomous motivation has a weak positive effect on the frequency of poets' creativity: $\beta=0.19$, $p<0.1$, likewise for intrinsic motivation, on the frequency of prose writers' creativity: $\beta=0.17$, $p<0.1$. However, the same pattern of relationships with the main creative behavior becomes significant if we analyze them separately among poets: $\beta=0.2$, $p<0.05$, and among prose writers: $\beta=0.25$, $p<0.01$ (Tables 3a and 3b in Appendices).

Mediation effects of motivation

To check the hypotheses about the mediation role of motivation we built models in Amos 22 and analyzed the mediation effects using a bootstrap procedure and applying four essential steps of the Barron and Kenny approach (taking into consideration the relationship between values and creativity, values and motivation (see Table 4 in Appendices), motivation and creativity, and finally defining the type of mediation through measuring the significance of the direct and indirect effects). We show only significant relationships (and standardized coefficients) in further models for clarity.

For the poets' sample the model (Figure 1 in Appendices) explains 22% of the variance for prose writing and 20% of the variance for poetry writing. Taking into consideration the Barron and Kenny approach requirements and the revealed significant relationship for the final step of the mediation analysis we have only path A: Openness to change \rightarrow Autonomous motivation \rightarrow Poetry writing, path B: Openness to change \rightarrow Autonomous motivation \rightarrow Prose writing and path C: Conservation \rightarrow Autonomous motivation \rightarrow Prose writing. If we compare models without mediation and with mediation (Table 5 in Appendices) there is a drop in the strength of the relationships but not in statistical significance (path A: from 0.4 to 0.35, $p<0.01$; path B: from 0.27 to 0.22, $p<0.05$; path C: from -0.23 to -0.29, $p<0.05$), all the effects in this model of mediation are statistically significant. That means that autonomous motivation partly mediates the relationship between Openness to change and Conservation values and creative behavior in different domains of literary creativity among poets. Hypothesis 6a is true for poets but only for specific values.

In the prose writers' sample, the model explains 18% of the variance for prose writing and 14% of the variance for poetry writing (Figure 2 in Appendices). Although the figures seem to

allow mediation by the autonomous motivation of the relationship between the values of Conservation and prose writing, motivation is not a mediator here in accordance with Barron and Kenny (Table 2b in Appendices – there is no connection between the values of Conservation and prose writing). Despite the fact that the connection between the value of Self-enhancement and the internal motivation of writing prose is traced in Figure 2, motivation here is not a mediator in accordance with the 4th step of Barron and Kenny's methods (no statistically significant indirect effect was found).

Discussion and conclusions

Hypotheses testing results

Comparing poets and prose writers, we found different value priorities: poets have a higher level of Social Focus values than prose writers, and prose writers have a higher level of Personal Focus values than poets. A possible explanation for this is covered in essence and features of writing prose and poetry discussed above.

We have shown that different values are related to creative behaviors in the general domain of creative writing and in its micro-domains among these two groups. This is relevant for a part of the creative writing domain operationalized here as the sum of these two micro-domains. According to the data, we can assume that the result is due to the blurring of certain effects. These effects are related to the idea that different values are associated with the activities of different micro-domains. We also revealed that poets and prose writers have different sets of values related to the same creative behaviors (the frequency of creative writing). Both groups demonstrated negative effects of Self-transcendence values on the main creative behavior. It was found that for poets there is a positive relationship between all creative writing and Openness to change values, a negative relationship between almost all creative writing behaviors and Self-transcendence values (except for poetry among prose writers, though the significance level also was very close to the tendency level), and a negative relationship between Self-enhancement values and writing poetry. While prose writers in their main micro-domain demonstrated a negative relationship between Self-transcendence values and writing prose, while in the secondary micro-domain there is a positive relationship for Openness to change values and Conservation values with writing poetry, and a negative relationship between Self-enhancement values and writing poetry.

The negative influence of Self-transcendence values could be connected to the idea that creative writing is usually individual work. Such an influence seems to be extremely interesting in the poets group as it suggests the existence of a possible internal conflict between values and

motivational triggers among poets. According to our theoretical model, the value-motivational component determines the choice of creative micro-domain and the frequency of activity in it. Those who wrote poetry (a more socially oriented type of creative writing) had higher Social Focus values, but Social Focus values, in particular the values of Self-transcendence, were negatively related to creativity. Values consistent to this particular micro-domain were prohibitive to creativity. This conflicting situation is relevant to the results of other studies showing that writing poetry does not help with psychological problems nor help with coping with a personal crisis and even enhances them (Forgeard et al., 2009).

