Received: 18 February 2021 | Revised: 8 July 2022 | Accepted: 15 July 2022

DOI: 10.1111/caim.12518

RESEARCH ARTICLE

WILEY

I'm creative and deserving! From self-rated creativity to creative recognition

Matej Černe[1] | Aldijana Bunjak[2] | Sut-I Wong[3] | Shaima' Salem Moh'd[4]

[1]School of Economics and Business, University of Ljubljana, Ljubljana, Slovenia

[2]Institute for Leadership and Human Resource Management, University of St. Gallen, St. Gallen, Switzerland

[3]BI Norwegian Business School, Oslo, Norway

[4]University of Central Lancashire, Preston, United Kingdom

Correspondence
Matej Černe, School of Economics and Business, University of Ljubljana, Kardeljeva ploščad 17, 1000 Ljubljana, Slovenia.
Email: matej.cerne@ef.uni-lj.si

Funding information
Javna Agencija za Raziskovalno Dejavnost RS, Grant/Award Numbers: J5-2555, P5-0410

This paper examines the psychological mechanism by which digital workers translate self-rated creativity into other-rated creativity (novelty and usefulness). Specifically, we explore digital workers' creative self-efficacy as an explanatory mechanism while we investigate psychological entitlement as a boundary condition. We test our research model on a sample of digital platform workers (245 working professionals on Amazon Mechanical Turk) and 167 digital experiment participants. The results of both studies converge in supporting the moderated-mediation model leading up to *novelty* as a criterion of creativity, but not *usefulness*. Implications for the study of creativity and digital work are discussed.

KEYWORDS
creative self-efficacy, creativity, creativity ratings, digital work, psychological entitlement

1 | INTRODUCTION

Creativity, which refers to the generation of novel and potentially useful ideas (Amabile, 1983) as defined within a social context (Plucker et al., 2004), is a crucial stepping stone of individual, group and organizational innovation (Mumford et al., 2012). The majority of creativity research in organizations has moved towards evaluating creativity more 'objectively', through ratings of peers, supervisors or independent raters (Gralewski & Karwowski, 2013). However, self-rated creativity, defined as subjective ratings individuals assign to their own creative work, is also important, as it provides insight into how an individual perceives their creative thoughts and processes (Silvia et al., 2012). Moreover, the distinction between self-rated and other-rated creativity is important to acknowledge, as others may recognize an individual's creative work as novel but not necessarily as useful (e.g. Ng & Feldman, 2012). Put differently, genuine creativity needs to incorporate both criteria of creativity: *usefulness* and *novelty* (Runco & Pritzker, 2011).

Challenges derived from the self- and other-rated creativity assessment gap have been recognized for several decades in traditional work settings (Eisenman & Robinson, 1968). However, the explanatory mechanisms and boundary conditions that may reliably translate self-rated creativity into other-rated creativity remain unclear (Miron-Spektor & Beenen, 2015; Zhou et al., 2017). Moreover, the implications of this line of inquiry might be particularly salient in digital work settings, as contextual conditions may vary in their stimulation of the expression of individuals' creativity (e.g. Oldham & Baer, 2012). This is because digital workers often must convince their employers (e.g. outsourcers) of the quality of their creative work, which is often challenging, due to the lack of interaction with and/or feedback from the outsourcers (Bunjak et al., 2021; Gamber et al., 2022; Wong et al., 2021). Digital workers, defined as gig workers or crowdworkers (Kuhn, 2016), are platform-mediated but often self-employed, engaging in either complex problem solving or conducting routine tasks via the Internet (Gandini, 2019; Palacios et al., 2016). These workers are considered an important and growing source of organizational innovation through which outsourcers obtain ideas, services and content from the online community (Bergvall-Kåreborn & Howcroft, 2014). Although these workers account for a significant (and growing) segment of the global economy, many organizations still have a limited understanding of how to support their creativity effectively (Bunjak et al., 2021; Oldham & Da

Silva, 2015; Wong et al., 2021). Scholars point to this research topic as understudied, for example, 'it is astonishing how little attention the information systems discipline has paid to the human phenomenon of creativity and how it unfolds in socio-technical processes' (Seidel et al., 2010, p. 235).

To address this gap, this study aims to investigate the following research question: How can gig workers ensure their creativity recognition by translating self-rated creativity into other-rated (i.e. by outsourcers) creativity in digital work settings? More specifically, given that there are little external stimuli available to gig workers (Martinez, 2015; Wong et al., 2021), we examine their self-regulatory mechanisms as a means leading to potentially successful creativity recognition by outsourcers. To do so, we utilize self-regulation theory (Baumeister, 1998) which posits that individuals self-regulate their behaviours to meet their outsourcers' external expectations on digital labour platforms.

In this study, we propose and test gig workers' creative self-efficacy, defined as one's belief in their own creative potential (Tierney & Farmer, 2002, p. 1138) as a self-regulatory mechanism and psychological entitlement as a boundary condition. Psychological entitlement, defined as people's feeling that they are unique, special and deserve more than others (Campbell et al., 2004; Zitek & Vincent, 2015), has been previously theoretically linked to an individual's self-regulatory mechanisms (e.g. Achacoso, 2006; Jiang et al., 2022). Both creative self-efficacy and psychological entitlement are underlined by one's self-regulatory processes and belief in their creative capabilities (Haase et al., 2018; Harvey & Harris, 2010) and as such may determine the extent to which gig workers' creativity will be recognized by outsourcers. Hence, we propose creative self-efficacy as an underlying mechanism and psychological entitlement as a key boundary condition in determining gig workers' creativity recognition on digital labour platforms.

