

The Meaning of Creativity among Filipino Social Workers and its Implications to Governance

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The meanings that Filipino social workers attach to creativity have implications on social administration and governance. The personal and work-related meanings that the participants give to creativity, the areas of practice that they view as creative and the conditions in the workplace that favour or hinder creativity also point to areas of “creative leadership”. Using a phenomenological approach, the research focuses on the journeys of social workers in creativity. The research describes how practitioners consider social work as a creative profession and how their work introduces innovation in the organization and in service delivery through formulation of new policy, programs and strategies. The study suggests that leadership needs to apply governance approaches that harness creativity in individuals and in organizations. The study also suggests a typology of meanings of creativity that may be the basis for further studies in this area.

Keywords: creativity, social work practice, creative leadership, governance

Introduction

Researches on creativity in the past decade have led to further establishment of a “powerful link” between deliberate creativity, leadership and change (Feldman, Csikszentmihalyi & Gardner, 1994; Harris, 2009; Puccio, Murdock and Mance, 2007; Runco, 2007; Sternberg, Kaufman & Pretz, 2002; Sternberg, Grigorenko & Singer, 2004). The European Union, for instance, after having declared 2009 as the European Year for Creativity and Innovation, has geared towards constructing a Summary Innovation Index (SII) that measures creativity on a country level. Some countries claim to have entered into what

they consider as a 'creative economy' (Howkins, 2007; UNCTAD, 2010) and the formation of a so called 'creative class' (Florida, 2002).

According to experts, creativity has become a core leadership competence (Basadur, 2004; Harris, 2009; Puccio et al., 2007). Across all levels of an organization, officers and staff are able to develop effective leadership by mastering factors that promote creativity. Serrat (2009) concludes that creativity is now recognized as "central to organizational performance"; that there is an increasing interest in creativity in the workplace; and that "stimulants and obstacles" to creativity may "drive or impede enterprise" (p.61). It is now evident that the centrality of creativity both in theory and practice is being considered in various disciplines. This is reason enough to give attention to building a discourse on creativity in social development in general and social work practice in particular.

A recent study on creativity in the Philippine context explores initial meanings of creativity that may be a basis of theorizing in social work (Nicolas, 2012). The study provides a typology of meanings of creativity, both personal and work-related, analysed from individual and organizational levels. The study shows that Filipino images and definitions of creativity confirm those aspects mentioned in theory namely the person, the process, the product, and the "press" or the environment. The social worker is seen as creative in several aspects: as a person possessing traits that the social workers find as creative; through involvement in an area of work that is considered to be creative; and through the social products crafted by the social worker related to program development, policy formulation and service delivery. The organization that facilitates the creativity of its members is also considered creative.

One facet not directly discussed in the study is "creative leadership"; but it is nonetheless contained in the responses of the social workers, which refer to organizational factors such as governance. Puccio et al. (2007) assert that leaders play an important role in the nurturance of creativity, and leaders who "operate in a creative manner" positively influence the environment, the people, and the processes in the organization. In this article, the data sets from the above

mentioned study (Nicolas, 2012) will be re-examined to discuss the meaning of creativity among social workers and its implication to creative leadership, social administration and governance.

Using a phenomenological approach, this paper aims to discuss the implicit connection of personal creativity to leadership as reflected through the personal meanings and Filipino images of creativity provided by social workers. The paper also aims to show the significance of the areas of work identified by social workers as creative, to areas of concern in social governance. The paper likewise discusses the factors that facilitate and hinder creativity in an organization and relates these factors to the role of creative leadership in the organization.

The paper is divided into four sections: a brief review of literature on creative leadership, creative public governance, and creativity in relation to social work and organizations; a discussion on the revised typology of meanings of creativity as the framework for discussion; and a presentation of findings on the meanings that social workers give to creativity, the areas which they consider as creative and working conditions that promote or hinder creativity. The paper ends with some implications of the meaning of creativity to governance and creative leadership.

