

**PLOVDIV UNIVERSITY „PAISII HILENDARSKI“
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**CREATIVE MOTIVATION, FLOURISHING
AND PSYCHOLOGICAL TYPES IN ADULTS
WITH OCCUPATION IN THE FIELD OF
ARTS AND CULTURE**

ABSTRACT

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The dissertation consists of 235 pages, of which 205 pages - the main text, 13 pages of bibliography (including a total of 171 sources, including 46 in Cyrillic and 125 in English), 16 pages of appendices. The research paper includes 63 tables, 12 figures, 16 diagrams.

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INTRODUCTION

Creativity is perceived as one of the fundamental prerequisites for positive emotions, spiritual awakening and creative achievement, which in turn could relate to a sense of psychological well-being and flourishing. Although the search for the key to creativity is a work *ad infinitum*, the current dissertation joins a number of studies, exploring basic psychological mechanisms in the creative personality profile - on the one hand as a deep and intimate process, and on the other - as a condition for objectification of the creative impulse and the life perspective formation.

During the work on the topic, some research on regularities in the relationship between creativity and well-being were explicit (Ryff & Keyes, 1995). Regarding flourishing, studies considered are within the framework of the hedonistic approach, but also the eudaemonic one - with correlations in the context of finding meaning in life and fulfilling self-actualization.

Instruments for examination of cross-related constructs allow the interdependencies concerning the nature of well-being, its roots and predictors, as well as its extrapolations across life path or in respect with the cultural differences, to be highlighted. In the context of the definition of creativity as the ability to generate new and original ideas, a process of self-awareness can be observed in individual development in various fields of art and science, which in turn directs the life perspective towards positive development. This dynamic positions the construct of creativity to logical connections with well-being and the domains that allow individuals to flourish. As a result of the huge preliminary preparation, possible conditions between the structure of the personality, the motivation for creative activity and the achievement of psychological well-being in adulthood were explored.

The disclosure of these dependencies and trends in experimental research expands the perspective for new studies in fundamental and applied sectors of science - developmental psychology, pedagogical psychology and education, psychotherapy and art therapy, psychology of art. In this way, the accumulated data and analysis on the essence of psychological types, creativity, motivation for creativity and flourishing, could be united in a comprehensive approach for studying the mechanisms of their interconnected functioning in view of individual aspects of development in symbiosis with social factors.

The main research question explored in the dissertation signifies the complex nature of the interrelationships between personality traits, the strength of creative motivation and the flourishing in adulthood.

High or low creative motivation can be due to certain characteristics of the personality and its creative abilities, and thus determine different degrees of flourishing. Thriving, on the other hand, can depend both on characteristics of the psychological type and on the motivation for creative activity, the individual value system or current professional orientation. These possible interdependencies are approached through Jung's theory of psychological types, Paul Torrance's Creative Motivation Scale, and Diener's Flourishing Scale in the field of positive psychology.

The purpose of the present dissertation involves revealing trends in creative development and levels of creative motivation, as well as the degree of flourishing and personality types of respondents in adulthood. The study focuses on the possible interrelationships between these

constructs in representatives of the creative sector, actively involved in culture and art. The dissertation contains two large sections – theoretical and empirical research.

The object of the research is the personal and social development of adults - artists and representatives of the creative sector, whose desired professional realization and/or education are in the field of arts and culture.

The subject of the research examines creative motivation, psychological type and flourishing as basic psychological mechanisms in the functioning of the creative personality. These potentials in the individual profile of the artist are considered in the context of development through adulthood and in view of the art activities in the studied group – professional or amateur.

For the realization of empirical research on the topic of the dissertation, the corresponding literature review, conceptual analysis and synthesis of theories and research data were carried out, results of previous studies were systematized, data from comparative analyzes were provided. Summaries and guidelines for future studies in theoretical and practical terms were presented in respect with the Bulgarian reality.

Dissertation structure

The dissertation is structured in an introduction, three chapters and a conclusion. **The first chapter** synthesizes the theoretical background of the problem and contains three points that present the main constructs. It examines theoretical aspects of creative motivation from several perspectives - creativity and motivation, Paul Torrance's contribution to the study of creative motivation, the processes of flow and creativity and connections with the mindfulness, as well as creativity in its applied context as an integrative approach in psychotherapy. Second, extensive review is devoted to theoretical questions concerning psychological well-being and flourishing as its highest octave. Thirdly, features of individual development in adulthood are presented in the light of key theories of personality, psychocultural dimensions of identity in adulthood and the humanistic perspective on development as a reserved territory for the expression of creativity and the reached degree of psychological well-being. Special attention is given to Otto Rank's theory of the creative impulse origin in the adult development and Carl Jung's theory of psychological types together with the Myers-Briggs Type Indicator. **The second chapter** presents the design of the empirical research and its components – purpose, tasks, hypotheses, profile of the sample and methodology. **The third chapter** contains an analysis and interpretation of the empirical data obtained - the socio-demographic profile of the sample, an analysis of the results of the MBTI psychological type indicator - form G, an analysis of data from the Paul Torrance Creative Motivation Scale questionnaire and the Ed Deaner Flourishing Scale. A quantitative and qualitative analysis was elaborated with the relevant conclusions and verification of the raised hypotheses. A bibliography and the empirical research methods are presented in the appendices.

FIRST CHAPTER

THEORETICAL STATEMENT OF THE PROBLEM

1. Creativity and creative motivation

Creativity and motivation

There are different directions in the theoretical understanding of creativity. The creative impulse for renewal unfolds in the personality structure through the process of awareness about the unconscious (Jung, 2016) as an internal process with its dynamics in the narrative matrix of the life path. The focus of many researches in recent decades communicates the intersection between creativity and constructs such as meaning in life, happiness, well-being, productivity, self-actualization, interpersonal relationships (Simonton, 2003). A deep and relatively comprehensive understanding of the creativity is presented through Csikszentmihalyi's systemic approach (Csikszentmihalyi, 1990, 1988), which is positioned in the broad perimeter of intertwining individual-psychological and social dimensions.

A significant part of psychological research on the creative process is devoted to the motivational dimensions. Some of them look at the creative behavior as inherent in human nature thus reaching higher stages of self-actualization in adulthood. Other scientists are oriented towards empirical studies, examining correlations between creativity and attitudes towards uncertainty, money, power, social recognition or locus of control (Stoycheva, 1994, 2003). A third group of researchers approach the matter inductively - formulated beforehand features of the creative personality are subsequently identified as predictors of the development of creative attitudes, specific motivation and achievements (Torrance, 1990).

Creative Motivation - The Contribution of Paul Torrance

Torrance's research shows that high scores on the creative motivation scale are indicative of originality, richness of ideas, innovativeness, activity in engaging in creative activities, high self-confidence, and an overall positive attitude toward the self (Goldsmith & Matherly, 1988). Like Otto Rank (Rank, 1978) and Vygotsky (Vygotsky, 1987), he observes creativity within the natural interaction of the individual with his environment. According to him, the creative process can be present in all areas of life - art, science, daily activity or interpersonal relations (Torrance, 1974).

Torrance (1979) outlines a three-component model for the study of creativity. According to him, it is a result of a high level of development of creative abilities, the presence of creative skills and competence, and creative motivation at the personal level. It explores the higher creative achievement as a result from the synchrony of skills and dedication to the task due to the progressive development of individual creative abilities. On the other hand, the relationship is two-fold, since people who possess high creative motivation and talents need to master the relevant skills in order to achieve recognized results in their field. And third, creative abilities and skills need strong creative motivation in order to materialize into a creative output or art project.

Paul Torrance composed the creative motivation scale based on research with scientists whose motivation have correlated positively with productivity and the high level of their overall scientific activity. Those with higher scores on the creative motivation scale show a

wide range of ideas, originality and innovative thinking, unorthodox attitudes in their scientific pursuits, being active and open to communication with the outer surrounding. Creative motivation is also significantly related to personal characteristics that stimulate intellectual knowledge and perfection, abstract thinking and predisposition to solve problems, sustained effort and persistence in actions, care for the others, propensity for self-reflection and interest in one's own subjective reality, introversion. According to him, the creative motivation is included in the personality structure not only as an element of the motivational sphere, but also through connections with its cognitive organization and overall individual functioning (Torrance, 1990).

Flow, Mindfulness and Creativity

One of the most cited researchers of creativity and happiness is Mihai Csikszentmihalyi, whose concept of the presence of "flow" attempts to explain the complex internal mechanism of a process that, according to him, underlies the feeling of happiness and is an indisputable sign of the presence of creativity (Csikszentmihalyi, 1990; Stamatov, 2015). Yanakiev (2016) reveals the dynamics of extreme concentration in flow, drawing attention to the relationship between this phenomenon and other processes studied by positive psychology.

According to Csikszentmihalyi, the dimensions of flow are features of the creative process and are not equivalent to the state of happiness that occurs after we get out of the limited concentration and get the feeling of growth and inner upliftment (Yanakiev, 2016). In his article, Yanakiev foresees the development of neurotechnologies in the processes of diagnosis and stimulation of creativity. He criticizes Mihai Csikszentmihalyi's method of analysis because, according to him, people are forced out of the flow to give feedback to the researcher, and this causes irritation or a sense of unworthiness.

Experiencing flow, catharsis, positive emotion, or engaging in some creative activity can produce a healing effect by engaging the individual in a meaning-making process after experiencing unfamiliar, negative, or traumatic events. For example, writing as a creative activity can achieve insight into what is happening, create opportunities for self-expression, problem solving, self-awareness, and better orientation in the individual's inner world (Sexton & Pennebaker, 2009).

Close to the flow state is the state of mindfulness, which is also related to the topic of mental well-being. The Western tradition prefers to interpret mindfulness using the concept of the so-called proactive mindfulness (Bakracheva, 2020) as a tool to reduce stress and increase the feeling of well-being. In her research, Bakracheva advocates the idea of "directed awareness" in cognitive, emotional and behavioral terms, as a technique for concentration on the present moment. According to her, mindfulness leads to higher levels of satisfaction, self-esteem, positive affect, empathy, experiencing more pleasure and a sense of a meaningful and fulfilled life.

Mindfulness, when combined with practicing different types of arts, body-oriented activities, as well as reconstructive methods of intervention can bring about deeper transformation. This technique is an element of various types of short therapy, and at the same time a tool for resolving internal conflicts, stimulating creative imagination, intense relaxation and unraveling complex individual problems.

Creativity as an integrative approach in psychotherapy

Mental health and psychological well-being are the two faces of the same problem - the optimal level of functioning of a physically and mentally healthy person. It is correct to note that more and more often in therapeutic practice, in addition to techniques for the development of creativity, a specialized module aimed at acquiring a sense and skills for recognizing, interpreting and overcoming disease-causing tendencies in individual development is integrated.