By doing so, the intended theoretical contributions of this study are threefold. First, premised on the assumptions of creativity and organizational psychology research, we explore and test the mechanism of creative self-efficacy in digital work settings where digital workers are highly reliant on creativity self-evaluations when delivering creative work to the outsourcers. The results of our study will shed lights on the inconsistent results from previous research regarding the link between creative self-efficacy and measures of creativity (self- vs. other-rated creativity) (Haase et al., 2018; Kaufman et al., 2010; Reiter-Palmon et al., 2012) highlighting the importance of self-regulatory mechanisms when external stimuli from outsourcers on digital labour platforms are limited.

Second, our study intends to contribute to the growing creativity literature by reinforcing the distinction between the two dimensions of creativity, *novelty* and *usefulness* (Miron-Spektor & Beenen, 2015; Zhou et al., 2017). As indicated above, there are important differences between self-rated and other-rated perceptions of creativity (Pretz & McCollum, 2014), in that one's creative ideas may be recognized as novel by others but not as potentially useful, and vice versa (Ng & Feldman, 2012). In our study, we address this issue in a digital labour context.

Third, psychological entitlement is often referred to as a negative individual quality (e.g. Harvey & Martinko, 2009); however, in our study, we propose it to be a beneficial factor in predicting gig workers' creativity, because it may stimulate feelings of creative ideas' uniqueness and originality. This inquiry contributes to a better understanding of the positive aspects of psychological entitlement and gig workers' creativity in the digital labour market. We tested our hypotheses in two studies conducted on a crowdsourcing platform and in the laboratory.

2 | THEORY AND HYPOTHESES

2.1 | Creativity in traditional versus digital settings

Stemming from classical research of creativity in traditional organizational settings, Oldham and Cummings (1996) consider an idea 'novel' if it entails either a recombination of existing materials or the introduction of completely new materials. On the other hand, usefulness (or appropriateness) as a criterion of creativity is rated by feasibility, effectiveness or plausibility (Long, 2014).

The emergence of information and communication technology has vastly changed many aspects of creative work (Schörpf et al., 2017). Particularly, the steadily growth of digital work on the Internet (Ceccagnoli et al., 2012; Kuhn, 2016) creates new forms of work in the labour market. Digital labour platforms introduced platform-mediated interaction between outsourcers and digital workers, establishing a new format of employer–employee relations (Barnes et al., 2015).

On such platforms, workers define their profiles, which opens the opportunity for outsourcers to find individuals with different qualifications and capacities that potentially match the creative tasks they need to outsource. This new approach to work offers new creative opportunities for workers when managing their working time by allowing them the freedom to accept or reject job offers (Barnes et al., 2015). In addition, given that a large group of people can deliver more refined solutions than a few elite people, digital crowdsourcing communities provide a new perspective for organizations to externally find innovative and creative solutions to various problems (Preece & Maloney-Krichmar, 2005). Crowdsourcing often pushes the limits of creative thinking by enabling various activities, including inventing and developing new project ideas and receiving recognition for creative ideas from others (Bayus, 2010). These platforms encourage new ways of thinking, enabling gig workers to generate various creative outcomes and move beyond the already established ways of performing their work (Ashford et al., 2018; Shalley & Gilson, 2017).

Digital platforms can facilitate creativity through networking and assistance from others in producing creative ideas (Baer, 2012; Bruno & Canina, 2019; Dewett, 2003). When responding to various task requests on digital platforms, gig workers have great access to knowledge and information, which can stimulate imagination, connect ideas from diverse sources and foster novel and useful approaches to

creative problem solving (Bruno & Canina, 2019; Nickerson & Sakamoto, 2010; Ren et al., 2014).

In addition to obtaining information, digital technology enables interactions, although limited, with people from different backgrounds, providing diverse expertise and knowledge that can further ease the development of novel and useful ideas (Jabagi et al., 2019). However, as previously noted, computer mediated activities may either improve or hinder gig workers creativity. The absence of human supervision or support may, for example, negatively influence one's intrinsic motivation for creativity (Jabagi et al., 2019). Similarly, the feedback that gig workers receive on their creativity is limited; hence, gig workers need to engage in self-regulatory processes that will help them organize and deliver creative work.

Therefore, it is important to identify the conditions that either facilitate or constrain creativity in digital work settings (Bunjak et al., 2021; Oldham & Da Silva, 2015; Wong et al., 2021). Muller and Ulrich (2013) noted the advancement of creativity research in information systems (IS), and particularly, in examining the social and technical factors that influence creativity in the IS context. However, these researchers call for further exploration of digital workplaces and personal psychological processes that may influence employee creativity. In what follows, we attempt to respond to these calls.

2.2 | Translating self-rated creativity into other-rated creativity via creative self-efficacy

Both organizational behaviour and IS literature describe creativity as an individual's capability to generate novel ideas that are rare, unusual, useful and relevant to solving a certain problem (Connolly et al., 1993; Fern, 1982). In the following sections, we *conceptualize* how crowdworkers translate self-rated creativity into other-rated creativity, and we hypothesize specific mechanisms and boundary conditions that influence the strength of such a relationship.

2.2.1 | Self-rated versus other-rated creativity

Researchers have often questioned the accuracy of self-perception in different fields (Bargh & Williams, 2006; Pronin & Kugler, 2007; Wilson & Gilbert, 2003). Some earlier studies have used subjective (self-rated) or more objective (other-rated) ratings to assess individual creativity based on various methodological and substantive motives (Ng & Feldman, 2012). Self-rated creativity reflects an individual's subjective ratings and judgments of their creativity in achieving specific tasks (Furnham et al., 2008; Hughes et al., 2013; Pretz & McCollum, 2014). Kaufman and Baer (2004) argued that self-ratings, in certain cases, are considered the only proper assessment of creativity because individuals are much more aware of what makes their ideas novel and useful than others, who base their opinions only on what they see (Ng & Feldman, 2012).