“Unpacking” the Creative Concept

Previous and more recent efforts to study creativity led to concrete steps on how to develop this system of knowledge applicable to leadership and governance. Together with his colleagues, Puccio (Puccio et al., 2007), director of the International Center of Studies in Creativity, introduced an organizational framework that enhances creative problem solving methods. He termed this the “unpacking” of the creative concept and considered creativity as the main focus and driving force of social change and a “core to leadership competency” (p.13). More studies had been conducted on creative leadership, as it is related to various fields such as applied science. For instance, Dr. Yew Kam Keong (2011, p. 19) promotes the concept of “creative public governance” through his Mindbloom

Consulting. Also, the series of Harvard University researches on creativity by Teresa Amabile (1996) led to the creation of the instrument KEYS: Assessing the Climate of Creativity used to harness creativity in the workplace.

Keong (2011) defines creative governance as “a system of government administration that embraces and implements innovations to enhance the quality of life of the people using minimum resources for maximum lasting impact. It encompasses political, social, economic, technology and innovations” (p. 16). For Northhouse (2004), transformational leadership “stimulates followers to be creative and innovative” (p. 11). Creative leadership likewise propels others forward (Sternberg et al., 2004).

Creativity is generative and transformative and so is social work. As a profession, social work does not have pre-coded methods but instead would constantly re-invent these methods to adapt to specific person-in-environment situations (Flaker, 2001).

Furthermore, Flaker (2001) sees social work as a discipline that operates in “unforeseen and unforeseeable” situations and therefore demands innovative and creative resolutions as part of its problem solving process. He explains that the social work profession is reflective in the sense that it uses inductive analysis. It is as interactive as everyday life and involves reflection and dialogue in order to put the practice into the context of the very milieu it moves in.

Other studies positively link creativity with critical thinking. They emphasize that creativity is needed in excellent practice (Adams, Dominelli, & Payne, 2002; Kirst-Ashman, 2007), and is a necessary ingredient for survival in the social work agency (Locke, Garrison & Winship, 1998). On his part, Ringel (2004) explains that on-going self-examination, intuitive knowledge and creative use of the self are important skills in clinical social work practice and that creativity must be emphasized in the academic preparation of social workers. As Arasteh and Arasteh (1968) note, “creativity will eventually serve as a focal point for all

disciplines concerned with the improvement of man's health, happiness, and social situation" (p. 96).

Fisher and Amabile (2009) describe organizational creativity with reference to four aspects: the creativity of the organization's new products, services, processes, or strategies; the creativity of the members of the organization; the processes undertaken by members of the organization; and the production of ideas for novel and appropriate (useful or valuable) organizational products, services, processes or strategies.

With regards to process, Guetzkow (as cited in Steiner, 1969) cites two kinds of organizational processes, specifically processes that hinder the development of the innovative behavior and processes that enhance the creativity of the members of the organization. He notes that organizations exhibit simultaneous demands for routinization and for innovation. The balance of these countervailing pressures determines the organization's climate for the creative member.

The organizational processes related to the propensity for innovation include the following: decentralization of authority; organizational slack; communication as catalyst for innovation; and organizational structural arrangements which include presence of ad-hoc devices, role differentiations, and subgroup specialization (Guetzkow, as cited in Steiner, 1969).

There are creative situations or characteristics that help or obstruct creativity in organizations (Puccio & Cabra, 2010). Amabile (1997) identified stimulants to creativity, such as organizational encouragement, supervisor support, work group support, freedom, resources, and challenging work. She also noted obstacles to creativity like organizational impediments and workload pressure.

For Ekvall (1996), factors such as challenge and involvement, freedom, trust and openness, idea time, playfulness and humor, conflicts, idea support, debates and risk taking affect creativity.

Methodology

Research participants were selected through a system of nomination by their colleagues. Such a manner of choosing participants has been used in local studies on creativity, following the observation of some authors that creativity is determined socially through the judgment of colleagues in a certain field (Bartolome, 1990; Feldman et al., 1994). –

The study utilized several methods, such as observation of actual practice, reflective exercises, and in-depth interviews to draw out from participating social workers meanings of creativity which they have associated with the practice of their profession or have derived from everyday experiences in the workplace.