For example, psychodramatic techniques are still widely used today in the teaching of leadership and management, education and within the institutional life of modern societies overall. One of the first representatives of this therapeutic approach is Jacob Moreno, who, like Otto Rank, at the beginning of the last century in his work also used the condition of "here and now" and advocated the thesis (in a different from the Freudian context) that words are only code or symbol. Moreno's concept presupposes a different attitude towards the figure of the patient - as a co-therapist and not as a "victim" of the helper, thus turning his theory of spontaneity into a theory of action. According to him, work with the social environment is as necessary as individual therapy with the patient (Moreno, 1994). He developed a profoundly ethical approach with an emphasis on community connections - an approach central to his entire philosophical system. Moreno aims to direct the attention towards the systemic orientation in psychotherapy - an amalgam of creativity, spontaneity, emotional inventory through which to dig into the roots of imagination and intuition, crossing individual and group activity.

One of the modern representatives of the humanistic paradigm in psychology and cultural psychotherapy is Nosrat Peseshkian, who defines the main steps in his method based on accumulated clinical experience with patients and communities belonging to different cultures. The starting point in the therapeutic process, according to him, is the simultaneous awareness of the unity and contrast in the manifestations of current problems - individual and/or family. The indisputable contribution of Peseshkian's short-term therapy includes the transcultural reading of symptoms and the use of imagery from the world's literary and cultural heritage to achieve more effective contact and mutual understanding in the process of gradually unfolding perspective. The five steps in the framework model of positive psychotherapy and the interweaving of various theoretical and practical directions in the work with conflict genesis build the integral profile of the method as a tool for restructuring the personal perspective and self-help, and in fact as a therapy activating the creative spontaneity of the client.

2. Psychological well-being and flourishing

Definitions of happiness and the improved quality of life are taken as close to and even replacing well-being, which is an attempt to distinguish from medical terms and understandings of health and well-being primarily in the biological sense. In the study of the problem, two major trends stand out: for the hedonic perspective, well-being is defined by the balance of positive and negative affect and life satisfaction (Bradburn, 1969; Diener, 1984), and in eudaemonia - we talk about the combined action of traits and attitudes, aimed at realizing personal potential.

A hedonistic perspective

In the last century, hedonism was studied by Bradburn (Bradburn, 1969) primarily as seeking and finding a balance between positive and negative affects. According to him, "...an individual may have high levels of mental well-being to the extent that there is a preponderance of positive over negative emotions, and will have low levels of well-being when negative affects outweigh positive ones." He explores various correlations – positive emotions are associated with the degree of engagement with the environment and the presence of interest and curiosity about the world, while negative emotions are often dependent on concerns about the health status of the individual. Thus, the overall well-being of the organism depends on the balancing of a complex of positive and negative internal states.

The modern hedonic approach is analyzed in numerous studies. Deci and Ryan (Ryan & Deci, 2001) define three components in their model – the experience of high levels of positive affect, the presence of low levels of negative affect, and a high degree of life satisfaction. The first two components are affective and the third is cognitive. Ed Diener's (Diener, 1984) model of subjective well-being, including three components - frequent positive affect, infrequent negative affect, and life satisfaction, is comparable to the views of Martin Seligman (Seligman, 2010) and his understanding of authentic happiness and the PERMA model; with Carroll Ryff's model of mental well-being (Ryff, 1995) and with Corey Keys' (Keys, 2002) views on flourishing where mental and social well-being meet.

In this context, it is necessary to highlight the contribution of Martin Seligman. He formulates 3 levels of happiness - pleasure, engagement and meaningfulness, which become a "good life" (Seligman, 2011) if several aspects are present, better known in the scientific literature by the acronym PERMA (Positive Emotions, Engagement, Relationships, Meaning, Accomplishments). He gives special weight in the process of achieving well-being to the two indicators Relationships and Meaning. The founder of positive psychology managed to unite the hedonic and the eudaemonic in the theory of well-being, using subjective and objective approaches in clarifying its complex nature. Seligman derives the need for active efforts of the individual in the dynamic process of interaction between the circumstances, the personality's behavior and its psychological resources, and ultimately defines well-being as an active process.

A eudaimonic approach

Eudaimonic well-being is recognized in various characteristics that are believed to represent the so-called psychological 'flourishing'. According to psychoanalysis and existential-humanistic paradigms, it is a state of contentment that occurs when an individual is able to balance and give expression to all the positive and creative aspects of his personality. Erich Fromm advocates the idea that high levels of well-being are achieved by those who use their abilities to realize their inner potential. Carl Rogers explores eudaimonic well-being in the concept of the fully functioning person, where openness to knowledge, self-confidence, autonomy, and existential fulfillment are present. According to Ryan and Deci (Ryan & Deci, 2000; Ryan, Huta & Deci, 2008), at the basis of self-determination theory and self-actualization - as a central aspect of well-being, it is necessary to satisfy three basic and universal needs - of autonomy, competence and connectedness to others.

The roots of eudaimonia and the study of the pursuit of perfection and the full realization of personal potential address the Greek ideal of self-knowledge and the responsibility to translate into life the authentic essence of the person (Ryff & Singer, 2008). This is the line of meaning that Carolyn Rieff deploys, defining well-being using the 6 aspects of self-actualization: autonomy, personal growth, self-acceptance, meaning in life, mastery of the environment, and positive connection with others. Her model is complemented by the research of Keyes (Keyes, 2002), thanks to another dimension - social well-being with parameters: social acceptance, social contribution, social integrity and social integrability.

Eudaimonia, motivation and sociocultural aspects of well-being

The researchers found deep connections between the eudaimonic approach, full realization in society and finding meaning in life. Steger (Steger, Oishi, & Kesibir, 2011) defines the concept of meaning as "the degree to which people understand, realize, or see the significance of their lives, along with the degree to which they accept that there is a purpose, mission, or comprehensiveness to their existence." . Along with the more general and universal meaning, there is also a specific, individual one, and the combination between the two dimensions fills the construct with greater completeness through the different stages of the life path.

Ryan and Dickey's self-determination theory (Ryan & Diener, 2000) places the concept of "self-actualization" at the center. According to the authors, high intrinsic motivation is related to the pleasure of the achieved results, which is actually the pleasure of the functioning process and the activity itself, combined with the satisfaction of the need for autonomy. Thus, stable intrinsic motivation in sync with the internal locus of control allows people to feel pleasure in their level of competence and self-efficacy, but above all it allows them to perceive their behavior as internally consistent and motivated.

The development of concepts of social well-being points to a search for connections between different domains of life – e.g. workplace, family life and well-being. In some Bulgarian studies, the topic is considered as "achieving internal goals - creating positive relationships, personal growth and passing on the accumulated experience to community members" (Ganeva, 2010, p.87). The differentiation of the social element is important, since in a number of studies it is also indicated as a prerequisite for well-being and harmony in the inner world of the individual.

Multidisciplinary analyzes report happy people as successful in their endeavors in terms of marriage, friendship, income, work performance, health (Lyubomirsky, King, & Diener, 2005). In their study, Sonia Lyubomirski, Laura King, and Ed Diener propose a conceptual model to verify the thesis that not only success makes people happy, but also that positive aftereffects can also be the cause of high achievement.

Feelings of social belonging and acceptance by significant others are strongly correlated with mental well-being, as they act as important buffers against stress, anxiety, isolation, and depression. Bulgarian research on interventions in the field of achieving higher levels of well-being is associated with the so-called well-being therapies, which are a module in the cognitive-behavioral paradigm and aim to minimize stress, generalized anxiety and depression (Zankova, 2012, p. 43). Sin and Lyubomirsky also talk about such "positive psychological interventions" - according to them, they are necessary to unlock further optimal

and positive development of the personality, free from stress or negative experiences (Sin & Lyubomirsky, 2009).

Ergül Tair and Kalina Popova (Tair and Popova, 2017) explore functional values as a factor for mental well-being and flourishing. Their findings indicated that there were weak to moderate positive relationships between functional values and life satisfaction, but these relationships were largely driven by associations of life satisfaction with psychosocial well-being. Significant, however, according to the researchers, is the role of normative values.

The phenomenon of flourishing as the highest octave of well-being

Flourishing researchers converge around the joint impact of hedonic and eudaemonic tendencies in well-being theory, the simultaneous operation of short-term and longer-term factors that build positive emotions and satisfaction from creating rewarding and trusting relationships with people while simultaneously maintaining high self-esteem for levels of personal competence and meaningfulness of life perspective.

Corey Keyes (Keyes, 2002) introduced and applied "an operationalization of mental health as a syndrome with symptoms of positive feelings and positive life functioning." The personal flourishing model (Keyes, 2007) includes positive emotions (positive affect, happiness, and life satisfaction), positive psychological functioning (self-acceptance, personal growth, environmental mastery, autonomy, positive relationships with others), and positive social functioning (social acceptance, social actualization, social contribution, social coherence and social integration).

The present dissertation concentrates on a sample with a clear artistic profile, in which it is assumed that the Diener Flourishing Scale is the adequate instrument in the research design thus proposed. He originally defined it as a measure of "psychosocial well-being" and only later named it the "flourishing" scale (Diener et al., 2009b). The scale brings together ideas about well-being derived from the humanistic tradition and positive psychology—purposes in life (Ryff & Keyes, 1995; Seligman, 2002), positive and supportive relationships (Ryan & Deci, 2000; Ryff & Keyes, 1995), engagement, and interests. (Ryff & Keyes 1995; Seligman, 2010), competence (Ryan & Deci, 2000; Ryff & Keyes, 1995), etc. In its creation, other studies are also taken into account: the theories of social capital as a basis for the well-being of society; the quality of social relationships with an emphasis on the need to support other people and optimism as a significant factor for health and optimal personality functioning (Scheier & Carver, 2003; Seligman, 2008). Thus, Diener proposes a new integrative model of "thriving" through a short scale that intertwines several strands in the study of psychological well-being and meaningful life domains (Diener et al., 2009b). Zhelyazkova-Koynova (Zhelyazkova-Koynova, 2014) adapted Diener's flourishing scale for the Bulgarian population and revealed that the obtained results are not affected by the age period in a person's life.

A study by Margarita Bakracheva (Bakracheva, 2020) partially confirms the expectation that flourishing is related to and influenced by the state of mindfulness as a disposition, emotional and cognitively directed self-awareness and overall attitude, as well as by dysfunctional thinking, self-esteem and optimism. It is proven that flourishing is higher with an optimistic view of the significant life spheres, with an attitude and behavior of

conscious direction, the presence of active coping strategies, stress management and high self-efficacy.

Contemporary understandings of flourishing extend the scope of eudaemonic well-being to include the realm of the arts and their use in various medical trainings and in psychotherapy in general (Lomas, 2015). Lomas explores the place of art therapy and the arts as an integral part of positive psychology, as he believes there is sufficient research to support the acceptance of artistic expression and experience as means of increasing satisfaction and flourishing. According to him, four of the arts can be labeled as "positive arts" - visual arts, music, literature and drama.

Recently published Bulgarian research reveals the ways to achieve prosperity (Bakracheva, 2020). According to the obtained results, the focus is on the assimilation of individual mechanisms such as: proactive coping strategies, ensuring autonomy, competence and connectedness; active attitude towards acceptance - for more adaptability in social relationships together with achieved higher awareness and plastic attitudes towards challenges; and the mindfulness attitude as directed self-reflection in the process of active acceptance on an emotional, cognitive and behavioral level.

