



Managing the process of organ *improvisation*

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Introduction

Continuing considerations about the noble and respectable art of organ improvisation (Szostak, 2019, 2020, 2023), I would like to answer the following questions in this work:

1. What are the components of the aesthetic situation in case of organ improvisation and what are the relations between these components?
2. How can an organ improviser manage the process of artistic improvisation in order to be efficient in his musical activities?

An interdisciplinary approach must be applied from three perspectives (instrumental studies, aesthetics, and management) to find justified answers.

All the time, we base on the concept of Maria Gołaszewska's theory of the aesthetic situation, its components and mutual relations. Previously described three critical competencies of an organ improviser (virtuosity, artistry and creativity) allow us to analyse the phenomenon of managing the aesthetic situation of improvisation by the improviser, who – apart from virtuosity, artistry and creativity – should also take into account the motives for undertaking the improvisational activity, sources of inspiration with a particular emphasis on contextual inspiration, the role of the improviser's identity and the role of commitment. The research methods exploited in this article are a critical analysis of the literature and autoethnography.

Aesthetic situation as a context

In order to fully understand the phenomenon of improvisation, it is necessary to find a possible comprehensive model that would allow us to coherently capture all the problems

relating to this form of creativity. Many aesthetic theories may refer to considerations in improvisation in particular areas, but the most capacious and flexible is the “aesthetic situation” theory by Maria Gołaszewska.

Based on the achievements of Roman Ingarden's phenomenology (Ingarden, 1970, pp. 18–41), Maria Gołaszewska translated her theory of the “axiological situation” (Gołaszewska, 1986b, pp. 23–38) to the area of aesthetics, calling it an “aesthetic situation”. The main components of the aesthetic situation theory are the creator, the work of art, the recipient, the real world and the world of values. The fundamental relationships between the listed components are as follows: the creator in the creative process creates a work of art; the recipient receives the work of art in the reception process; all these elements have connections and interactions with the world of values, but they happen in the real world. Let us briefly discuss these components and their relations with the imposed optics of improvisational creativity.

The improviser as a creator

The improviser can be called the manager of the aesthetic situation because, for obvious reasons, they are the key person responsible for the creative process and have a leading role in shaping the reception process. The improviser has

three key competencies: virtuosity, creativity and artistry. Since the artist conveys values and the virtuoso is fluent in his field, only combining the artistry of creativity and virtuosity of creativity will reveal the artistry of an excellent improviser (Szostak, 2021a).

As with any human activity, the question of the identity of the improviser determines the creative process. One should be aware that identity is not permanent, and to explain this issue, one should use the concepts characteristic of identity management, i.e. “becoming” as opposed to “being”. Building an improviser's identity begins with

learning the theory, developing technical skills, and mastering the technique, which we refer to as virtuosity (or, instead, becoming a virtuoso). It should be noted, however, that not every adept of the art of improvisation achieved perfect virtuosity in their field and that every virtuoso has their weaknesses, which do not prevent him or her from being an outstanding improviser.

Another argument confirming the reasoning described above is the didactic process in the field of art. First, it begins with developing technical skills (virtuosity), and only after mastering a

specific range of them (not everyone reaches the heights in this area) does work on developing creativity and artistry begin. Let us look at the nomenclature of diplomas in art education in

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the example of musical arts:

1. at the level of primary education, the diploma mainly says “playing a specific instrument”;
2. at the level of secondary education, the diploma says “instrumentalist musician” (which can be related to the notion of a craftsman);
3. while at the level of higher education, the title “musician artist” appears on the diploma. The following stages of development will be associated with the further

evolution of virtuosity, creativity and artistry.

Depending on which component (virtuosity, creativity or artistry) dominates in the improviser’s activity, they are defined as an improviser virtuoso (when technical skills and mastery emanate from improvisation), a creative improviser (when improvisations are innovative in terms of content or form) or an improvisation artist (when improvisations reach the recipients,

giving them a sense of communing with the metaphysical world of values). As we see, the concept of artistry is ennobling, like a kind of crowning achievement or confirmation of achieving an advanced level of development based on improvisation activity.

Improvisation as a creative process

Although the most important from the point of view of aesthetics are universal values, and the most visible symptom of improvisational creativity is the work of art itself in the form of improvisation, it is in the person of the improviser (their mind, consciousness, subconsciousness) that the most critical processes that make up the phenomenon of creativity takes place. The concept of creativity in empirically oriented aesthetics will be used to trace the creative process in the field of improvisation thoroughly.