All the participants of the study are licensed social workers presently assigned in Units 1 & 2 of the organization. Due to the high turnover in these units, many of the social workers and other professionals are quite young and with an average of 7-8 years of practice. Seven of the social workers in this study have had more than ten years of practice.

A summary of the profile of the participants is provided in Tables 1 and 2 below.

Table 1: Profile of participants from Unit 1

Name	Age	Gender	Civil Status	Years of Practice	Education	Position & Rank
Social Worker B	27	F	Single	7	BS Social Work	Technical Staff
Social Worker F	29	F	Married	7	BS Social Work (MCD Units)	Technical Staff
Social Worker I	28	F	Married	8	BS Social Work (MSW Units)	Technical Staff
Social Worker L	44	F	Separated	13	BS Social Work (MSW Units)	Technical Staff
Social Worker H	53	F	Single	30	BS Social Work (MPA/MSW Units)	Unit Head

Table 2: Profile of Participants from Unit 2

Name	Age	Gender	Civil Status	Years of Practice	Education	Position & Rank
Social Worker G	40	F	Married	17	Masters (non SW) MPA	Acting Unit Head
Social Worker K	42	F	Married	15	Masters (non SW) MPA/ M.Ed.	Acting Unit Head
Social Worker E	38	F	Separated	17	MAWD (non SW)	Technical Staff
Social Worker J	37	M	Single	11	Masters (non SW) MSD	Technical Staff
Social Worker C	46	F	Married	25	MSW	Technical Staff

The Creativity Typology

This section discusses the partial findings of the thesis on the meaning of creativity among Filipino social workers (Nicolas, 2012). The discussion includes the social workers' personal meanings of creativity, areas of practice identified as creative, work-related meanings of creativity, and factors that promote or hinder creativity in the organization.

The above-mentioned study offers a typology of meanings, both personal and work-related, that may be used in analysing creativity at the individual and organizational levels. The discussion in this paper will follow the typology on Table 3 as guide to analysing creativity and governance in social work practice.

Table 3: A typology of meanings of creativity

		Meanings of Creativity	
Levels of Analysis in Creativity		Personal Meanings	Work Related Meanings
	Individual Level	Individual-Personal themes <ul style="list-style-type: none"> • Personal Traits • Personal Influences to Creativity • Application to Everyday Life <i>Survival</i> <i>Parenting</i> <i>Freedom</i> <i>Being different</i> <i>Creative Expression</i> <i>Willingness to take risks</i>	Individual-Work-Related themes <ul style="list-style-type: none"> • Factors in the Workplace that Promote or Hinder Individual Creativity <i>Competence</i> <i>Client-centered</i> <i>Multi-dimensional tasks</i> <i>Solving a problem</i> <i>Developing an idea</i> <i>Attention to details</i> <i>Making complicated simple</i>
	Organizational Level	Organizational-Personal themes <ul style="list-style-type: none"> • Personal Traits • Organizational Influences to Creativity • Application in the Organization <i>Ability</i> <i>Initiating new things</i> <i>Freedom</i> <i>Unique and different</i> <i>Secret Weapon</i> <i>Acceptable & beneficial</i>	Organizational-Work-related themes <ul style="list-style-type: none"> • Factors in the Workplace that Promote and Hinder Organizational Creativity <i>Excellence</i> <i>Initiating change</i> <i>Creating a giant</i> <i>Win-win solution</i> <i>Re-design</i> <i>Work enhancement</i> <i>Integration of old & new</i>

Table 3 shows that personal meanings of creativity at the individual level include personal traits and Filipino traits mentioned by the research participants, personal influences of creativity, and application of creativity in everyday life

situations. Personal meanings of creativity at the organizational level still includes personal characteristics they maintain even at work, organizational influences to personal creativity, application of personal creativity in the organization, and areas of work that allow what the social workers consider to be creative.

Work-related meanings at the individual level include factors that promote or hinder creativity, individual traits of people in management, and creative leaders with pioneering ideas and other creative products. Work-related meanings at the organizational level still include factors that promote and hinder creativity and areas of work that yield creative products.