However, self-ratings can also involve significant bias (Podsakoff et al., 2003), because individuals tend to be less accurate about their self-perceptions and often exaggerate their capabilities in an attempt to create a positive self-view (Robins & John, 1997; Sedikides & Gregg, 2008; Sedikides & Strube, 1997). Therefore, other-ratings (e.g. by supervisors, peers or experts) increasingly demonstrate the advantage of assessing individuals' creativity (Ng & Feldman, 2012). For instance, supervisors' ratings are widely used to evaluate individuals' creativity. However, neither self nor other-rated creativity is devoid of biased judgements. Thus, scholars and practitioners are motivated to understand how this gap between self-perceived and objectively rated creativity can be reduced (Vazire & Mehl, 2008). Unfortunately, as previously indicated, the self–other-rated creativity gap can be more pronounced in digital work settings, where gig workers are often exposed to a lack of communication and electronic client feedback systems with outsourcers, but have to continuously convince them of the quality of their creative work (Gamber et al., 2022; Kuhn & Maleki, 2017; Wong et al., 2021). In the next section, we suggest creative self-efficacy and psychological entitlement as important factors that may help gig workers bridge the potential gap between self-rated and other-rated creativity while ensuring the recognition of their creative works on digital labour platforms.

2.2.2 | Creative self-efficacy and accuracy of creativity evaluations

In response to the challenge of translating self-rated creativity into other-rated creativity, scholars have recently alluded to opening the black box to explore the underlying mechanisms of this relationship (Galati, 2015; Millet et al., 2017). An individual's creative behaviour is influenced by their beliefs about their capability to act creatively (i.e. creative self-efficacy) (Haase et al., 2018). In traditional organizational settings, studies have indicated that self-rated creativity is generally positively associated with creative self-efficacy (Carmeli & Schaubroeck, 2007; Reiter-Palmon et al., 2012; Silvia et al., 2012). Other studies have shown that an increase in creative self-efficacy is positively related to creativity rated by others across different work domains (Carmeli & Schaubroeck, 2007; Tierney & Farmer, 2011). Creative self-efficacy research has disclosed that when individuals believe in their abilities and competencies, they feel more confident in mastering their creative tasks (Chen et al., 2000; Stajkovic & Luthans, 1998; Wong et al., 2021). The more individuals believe in their ability to be creative, the more they can perform creatively, increasing the chances of recognition from others for their creative work. Moreover, empirical evidence has shown that creative self-efficacy is positively correlated with other-rated creativity (Beghetto et al., 2011), such as supervisors' ratings (see Tierney & Farmer, 2002, 2004).

Although researchers have found a positive association between either self-rated creativity or other-rated creativity and creative self-efficacy (Beghetto et al., 2011; Tierney & Farmer, 2002), the strengths of these relationships vary in many studies. For example, the relationship strength may depend on the context (i.e. traditional vs. digital work settings), individual differences or the measurement used

(Kaufman et al., 2010; Lee et al., 2002; Oldham & Baer, 2012; Pretz & McCollum, 2014; Reiter-Palmon et al., 2012). Haase et al. (2018) indicated that the relationship between creative self-efficacy and creativity is dependent on whether the actual creative output is self-rated or other-rated. This implies that creative self-efficacy may serve as a subjective individual evaluation of one's creative ability and as such place less demand on other-ratings.

In one of the rare studies that explicitly focused on evaluation of creativity in traditional work settings, Diedrich et al. (2015) investigated how perceived novelty and usefulness contribute to the overall evaluation of creativity. They found that although novelty and usefulness positively predict creativity, they play different roles when assessing creativity. Interestingly, novelty was found to exhibit a stronger positive relationship with creative behaviour than usefulness (Diedrich et al., 2015). As noted, the assessment of novelty and usefulness may not always align, because the effects of contextual conditions may influence these two criteria of creativity differently. Ideas are considered novel if they are seen as relatively unique in comparison with already existing ideas on the marker, whereas in order for ideas to be considered useful, they must bring value to the market in the short or long term. Novelty has a 'wow' effect that is immediately evident, without necessarily indicating long-term usefulness implementation potential, and as such, it is much easier to be presented on digital platforms. Determining the usefulness (or appropriateness) of ideas might be less straightforward, as the given answers must meet specific expectations, or in fact, creative problem-solving savviness (Diedrich et al., 2015).

Randel, Jaussi, and Wu (2011, p. 3) stated that employees 'with high creative abilities are more likely to be cognitively accessible to a supervisor when the employees feel confident of successfully bringing creative ideas to the attention of a supervisor'. In the context of creative work on digital labour platforms, high creative self-efficacy may help gig workers garner their outsourcers' attention to convince them that their ideas (e.g. a new product or improvement) are novel, ensuring high other-rated creativity on novelty. Thus, similar to traditional workplaces, in digital work settings, it might be easier to evaluate and spot the novelty of ideas but not their usefulness. It has been shown that human–technology interaction is enhancing one's novelty in ideas (Shuxin et al., 2017), and novelty overall evokes happiness in people, and it is making things interesting and easier for outsourcers to understand and evaluate (Wang et al., 2019). Such underlying mechanism might not work as effectively when outsourcers need to evaluate the usefulness of gig workers' ideas, because these might need either outsourcers' close expertise in the field to understand the ideas or practical implication of ideas, taking additional time and resources for the outsourcers. Moreover, even if gig workers believe in their creative ability, it might be the case that they are more willing to exert extra effort generating novel but not useful ideas when a small monetary reward is offered in return for their creative work (Stewart & Stanford, 2017). Following this logic, we suggest that creative self-efficacy may mediate the link between gig workers' self-rated creativity and other-rated creativity for novelty, but not for usefulness. Thus, we posit the following:

Hypothesis 1. Creative self-efficacy mediates the relationship between self-rated creativity and other-rated *novelty* (a), but not *usefulness* (b) criterion of creativity.