Improvisational creativity is influenced by several conditions, which are collectively referred to as the disposition or creative attitude in the field of improvisation:

1. personality determinants (abilities and interests leading to an attitude of interest in creating and appreciating improvisation);
2. social conditions (the impact of the environment and education, as well as public opinion regarding the position of the art of improvisation and the assessment of improvisation by other improvisers and critics);
3. richness of experience (the sum of individual experiences of the improviser).

In order to start the creative process of improvisation, a creative attitude alone is not enough; one also needs motives for undertaking improvisation activities.

In order for a work of improvisation to be created, there must be a direct impulse to undertake the creative process, i.e. mental stimulation through an external or internal stimulus in the form of

1. lack of perception in the world that allows or requires fulfilment (e.g., seeing imperfection, the improviser



- decides to enrich reality with a new value through his improvisation);
2. fascination with the world and reality (the improviser wants to show his admiration for the world and things in the world and save this state from oblivion);
 3. the excess of one's own experiences from which the improviser wants to free himself (wanting to present them to others, looking for a way to express them in an artistic form).

The sum of the previously mentioned components in the form of internal compulsion felt by the improviser leads to the final decision to undertake the creative process of improvisation; then, there is physical preparation for improvisation work. Sometimes, the improviser starts the performance immediately (without physical preparation), or this phase is instantaneous. However, the creation of the work is often preceded by three stages: conceptualisation of the improvisation, its artistic vision and crystallisation of the artistic intention to appear in the improvisation.

The physical process of implementing improvisation begins when the improviser begins to objectify their intention by shaping the material so that it realises a specific aesthetic value; the critical phases at this stage aim to shape the material so that the work is equivalent to the artistic vision. It is worth noting here the situations unforeseen in the concept of the work (the so-called "accidents at work") and resulting from a bump, a coincidence or even a mistake at the stage of production (incorrect register turned on, a random mistake in the musical theme); forcing the unintended result of action as a valuable and immanent part of improvisation requires prompt reflexes, high observational skills and rich creativity from the improviser.

After the creative process of improvisation is physically completed, there is a post-realisation phase consisting of verifying the improvisation in terms of materialising the intended artistic concept (a tool for registering the effect is needed here). With the passage

of time from the end of the improvisation activity, the process of gaining distance between the improviser and the work takes place, the purpose of which is for the improviser to break the creative bond with the work to become the recipient of their work. This distance of the improviser from the improvisation is two-fold:

1. short-term – the improviser hears the improvisation he performs differently during the creative process and listens differently to the improviser of the same performance;
2. long-term – it usually takes much time for the creator of the work to "forget" all the analytical activities they performed during the improvisation process (usually it is a catalogue of mistakes, searches, problems and adversities of which the recipient is not aware) so that they can surrender themselves to the mastery of their work as a creatively unbound recipient.

Improvisation as a work of art

A work of art is an object made by an artist with outstanding skills, a product of one of the fine arts or something that gives the recipient high aesthetic satisfaction ("Work of Art," 2023). From this dictionary definition, it is clear that the work is a component between the artist and the recipient – which fits perfectly into the theory of the aesthetic situation. Improvisation is a closed whole, isolated from the environment; it is a work deliberately created by the

improviser, but it persists among other phenomena of the real world (of course, to the extent that each piece of music exists in reality), although endowed with a special meaning due to its aesthetic

values. Resulting from the essence of the creative process, improvisation concentrates the improviser's effort, aiming to give the work a perfect form so that it speaks for itself, creating its world through the implemented artistic structures (Gołaszewska, 1967, p. 19). Improvisation is independent of the creative process (although, of course, it is its natural consequence), and the improvisation process is independent of the basic personality of the improviser.

Recipient

The recipient of art is

the one who is not indifferent to art, who – due to art values – feels the need to commune with art and strives to realise their aesthetic interests (Gołaszewska, 1967, p. 29). The main interest of aesthetics is conscious recipients of art, but one should not forget about potential recipients who – which is not uncommon in sacred space – may dominate the population of conscious recipients.

From the recipient's point of view, the process of improvisation reception focuses primarily on the improvised piece, which contains the improviser's intentions regarding the message of the work in the form of taking into account specific values materialised in elements of the real world – in our case it will be sound: its timbre, dynamics, agogics.