Personal Meanings of Creativity: The Person as Creative

Most of the definitions given by social workers on creativity pertain to the 'person' as the one being creative. Phrases that point to the social worker as creative include: "capacity to create", being "all-around", and "not being contented with what is in front of you". The participants also look at creativity as an "ability" that the person possesses. Specific themes point to the creative social worker as someone who has characteristics such as "willingness to take risks", "initiating new things", and Filipino personal characteristics.

Willingness to take risks – Social workers share that sometimes advocacy work involves "defying everything". There are times when one will fail such as in pilot testing new social technology, but it is a necessary risk one must take.

Initiating new things – The social workers find themselves as leaders in initiating new ideas in the workplace. Most of them consider themselves as part of the 'think tank' in developing innovative programs and services.

Personal characteristics – The characteristics of the person perceived to be creative may also be characteristics of the creative leaders such as *pakikialam* (being nosy – a trait of social workers who participate in the business of others even if not asked); *mabusisi* (characteristic of an artist that follows strict attention

to details); *kakaiba* (unique and different); *madiskarte* (being street smart creative); and *maabilidad* (similar to being a 'jack-of-all-trades'); and, *koboy* (like a cowboy who is able to live anywhere).

Responses expounding on the personal meanings that the social workers attach to creativity show that they live and experience creativity even in their personal time. They associate creativity with making life better, enabling one to move on. One social worker says creativity allows her to "discover life and explore" while another considers creativity as an instrument for personal development.

Important concepts derived from everyday life experiences also reflect how social workers live to become leaders. They shared new terms such as: "non-tangible creativity" or the ability to integrate with people from another country; "cultural creativity" or the ability to relate with diverse cultures; creativity in life or being able to survive through the years such as in being a mother; "relational creativity" or being able to deal tactfully with other people (such as rearing a teen-age daughter); "situational creativity" or the ability to circumvent difficult situations in the workplace that tend to be personal; and creativity in parenting. One social worker reflects that a creative person knows how to deal with life (*alam kung paano patatakbuin ang buhay*); knows where one stands (*alam kung saan nakatayo*) and does not easily surrender (*hindi madaling natitinag*).

Areas of Practice Identified as Creative

The areas of practice that the social workers identified as creative show important aspects of governance. Table 4 shows how the social workers actually become creative in the usual work areas they identified. These areas are the potential sources of innovation in the organization.

Table 4: Areas of Practice Social Workers Identified as Creative

SW	Area of Work considered as creative	Specific actions that made the work creative
SW- B	Coordination and collaboration in secretariat work and in research; unique approaches in handling cases	Responding to unforeseen blocks by reconfiguring elements
SW- F	Capacity building and program development	Interacting with partners and exploring new ideas in designing trainings
SW- H	Finding clients in home visits; supervision; systems design and pilot testing in project management;	Allowing staff to be self-propelling; leeway to design and implement then re-design a project
SW- I	Developing program media for group work and therapy	Making the materials unique so sessions are not boring
SW- L	Policy analysis and policy recommendations	Using and putting together the right words in crafting policy; use of strategies for policy recommendations to be implemented
SW- C	Policy advocacy	Creating campaign materials that will make the “numbers” or bring in supporters to solve a big issue; seeing a design to its completion; technical writing
SW- E	Manual development in creative case management; training and feminist practice	Putting into writing enhancement of programs to match need of clients; being culturally sensitive in designing and implementing activities for training
SW- G	Program implementation and delivery of service; program revitalization and enhancement;	Doing things not always by the book but making the program fit the people’s needs
SW- J	Generalist practice	Being client-centered and working with all kinds of clients, having a good relationship
SW- K	Networking, resource mobilization and referral; case management and task force work	Doing referral with feedback, monitoring the actual need of the client; being able to work with minimal resources, or “facilitating things with an empty hand;” being creative with the “non-tangibles”

The social workers identify as creative those areas in their practice where they believe they have had creative contributions such as the following: preparation of research proposals, manuals, or training guides; project implementation; networking; and, resource mobilization. The challenge in a bureaucratic institution is to come up with contributions that are considered unique and more beneficial or useful even if the above areas are already expected outputs of the social worker.