2.3 | The boundary condition of psychological entitlement

The inconsistent results of the relationship between creative self-efficacy and creativity reported in the previous section indicate the existence of boundary conditions that may moderate this relationship. Scholars suggest that feeling psychologically entitled enhances an individual's capability to think originally and generate more creative ideas than others (Zitek & Vincent, 2015). Psychologically entitled individuals perceive that they deserve better recognition, higher salaries and special treatment. Interestingly, psychological entitlement is often linked to negative consequences, such as selfishness (Campbell et al., 2004), opportunistic behaviour (Malhotra & Gino, 2011), unethical decisions (Tamborski et al., 2012) and low job satisfaction (Harvey & Martinko, 2009).

Although psychological entitlement is generally viewed as a negative individual characteristic, Zitek and Vincent (2015) argued that it can encourage creativity. For instance, individuals with high psychological entitlement see themselves as unique and distinct from others because investing effort to exhibit more unique or novel ideas (Vincent & Kouchaki, 2016; Zitek & Vincent, 2015). The need to be different, special and unique stimulates the desire to stand out from the masses (e.g. on digital platforms) while generating novel ideas and performing creatively. Given that creative self-efficacy helps individuals persist in their creative tasks, as we mentioned earlier, we believe psychological entitlement will reinforce that belief and result in individuals persisting harder. Specifically, psychological entitlement would bring out individuals' psychological ownership over their ideas, make them appear to stick out from the crowd of other digital platform members and make them seem extraordinary and novel (Campbell et al., 2004). This could lead to the assertion of the novelty of their ideas being recognized by others due to their seemingly psychological bond with their ideas and apparent enthusiasm over them and the superiority they exert over others (Harvey & Martinko, 2009; O'Leary-Kelly et al., 2017).

Although psychological entitlement may moderate the mediated relationship between self-rated creativity, creative self-efficacy and the other-rated novelty of the creative ideas, we suggest that it might not apply to other-rated usefulness of creative ideas. This is because the sense of psychological entitlement mainly comes with one's view of creativity as being a unique, rare and novel attribute (Amabile, 1996; Vincent & Kouchaki, 2016). Simply put, psychological entitlement could be favourable in certain contexts, such as involvement in creative tasks on digital platforms, where uniqueness and rareness are key to success (Dollinger, 2003; Goncalo & Staw, 2006). Entitled creative employees usually emphasize being different from others. Therefore, they often ask for special and unique privileges and offer creative problem solutions. Similarly, Zitek and Vincent (2015)

suggested that the greater the uniqueness an individual strives for, the more likely they are to generate novel ideas. This might be particularly true in a digital work setting, where a significant lack of immediate external feedback (e.g. a supervisor or colleagues) is present. Individuals who strongly believe that they deserve preferential rewards and treatment, with little consideration of actual quality or performance, might be more likely to persist in continuing their creative efforts, persuading outsourcers of the novelty of their presented solutions.

However, usefulness is less straightforward when compared with novelty (Diedrich et al., 2015). Usefulness is better suited to realistic creative solutions that do not change the status quo and are perhaps more applicable than radical creative ideas that are stimulated by high novelty (Runco et al., 2005). Therefore, it might be the case that ideas generated fail in these individuals' attempt to solve the actual problem and offer useful creative solutions, but still accomplish the specific requirements in terms of novelty. Thus, we predict the following:

> **Hypothesis 2.** Psychological entitlement moderates the relationship between self-rated creativity and other-rated *novelty* (a) in creative ideas, which is mediated by creative self-efficacy, but not the other-rated *usefulness* (b) in creative ideas.

We present our research model with hypotheses in Figure 1.

3 | RESEARCH DESIGN

Our empirical research design includes both field (platform workers; Study 1) and experimental (laboratory; Study 2) studies. Our two studies are complementary and address each other's limitations. Field Study 1 tests the model on gig-working Amazon Mechanical Turk professionals. This study examines the proposed relationships in a natural digital work setting, while still controlling for the nature (complexity, level of creativity) of the task our recruited participants performed. Experimental Study 2 enabled us to manipulate the levels of creativity in a digital experiment setting and thereby influence self-rated creativity. This approach allows us to infer causality in the studied relationships and alleviate potential concerns about endogeneity and reverse causation. In both cases, external experts were raters (i.e. other-rated creativity) on the two criteria of creativity: novelty and usefulness.

4 | STUDY 1: METHODS

4.1 | Sample

This study was conducted through Amazon Mechanical Turk (a digital labour platform) and included 245 working professionals; 56.7% were male, and about 63.3% were younger than 35 years. Participants were paid $2.50 for an assigned time of around 15 min. The majority of participants had acquired a bachelor-level degree (58%), all of them were based in the United States, and the majority had more than 11 years of work experience (51%).

4.2 | Measures

A structured questionnaire with a 7-point Likert-type scale with anchors of 7 = *strongly agree* and 1 = *strongly disagree* was used to measure all of the constructs in this study, aside from the controlled variables.

4.2.1 | Creative self-efficacy

We used Tierney and Farmer's (2002) three-item measure of creative self-efficacy. Sample items include 'I have confidence in my ability to solve problems creatively' and 'I feel that I am good at generating novel ideas' ($\alpha = .86$).

Self-rated creativity was assessed using a five-item measure adopted from the scale of Zhou and George (2001). Sample items include 'I consider diverse sources of information in generating new ideas' and 'I spend considerable time sifting through information that helps generate new ideas' ($\alpha = .82$).