Although from the formal point of view, the improviser stands outside their improvisation because improvisation is

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an independent work and it is in it that the improviser has included everything they wanted to – or managed to – convey, often the recipient does not stop at contemplating the improvisation itself, but tries to get to know the person of the improviser. The improviser may also be of interest to the recipient when the work does not have sufficient artistic potential to convey a message or when the recipient cannot understand it. An improvisation that is complete absorbs the recipient and does not require additional activities to understand it is perfect.

Because the recipients of the art of artistic improvisation are a diverse community, the natural tendency is for the improviser to try to logically divide the recipients into smaller groups, which may facilitate the possibility of reaching the individual with the artistic message. Sociological attempts at dividing, i.e. based on age, gender, and education, do not work because the individuality of the art reception process – as opposed to the reception of a kitsch artefact (McBride, 2005, pp. 282–301) – is based on more qualitative factors determining the shape of the viewer's attitude towards art. Among the factors determining the shape of the recipient's attitude towards improvisation art, one should mention (Gołaszewska, 1967, pp. 68–69):

1. the frequency of the recipient's contact with the works of improvisation art – it is about both intentional and unintentional, deep and superficial contacts, because each of the contacts shapes the aesthetic sensitivity of the recipient,

while the recipient interested in improvisation art will strive for these contacts;

2. theoretical preparation and knowledge of the recipient – especially in the field of improvisation, but also about the instrument itself, musical styles and organ literature; less critical (though not without significance) is the recipient's general education;
3. mental characteristics of the recipient – both innate and acquired: aesthetic sensitivity, interests, tastes, attitudes towards art, emotionality, intellectual ability, ability to think abstractly, ability to generalise;
4. the degree of the recipient's activity in the reception process – expressed in the degree of self-reliance and independence in terms of reaction to the works.

Taking into account the factors mentioned above differentiating the recipients of improvisational art, these recipients can be divided into four types (Gołaszewska, 1967, pp. 69–72):

1. naive recipient – characterised by rare and accidental contact with works of improvisational art; cannot select improvisations; has little knowledge of art in general; may have inborn aesthetic sensitivity or show interest in art; however, they are not aware of the specificity of works of improvisational art based on their own or observed habits of other recipients; improvisational art appears to him as entertainment and

the possibility of imitating the real world; he receives art passively and formulates his judgments apparently and in a way focused on his emotional reactions without delving into the structure of improvisation;

2. inauthentic (secondary) recipient – usually characterised by frequent contact with works of improvisational art; however, the contacts are not deep; these contacts result from an external necessity (fashion, habits) rather than from an internal need; knowledge of the art of improvisation is quite extensive, but secondary and uncritically reproduces the opinions of authorities; sensibility weak or suppressed by the necessities mentioned above, fashions and external opinions; usually passive attitude with inhibition of spontaneous own reactions due to the lack of certainty as to the value of one's assessments;
3. critical recipient – usually frequent contacts with works of improvisational art characterised by a critical attitude (not to be confused with criticism); treats the art of improvisation as an opportunity to formulate judgments and therefore needs frequent contacts with it, as thanks to the practice of criticism they gains skill and experience in it; knowledge usually extensive, although not always complete; in the case of having deep systematic knowledge, the recipient can act as a critic of improvisation art; aesthetic sensitivity is proportional to knowledge; independent and independent courts; active attitude towards art;
4. lover of improvisation art – frequent contact with works of improvisation art resulting from the need for artistic experiences; conscious and planned contacts; there is a desire to create one's improvisational work or to collect works of improvisational art (in memory or the form of recordings); extensive but unsystematic knowledge focused on

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a selected area; high and conscious sensitivity shaped by frequent and deep contact; an active attitude towards the art of improvisation and a high degree of independence in formulating judgments.

The psychological distinction assuming the existence of pre-reflective, reflective and secondarily non-reflective awareness in man has significant consequences for explaining the formation of awareness of aesthetic phenomena – in particular, subjective conditions of the aesthetic situation and various forms of beauty. Depending on the level of consciousness on which the aesthetic experiences of the recipient take place, the aesthetic experience and contact with aesthetic values are shaped differently (Gołaszewska, 1984, p. 77). Artistic improvisation is a unique phenomenon containing a message (materialised by the improviser) that could not be formulated in any other way. In order to

read and understand this message, a specific attitude of the recipient is needed, which is a function of many factors: knowledge, experience, sensitivity, and openness. Improvisation, constituting a closed space filled with specific meanings, is perceived by the viewer who – saturated with his everyday problems – must show activity that often requires much effort to understand the work he is dealing with (Gołaszewska, 1967, p. 271).