Work-Related Meanings: Creativity as a Process and Product

The participants' definitions include phrases that involve "doing" things that the person must have the ability to do. Definitions referring to creativity as a process include the following: "doing things in a more substantial way", "adding a little something to make it more interesting or more convenient", and "selling an idea". Also common in the definitions is the process of finding solutions to a problem, "enhancement of work", and "re-design". The social workers also consider "knowing the process" or "understanding how things came to be" as part of creativity. Similarly, they include the process of installing policy components and strategies, and integrating new ideas with the old.

Solving a Problem – Creativity in organizations involves finding a solution which could be "finding a win-win solution to a problem", "finding the right strategies, right mechanisms and style", or "making complicated things simple". As one participant says, creativity "enables the social worker to propel (the client or the agency) out of a difficult situation".

Work Enhancement - Creativity is seen as an instrument for self-improvement and enhancing one's performance in delivering an expected task. Creativity is considered as "icing on the cake", "adding color to your life", "doing it in a more substantial way", or "making something beautiful". It is the use of "add-ons" to make a product "better than the original form".

Developing an Idea – Some of the social workers believe that creativity entails starting from scratch or "making something out of nothing". One social

worker shares that “creativity is borne out of reflection”. It starts with one concept that becomes a “trigger to do something”. Another social worker considers conceptualizing “from the beginning” as more creative than just improving an idea.

Re-design - Similar to enhancement, re-design entails innovating to come up with a better product. One senior social worker explains that redesign is really part of program development based on the experiences from the field. It is also rooted in being culturally sensitive. After pilot testing, some program designs are adjusted to fit the community better. One social worker considers this kind of work as “transforming things”.

“Kapag nabago mo ang isang programa, napalakas mo, mas napaganda mo, nagawa mo siyang mas makulay, mas palatable sa tao, na hindi kinakailangan na ganung karaming resources, yun yung creativity. Kapag nasasagot mo yung hindi masagot, kapag nabibigyan mo ng solusyon ang isang bagay na akala mo wala nang solusyon, I think that’s being creative”. (Social Worker G)

(If one is able to revise, strengthen or improve a program, and make it more interesting, more palatable to the people without needing much resource, that is creativity. If one is able to answer what cannot be answered, if one is able to provide a solution to a situation that seemingly has no solution, I think that’s being creative.)

The above statements connote that creativity enhances existing program designs to meet the needs of the people.

For the participants then, the process may involve not only developing something original but also enhancing or reconfiguring a program to make it more useful. Some refer to the process as “*paglalapat ng luma at ng bago*” (the integration of the old and the new) or “*pagandahin ang isang bagay*” (making the product more beautiful).

The Product as Creative

A most common theme among the definitions is that creativity is being “different from the regular thing”, “something out of the ordinary”, or again, “thinking out of the box”. These phrases seem to point to the “creation” as the element that is creative. Other themes related to this definition are being “unique”, “acceptable” or “beneficial”. There are also concepts related to the origin of the product, whether it is an original product, a “redesign” or an “enhancement”.

Unique – Social workers consider this term as “something created with a personal touch”.

Acceptable - It has been a common notion that if an idea is not accepted by the scientific community, then it is not creative. The social workers also have the same idea that creative work is perceived as “beautiful”, “easy to market”, and “palatable to the people”. Ultimately, acceptance is seen through the “appreciation shown by beneficiaries”. One social worker says that even if it is not explicitly accepted, creative work excites; just like art, a piece of work generates emotion from its audience.

Beneficial or having the user in mind – Aside from being accepted, creativity is seen more as having the user or client in mind; the end product must be beneficial to the target user. Terms sharing this tone include “responsive to the client needs”, “ensures adaptability”, “always for the good”, and “gauged by the effect of the program on the beneficiaries”.

Attention to details – One social worker likens creativity to an art work, for which the artist goes through every detail. She says that similarly in program development, creativity “makes you see details you don’t normally give attention to”. The product is “*talagang pulido*” or crafted well, with attention to details.