3. The personality in adulthood. Psychological types according to K. G. Jung

The period of maturity - identity, crises, individuation

Erik Erikson sees the transition between the individual stages of development as a process of successful resolution of a crisis. It takes into account the broad social context and its importance for the construction of identity. According to him, a mature and congruent identity is one that allows the individual to achieve and maintain a balance between the challenges of the external world and the potentials of the Self. Bakracheva shares data proving that openness to new experiences in adulthood is a factor in achieving flexibility in identity reformulation, which is actually a continuous and cyclical process (Bakracheva, 2009).

According to Levinson, the tasks of the mature person are several: connecting dreams with reality, maintaining spirituality, developing the Self, professional self-realization, building intimate relationships - lasting relationship, own family, caring for children (Levinson, 1986). He develops the thesis of the so-called "psychic integration" through adulthood, where there is cognitive, emotional and behavioral complexity, and the line of transition from one stage to another is gradual and with transitive periods.

Vaillant analyzes middle maturity as a period in which a person is primarily concerned with his individuality, realizing peak abilities and resources. In the transition to late maturity, successes and failures are counted as one moves on to the next stage. In this context, individual differences imply different adaptive potential and strategies for coping with stress, as indicated in Vaillant's research (Levine, 1979).

In this line of thought, Jeffrey Arnett's thesis also stands out, suggesting that the age of 18-29 is a "different period", which he calls emerging maturity. According to him, this is a period with a psychosocial moratorium until the age of 30. Like Vaillant, Arnett suggests an identity crisis or distress. A Bulgarian study concludes about the ability of young adults to develop sustainable attitudes for self-reflection (Papazova and Aleksandrova-Karamanova, 2018). The study registers the presence of negative emotions, anxiety and maladaptive

behavior that can develop into identity distress in emerging adulthood, arising from excessive and/or prolonged uncertainty and from the feeling that the individual is unable to integrate personality layers into a coherent and coherent structure.

Interesting results were obtained by Tagareva, who included in the study of mental well-being among adolescents three additional scales: "affective balance, meaningfulness of life and the person as an open system" (Tagareva, 2016, 76-101). According to her, it is the "meaningfulness of life" scale that can give indications of the stable dynamics in the formation of mature identity. Carolyn Ryff's conclusion is confirmed, according to which, during the period of early adulthood, people more often focus on self-knowledge, increasing competence and self-acceptance, while at a later stage attention is directed to learning methods for positively coping with changes (Ryff, 1989). According to Ryff, mental well-being in middle adulthood is a reliable predictor of health and positive change in later life (Ryff, 2018).

The current dissertation also presents the ideas of Jung, Maslow, Rogers, Fromm and Frankl, which emphasize the process of individuation and the full development of personal potential. In general, the humanistic tradition stretches the temporal perspective through adulthood and bets on a continuous evolutionary process in the constitution of identity. The theoretical part of the dissertation also presents the legacy of the Austrian psychotherapist Otto Rank, who already in the earliest years of the development of psychology as a science linked the dynamics of the formation of the mature personality with the creative potential and its importance for reaching the highest forms of self-realization and creative achievements.

In the context of Erikson's theory, Adler and Lifton (Lifton, 1961, Adler, 1977) argue about the dynamics of multicultural identity, which they define as diffuse. According to them, the configuration of loyalties and identifications is in constant flux and the boundaries are always loose, which in turn could create a "field" of heterogeneous stimuli and interactions, leading to states of frustration due to the presence of disturbing, contradictory or incomprehensible external messages. A person with a multicultural identity is often exposed to great stress and a loss of sense of authenticity due to the multiple roles and situations to which they are forced to adapt. On the other hand, however, she acquires traits and experiences through which she can successfully exercise the role of facilitator and catalyst in communication between different cultures.

The humanistic perspective and the theme of creativity as a fundamental impulse for development and improvement

At the beginning of the last century, psychologists and therapists focused on active research and practical activity regarding the methods of improving the personality in adulthood. Created in the period of intensive industrialization after the Second World War, the concepts that are significant for the development of psychology place man on a pedestal with his positive charge and potential for creativity and a happy life. Thanks to humanistic psychology and the powerful development of science in the middle of the last century, scientists of various fields continue to this day to be inspired by the legacy of the great names presented in the theoretical part of the dissertation.

Looking at the person through the perspective of health rather than illness leads Gordon Allport to a concept of the healthy person, which according to him (Schultz, 2004) is

aimed at expanding and connecting the Self with the outside world, at maintaining full and deep relationships with others, as well as developing a focus on meaningful causes. He points out the fact that a positively developing personality has deep motivation and a desire for diversity, development, new abilities and dedication to universal ideas, which in turn enriches identity, increases emotional stability and the desire to cultivate empathy, develops a sense of maturity and objectivity in a dynamically developing world. According to Allport, purposefully developed talents and professional competence are integrated into the structure of personal layers, which create a solid foundation for a balanced and healthy attitude towards oneself and the world.

The founder of client-centered therapy, Carl Rogers, developed his system (Rogers, 2018) with respect for the client's right to be their own healer. The basis of Rogers' success is his philosophical understanding and approach to the person, for whom the most important thing should be what is happening now, not what was once. According to him, in each person's perceptual experience lies the key to their well-being, and although there are great individual differences, Rogers believes that there is one universal basic motivating force - the drive for self-actualization. He formulated several traits of the fully functioning person, for whom personal development is a continuous process with an orientation towards the future. According to him, this is a relatively painful experience because an individual who is immersed in the full range of emotions develops a higher sensitivity. These people are themselves, they do not hide behind masks and have the courage to be themselves in the pursuit of self-knowledge and improvement.

The Second World War left a deep imprint on the psyche of another remarkable figure in psychology - Erich Fromm. He developed his concept of individual development as directly dependent on the socio-cultural situation. Beginning as an orthodox Freudian, Fromm gradually developed his theory of personality, according to which it is not possible to understand the individual without simultaneously analyzing the past and present structure of society (Fromm, 2001). Culture, according to him, favors or hinders positive development, therefore Fromm advocates the position that mental health depends on the way society satisfies human needs. A sick society creates hostility and mistrust in its members and stops the development of the individual self. A healthy society, on the other hand, allows people to be productive, to realize themselves creatively, to improve themselves. According to him, every person has an innate desire for emotional health and well-being, an inner orientation to a productive life, harmony and love, and failure to satisfy these needs could lead to illness, neurosis or irrational behavior.

The concept of the self-actualizing personality in Maslow's theory is very popular, and it mainly refers to trends in middle and late middle age (Maslow, 2018). According to him, until the arrival of this life stage in individual development, the personality is still unestablished, the identity is still in search, and some basic needs are unsatisfied - the need for love, belonging and security. Quite different from that of Maslow is the point of departure from which Viktor Frankl starts in his ideas. Creating logotherapy based on his experiences in the German concentration camps, he saw mental health as a consequence of the will to meaning (Frankel, 2011). Key to maturity are the three main points in his theory: freedom of will, will for meaning and meaning of life. Frankl describes the mature person as a person who is free to choose, but is also responsible for his actions, has an internal locus of control,

has found meaning in his life and consciously transforms it. The basis of creation is creativity and productive activity, which, according to him, are the highest form of self-expression. Viktor Frankl's life and philosophical outlook reveal the mission of adulthood as an experience beyond one's own reality, it overcomes the deepest traumas and yet cares for other people's existential problems.

Otto Rank - the creative impulse and personality development

The overlapping of historical eras as well as philosophical and aesthetic approaches in Otto Rank's developmental theory fundamentally mark his understanding of the essence of human nature and the creative personality. He defined the will as a central concept in his theory, thanks to the themes of fear and guilt as the point of deployment of the creative impulse in the natural process of self-healing – both cause and effect of therapy (Rank, 1978). Deeply influenced by the aesthetics of Schopenhauer and far from the biological approach, Otto Rank developed his psychological theory of man, taking into account immediate perception and expressive experience, the creative impulse and the overcoming of pain, but also a penetrating understanding of the experience here and now. With encyclopedic scope, in *Art and the Creator* (Rank, 1989) he unfolds his comprehensive analysis on a range of topics that reveal the deep connection of creativity with personal development as a process. Both Rank, in contrast to Freud, and Schopenhauer elevate the irrational and the will to create to a higher level at the expense of the intellect and the rational processing of reality with its symptoms, neuroses and illusions. In *Truth and Reality* (Rank, 1978), Otto Rank interprets the phenomenon of volition as an intense state of experience in which the irrational, the spontaneous, and the dual are simultaneously available. According to him, it is the unifying force of the will that answers the eternal creative dilemma of the coexistence of differences both in the individual himself and in his communication with others and the world (Rank, 1989).

In contrast to psychoanalysis, by which he was initially deeply influenced, Rank advanced the idea of cultivating the ability to detach from destructive thoughts, feelings, and behaviors. For this reason, psychotherapy, according to him, should support the "liberation from the original source" and the creative expansion of the personality. Far from a Freudian understanding, for Rank this dynamic is unrelated to libido and sexuality and exists independently of them. Otto Rank sees the role of the universal spiritual essence as the primary basis for the unfolding of the creative process in the mature personality - for him, it is an authentic act of will of the personality, allowing the manifestation of the inner aspiration for spiritual immortality of the creator (Rank, 1989). Rank's psychology is unthinkable without its cultural-anthropological context. According to him, every personally significant act of creative will is constituted within a specific artistic style, era and art, but remains immortal in its spiritual dimensions.

Creativity and will - key concepts in Otto Rank's theory

Otto Rank raised as central the concept of will, the most complete definition of which can be found in one of his last works: *"An autonomous internal organizing force in the structure of the individual, which does not represent any particular biological impulse or social drive, but a factor constituting the creative expression of the integrated personality,*

and as such distinguishing one individual from another. This individual will, uniting and balancing impulses and their suppression, is crucial to human behavior. Its dual function as an activating and at the same time restraining force testifies to the paradox that the will can manifest itself creatively or destructively depending on the individual's attitude towards himself and life in general.” (Rank, 1958).

To accept one's will, he says, is to engage with the powerful innate impulse to live. Rank formulated the thesis about development as a process of constant and creative construction and reconstruction of the life perspective, of the will to separate and realize as an individual or to unite with others, with the community, with a certain social or cultural circle (Rank, 1978). Otto Rank advocates the thesis that the creative response succeeds in overcoming trauma through the concentrated effort of sustained creative activity over time. Thus, unlike Freud, Rank looks for the cause of neuroses in the specific way in which the individual reacts to the traumas of the past (Rank, 1989). Otto Rank's theory presents a philosophical, but also deeply personal paradigm for the emergence and development of the mature creative personality beyond limiting attitudes and self-reflections.