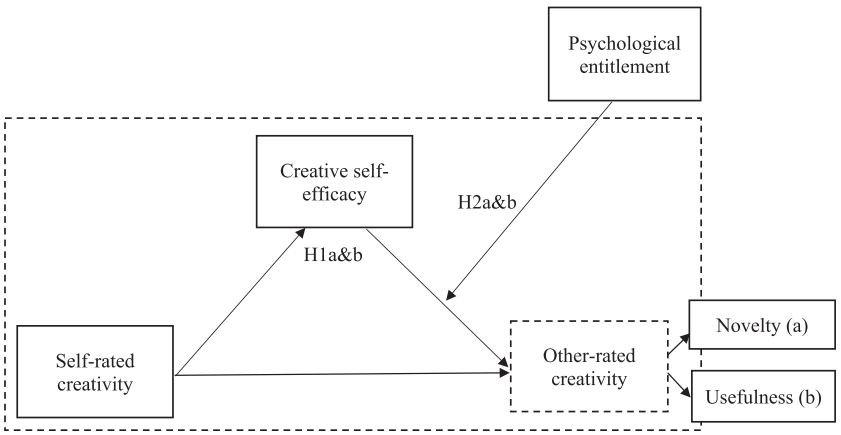

FIGURE 1 Moderated-mediation model with hypotheses

4.2.2 | Psychological entitlement

Campbell et al.'s (2004) nine-item scale (α = .80) was used to measure psychological entitlement (e.g. 'I honestly feel I'm just more deserving than others' and 'Great things should come to me').

4.2.3 | Control variables

We controlled for demographic variables, such as age, gender, education and work experience, as prior research indicated they represent significant correlates of creativity (Caniëls & Rietzschel, 2013; Hernaus et al., 2019; Hirst et al., 2009; Taylor et al., 2020).

4.3 | Design and procedure

The 245 participants recruited from the digital platform answered an online questionnaire, which was used to examine the interaction between self-rated creativity, creative self-efficacy and psychological entitlement, based on an online creative task with two stages. The participants were notified that the research aimed to generate ideas for a new platform, which would be a worker-friendly environment alternative to the currently available platforms. The survey took about 15 min to complete. The first part of the survey included the first assigned creativity task and creative self-efficacy assessment. The instructions stated,

> You are tasked to design a framework to further improve the platform for workers. You need to come up with novel and potentially useful ideas.
> Before you develop the details of this framework for the meeting, you have to spend a few minutes developing your own list of options.
> Using the text below, please take at least 5 minutes to think carefully and write down a list of ideas for building a great platform for ONLINE (tailored to the participants, such as MTurk) workers.

The second part of the survey included the second assigned creativity task, psychological entitlement and demographic information. The second creativity task, which all participants performed, involved choosing and describing one gig worker's idea listed in the first task, which was constructed according to the logic applied by Ritter et al. (2012), along with the following instructions:

> Here is TASK 2, which follows up on your previously listed ideas. Please take a few minutes to choose one of the most creative ideas on your list and describe it in detail below.

Each gig worker's creativity was assessed by two independent raters who were blind to the purpose of the study (experts and evaluators in the field of creativity, respectively, regarding novelty and usefulness) on a scale ranging from 1 = *not at all novel* to 7 = *very novel* and from 1 = *not at all useful* to 7 = *very useful*. Generally, in terms of platform improvement suggestions, these ideas can be classified into pay (e.g. increasing compensation and bitcoin), non-monetary rewards (e.g. advancement and skill levels), software (e.g. mobile-friendly), platform reputation (e.g. efforts related to increased perceptions of trust and social media marketing), interface/graphics (e.g. holograms and colours) and social collaboration (e.g. chat boxes and videoconferences among the crowds).

An example of an idea rated *high in novelty* is 'Christmas Parties and Summer Cook-outs, themes could be chosen for each event like a Christmas Luau or Summer Snow In', whereas an example of an idea *high in usefulness* is 'Each experienced participant has the possibility to have direct contact with a newcomer, thus answering questions and giving him/her tips for the first time. This exchange would be voluntary and could take place directly on the platform. Perhaps that would also relieve the "help center" of such platforms, since there would be the possibility to write directly to his/her mentors. In addition, one would experience more interaction, thus less anonymity and impersonality on such platforms'. An example of an idea rated *low in novelty* is 'The higher the skill level, the more payout for tasks', whereas an idea *low in usefulness* is 'More assistance to online workers'.

The two raters' reliability [$ICC_{(novelty)}(2) = .85$; $ICC_{(usefulness)}(2) = .802$] and agreement (average $deviation_{(novelty)} = .13$; average $deviation_{(usefulness)} = .04$) were within conventional guidelines (LeBreton & Senter, 2008). We averaged their ratings into the measures of creativity: novelty and usefulness.

5 | STUDY 1: RESULTS

The means and standard deviations of the focal variables are reported in Table 1, along with the correlations among them.

5.1 | Hypothesis testing

To test our hypotheses, we first examined the mediation of creative self-efficacy between self-rated creativity and other-rated creativity. We followed standard procedures to examine this mediation using a bootstrap approach (Preacher & Hayes, 2004). Drawing on 5000 random samples using replacements from the full sample, we constructed 95% bias-corrected confidence intervals for the hypothesized indirect mediating effects. For novelty as a dependent variable, the indirect effect from the full sample was .719, and the confidence interval from the bootstrap analysis excluded zero [.324, 1.138], whereas for usefulness as the dependent variable, the indirect effect from the full sample was .397, and the confidence interval from the bootstrap analysis included zero [−.035, .669], supporting Hypotheses 1a and 1b (see Table 2).