Looking at improvisation only from the perspective of the real world, without embedding the entire cognition process in contexts, the recipient may have difficulty distinguishing artistic improvisation from ordinary musical productions – especially when considering avant-garde art (Danto, 1991).

The reception process and the role of criticism

The process of receiving improvisation is complicated, resulting from the need to

meet many conditions for accurate discernment of improvisation's quality and artistic value. The recipients of improvisation are specific people (when it was performed in specific circumstances) and all potential listeners who came into contact with the work intentionally or accidentally.

The recipients can be a source of feedback for the improviser about the work and the values read from it. An improviser, noticing reactions to their improvisations, should associate his or her intentions with their actual reception and use this knowledge in the process of implementing new improvisations. The reception process (called the aesthetic process) consists of the sensual reception of the message located in improvisation; it begins with ignorance and ends with interpretation (Woodward & Funk, 2010).

It is worth distinguishing improvisation as a product of the improviser's intentional actions from the





concretisation of improvisation by the recipient, which takes place in the reception process. This concretisation concerns the reconstruction of what the artist included in the work, but also partial completion and updating of the work with contexts and meanings of the recipient. It is through concretisation that improvisation acquires its full or fuller face; one should not forget that each improvisation appears to each recipient in a concretisation characteristic only to themselves.

The essence of the improvisation reception process is the aesthetic experience that is the listener's experience, thanks to which he reaches the aesthetic values inherent in them. Contemplation of the sensual qualities of improvisation is a necessary condition for the existence of an aesthetic experience. The key in the process of improvisation reception is interpretation, which is a contextual study aimed at extracting and explaining

the inner sense of the improvisation under consideration. It involves juxtaposing the analysed improvisation with specific traditions and conventions and considering their mutual relations. The selection of the contextual background in which the recipient interprets the improvisation is crucial.

In the reception process, it is necessary to pay attention to the role of criticism (as opposed to criticism) and critics (as opposed to critics). The role of criticism is to help the recipients perceive improvisation and show its beauty when hidden from the unprepared recipient. Critics are a unique form of recipients of the work, who know or know more and what they should make constructive use towards the recipients. Also, unlike the producer of kitsch who is reluctant to criticise, the improviser uses criticism willingly because it allows the improviser to assess the accuracy of their artistic ideas and the quality of their materialisation.

The real world

The most frequently described component of the aesthetic situation in the context of the art of organ improvisation is the real world. It includes all physical matter used by the improviser in the production of music (including the instrument, the registers used, and the acoustics of the interior), as well as the entirety of material reality providing reference points, contexts (styles, forms) and inspiration necessary both for the improviser in the creative process, and the audience in the process of perception.

Before becoming the recipient of improvisation in a specific aesthetic situation, the listener belongs to the real world, comes into contact with it, and is shaped by the real world physically, emotionally, intellectually and spiritually. Some experiences resulting from contact with the real world are accumulated in a person, and some fall into a state of unconsciousness, although

it manifests itself, for example, in the form of intuition or experience (Gołaszewska, 1984, p. 77).

A world of values

Even though the values themselves are not visible, the effects of professing or taking them into account in improvisation activities are very visible (or rather audible). The problem of value in the art of improvisation can be considered in various ways.

The objectivist view of values says that values are not something for themselves but the value of something (Ingarden, 1970, p. 228). The primary status of values is their “should”, so they are not something that “is” but something that “should be”, although at the same time, “it does not have to be”. Man realises values; they exist concretely, but they differ from ideals, ideas, intentions, and intentions. Values and their use distinguish conscious beings from unconscious beings, constituting an essential determinant of humanity.

In addition to the objectivist approach, there is also a relativistic approach to value, characterised by the fact that value is not a property of things but a relation between one thing and another. In the extreme case, the relativistic approach to values contradicts the objectivist approach to values and refers to the subjectivity of values (Ingarden, 1970, pp. 229–230).