Openness to change is associated not only with a certain creative micro-domain, but also with the switch to another micro-domain, doing something new in comparison with the main creative activity. Generally, this is very much in line with the essence of this block of values. Surprisingly, the universal negative role of Conservation values for switching to a new domain has not been revealed. Presumably, Conservation values are positively associated with writing poetry among prose writers due to the perceived features of the micro-domain, in which following literary rules and traditions is extremely important.

Values of Self-enhancement are negatively related to writing poetry in both groups. A possible explanation is the perceived or real inequality in opportunities and difficulties in achieving success from the perspective of non-professional poets and the prose writer community. Such a perception of poetry writing as more difficult both in terms of the writing process and of achieving success was mentioned in some earlier studies but from the perspective of the readers (Chucha, 2006; Lenge, Euler, 2014).

In both groups values are mainly associated with writing poetry. This difference in the value effects on creativity in different micro-domains is interesting. Perhaps, we can explain such a result by there being not enough clear differentiation between the self and objects of creative process among poets (Blumrosen-Sela, 2009). Another possible reason is the differences in the aims and motives of creative behaviors in different micro-domains, as the links between motivation and creative behaviors demonstrated: autonomous motivation is associated with writing poetry among poets, while prose writers have intrinsic motivation associated with writing prose. Thus, writing poetry is associated with internalized goals (in which the values are embodied), and writing prose with emotions and satisfaction with the process. The explanation for such a difference may lie in the contradictory influence of values that are included in the Higher Order Values for creativity in different micro-domains.

Although motivation types were bad predictors of literary creativity in general, it was found that poets are weakly and positively influenced by autonomous motivation for poetry writing, while prose writers are similarly weakly positively influenced by intrinsic motivation on creative behavior in general and on prose writing in particular. We can assume that this difference is a consequence of the different focuses of the micro-domains of creativity. Poetry tends to be a more socially oriented endeavor than prose writing, and intrinsic motivation is more concentrated on the process than some external goals (even if they are internalized as in autonomous motivation).

Mediation analysis showed that motivation can serve as mediator. Both Openness to change and Conservation values work as predictors for autonomous motivation for the main writing activity and creative behavior among poets but in different micro-domains. So a poet can switch the importance of these values depending on the creative activity.

Another interesting and possible explanation for the fact that values and motivation seem to be better predictors in the poets group and for poetry writing is the possible difference in the need for structure between poets and prose writers due to differences in the contextual features of these micro-domains, while the need for structure is an important mediator of the relationships between context, motivational factors and creativity (Rietzschel et al., 2014).

Limitations and further directions of research

The first limitations are sample size and structure, as this research sample was small and consisted mainly of 'little creativity' representatives publishing their works online. It would be interesting to repeat the research with a bigger sample consisting of professional poets and writers.

We can also consider as a limitation the usage of correlational design to test the unidirectional causal relationship between values and creative behavior in the models proposed in this study in accordance with the theoretical model used. Values have an impact on behavior and decisions when they are activated (Schwartz, 2006). This activation can be conscious or unconscious, and includes emotionally charged responses, becoming a source of motivation for actions. The more a certain value is available, the more it influences human behavior. However, this process is not unidirectional; the value level can also be influenced by frequent exposure to certain situations or environments, which is how culture influences our values (Public Interest Research Centre, 2011). An experimental study with a pre-test and post-test could make the picture clearer.

Another thing not taken into account in this paper, but interesting for future research, is the influence of language as a cultural factor. All participants were Russian speakers. Speaking a particular language can influence the individual values of people, making them different from the

values of people speaking other languages, even if language is the only cultural factor (Rudnev, 2009). It is possible that poets and writers in other languages and living in other countries will have other values priorities and their relations with creativity.