TABLE 1 Study 1: means, standard deviations, alpha reliabilities and correlations among variables

Variables	Means	SD	Alpha	1	2	3	4	5	6	7	8	9
1. Gender	1.57	.50	n.a.	-								
2. Age	3.22	.68	n.a.	.16*	-							
3. Education	1.76	.60	n.a.	−.12	.11	-						
4. Work experience	3.16	.98	n.a.	.12	.60**	−.06	-					
5. Creativity	2.95	1.27	n.a.	−.13*	.25**	.09	.05	-				
6. Novelty	3.01	1.48	n.a.	−.04	.24**	.09	.08	.90**	-			
7. Usefulness	2.89	1.36	n.a.	−.20**	.20**	.07	.01	.88**	.59**	-		
8. Self-rated creativity	3.80	.62	.82	.06	.13*	−.06	.30**	.07	.04	.10	-	
9. Creative self-efficacy	3.97	.69	.86	.13	.07	.24**	.24**	.27**	.29**	.18**	.65**	-
10. Psychological entitlement	2.85	.66	.80	.08	.05	.08	.08	.10	.01	.17**	.12	.27**

Note: N = 245. Age was classified into five classes: 1 = Less than 18, 2 = 18–24, 3 = 25–34, 4 = 35–54, 5 = 55 and over. Education was classified into five classes: 1 = Junior High school diploma, 2 = Senior high school diploma, 3 = Bachelor's degree, 4 = Master's degree, 5 = Doctorate degree. For gender, 1 = female, 2 = male.
*p < .05. **p < .01.

TABLE 2 Study 1: results of the mediation analysis with the PROCESS macro (Model 4)

Dependent variable	Novelty	Usefulness
Constant	1.042 (1.344)	1.385 (1.291)
Self-rated creativity	.65 (.35)	.02 (.34)
Age	.31 (.29)	.53 (.28)
Gender	−.15 (.33)	−.69* (.32)
Education	.04 (.28)	.02 (.27)
Work experience	−.04 (.21)	−.19 (.21)
Creative self-efficacy (mediator)	.98** (.31)	.35 (.29)
F	2.215	2.702
df	(6, 238)	(6, 238)
R^2	.176	.129
Conditional indirect (mediated) effect (95% bootstrapped confidence intervals)	.719 (.204) (LLCI: .324, ULCI: 1.138)	.397 (.083) (LLCI: −.035, ULCI: .669)

Note: *N* = 245. Unstandardized coefficients are reported.
Abbreviations: LLCI, lower level confidence interval; ULCI, upper level confidence interval.
*p < .05. **p < .01.

Next, the moderated mediation Hypothesis 2 was expected to show that psychological entitlement moderates the relationship between the self-rated creativity and other-rated novelty of creativity, but not the other-rated usefulness of creativity mediated by creative self-efficacy. Table 3 presents the moderated mediation results with the conditional indirect path coefficient and the 95% confidence intervals using the PROCESS macro.

The results showed that the mediated relationship for *novelty* as the dependent variable was supported at all levels of psychological entitlement; for high levels of psychological entitlement (+1 SD above the mean), the conditional effect size was .765 (unstandardized confidence intervals excluded zero: the lower bound = .424, and the upper bound = 1.101). For medium levels of psychological entitlement, the conditional effect size was .725 (unstandardized confidence intervals excluded zero: the lower bound = .511, and the upper bound = .960). For low levels of psychological entitlement (−1 SD below the mean), the conditional effect size was .685 (unstandardized confidence intervals excluded zero: the lower bound = .439, and the upper bound = .999).

We further examined the interaction graph for the moderating role of psychological entitlement on the relationship between creative self-efficacy and other-rated novelty, as shown in Figure 2. As expected, other-rated *novelty* was generally higher for crowdworkers who had high psychological entitlement. In addition, compared with those with lower levels of psychological entitlement, crowdworkers with higher psychological entitlement received higher other-rated *novelty*, even when their creative self-efficacy was low, indicating a compensation effect between the two. No mediated relationship among self-rated creativity, creative self-efficacy and other-rated *usefulness* was found significant at any of the levels of psychological entitlement (moderator), as expected. Therefore, Hypothesis 2 was supported.

6 | STUDY 2: METHODS

6.1 | Experimental design, sample, procedure and manipulations

To control for the potential effect of a specific MTurk digital context and to establish causality among our studied relationships, we conducted an online experimental study with 167 part-time (after-work) master's-level human resource management (HRM) students at an all-English programme at an EU-based university (in Slovenia). The age of

TABLE 3 Study 1: results of the moderated-mediation analyses with the PROCESS macro (Model 14)

Dependent variable	Creativity (other-rated)	Novelty (other-rated)	Usefulness (other-rated)
Constant	−.142 (2.428)	2.133 (2.833)	−2.418 (2.622)
Self-rated creativity	−.262 (.585)	−.614** (.195)	.091 (.181)
Age	.567** (.147)	.510** (.171)	.624** (.158)
Gender	−.494** (.157)	−.321 (.184)	−.667** (.167)
Education	−.013 (.129)	.017 (.150)	−.042 (.139)
Work experience	−.199* (.102)	−.116 (.119)	−.281* (.110)
Creative self-efficacy (mediator)	.892 (.585)	.761 (.683)	1.022 (.632)
Psychological entitlement (moderator)	455 (.848)	−.547 (.990)	1.457 (.916)
F	6.337	6.453	5.984
df	(8, 236)	(8, 236)	(8, 236)
R^2	.178	.180	.169
Conditional indirect effect of self-rated creativity on other-rated creativity at the low level of psychological entitlement (95% bootstrapped confidence intervals)	.489 (.102) (LLCI: .296, ULCI: .699)	.685 (.136) (LLCI: .439, ULCI: .999)	.306 (.189) (LLCI: −.043, ULCI: .699)
Conditional indirect effect of self-rated creativity on other-rated creativity at the medium level of psychological entitlement (95% bootstrapped confidence intervals)	.441 (.085) (LLCI: .284, ULCI: .617)	.725 (.114) (LLCI: .511, ULCI: .960)	.156 (.096) (LLCI: −.021, ULCI: .354)
Conditional indirect effect of self-rated creativity on other-rated creativity at the high level of psychological entitlement (95% bootstrapped confidence intervals)	.392 (.141) (LLCI: .107, ULCI: .689)	.765 (.171) (LLCI: .424, ULCI: 1.101)	.020 (.161) (LLCI: −.295, ULCI: .354)

Note: $N = 245$. Unstandardized coefficients are reported.
Abbreviations: LLCI, lower level confidence interval; ULCI, upper level confidence interval.
*$p < .05$. **$p < .01$.