Building on this foundation, he builds his views on the process of individual development by relating it to the internally and externally determined dynamics of the individual will. It is an effort to gain autonomy, taking into account both the rational and the irrational in the structure of the personality - an effort necessary to create an internal coherence between competing tendencies that can stimulate creative integration and wholeness. According to him, the creative dilemma is a challenge in the process of mastering the basic inner impulse to create harmony through conscious exercise of the will.

Carl Jung's Theory of Psychological Types and the MBTI Type Indicator

Jung created a theory different from all formulated up to that time and developed apart from classical psychoanalysis. His ideal of health is based on the process of integration of the unconscious and the shadow (Jung, 1991). Thanks to observations from practice, as well as to the study of the heritage of ancient civilizations, myths, legends, symbols, he developed his theory of the collective unconscious, from where, according to him, a person draws intuitive knowledge about the past of humanity, about its beliefs, spirituality and regularities in development. In this way, Jung derives his approach to personality and its growth: the ego's gaining control over unconscious forces and their deep understanding and acceptance. It is this integration of the subconscious that he called the term "individuation" - the process of forming the Self.

Jung developed the theory of psychological types (Schultz, 2004) with the two basic orientations of the personality as a starting point - extraversion and introversion, to which he subsequently added functions related to the attitude to the world - rational (thinking and feeling) and irrational (sensing and intuition, sensory and non-sensory experience). He was the first to extend the perspective of personal growth and believed that the most critical transformation occurred between the ages of 35 and 50, as unlike Freud, he did not attach such weight to the period of childhood without, of course, denying that the Ego begins to develop precisely then. According to him, the most important cycle of maturation is during early adulthood, when we solve our main tasks - professional establishment, forming partnerships, starting a family - the extroverted attitude prevails. Jung saw the period around

the age of 40 as critical in the context of the first depressions and radical changes related to taking stock of the profession or personal relationships. According to him, in this period there is a need for a new meaning of life and the values that guide the personality and, if necessary, redirect the energy in another direction.

In Jung's theory (Jung, 1991), it is maturity that is the period in which the "dethronement" of the persona occurs - the conscious self gains enough confidence to assert itself and move forward with a full integration of anima and animus. The author emphasizes the importance of accepting and releasing archetypes, the power of which can become a powerful creative impulse. According to Jung, mature and healthy people are tolerant, humane, compassionate, open to all experience, including their own psychological experience in the process of individuation. The psychological types formulated by Jung (Jung, 2016) are accompanied by different functional styles with applicable rational and irrational tendencies. In this direction are the studies of Isabella Myers and Katerina Briggs, who operationalized (Myers, 1978) personality types, creating an indicator (Mayers-Briggs Type Indicator or MBTI), initially tested with veterans of the Second World War in the USA (Rusinova, Karastoyanov, 2000).

High ranks on the Intuition scale of the MBTI correlate positively with data from tests of creative thinking and behavior, which further stimulates the use of this personality questionnaire in studies on individual differences and creativity (Martin, Thompson, & Schaubhut, 2017). As confirmation of this relationship, data are cited (Feist, 1998) that show that creative people are "more autonomous, introverted, open to new experiences, questioning norms, self-confident, self-accepting, impulsive and ambitious, dominant, sometimes even slightly hostile'.

In the study by Evdokia Hristova, Eva Papazova and Eliana Pencheva, various models of cognitive style were examined within the framework of the cognitive direction and the theory of psychological types of Carl Jung (Hristova, Papazova and Pencheva, 2010). They reveal the relationship between cognitive style and psychological type according to the Myers-Briggs classification, and empirical data suggest that cognitive style is one of the aspects of psychological type, and this can be linked to characteristics of thinking and creative abilities.

According to the creators of the MBTI (Myers et al., 1998), when working with it, the following should be taken into account: the dominant function and the auxiliary function, which ensures the balance between the two pairs of attitudes. In each individual case, not only the functions that come to the fore and are visible are analyzed, but also those that are in the "shadow" and poorly developed, which is why they also received a low value. Other research (Boult et al., 2017), which is interesting in view of the current empirical study, reveals whether differences in levels of well-being are influenced by MBTI personality type, as well as by their geographical location, occupation, activity and lifestyle . The published results show that personality type does play a role in being able to predict parameters of well-being, in the context of extraversion (E) and introversion (I). Respondents with an extraverted orientation tend to report higher levels of well-being at work, which can be taken as a basis for discussing ways to improve well-being levels in introverts. According to Jung's theory (Jung, 2016; Myers et al., 1998), all psychological types have the potential and abilities to apply cognitive strategies for internal restructuring of attitudes, focusing on positive aspects or adjusting expectations.

SECOND CHAPTER

EMPIRICAL RESEARCH DESIGN

1. Aim and tasks of empirical research

The aim of the empirical research in the current dissertation is to reveal the levels of creative motivation, the degree of flourishing and the psychological types of respondents in adulthood by studying the possible interrelationships between these constructs based on a sample of individuals in Bulgaria.

The main tasks of empirical research are:

- 1.1. To establish the psychological types according to MBTI® within the studied population by analyzing the presence of parameters from the dichotomous pairs of the indicator: Introversion (I) – Extraversion (E); Sensing (S) – Intuition (N); Thinking (T) – Feeling (F); Perception (P) – Judgment (J).
- 1.2. To establish the level of creative motivation in the studied sample with the scale of Paul Torrance.
- 1.3. To establish and analyze the degree of flourishing of the examined persons with the Edward Deaner scale - as a general indicator and when differentiating by items describing individual and prosocial orientation towards flourishing.
- 1.4. To investigate regularities in parameters of psychological type and creative motivation.
- 1.5. To examine the relationships between the degree of creative motivation and indicators of flourishing.
- 1.6. To examine trends related to the diversity of psychological types and the flourishing factor.

2. Object and subject of empirical research

The object of the study is the personal and social development of adults - artists, whose desired professional realization and/or education is in the field of arts and culture.

The subject of empirical research is creative motivation, flourishing and personality types in mature artists by identifying and measuring them with appropriate instruments.

3. Hypotheses of the empirical study

The following hypotheses were raised:

- X1: It is hypothesized that positive relationships will be found between parameters of psychological type and creative motivation.
- X2: It is hypothesized that there is a positive relationship between the level of creative motivation and flourishing parameters.
- H3: It is hypothesized that a positive relationship will be found between diversity of psychological types and flourishing.
- X4: It is hypothesized that significant differences will be found (or not found) in the levels of creative motivation, flourishing and psychological profiles of the respondents across the studied constructs and depending on the type of art: in dancers, writers, musicians and singers and visual artists.

4. The sample

The study involved 308 individuals between the ages of 20 and 65, engaged in some kind of art. The sample was formed on a voluntary basis, and the participants were informed in a manner suitable for the purposes of the study, and were invited to cooperate anonymously. They are permanently living or residing in the cities of Sofia and Plovdiv. The persons studied are divided into 4 groups depending on the art they are engaged in:

4.1. Dance art - the group is mainly composed of dancers in the field of authentic Bulgarian folk dance art, all with a higher musical education.

4.2. Literature and creative writing - a group of writers who deal with literature, but also have other professions or occupations. Respondents in this group consider themselves poets or writers, regularly participate in literary contests, write literary sites or blogs, write for pleasure and actively publish, lead or belong to literary circles and societies, teach creative writing or literature, some of them have published books.

4.3. Musicians and singers – the group is composed of performers of classical music - a genre that implies a high degree of specialization and the presence of specific characteristics.

4.4. Visual artists - painters, sculptors, conceptualists and those involved in photography and film art. The participants in this group have the most complex profile, since the visual arts are synthetic and include all genres and directions of artistic self-expression.

In addition to the above-mentioned respondents, the so-called Group of 10: distinguished artists from various arts who hold managerial positions, teach in higher education institutions and have gained international recognition for their art.

Table No. 1: Socio-demographic characteristics of the respondents

		<i>N</i>	<i>% of the total</i>
Gender	<i>Men</i>	97	31.49
	<i>Women</i>	211	68.51
Age	<i>Up to 40 years</i>	259	84.09
	<i>Over 40 years</i>	49	15.91
Type of art	<i>Dancers</i>	86	27.92
	<i>Writers</i>	68	22.08
	<i>Musicians and singers</i>	84	27.27
	<i>Visual artists</i>	70	22.73

The fieldwork is organized in groups of 10 to 30 people in the period between September 2019 and January 2022 under the conditions of a pandemic situation, therefore, for a part of the respondents, the research was carried out individually, by email. The demographic profile of the studied population is outlined in the presence of data on gender, age and professional/artistic focus.

5. Empirical research methods

Bearing in mind the different perspectives in the huge number of studies on creativity and the multi-layered context of the current dissertation work, the combined use of tools necessary for the study of regularities in personal dynamics, attitudes and the expression of creativity in their relationship with the motivating mechanisms for realization and creativity, which in turn could affect levels of flourishing. In this way, the research seeks to explain complex regularities in the unfolding of the creative process. The starting point here is the personality with its aptitudes and talents, the intermediate unit - the specific motivational potential, and in the third phase of deployment is the very act of turning these characteristics and mechanisms into a creative product with its inherent meanings and objectification in a certain social environment. In this way, the research approach considers creativity both in the field of the spontaneous volitional impulse for expression, but also as an effect of the transformation of the individual resource for proactive development, spiritual progress and self-actualization. Figure No. 1 presents a general diagram of the interactions between the constructs studied in the dissertation.



Figure #1: General diagram of interaction between constructs

The following tools were used to implement the empirical research and subsequent verification of the hypotheses:

1. The Myers Briggs Type Indicator MBTI® is based on Carl Jung's theory of psychological types and was first published in 1976. In its current form, the indicator includes 4 dichotomous pairs of attitudes and functions forming 16 personality profiles (Rusinova, 1992), a detailed listing of which is presented in the appendix of the author's abstract - table No. 2. The questionnaire contains 126 items, divided into 3 parts.

In the first part, the researched persons indicate which of the two proposed answers best expresses their way of thinking and acting.

In the second part, the subjects choose which of the words in a pair they like more by being instructed to think about the essence of the concepts, without making external or superficial analogies, to think about how the words sound or look.

In the third part, the model of the first one is repeated again, as here the respondents indicate which of the answers expresses to a greater extent the way in which they usually feel or act.

For greater clarity, a diagram of the structure of the psychological type according to MBTI is presented in figure No. 2.



Фигура № 2: Механизъм за конституиране на психологичните типове по MBTI

2. Creative motivation scale of Paul Torrance for adults (TM-B-2), containing 18 items (Torrance, E.P., 1990, Stoicheva, K., Shchetinski, D., Popova, K., 2006). The scale is adapted and standardized for the Bulgarian population, as the process goes through several phases. Its reliability and validity were investigated, as well as the influence of individual factors such as gender, age and education. The results summarize data on five samples of students, students and adults, with the students completing the Bulgarian version for children, and the students and adults - the adult form.