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Appendices

Tables

Table 1

Results of T-tests for Social-Personal Focus Values between and among Groups

	Group						95% CI for Mean Difference	<i>t</i>	<i>p</i>	<i>df</i>	<i>Cohen's d</i>
	Poets			Writers							
	<i>M</i>	<i>SD</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>N</i>					
Social Focus Values	4.05	0.58	118	3.82	0.33	122	0.12, 0.28	4.79**	0.00	238	-0.45
Personal Focus Values	4.37	0.34	118	4.52	0.63	122	-0.28, -0.01	-2.08*	0.04	238	0.44
Social Focus Values	4.05	0.58	118				0.17, 0.47	4.28**	0.00	238	-0.09
Personal Focus Values	4.37	0.34	118								
Social Focus Values				3.82	0.33	122					
Personal Focus Values				4.52	0.63	122	-0.49, -0.24	-5.78**	0.00	238	0.75

* $p < .05$. ** $p < .01$.

Table 2

Multiple Linear Regression of Higher Order Values and Literary Creative Behavior

Group	Predictor	Openness to	Self-	Conservation	Self-
		Change	Enhancement		Transcendence
Outcome		β	β	β	β
Poets	Cr. Beh.	0.39**	-0.20	-0.05	-0.28*
	R^2		0.13		
	F		4.39**		
	Cohen's f^2		0.15		
Prose	Cr. Beh.	0.17	-0.23*	0.24*	-0.39*
writers	R^2		0.11		
	F		3.39*		
	Cohen's f^2		0.09		

* $p < 0.05$ ** $p < 0.01$

Table 2a

Multiple Linear Regression of Higher Order Values and Literary Creative Behavior among Poets

Activity	Predictor	Openness to	Self-	Conservation	Self-
		Change	Enhancement		Transcendence
Outcome		β	β	β	β
Poetry	Cr. Beh.	0.4**	-0.23*	0.11	-0.25*
writing	R^2		0.09		
	F		2.94*		
	Cohen's f^2		0.1		

Activity	Predictor	Openness to	Self-	Conservation	Self-
		Change	Enhancement		Transcendence
Outcome		β	β	β	β
Prose	Cr. Beh.	0.27*	-0.09	-0.24*	-0.22 [†]
writing	R^2		0.17		
	F		5.75**		
	Cohen's f^2		0.2		

[†]p<0.1 *p <0.05 **p <0.01

Table 2b

Multiple Linear Regression of Higher Order Values and Literary Creative Behavior among Prose Writers

Activity	Predictor	Openness to	Self-	Conservation	Self-
		Change	Enhancement		Transcendence
Outcome		β	β	β	β
Poetry	Cr. Beh.	0.23*	-0.25*	0.26*	-0.23
writing	R^2		0.07		
	F		2.35 [†]		
	Cohen's f^2		0.06		
Prose	Cr. Beh.	0.07	-0.07	0.15	-0.28*
writing	R^2		0.05		
	F		1.45		
	Cohen's f^2		0.05		

[†]p <0.1 *p <0.05

Table 3

Multiple Linear Regression of Motivation and Literary Creative Behavior

Group	Predictor	Controlled motivation	Autonomous motivation	Intrinsic motivation
			β	β
Outcome		β	β	β
Poets	Cr. Beh.	0.10	0.19 [†]	0.12
	R ²		0.06	
	F		2.11	
	Cohen's f ²		0.06	
Prose writers	Cr. Beh.	0.02	0.12	0.17 [†]
	R ²		0.05	
	F		1.90	
	Cohen's f ²		0.05	

† <0.1 *p <0.05

Table 3a

Multiple Linear Regression of Motivation and Literary Creative Behavior among Poets

Activity	Predictor	Controlled motivation	Autonomous motivation	Intrinsic motivation
			β	β
Outcome		β	β	β
Poetry writing	Cr. Beh.	0.18 [†]	0.2*	0.09
	R ²		0.08	
	F		3.36*	
	Cohen's f ²		0.08	

Activity	Predictor	Controlled motivation	Autonomous motivation	Intrinsic motivation
			β	β
Prose writing	Cr. Beh.	-0.03	0.1	0.12
	R^2		0.03	
	F		1.16	
	Cohen's f^2		0.03	

† <0.1 *p <0.05

Table 3b

Multiple Linear Regression of Motivation and Literary Creative Behavior among Prose Writers

Activity	Predictor	Controlled motivation	Autonomous motivation	Intrinsic motivation
			β	β
Poetry writing	Cr. Beh.	0.03	0.1	-0.02
	R^2		0.01	
	F		0.46	
	Cohen's f^2		0.01	
Prose writing	Cr. Beh.	0.01	0.09	0.25**
	R^2		0.08	
	F		3.13*	
	Cohen's f^2		0.08	