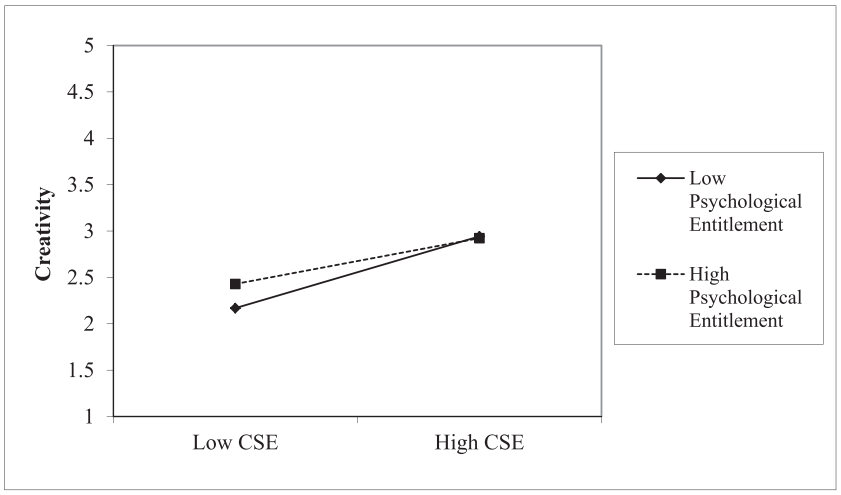

FIGURE 2 Study 1: The moderating role of psychological entitlement in the relationship between creative self-efficacy (CSE) and other-rated creativity (novelty)

the participants ranged from 19 to 55 years, with a mean age of 27.83 years ($SD = 7.26$). Approximately 58% were female, and 38% had between 9 and 15 years of work experience.

The experiment was conducted in a digital setting and followed the task and procedures designed and previously validated in a lab experimental study by Škerlavaj et al. (2014). We also used these authors' manipulations of different levels of individual creativity by instructing participants in one condition to generate ideas low in creativity (low creative idea generation) and those in the other group to generate highly creative ideas (high creative idea generation).

The experimental task started by presenting an HRM scenario to the participants. The participants were assigned the role of company HR managers for a large car retailer. In the scenario, one of the company's branch managers has just resigned, and the company's HR department must come up with a printed newspaper job advertisement to find a replacement.

6.1.1 | Creative idea generation manipulation

We randomly assigned the participants to two conditions. The participants received and read the case materials online and the instructions to generate and write down (describe) ideas for a job advertisement. Before that, we introduced our manipulations of low and high creative idea generation, each for one condition. The manipulation consisted of providing participants with online instructions coherent with particular creative idea generation inducement (based on Škerlavaj et al., 2014):

> [Low creative idea generation:] Your job is to generate ideas about how this particular job advertisement should look and what it should contain. Please do not exaggerate with creativity; the ideas you put down must be based directly on the case description.

> [High creative idea generation:] Your job is to generate highly creative ideas about how this particular job advertisement should look and what it should contain. Your ideas should be as creative and out-of-the-box as possible.

6.2 | Measures

The same measures as in Study 1 were used, again using a 7-point Likert scale ranging from 1 = *strongly disagree* to 7 = *strongly agree*. The only addition was the *electronic dependence* scale (a four-item measure asking participants to indicate their overall reliance on the following forms of electronic communication: email, teleconferencing, the use of collaborative software and electronic communication in general) that was used as a control variable in all analyses.

Each individual's creativity was again assessed by two independent raters. Their reliability [$ICC_{(novelty)}(2) = .60$; $ICC_{(usefulness)}(2) = .65$] and agreement (average $deviation_{(novelty)} = .71$; average $deviation_{(usefulness)} = .69$) were again within conventional guidelines, so we proceeded to average their ratings into the measures of creativity: novelty and usefulness.

7 | STUDY 2: RESULTS

The means and standard deviations (in parentheses) of the focal variables are displayed in Table 4. As a manipulation check, multivariate analysis of variance (MANOVA) showed the expected main effects of the creative idea generation manipulation on self-rated creativity ($F[1,165] = 114.751$, $p < .01$).

7.1 | Hypothesis testing

To test our hypotheses, we again first examined the mediation of creative self-efficacy between creative idea generation (manipulation) and other-rated creativity with bootstrapping. For novelty as the dependent variable, the indirect effect from the full sample was .132, and the confidence interval from the bootstrap analysis excluded zero [.037, .262], whereas for usefulness as the dependent variable, the indirect effect from the full sample was .153, and the confidence interval from the bootstrap analysis included zero [−.035, .461], again supporting Hypotheses 1a and 1b, as shown in Table 5.

TABLE 5 Study 2: results of the mediation analysis with the PROCESS macro (Model 4)

Dependent variable	Novelty	Usefulness
Constant	1.701 (.727)*	3.142 (1.303)*
Idea generation (self-rated creativity) manipulation	−.09 (.18)	−.57 (.33)
Age	−.00 (.02)	.01 (.02)
Gender	.00 (.18)	−.05 (.33)
Work experience in class	.15 (.10)	−.48 (.24)
Electronic dependence	.43 (.08)**	−.17 (.11)**
Creative self-efficacy (mediator)	.24 (.08)**	.28 (.15)
F	7.697	5.899
df	(6, 157)	(6, 157)
R^2	.227	.184
Conditional indirect (mediated) effect (95% bootstrapped confidence intervals)	.132 (.057) (LLCI: .037, ULCI: .262)	.153 (.128) (LLCI: −.035, ULCI: .461)

Note: N = 164. Unstandardized coefficients are reported. The results are similar when replacing the idea generation manipulation variable with self-reported idea generation. Upon the inclusion of controls, three more cases with missing data on those variables were excluded. The results are similar without the inclusion of control variables.
Abbreviations: LLCI, lower level confidence interval; ULCI, upper level confidence interval.
*$p < .05$. **$p < .01$.