The adult scale uses a 4-point Likert scale from 1 true to 4 not true. The middle category "as true as false" was eliminated in order to avoid neutral position or social desirability, which are uninformative regarding the characteristics and attitudes studied. In the adapted version of 18 items for adults, the maximum possible individual score is 72, and the minimum is 18. In

the present dissertation research, the distinction of low, medium and high creative motivation is adopted, which is derived from the mean data in the descriptive statistics for the group of students and adults. According to the instructions for working with the questionnaire, the following boundaries were defined in which the received data are distributed:

Low degree of creative motivation - total score up to 46 points

Average degree of creative motivation - total score between 47 and 57 points

High degree of creative motivation - 58 and more points.

3. Flourishing Scale of Ed Diener - Flourishing Scale, (Diener et al. 2010), including 8 statements, which are evaluated using a 7-point Likert scale from 1 "strongly disagree" to 7 "strongly agree" (Zhelyazkova-Koinova, 2014).

The flourishing research scale consists of 8 items, 5 of which reflect important aspects of mental well-being: meaning in life, interest and inner commitment, sense of competence, self-esteem, optimism. Special attention is paid to connectedness with society in the remaining 3 items of the scale, reflecting positive relationships, social contribution and respect of others. A higher score corresponds to a higher degree of flourishing.

Ed Diener's team (<https://eddiener.com/scales/9>) has approved a translation of the Thriving Scale proposed by Prof. Margarita Bakracheva, which is also used in the present study:

1. My life is purposeful and full of meaning
2. People around me support and encourage me
3. My daily activities engage and interest me
4. I think that I contribute a lot to making others feel happy and satisfied
5. I am competent and able to handle the things that are important to me
6. I am a person of quality and lead a life of value
7. I am optimistic about the future
8. People respect me

The current dissertation research involves the study of attitudes about individual and social components of well-being, as well as the total well-being score, the highest value of which can be 56 points. For the needs of the study, three cut-off values were adopted when measuring scores for individual components, social components and total score. The items that describe the individual components of flourishing are 1, 3, 5, 6 and 7, with scores above 29 points considered an indicator of a high degree of flourishing. For items related to social components - 2, 4 and 8, it is assumed that a score above 19 points gives a high degree of flourishing in the context of the relationship with others and the surrounding world. When calculating the total score and a result above 47 points, it can be claimed that the examined person has a high degree of flourishing, in which both the individual and social components are combined.

6. The progress of the research

After the initial review of the scientific literature and evaluation of results obtained from other studies using at least one of the indicated instruments, as well as after a preliminary analysis in the context of the studied constructs, we proceeded to consider the possible

relationships and dependencies between the indicators, their research and formulation of hypotheses. The choice of methodologies was dictated by the basic condition of objectivity, reliability and validity regarding their application in the outlined multi-contextual framework. The questionnaires approved for the Bulgarian population are presented with scientific publications about the results of their adaptation, as well as through previous research with their help.

Substantial work in the preparatory stage was devoted to the establishment of relations with cultural operators and NGOs in the territory of the city of Plovdiv and Sofia in order to attract participants and prepare for the process of collecting primary information, preparing instructions for working with each methodology and planning the work of terrain. The implementation of this phase of the study took into account the periods in which it was possible to work indoors with medium-sized groups while observing anti-epidemic measures. Despite the complicated circumstances, the respondents maintained motivation and cooperative attitudes in the research process. The total duration of work on the three instruments averaged between 40 and 60 minutes, depending on the individual pace. The researched persons were graduates of different specialties of two higher education institutions, artists involved in folk art – musical, dance and vocal, classical singers and instrumentalists, freelance artists and visual artists, creators in the field of literature and prize winners in poetry competitions, members of amateur art formations, creativity and debate groups.

After the initial entry of the data into tables with primary information, statistical processing was carried out in accordance with the aims, objectives and subject of the study. The necessary operations and calculations were performed to verify the raised hypotheses, and after receiving the results, a qualitative and quantitative analysis was made to draw conclusions on the interdependent functioning of creative potential and mental well-being in the studied population.

The processing of the results of the work with the three methods was carried out with the help of specialized statistical software, and for the purposes of the analysis, psychometric characteristics of the questionnaires were taken into account, descriptive statistics were derived, and the hypotheses were verified with correlation and regression analysis. Based on a quantitative and qualitative analysis of the obtained data, conclusions were drawn regarding the revealed dependencies and interactions. New directions in the direction of future research in the thus outlined scientific field are also proposed.

CHAPTER THREE

ANALYSIS AND INTERPRETATION OF THE RESULTS OF THE EMPIRICAL RESEARCH

The analysis of the results of the empirical research goes through several phases according to the tools used and the raised hypotheses. After collecting and processing the primary data, descriptive statistics and one-dimensional and two-dimensional distributions were derived, interrelationships and correlations were studied between the studied constructs in the groups of artists from the four fields of art and culture, designated for brevity as: dancers, writers, musicians and visual artists.

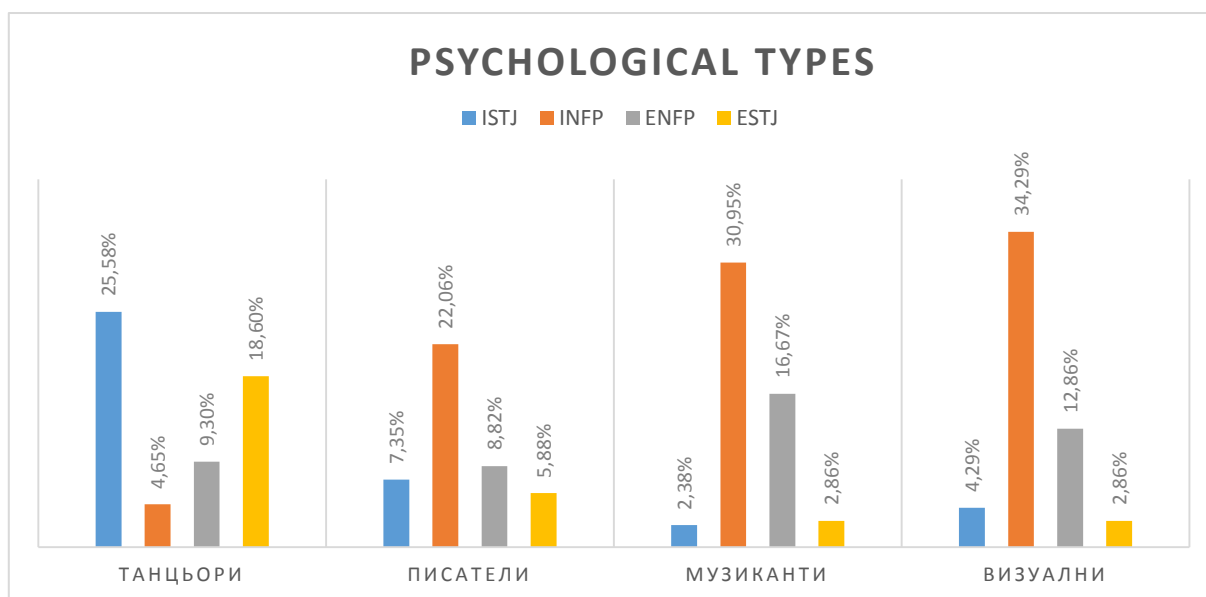
1. Analysis of the socio-demographic profile of the respondents. Descriptive statistics

A profile of the studied population is presented together with the distribution by gender and age in the groups that make it up. Men are about a third of the entire population, the gender distribution is similar in all four groups of artists. The results obtained by gender are taken into account, but the leading indicator for the selection of the examined persons is their professional and/or artistic direction. The sample was composed of artists who expressed a desire to participate in the study and were available for contact in a pandemic situation. Regarding the age indicator, the majority of respondents fall into the early adulthood group, but in the course of the research it was considered that the results obtained from working with artists above this age limit should not be underestimated or eliminated, considering the nature of the creative process and its determining function for development during the individual periods of the life path.

2. Results regarding the application of the Myers Briggs Type Indicator MBTI®

The distribution of the MBTI profiles in the four groups of individuals under study highlights several results (diagram No. 1):

- One of the groups is different from the other three – it is the group of dancers. Its predominant psychological types are ISTJ and ESTJ which means that the Sensing, Thinking and Judging functions are most strongly represented.
- In writers, musicians and visual artists, the INFP profile predominates having the largest share among visual artists. In all three groups, the functions Intuition, Feeling and Perception are most common.
- The dominant attitude of the majority of the population is Introversion.
- Feeling and Thinking functions are less common in writers, musicians and visual artists.
- Only in the group of musicians and singers all the 16 MBTI profiles are represented.
- The profiles ENTP (absent among writers), ISTP (absent among writers) and ESTP (only present among musicians) are the least represented.



Scheme No. 1: Distribution of the prevailing psychological types by groups

3. Results obtained in research with the Paul Torrance Creative Motivation Scale for Adults (TM-B-2)

Statistical analysis of the four groups included descriptive statistics, frequency distributions of raw scores, histograms, and baseline statistics. Distribution of data by gender, age and degree of creative motivation is also presented. Analysis of variance allows comparison of the data for the four groups of artists.

In the individual groups, all three levels of creative motivation are distinguished, and the comparison shows different data for the group of dancers and the others. The largest percentage of investigated persons with low creative motivation is found in the group of dancers (26.7%). Average levels of creative motivation are most prevalent among dancers (53.5%) and in second place among writers (35.3%). High levels of creative motivation remain for the remaining three groups – writers (60.3%), musicians (84.5%) and visual artists (85.7%). Among musicians and visual artists, there are almost no people with low creative motivation, and the share of those with average is relatively small - 15.5% and 13%, respectively.

4. Ed Diener Flourishing Scale Results

Data from descriptive statistics, data on internal consistency of items by artist groups, and univariate and bivariate distributions by gender, age, and flourishing are presented. Analysis of variance of the statistical characteristics confirms the high reliability of the scale. A study on the degree of internal consistency with Cronbach's Alpha coefficient for the four groups was applied. The obtained results correspond with the data from the Bulgarian adaptation - 0.87 (Zhelyazkova-Koynova, 2014), as follows from the information in table No. 42:

Table No. 42: Cronbach's Alpha Coefficient for the Flourishing Scale

Cronbach's Alpha - α	Dancers	Writers	Musicians and singers	Visual artists
α	0.787	0.620	0.839	0.793

Summarizing the data from univariate distributions of flourishing measures within each group indicated that the overall flourishing score was relatively high for the entire population, but was not higher than the individual flourishing component scores. The indicator of high levels of individual flourishing exceeded 70% for respondents in all four groups. The social flourishing score was highest in the musicians and singers group and lowest in the dancers group. All four groups of artists experience flourishing primarily as an individual feeling and condition and less as a process with social dimensions.

5. Relationships between parameters of psychological type and the degree of creative motivation

Dancers

In this group, more than half of the respondents with characteristics Extraversion (53.49%), Intuition (57.14%), Feeling (57.58%) and Perception (52.94%) belong to the *medium levels of creative motivation*. *High levels of creative motivation* include the most respondents with Intuition (37.14%), followed by those with Thinking (22.64%), Judging (17.39%) and Extraversion (25.58%). At *low levels of motivation*, respondents with Sensing (41.18%) and Introversion (32.56%) characteristics are most represented. The two most prevalent personality profiles in this group, ISTJ and ESTJ, occupy the low and medium levels of creative motivation.