*p <0.05

Table 4

Multiple Linear Regression Coefficients for Values-Motivation Relations

	Poets motivation			Writers motivation		
	Cont.	Aut.	Int.	Cont.	Aut.	Int.
	β	β	β	β	β	β
Openness to Change	-0.07	0.26*	-0.3	0.2	0.2	-0.03
Self-Enhancement	0.09	-0.13	-0.25	0.1	-0.07	-0.24
Conservation	0.09	0.32**	0.13	0.03*	0.22*	0.12
Self-Transcendence	0.01	0.00	0.06	-0.34*	0.06	0.07
R ²	0.02	0.16	0.8	0.8	0.1	0.08
F	0.54	5.08**	2.56*	3.65**	3.39*	2.56*

*p<0.05 **p < 0.01

Table 5

Mediation Effects in the Model Values-Motivation-Creativity for the Poets Sample

Path	Model without	Model with mediation		
	mediation	Total	Direct	Indirect
	β	effect	effect	effect
A: Openness to Change→ autonomous motivation → poetry writing	0.4*	0.4**	0.35**	0.05*
B: Openness to Change→ autonomous motivation → prose writing	0.27*	0.27*	0.22*	0.05*
C: Conservation→ autonomous motivation → prose writing	-0.24*	-0.23*	-0.29**	0.06*

*p<0.05 **p < 0.01

Figures

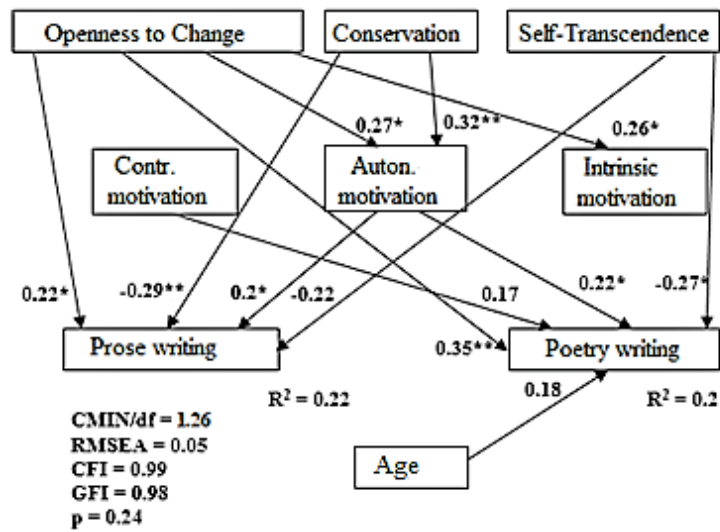


Figure 1. Relations between values, motivation and creativity for the poets' sample

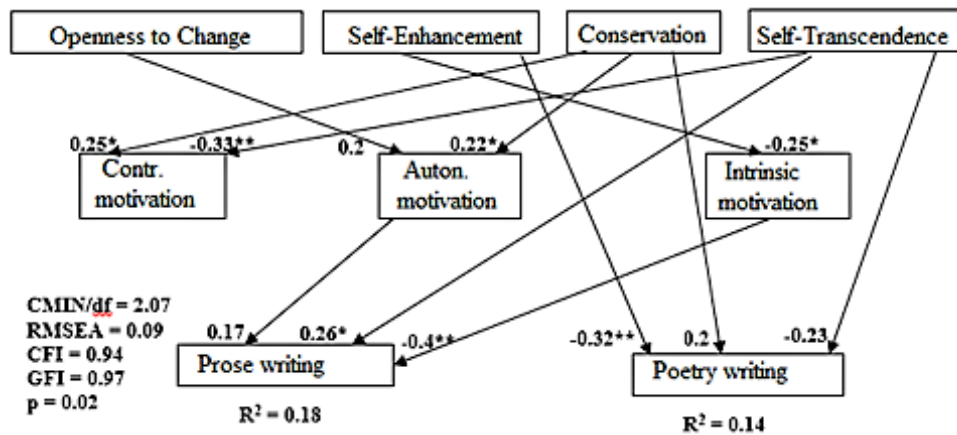


Figure 2. Relations between values, motivation and creativity for the prose writers' sample

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