Factors that Promote and Hinder Creativity

As mentioned earlier, creative leadership is concerned with awareness of organizational factors that either promote or hinder creativity. Table 5 shows a summary of factors identified by social workers based on experiences in the workplace.

As seen in the table, the first set of factors can either hinder or promote creativity, depending on the situation or on the specific units where the social workers belong. Such factors include support, resources, opportunity, availability of training, working atmosphere, and presence and absence of buzz sessions or informal sharing.

Table 5: Comparison of Factors that Promote and Hinder Creativity

FACTORS THAT PROMOTE OR HINDER CREATIVITY	
1. Support / Lack of support	
2. Resources / Lack of resources	
3. Opportunity / Lack of opportunity & training/ mentoring	
4. Working atmosphere	
5. Brainstorming / brown bag / lunchtime sharing / & sharing information	
PROMOTING FACTORS	HINDERING FACTORS
1. Supervision & training	1. Conflicting comments / conflicting instructions
2. Teamwork	2. Too much layering
3. Freedom / leeway	3. Required work / programmed work
4. Reward / reinforcement	4. Volume of work / lack of time / need for speed
5. Demand for creativity	5. Pressure
6. Creative workmates / relationships	6. Culture in the Bureaucracy
	7. Clash of personalities
	8. Personality/characteristics of people in management

Support – There is a general feeling that if the idea is not initiated by management, it receives lesser support. This is related to “stealing ideas” or not crediting the one who thought of the idea. Nonetheless, participants also mention specific people from management who show support to new ideas. Also, the support from immediate supervisors and workmates may encourage creativity.

Resources – The participants appear to have differing views regarding resources. Some say there are no resources allotted for certain activities such as regular informal group meetings or data gathering in the field, which hinder creative work. On the other hand, some say there are a lot of resources ready for use depending on the approval of the proposal. Nevertheless, as one participant shares, the availability/non-availability of resources challenges them to innovate.

Opportunity – While many cite that the nature of their work is in itself creative, a few have opposing views regarding the availability of opportunities. At least two say that they are still waiting for projects that they can start with from scratch and that can develop their creative skills.

Availability of Training -- Training opportunities are accessible to the social workers but only a few are able to avail of these opportunities. Scholarships are also available for staff development, but one social worker explains that there should be specialized training on creative techniques which they could apply at work.

Working Atmosphere – Most of the social workers refer to the interaction with other workmates such as sharing of ideas, peer support, and the absence of intrigues, as important for them. Some say that the atmosphere where everybody produces excellent work promotes creativity. Still, Social Worker B and Social Worker C refer to the same physical atmosphere as full of clutter and thus not conducive to creativity.

Buzz Session and Informal Sharing – Although participants from both Units reveal that they use their lunch break as a regular venue for sharing, some say that due to the volume of work, they are not able to really devote time to those

buzz sessions. Having a common schedule is difficult and when they do have a common time, some other concerns present themselves.

Factors promoting creativity

For the participants, major factors that promote creativity are supervision, teamwork, encouragement, freedom and open communication, and reward and reinforcement. Other factors that promote creativity include the demand for creativity, nature of the job and influence of creative workmates.

Supervision – The participants’ idea of supervision that supports creativity is one that focuses on the supervisor who motivates, communicates well, and allows the staff to explore. Social workers from Unit 1, for example, find their supervisors supportive of their ideas and give them enough space to be creative. Social Worker F appreciates the way her supervisor initiates constant communication via email and this involves the whole unit. Social Worker B also appreciates how her supervisor looks after them well and provides feedback.

Teamwork – Both Units show that a system of helping other co-workers with their tasks is already in place. Social Worker C introduces the term “collectively creative” in saying that they are recognized as a team rather than as individuals. She also shares that although conceptualization is an individual work, the social worker must later on “engage the team” in the process.

Freedom and Leeway – It is also a common response that they are given the freedom to conceptualize and develop an idea as well as to strategize and suggest new ideas. This space given to them creates an atmosphere of a creative workplace.