Writers

In the group of the writers, most of the respondents are positioned within *medium and high levels of creative motivation* with predominant functions in the psychological type: Introversion, Intuition, Feeling and Judging. The INFP profile falls entirely within the boundaries of *high creative motivation* with 22.06% of all respondents in the group. The data show that 69.12% of the examined persons among the writers have a *high degree of creative motivation*, and 26.47% have results at the *medium levels*.

Musicians and singers

The percentage distributions of *the high levels of creative motivation* by indicators in the psychological type show an expected result - the signs Introversion (53.57%), Intuition (65.48%), Feeling (65.48%) and Perception (59.52%) are identified as signifiers of high creativity. At *mean levels* on the Torrance Scale, the functions were distributed as follows: Extraversion (9.52%), Sensing (8.33%), Feeling (8.33%), and Perceiving (8.33%). The prevailing psychological types in the group of musicians and singers are within the boundaries of *the high creative motivation* - INFP, ENFP and INFJ. 85.71% of all respondents in this

sample have *high values on the creative motivation scale*, and 14.29% of them have *average levels* and a score between 47 and 57 points.

Visual artists

The predominant MBTI functions within *the high levels* of creative motivation are: Introversion (61.43%), Intuition (77.14%), Feeling (67.14%) and Perception (61.43%). The most common psychological type in the group of visual artists is INFP, which represents 34.29% of all surveyed within this profile. 85.71% of all INFPs fall within the range of *high creative motivation*, and 12.86% of the profile registers *medium levels* on the Torrance scale. In *the low levels* of the creative motivation scale, there is only one respondent with a profile ISTJ.

6. Exploring the interplay between the creative motivation and flourishing factors

The data analyzed is indicative for conclusions on the mutual influence of the factors creative motivation and flourishing. Correlation results and regression analysis based on data from the studied groups are presented.

➤ **Indicators interconnection in the group of the dancers**

Table No. 49: Pearson's coefficient of correlation between the level of creative motivation and parameters of flourishing

	Individual components	Social components	Flourishing total score
Creative motivation	<i>0.098</i>	<i>0.227</i>	<i>0.173</i>

The dancers' group outlines a statistically significant correlation dependence (at $p < 0.05$) regarding the level of creative motivation observed only in connection with the parameters related to the social components of flourishing. Separately, the Pearson correlation coefficient between the flourishing components indicated that the total flourishing score had a strong direct correlation with the measures of both individual (0.916) and social components (0.845) of flourishing.

➤ **Indicators interconnection in the group of the writers**

Table No. 52: Pearson's coefficient of correlation between the level of creative motivation and parameters of flourishing

	Individual components	Social components	Flourishing total score
Creative motivation	<i>0.248</i>	<i>0.157</i>	<i>0.271</i>

In the writers' group, the relationship between creative motivation and flourishing was based primarily on individual components. The correlation is low, but this is an

understandable trend, as it is interpreted in the context of the possibility that there are many other influences in the dynamics of this process. Here again, the Diener Scale total score for flourishing correlates with both the individual (0.842) and the social components (0.677) an a high level.

➤ **Indicators interconnection in the group of musicians and singers**

Table No. 55: Pearson's coefficient of correlation between the level of creative motivation and parameters of flourishing

	Individual components	Social components	Flourishing total score
Creative motivation	0.479	0.256	0.414

In this group of respondents, the correlation between creative motivation and individual components of flourishing was moderate, and that with the social - weak. The total flourishing score had almost equal and strong correlations with both individual (0.896) and social components (0.840). The correlation between the components themselves is also above the average level (0.647), which outlines that the group is relatively homogeneous in its characteristics and at the same time aspiring to high values for indicators of well-being and flourishing.

➤ **Indicators interconnection in the group of the visual artists**

Table No. 58: Pearson's coefficient of correlation between the level of creative motivation and parameters of flourishing

	Individual components	Social components	Flourishing total score
Creative motivation	0.320	0.229	0.324

The data shows close values in the dependence between the levels of creative motivation and the indicators of the individual components as well as the total flourishing score. The coefficients indicate a weak straight correlation, which can be related to the reason that, in addition to creative motivation, increasing the degree of flourishing of the individuals in this group, like within the writers and dancers groups, is likely to be influenced by a number of random or unexplored in the actual sample individual-psychological factors. The correlation coefficient between the total flourishing score and the two components is very high – for individual components it is 0.913, and for the social components - 0.810. The analysis indicates findings about strong internal consistency in visual artists' attitudes toward subjective perception of well-being and flourishing.

7. Connections between MBTI psychological type parameters and flourishing

The group data answers the question of whether there are differences between the groups in terms of the inner resources and talent of the artists and the degree of flourishing estimated via the Diener Scale. Correlations between the eight characteristics of psychological type and the levels of flourishing are analyzed.

Dancers

Among these respondents, there are high levels of flourishing in terms of individual components with a dominant characteristic in the psychological type - Extraversion. By a similar mechanism, Feeling, Thinking, and Judging are more common traits among dancers with high levels of individual flourishing. On all three measures of high flourishing, the Judging function represented the largest proportion of respondents in the Dancer group. Regarding the social components of flourishing, the lowest percentage was examined in individuals with strong Perception function. They are the least in the group with a high score on individual components and on the overall flourishing score.

Writers

In the group of the writers, the high levels of flourishing in individual and social components, as well as the high total score for flourishing, are dominated by respondents with characteristics of Introversion, Intuition, Feeling and Judging. Regarding the social components, there is an alignment of functions within the dichotomous axis Judgment - Perception. The distributions show a well-formed group with a clear psychological profile characterized by a high individual component of flourishing at the expense of the social.

Musicians and singers

Data in the group of the musicians and singers showed a preponderance of four psychological characteristics on all three measures of flourishing. These are Introversion, Intuition, Feeling and Perceiving, which make up the INFP and ENFP profiles, with the largest percentage of respondents registering high levels on individual components and on the overall Flourishing Score. Regarding the social components, the percentage of subjects with these two profiles is lower.

Visual artists

In the group of the visual artists, respondents with Introversion, Sensing, Feeling and Perceiving characteristics predominated in high levels of individual components of flourishing. The highest percentage signifies the Feeling function - 57.40% and the lowest is for the Intuition function - 5.71%. Regarding the high scores on the social components, psychological types with predominant characteristics of Introversion, Intuition, Feeling and Perception are registered. According to this indicator, the most powerful is the function Intuition with 47.14%, and the lowest percentage presence here is for respondents with characteristics Sensing and Thinking. The functions of Introversion, Intuition, Feeling and Perception are also identified in the distributions of a high total flourishing score, with the largest share of all respondents on this indicator possessing the function of Intuition – 61.43%.

➤ **Analysis and interpretation of research results in the group of the ten distinguished artists**

The sample includes well known names of artists and personalities who fully realized their creative potential as artists and cultural managers with a high reputation in the country and abroad. Creators in this group are between the ages of 27 and 65, a period that we might refer to as early to middle adulthood, with women predominating in number (80%), which is comparable to the demographic makeup of the other four groups in the sample. They work in several fields - literature, photography, music, applied arts, visual and conceptual arts, film art and film direction.

The psychological types identified are as follows: INTP and ENTP, ENFJ and INFJ, INFP and ISFP, i.e. all attitudes and functions are present within the group - Introversion, Extroversion, Intuition, Sensing, Thinking, Feeling, Judging and Perceiving. The strongest presence in the 10 profiles appear to be the characteristics Introversion (80%), Intuition (90%), Feeling (80%) and Perception (60%). 70% of the group presented high creative motivation; the average levels were found out in the remaining 30%. As per the flourishing – 50% of the group declared high levels of flourishing.

In conclusion, the profile of the 10 verifies the research data for the four groups of artists by confirming the results from the conducted empirical research as follows:

- *The prevailing characteristics of the psychological type in artists from various fields are: Introversion, Intuition, Feeling, Perception.*
- *High creative motivation was registered in over 70% of the studied group.*
- *A high degree of flourishing and a high degree of creative motivation are registered in the same time in 30% of the respondents. Half of the group declares average levels of flourishing.*

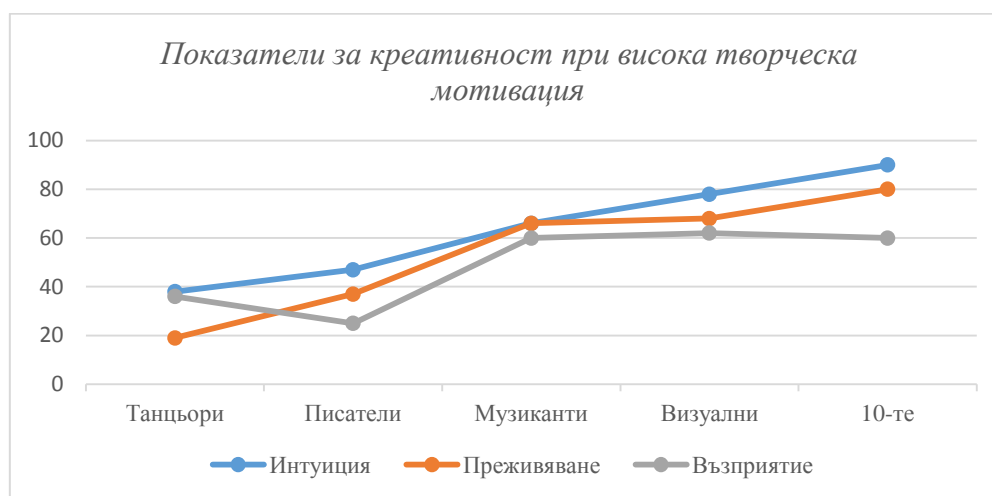
8. Verification of hypotheses and summary of the dissertation research results

H1: *Individuals with indicators of creativity in the psychological type are hypothesized to show high scores on the creative motivation scale. It is expected that indicators of creativity can be seen as prevailing in the structure of the psychological type as well as a factor for establishing high levels of creative motivation.*

The identified indicators of creativity (Intuition (N), Feeling (F) and Perception (P)) were found in over 60% of all respondents with a high degree of creative motivation. These characteristics also prevailed in Myers-Briggs psychological types in individual groups (Scheme No. 15). High levels of creative motivation are present in the profiles of the group of the ten artists, and the three indicators of creativity in this group are registered as follows: Intuition (90%), Feeling (80%) and Perception (60%). Psychological types with parameters for creativity and high creative motivation are distributed in the individual groups as follows: dancers - ENTP and INFJ; writers - INFP, INTJ and ENTJ; musicians - INFP, ENFP, INFJ; visual artists - INFP. The Intuition factor is present in the structure of all listed Myers-Briggs profiles.

The presented results and the analysis of the data confirms the validity of the Hypothesis 1.