One of the most popular methodologies in the description, analysis and interpretation of values is dialectics, opposing the thesis to the antithesis to emerge the essence of the studied phenomenon based on this discourse (Gołaszewska, 2005, p. 147). It should not be forgotten that eliminating the world of universal values from improvisation leads straight into the embrace of kitsch, which should be avoided in improvisation or at least consciously control its presence or scope (Szostak & Sułkowski, 2020b).

Managing the aesthetic situation by the improviser

Management – understood as a way of effectively achieving goals – can also be

applied to improvisation, with particular emphasis on managerial functions that allow planning, organising, implementing and controlling improvisation activities (Szostak & Sułkowski, 2020). Awareness of improvisational creativity allows management in decisions to undertake improvisational activities in specific contexts, as well as in the ways of undertaking, maintaining, developing and finalising individual improvisational productions. However, a deeper understanding of the essence of the problem of managing the improvisation process requires analysing the sources of creativity, the motives of creativity and the introduction of the concepts of “contextual inspiration” and “engaged creativity” (Formica & Edmondson, 2020).

Creativity management can be perceived in several dimensions: motives for creative activities, inspirations for creative activities (Crilly & Cardoso, 2017) or the limits of creativity (Gross et al., 2019).

Motives for undertaking improvisation activities

Because the role of motives in undertaking creative activity is fundamental (Foxon, 2008), awareness of the presence of motifs and the typology of motifs helps to manage the process of artistic improvisation. It should be remembered, however, that the perception of the motives of artistic activity, including improvisation, is not the same among individuals (Zhou et al., 2017).

From the point of view of aesthetics, the motives of creative activity in the art of organ improvisation may belong to two categories (Gołaszewska, 1986a, pp. 29–34):

1. assigned motives – directly affecting the shaping of improvisation and realised with the participation of the improviser’s creative work:
 - a. considering oneself as an improviser – the need to form an improvisation that accumulates and expresses the improviser’s expectations;
 - b. considering improvisation as work – the improviser’s attention is focused on the perfection of performance while realising the high aesthetic value;
 - c. consideration for the recipient of improvisation – the tendency to provide the recipients with the experience that a given improvisation can bring;
2. unassigned motives – marked indirectly in a specific improvisation and possible to be also implemented with the use of other activities activating creative forces, e.g.:
 - a. economic reasons – improvising as a way of earning money;
 - b. social coercion – improvising as a result of pressure from the environment or listeners;
 - c. compliance with stereotypes – improvising as a fulfilment of the duty or role that the improviser performs.

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Using the metaphor that “theme is the fuel and the inspiration is the ignition”, we know that the proper ignition is required for each fuel type. Therefore, after describing the motives of artistic improvisation, it is necessary to focus on the sources of inspiration (Calic & Hélie, 2018).

Inspiration in improvisation activity

An improviser who wants to be effective should search, be open and fluent in

various sources of inspiration. He needs to know what inspires him and what de-inspires him; he must be able to look for new sources of inspiration and effectively use known sources of inspiration.

The most straightforward distinction between the sources of inspiration divides them into external (objective) and internal (subjective) towards the improviser. External sources of inspiration for an improviser include, among others, the instrument itself, the acoustics of the interior, the audience (their number, the potential level of perception of the improvising art), the circumstances of performance, the architecture of the interior, the history of the place and people associated with the place, era, style, musical theme or form. Among the internal sources of inspiration for the improviser are his technical skills (virtuosity), musicality, imagination, sensitivity, mood (inner state) at the time of the creative process, religiousness and spiritual experiences (Szostak, 2021b, pp. 365–385).

Due to the recommendation that the improviser should act adaptively (Goldberg-Miller & Xiao, 2018), they should first recognise the contexts and only then act creatively. Adaptation in the analysed context includes setting goals (why does it improvise, for whom does it improvise, what does it want to achieve with this improvisation), building a strategy (in what form, what will be the content of improvisation) and performance evaluation (verification of strategy implementation in the context of goals) (Szostak, 2021a).

Nevertheless, while retaining the main problem of effective artistic creation in terms of improvisation and at the same time having to be a persuasive improviser, there is a need to add the

adjective “contextual” to the noun “inspiration”. Its fundamental meaning lies in the community of values, thoughts, feelings, knowledge and spirituality between the improviser and the recipient (Puente-Díaz et al., 2021). On the contrary, inspiration drawn from an area unfamiliar to the listener may be valuable for the improviser and the artistic quality of improvisation, but it may be incomprehensible or engaging for the recipient.