Reward and reinforcement – Most of the reinforcement shared by the social workers are in the form of verbal commendation. However, some explain, another way of reinforcing the good work of the staff may come in the form of giving “challenging” assignments.

Demand for Creativity – The demand for creativity can be traced to several sources, according to the social workers. One is the direction set by management, including the challenge to maintain a “level of excellence” and a management style that gives the staff space for creativity. For Unit 1, the social workers share that they have to maintain their “reputation” as having contributed much to the organization, something the head had publicly announced. For social workers from Unit 2, they stand by the fact that they are mandated to be creative and to develop programs, the very *nature* of their unit’s function.

Creative Workmates and Relationships - The social workers emphasize that smooth working and personal relationships within the unit really promote creativity. In Unit 1, social workers belonging to different units boast that they maintain good working relationships within their unit. Social Worker E refers to this as a “non-threatening environment” while Social Worker G calls it “*kalmante*” or calm environment. The social workers also say that being with creative co-workers somehow pushes one to be creative too. According to Social Worker B, two creative social workers debating or discussing lead to the production of more new ideas.

Factors Hindering Creativity

Two most common factors that hinder creativity among all social workers are “conflicting instructions” and “too much layering”. Due to the layers that their papers pass through, it takes a long time for the social workers to get their papers back and work on the comments. According to them, what can be “irritating” is to get conflicting comments across layers. There would be instances when, due to conflicting comments, the final output is reverted to the same material they originally commented on. For some, this is a waste of time and resources.

Three more factors related to those mentioned above are *required or programmed work*, *volume of work* and *need for speed and pressure*. Social Worker C directly states that even if she wants to be creative, she simply cannot because of the required workload which is reflected in their performance contract. Yet a

number of the social workers also expressed that they have a lot of “intervening” jobs not included in this contract. Because of these, together with the expectation of management in both Units, the social workers always feel the “pressure.”

Other factors shared by the participants include *culture in the bureaucracy*, *clash of personalities* and *personality or characteristics of people in management*. As shared by some, they are affected by what they refer to as the “culture” of discouraging an idea or giving the impression that an idea will not work anyway. Thus, an employee affected by these comments would normally hold back.

Implications to Governance

Theories of creativity in the past identify only four facets of creativity known as the 4Ps: the person, the process, the product, and the press (environment). The recent thesis written on creativity in the Philippine context (Nicolas, 2012) has confirmed that these facets are also revealed in the meanings of creativity shared by the social workers. This article, following the studies of Puccio (2007) and Amabile (1997), adds a fifth facet, *creative leadership*. The meanings of creativity provided by the Filipino social workers not only point to personal creativity and that of the work place but points to areas where an organization may practice creative leadership. As such, creativity has a link not only to leadership and change but also to social governance. The following are some of the implications of the meanings of creativity to social governance and leadership in the organization.

1. The personal characteristics of creative social workers are characteristics that also point to creative leadership. The creative leader is keen in identifying creative characteristics of members of the organization, other networks and partners, and even clients.
2. The meanings of creativity shared by the social workers may be considered in dealing with creative people in the organizations or even in looking at each member of the organization as a source of creativity and innovation.

3. The areas of work in a large bureaucracy that social workers identify as being creative are important to be considered by management. When given ample support, these areas will drive the organization towards more innovative contributions.
4. It is important in governance to understand factors that promote and hinder creativity in the organization. Given the specific context of the organization, leaders could deal with the factors in order for social development workers to be creative and for the social development agency to become innovative.
5. Creativity is a lived experience inside and outside the organization. Creativity may be applied in everyday life situations, in the workplace, in the community, and in society as a whole. New terms mentioned by the participants based on their experiences such as non-tangible creativity, cultural creativity, and relational creativity are concepts that may be applied in community governance and social administration. These meanings may be classified and added to the typology as community-related meanings of creativity.

The revised typology of meanings of creativity is an initial step in analysing creativity in organizations, creativity being a strong basis for an individual's freedom, dignity and worth. Further studies should lead to confirm the author's assertion that creativity is central to theories of social work and social development.

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