Scheme No. 15: Indicators of creativity at the high levels of creative motivation



H2: *It is hypothesized that there is a positive interrelation between the level of creative motivation and the parameters of flourishing in all the groups. The levels of creative motivation correlating with the components of flourishing – individual and social – may be due to the artistic genre in which the four groups of artists work.*

The correlation analysis shows a weak to moderate dependence between the two factors, as the table below shows the values of the coefficients by groups of artists (darker ones are statistically significant). There is a positive correlation between the creative motivation and the social components of flourishing for dancers, and the correlation values for writers are found within the similar range. For writers, there is no statistically significant correlation with the social components of flourishing, but there is with the individual ones.

The direct correlation between the two constructs is highest for musicians and singers, followed immediately by visual artists. In these two groups, the correlation coefficients with the individual components somewhat predetermine the coefficient of the total flourishing score, and this can be discussed in the context of the particular understanding the flourishing itself in the framework. The predominance of individual components in the general estimation in musicians and visual artists is explained by the high priority of the internal coordinate system of the creators. Causal relationships are sought in the specifics of the creative process in these two areas. More detailed analysis of the relationships are also presented through the correlation matrix data of the coefficients between each item on the flourishing scale and the total flourishing score.

With these dependencies, as well as in the context of the artistic genre, it is possible to further analyze the ratio between the indicators of temperament characteristics - introversion and extroversion. For the dancers and the writers, the two temperament attitudes are nearly equal, while for musicians and visual artists, as well as for the group of the 10th, introversion clearly predominates as a proportion in the total of the group.

In conclusion, there is a tendency in which creative motivation is positively related to the overall flourishing score. For greater precision in the analysis, Table No. 62 presents the

results by groups of subjects, and it should be noted that the low correlation coefficients for dancers and writers are very likely to be influenced by various factors, the nature of which should be further explored. In the group of the 10th, only 30% of the respondents who registered high creative motivation also had a high total score on the scale of flourishing. The data analysis is based also on the complex and dynamic nature of the construct "flourishing".

Hypothesis 2 is partially true.

Table No. 62: Correlation coefficients between creative motivation and parameters for flourishing

<i>Artistic group</i>	<i>Individual components of flourishing</i>	<i>Social components of flourishing</i>	<i>Overall flourishing score</i>
<i>Dancers</i>	<i>0.098</i>	<i>0.227</i>	<i>0.173</i>
<i>Writers</i>	<i>0.248</i>	<i>0.157</i>	<i>0.271</i>
<i>Musicians and singers</i>	<i>0.479</i>	<i>0.256</i>	<i>0.414</i>
<i>Visual artists</i>	<i>0.320</i>	<i>0.229</i>	<i>0.324</i>

X3: *It is assumed that there is diversity in the identified psychological types of artists who achieve high results on the general indicator of flourishing, as well as on its individual and social components.*

The results show that the groups of dancers and writers stand aside from the rest, in the context of the predominant functions as indicators of creativity. High and medium levels of flourishing in dancers show the ISTJ/ESTJ profiles, and in writers, all but ENTPs, ISTPs and ESTPs can be classified as with high levels of flourishing. As is shown in table No. 48, in the remaining two groups, the presence of the INFP and ENFP profiles is strongest, in which the Intuition (N), Feeling (F) and Perception (P) functions are integrated. The different dominant psychological types in the groups according to the total score of flourishing are presented in the diagram No. 16.

The situation in each group of artists, with the exception of the group of the writers, outlines a clear profile of the dominant psychological types with relatively high levels of both the overall flourishing score and the individual and social components. It can be stated that the diversity is observed in the identified psychological types only within the group of writers.

The quantitative and qualitative assessment of the data is in sync with the conclusions drawn in the partial confirmation of hypothesis 2.

As a result of the quantitative and qualitative analysis, hypothesis 3 is partially confirmed.

Chart No. 16: Dominant Psychological Types illustrated by Groups with a High Total Flourishing Score



Table No. 48: Distribution of the dominant psychological types by the groups of artists and by indicators of flourishing

<i>Artistic group</i>	<i>Individual components of flourishing</i>	<i>Social components of flourishing</i>	<i>High overall flourishing Score</i>
<i>Dancers</i>	ISTJ / ESTJ	ISTJ / ESTJ	ISTJ / ESTJ
<i>Writers</i>	INFP	INFP	INFP
<i>Musicians and singers</i>	INFP / ENFP	INFP / ENFP	INFP / ENFP
<i>Visual artists</i>	INFP	INFP	INFP

X4: *It is assumed that there are dominant psychological types among the artists of the four groups, related to the peculiarities of the different types of arts and the activity performed by the artists.*

After processing the obtained data and their analysis, it can be argued that there are differences in the dominant psychological types in the four groups of individuals studied. In the group of dancers, these are the ISTJ and ESTJ profiles, which represent nearly 45% of all those involved in dealing with Bulgarian authentic arts. The predominant psychological types in the writing group are INFP - 22.06% and INTJ with 10.29%. The rest of the group is distributed among the other profiles with ENTP, ISTP and ESTP not represented. Among musicians and singers, the psychological types INFP (30.95%) and ENFP (16.67%) stand out, and in the group of visual artists: INFP has a 34.29% share, followed by ENFP (12.86%) and INFJ (10.00%). In general, one can grasp the presence of a variety of psychological types in all four groups of artists. The presence of the trends expressed in the statistics needs further analysis, which supports the existing theories about creativity and creativity as a field of infinite diversity.

The different arts work within different platforms and a mechanism of interaction that allow the connection of the predominant 8 characteristics in the psychological type, in a specific way and in harmony with the dominant personality structures such as temperament, attitudes towards the outside world, prevailing behavioral stereotypes, events in the life path, etc. The attitude here is twofold - on the one hand, artists have a personal profile that directs them to a certain type of art, and on the other - the very activity in a certain creative field develops and transforms the available capabilities, traits, attitudes and talents in a specific way. To these two tendencies, of course, can also be added the circumstances in the individual life path and social environment, which certainly influence the performance of the creator. Based on these conclusions, as well as considering the detailed qualitative analysis of the identified psychological types in the individual groups of artists presented in Chapter Three of the dissertation, it can be stated that **hypothesis 4 is confirmed.**

9. Discussion, summaries and conclusions. Scientific novelty, limitations and applicability of the study.

9.1. Discussion, summaries and conclusions.

The main goal of the current dissertation research is to investigate the simultaneous deployment of parameters of creativity and creative motivation and the achievement of flourishing in the life path in adulthood - a time when the personality experiences its apogee in different directions of its development. Behind the formulation of this goal is the review of a huge number of literary and scientific sources by authors related to the topic. Among them are the works of Otto Rank on the creative impulse and the development of the creative personality, of Carl Jung on psychological types, of Isabella Meyers and Katerina Briggs on the MBTI indicator, of Paul Torrance on creativity and creative motivation, of Mihai Csikszentmihalyi on creativity and the flow state, by Martin Seligman, Carolyn Ryff, and Ed Diener on mental well-being and flourishing, as well as by a number of authors in the fields of art studies and art theory and psychology.

The first and main task of the dissertation research is to unite in a reliable research matrix the tools for collecting empirical data, approved for the Bulgarian population. Results were obtained and processed according to the following indicators: psychological type according to Myers-Briggs, degree of creative motivation according to the Paul Torrance scale and levels of flourishing according to the Ed Diener scale, in which three indicators were taken into account - level of flourishing by individual components, level of flourishing by social components and overall flourishing score.

At the first stage of the empirical study, the predominant psychological types according to Myers-Briggs are established within the studied population by identifying combinations of the eight factors unique to each person studied - introversion, extraversion, sensation, intuition, thinking, experience, perception and judgment. Profiles in the four groups of artists were examined and identified, as a distinction was made according to the criterion of creativity. A different degree of prevalence of psychological types with creative characteristics is established in individual groups. Qualitative analysis shows the highest levels of creativity in the groups of individuals studied, engaged in visual arts, classical music and literature.

At the next stage, the analysis of data regarding the degree of creative motivation with the Paul Torrance Scale (Creative Motivation Scale) and the discovery of regularities in the four artistic profiles by indicators of creativity was started. In each of the groups, Myers-Briggs psychological types were identified, which possess indicators of creativity and at the same time achieve a high degree of creative motivation. In the group of dancers, the ISTJ and ESTJ profiles predominate, and they mostly register average levels of creative motivation. In the group of writers, psychological types with high creative motivation and predominant Intuition, Feeling, Judging, Thinking functions are found - INFP, INTJ and ENTJ. In musicians and singers, high levels of creative motivation are associated with the INFP and ENFP profiles. Among visual artists, the largest share of subjects with high creative motivation is found among creators with an INFP psychological type. The combinations of profiles in each group also depend on the aesthetics of the genre in which they are found, but it is also very likely that they are the result of personal dynamics during long-term and systematic work in the field of a given type of art.

In the study of the relationship between the degree of creative motivation and flourishing, Edward Deaner's Flourishing Scale was applied and percentage distributions were derived - to the general indicator and when differentiating by items describing individual and prosocial orientation to flourishing. Detailed data on the dependencies of flourishing and the presence of psychological types with different degrees of creative motivation are presented, as well as correlation matrices on the internal relationships between the items in the Scale and the total flourishing score. Correlation coefficients between the total flourishing score and the individual and social components are presented separately. All data are distributed by groups of artists, which allows to highlight the following conclusions:

First, representatives of all groups managed to achieve high levels of flourishing on all three indicators – total flourishing score, individual components and social components. *Second*, high scores on individual flourishing components predominate both as a percentage compared to the high scores on social components and as a proportion of the total flourishing score. *Third*, the Intuition, Feeling and Perception functions are most present in the groups of

writers, musicians, and visual artists who have achieved a high degree of flourishing in both components and as a whole. *Fourth*, in the dancer's group, those who achieved high flourishing scores possessed the psychological type functions of Feeling, Thinking, and Judging. *Fifth*, the only group in which the high social component scores exceeded the individual flourishing component scores as a percentage and had a high overall flourishing score were visual artists with a dominant Intuition function.

The study of the degree of flourishing with the Edward Diener scale - as an overall indicator and by components addressing individual and social orientation to flourishing - provides a huge database describing different trends in individual groups. In dancers, the total flourishing score had a very strong direct correlation with measures of individual and social components of flourishing. The higher the data on the individual and social aspects of flourishing, the higher the overall level of flourishing, with a slight preponderance of flourishing indicators for the individual components. The tendency is similar in the group of writers. The Diener Scale total score for flourishing correlated highly with both the individual and social components with a slight preponderance of the individual. In musicians and singers, there was an almost equal and strong correlation of the total score with both individual and social components. The correlation between the flourishing coefficients for the individual and social components in the visual artists group was around the mean values and showed a moderate straight correlation. The coefficient of dependence between the total flourishing score and the two components – individual and social, in this group, is high.