It should be borne in mind that recipients prefer to participate in more friendly art disciplines and contemplate more familiar works of art within their preferred disciplines. Transferring this thesis to the improvisation area, it can be said that listeners prefer improvisations built around familiar themes. They find such improvisations more understandable, easier to perceive, and more pleasurable and satisfying.

Improvisations of this kind are perceived warmly, trigger a more substantial contact between the audience and the improviser, and catalyse more profound and lasting relationships.

The identity of the improviser

In order to improvise well, one needs to feel confident in the role of an improviser. As one of the factors of identity, self-definition affects creative individuals (Szostak & Sułkowski, 2021) – including improvisers. A musician who is insecure in improvisation will not develop a whole palette of convincingly creative activities in this area. On the other hand, uncertainty can catalyse creativity in the search for non-standard solutions to reduce the feeling of uncertainty. However, an improviser is less likely to be persuasive when they feels insecure.

Based on the above, the identity and type of creative personality are decisive

for the resistance of a given musician's creative attitude to the influence of the popularity of other improvisers. Popular improvisers are naturally perceived as perfect and persuasive, which may not be valid. Hence, the conclusion is that the improviser should distinguish a person's popularity from the quality (the truth factor) of the work in the context of improvisation and not follow current trends but realise one's creative personality.

The role of involvement

According to dictionary definitions, commitment is an attitude of conviction about the rightness of specific actions or goals, supported by a determined desire to achieve them while devoting time, strength and resources (Zmigrodzki, 2022). Involvement includes participation in a specific process or event and emotional involvement in an experience or activity in which the person involved finds meaning, happiness, interest or a sense of value flow. Following the above characteristics and considering the achievements of aesthetics, commitment can be called a function of the benefits from achieving goals, motives for action and inspiration. Without any of these factors, obtaining a lasting commitment to improvisational activity will be challenging.

Research highlights the crucial role of engagement in the creative process (Dahlberg, 2007). Since imagination without knowledge will not be productive, knowledge without imagination will not help achieve a valuable result; therefore, without the ability to synthesise, evaluate and develop ideas, it is impossible to achieve effective creativity (Parnes, 1972, pp. 23–30). The following question remains: how should an improviser generate and maintain his commitment to not lose the will to be creative in improvisation art?

Creativity is not a mechanical activity that one can be forced to do. Creativity is primarily the result of internal circumstances and, to a lesser extent, external circumstances to the individual. Therefore, external methods of motivation will not be effective



against internal circumstances (Gloton & Clero, 1988, pp. 71–72). Referring to the model of involvement as a function of the benefits of achieving goals, motives and inspiration, in order to catalyse improvisation activities, one should focus on developing each of these elements. Classic motivational activities are enough to obtain benefits from achieving the achieved goals. To recognise what motivates a given individual to improvisational activity and the sources of inspiration to which a given improviser is sensitive, one should refer to the theory of aesthetics – especially the creative process within the aesthetic situation.

Conclusion

Answering the first research question set in the Introduction, it can be said that Maria Gołaszewska's concept of the aesthetic situation, which, based on its

components (i.e. creator, artwork, recipient, real world and the world of values) and the relationships between them, allows to look at artistic improvisation as a multidimensional issue. Based on the components of the aesthetic situation concept, the fundamental relationships between these components in the context of improvisation are the following: in the creative process, the improviser generates an improvisation artwork, which the listener perceives in the reception process; all these components connect and interact with the world of universal values, but they physically happen in the real world,

In answering the second research question, one should consciously manage the artistic improvisation process to be an efficient improviser. In addition to the previously discussed critical competencies of an improviser, i.e. virtuosity, artistry and creativity

(Szostak, 2023), one should consider the role of inspiration and motives for engaging in creative activity in improvisation. The improviser should be a convincing creator with a solid and conscious motive and an appropriate trigger in the form of inspiration driven by current contexts arising from the environment in which he and his listeners operate. The improviser must not forget about the universal values that should be present in his improvisations to preserve the main features of real art; one should understand the creative process and its phases and develop one's identity as a conscious and persuasive improviser. Being authentic by drawing on one's creative personality and rooted in the environment and contexts, the improviser will be naturally persuasive, understandable and inspiring through his improvisational work.



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