The correlations between the degree of creative motivation and the levels of flourishing – overall and by components, highlight the following more important conclusions:

In the group of *dancers*, a statistically significant correlation dependence regarding the level of creative motivation was observed only for the parameters related to the social components of flourishing. Although quite weak, this relationship suggests that if there is a higher creative motivation of the subjects studied than the dancer group, the more important place in their model of mental well-being the social components of flourishing could occupy, with motivation being integrate other mechanisms to increase mental well-being.

In the *writers* group, the relationship of creative motivation with flourishing was primarily based on individual components. The correlation is weak and can be interpreted in the context of some sample parameters. For the studied population, writing is more of an internal need and a specific creative ability that develops independently of the other components of social or professional realization. This correlation could also be interpreted as an indicator of an internal locus of control, where the individual resource for expression and coping dominates the process of constructing life goals and, in general, the positive development of the creative personality.

The data for *musicians and singers* show that the correlation of creative motivation with the total flourishing score and its individual components is moderate, and that with social – weak. Because the total flourishing score has nearly equal and very strong correlations with both individual and social components, it can be assumed that differences in the levels of correlation between creative motivation and flourishing components will vary in subsequent or larger studies. The correlation between the components of flourishing itself was also above average, delineating a homogenous group oriented toward both creative achievement and

well-being and flourishing. 84.5% of the group of musicians and singers registered high levels of creative motivation, and 74% of them also a high overall flourishing score.

Results in the *visual artists* group revealed a weak direct correlation between levels of creative motivation and flourishing (overall and by component), meaning that strengthening and maintaining motivation may influence flourishing, but as with writers and dancers, it could also have happened with the help of other factors. Qualitative and quantitative analysis of visual artists reveals the essence of the creative process in this group. With them, a stronger fusion of the personality with the creative process is observed, in which the interaction of individual and social elements is structured. In this way, the state of flourishing is also interpreted - a natural state of aesthetic and emotional experience, apart from strict frameworks or specific motivation.

In conclusion, the parameters of the dominant psychological type for the population and the observed intergroup differences are outlined. In the comparative analysis, the data from studies with the additional group of ten artists with high achievements also confirms the conclusion that the configurations of the dominant psychological types contain the indicators of Introversion, Intuition, Feeling, Judgment, Perception. Despite its introverted orientation, the psychological type INFP (Introversion, Intuition, Feeling, Perception) shows the highest levels of flourishing in the majority of artists, which directs the analysis to further studies with representatives of all kinds of arts. This would enrich, on the one hand, the theory in the field of the psychology of art and flourishing with potential opportunities for future research in Bulgaria.

9.2. Scientific novelty, limitations and application of the study

In the course of the dissertation research, contemporary and classical scientific discussions and studies on issues of creativity, creative motivation and mental well-being and flourishing are analyzed and presented. Basic concepts of the creative and self-actualizing personality, the productive person in adulthood, as well as more focused theories of creativity and development are thoroughly explored.

All the raised hypotheses are partially or entirely confirmed, which gives a reason to emphasize the fulfillment of the main goal of the study, namely - the establishment of dependencies between parameters of creativity and creative motivation and flourishing in adulthood.

The analysis of the constructs and their components shows the complex nature of the relations between dimensions of the personality structure with its inherent authentic motivational potential, indicators of creativity and the rich variety of dimensions in psychological well-being and flourishing.

The results of the empirical study confirm the assumptions of a positive interdependence between creative potential and its objectification in the individual and social matrix of the creator, as well as its relationship with states of flourishing - both as a personal experience and as satisfaction from realized interactions in a certain cultural context.

Working with the Edward Deane Flourishing Scale and the results from the correlation matrices suggest opportunities to expand the perimeter of factors in future researches related to creative motivation and flourishing.

The design and results of the empirical study support the parameters of the presented research model while opening space for new assumptions in new psychological explorations within the field of creativity and flourishing.

Scientific novelty and potential applicability

The scientific novelty in the present dissertation work can be observed in several directions.

For the first time in Bulgaria, a study was conducted on the mutual influence of parameters of creativity and flourishing. A lean experimental framework was outlined, which can be further developed and enriched with new parameters.

For the first time, on local soil, a comparative study was conducted, affecting the psychological characteristics of four groups of artists - representatives of different artistic fields. This is the first study of a sample with such a profile using the Myers-Briggs Type Indicator MBTI®.

The present dissertation provides a thorough theoretical argumentation on the set research tasks by including in the presentation the main theses of the legacy of the Austrian psychotherapist Otto Rank, who devoted his scientific activity, teaching and therapeutic practice to the study of the relationship between the development of the personality and its creative potential.

The actual empirical research presents an extensive database that could be further analyzed and interpreted from different perspectives. The volume and the parameters of the sample do not provide absolute grounds to extrapolate the results to a larger aggregate or population with a modified profile, but nevertheless, the study sets certain trends in the analysis of the personality and social status of the nowadays` artists. It is possible that some of the results were influenced by the peculiarities of the study period (pandemic), which can be re-confirmed by repeating the study within a similar sample structure.

The present dissertation work can be considered as a basis for building on the topics in the exposition, as well as as a direction in the refinement of the research model. In the context of Otto Rank's ideas and new contemporary approaches in psychotherapy, a stand-alone theoretical and applied academic course in the positive psychology paradigm could be developed. The *Psychology of Art* subject, structured around topics from the psychology of creativity and well-being, art studies and cultural studies, social psychology and the positive arts, can be enriched by new research on creativity as a psychological process and on flourishing as a goal of the postmodern society.

A special place in future developments on the subject deserves the psychotherapeutic approach of Otto Rank, which are based on an independent model of brief therapy in support of interventions through the arts or positive psychotherapy. Such a new, both flexible and holistic model could be a good basis for consulting or educational practices with representatives of the creative sector, with parents of gifted children, with pedagogical staff open to approaches and techniques to support the creative potential of the students, as well as the young people in general.

CONCLUSION

In recent years, flourishing in individual and social systems has undergone significant transformations in the field of health, as well as in connection with the cultural and ideological challenges at the core of the sustainable narratives shaken by the unexpected occurrences. History shows that in similar circumstances, it is the non-standard, innovative and creative approaches, requiring the mobilization of the entire personal potential, that could open the new possibilities in the development. Creativity, stable internal motivation and creative approach at all levels of personality functioning can definitely be accepted as a valuable resource on the way to positive development and flourishing. The current dissertation research highlights topics that are relevant in the course of the present Bulgarian society development, and their further study could contribute to the development of new theoretical as well as some more pragmatic directions of the psychological science unfoldment.

DISSERTATION CONTRIBUTIONS

1. On the basis of a theoretical analysis, contemporary concepts about creative motivation, flourishing and psychological types in adults engaged in arts and culture have been interpreted. The interrelations between the constructs examined have been outlined.

2. For the study of the creative personality, a 3-tier model is created within the context of the theories of Carl Jung, Otto Rank, Paul Torrance and Ed Diener.

3. An original empirical study was conducted in the specified scientific field. The main research problem regarding the interrelations between creative motivation, flourishing and personality types in adults engaged in arts and culture is explored and analyzed. A comparative data analysis is carried out on a sample of respondents spread within four different types of arts in the period of adulthood.

4. The results of the research conducted are included in the academic course of the facultative module "Psychology of Arts" which the psychology students have the opportunity to choose during their studies.

5. Empirical data provide grounds for the promotion of specific techniques in counseling and education in favour of representatives of the creative sector, parents and teachers of gifted children, business organizations and NGOs aiming to support and establish better conditions for creativity and flourishing in adults.

APPENDIX

Таблица № 2: Превод на абривиатурите на психологичните типове по MBTI

№	Psychological Types	The Four Dominant Personality Traits
1.	INTJ	Introversion – Intuition – Thinking - Judging Интроверт – Интуитивен – Рационален – Решаващ
2.	INTP	Introversion – Intuition – Thinking – Perceiving Интроверт – Интуитивен – Рационален – Възприемащ
3.	ENTJ	Extraversion - Intuition – Thinking - Judging Екстраверт – Интуитивен – Рационален – Решаващ
4.	ENTP	Extraversion - Intuition – Thinking - Perceiving Екстраверт – Интуитивен – Рационален – Възприемащ
5.	INFJ	Introversion – Intuition – Feeling - Judging Интроверт – Интуитивен – Емоционален - Решаващ
6.	INFP	Introversion – Intuition – Feeling - Perceiving Интроверт – Интуитивен – Емоционален – Възприемащ
7.	ENFJ	Extraversion - Intuition – Feeling - Judging Екстраверт – Интуитивен – Емоционален - Решаващ
8.	ENFP	Extraversion - Intuition – Feeling - Perceiving Екстраверт – Интуитивен – Емоционален - Възприемащ
9.	ISTJ	Introversion – Sensing – Thinking - Judging Интроверт – Сензорен – Логичен - Решаващ
10.	ISFJ	Introversion – Sensing – Feeling – Judging Интроверт – Сензорен – Емоционален - Решаващ
11.	ESTJ	Extraversion – Sensing – Thinking - Judging Екстраверт – Сензорен – Логичен - Решаващ
12.	ESFJ	Extraversion – Sensing – Feeling – Judging Екстраверт – Сензорен – Емоционален - Решаващ
13.	ISTP	Introversion – Sensing – Thinking - Perceiving Интроверт – Сензорен – Логичен - Възприемащ
14.	ISFP	Introversion – Sensing – Feeling – Perceiving Интроверт – Сензорен – Емоционален - Възприемащ
15.	ESTP	Extraversion – Sensing – Thinking - Perceiving Екстраверт – Сензорен – Логичен - Възприемащ
16.	ESFP	Extraversion – Sensing – Feeling – Perceiving Екстраверт – Сензорен – Емоционален - Възприемащ

LIST OF PUBLICATIONS RELATED TO THE SUBJECT OF THE DISSERTATION:

1. Tagareva, K., Gereva, M. (2022). Creative motivation and flourishing: individual-psychological aspects, *Philosophy*, Vol. 31, No. 2, 172-190, NION "Az-buki" (ISSN 1314–8559)
2. Gereva, M. (2021). Creativity, creative motivation and creativity, Collection of reports from the tenth student scientific forum, 74-82, Plovdiv University "Paisiy Hilendarski" (ISBN 2738-8859)
3. Gereva, M. (2020). Creativity and flourishing: personality dynamics in adulthood, *Balkan Scientific Review*, Vol. 4, No. 4 (10), 26-29, UDC: 159.924.24, DOI: 10.34671/SCH.BSR.2020.0404.0007, Scientific Chronograph Ltd. (ISSN 2603-4867)
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5. Gereva, M. (2019). Roots and dynamics of the creative impulse in Otto Rank's psychotherapeutic approach, *Balkan Scientific Review*, Volume 3, No. 4 (6), 47-51, UDC: 159.964, DOI: 10.34671/SCH.BSR.2019.0304.0010, Scientific Chronograph Ltd. (ISSN 2603-4867)
6. Gereva, M. (2019). Philosophical-aesthetic roots in the work of Otto Rank, Collection of reports from the eighth student scientific forum, 467-474, Plovdiv University "Paisii Hilendarski" (ISBN 978-619-202-375-1)