TABLE 4 Study 2: means and standard deviations by condition

Condition	Self-reported idea generation	Creative self-efficacy	Psychological entitlement	Creativity
Low idea generation ($n = 86$)	4.16 (.54)	4.03 (1.20)	5.41 (.51)	5.03 (1.66)
High idea generation ($n = 81$)	4.97 (.42)	4.70 (1.00)	5.46 (.72)	4.84 (1.02)

Note: Standard deviations are in parentheses.

TABLE 6 Study 2: results of the moderated-mediation analyses with the PROCESS macro (Model 14)

Dependent variable	Creativity (other-rated)	Novelty (other-rated)	Usefulness (other-rated)
Constant	.320 (1.965)	−.088 (1.728)	.728 (3.179)
Idea generation (self-rated creativity) manipulation	−.316 (.207)	−.095 (.182)	−.537 (.335)
Age	.006 (.013)	−.000 (.012)	.013 (.022)
Gender	−.038 (.204)	−.040 (.179)	−.036 (.330)
Work experience in class	−.142 (.115)	.046 (.285)	−.473 (.185)*
Electronic dependence	.470 (.094)**	.407 (.082)**	.532 (.152)**
Creative self-efficacy (mediator)	.414 (.483)	.099 (.425)	.729 (.782)
Psychological entitlement (moderator)	.470 (.094)	.363 (.288)	.447 (.529)
F	7.034	7.143	4.487
df	(8, 155)	(8, 155)	(8, 155)
R^2	.266	.269	.188
Conditional indirect effect of self-rated creativity on other-rated creativity at the low level of psychological entitlement (95% bootstrapped confidence intervals)	.133 (.110) (LLCI: .020, ULCI: .449)	.101 (.076) (LLCI: .019, ULCI: .318)	.166 (.167) (LLCI: −.012, ULCI: .613)
Conditional indirect effect of self-rated creativity on other-rated creativity at the medium level of psychological entitlement (95% bootstrapped confidence intervals)	.123 (.082) (LLCI: .012, ULCI: .326)	.106 (.054) (LLCI: .024, ULCI: .235)	.139 (.141) (LLCI: −.058, ULCI: .485)
Conditional indirect effect of self-rated creativity on other-rated creativity at the high level of psychological entitlement (95% bootstrapped confidence intervals)	.114 (.087) (LLCI: −.051, ULCI: .295)	.110 (.059) (LLCI: .000, ULCI: .230)	.118 (.152) (LLCI: −.486, ULCI: .081)

Note: $N = 164$. Unstandardized coefficients are reported. The results are similar when replacing the idea generation manipulation variable with self-reported idea generation.
Abbreviations: LLCI, lower level confidence interval; ULCI, upper level confidence interval.
*$p < .05$. **$p < .01$.

Next, Table 6 presents the moderated mediation results with the conditional indirect path coefficient and the 95% confidence intervals.

The results replicated the main results of Study 1, showing that the mediated relationship for *novelty* as the dependent variable was supported at all levels of psychological entitlement; for high levels of psychological entitlement (+1 SD above the mean), the conditional effect size was .110 (unstandardized confidence intervals excluded zero: the lower bound = .000, and the upper bound = .230) with a *p*-value of less than .01. For medium levels of psychological entitlement, the conditional effect size was .106 (unstandardized confidence intervals excluded zero: the lower bound = .024, and the upper bound = .235) with a *p*-value of less than .01. For low levels of psychological entitlement (−1 SD below the mean), the conditional effect size was .101 (unstandardized confidence intervals excluded zero: the lower bound = .019, and the upper bound = .318) with a *p*-value of less than .01.

The interaction graph for the moderating role of psychological entitlement in the relationship between creative self-efficacy and other-rated novelty followed a similar pattern as in Study 1 (Figure 2), as crowdworkers with higher psychological entitlement received higher other-rated novelty, even when their creative self-efficacy was low, as a compensation effect. Once again, no mediated relationship among self-rated creativity, creative self-efficacy and other-rated *usefulness* was found significant at any of the levels of psychological entitlement (moderator), as expected. Therefore, the support of Hypothesis 2 from field Study 1 was replicated in experimental Study 2.

8 | DISCUSSION

8.1 | Theoretical contributions

The set of field and experimental studies presented in this paper offers important contributions to the field of creativity and research on digital (gig) work. First, we contribute to the field by unravelling the conditions under which self-rated creativity reliably translates into better (more recognized) objectively (other) rated creativity. Our research found support for the proposed self- versus other variations in evaluations of novelty versus usefulness criterion of creativity in digital work settings. We contribute to unravelling the under-investigated process of creativity translation by exploring and testing the mediating mechanisms of creative self-efficacy and the boundary condition of psychological entitlement. This is important, as it

contributes to the literature on self–other ratings of creativity (Ng & Feldman, 2012) in the context of digital work by isolating both contingencies and channelling mechanisms of obtaining tangible creativity.

Our findings complement studies that link creative self-efficacy and creativity (Carmeli & Schaubroeck, 2007; Tierney & Farmer, 2011) and confirm vast amounts of research supporting the clear link between self-rated creativity and creativity rated by others. However, as we show, the link between self-rated creativity and other-rated creativity becomes more aligned for gig workers under specific conditions explained by creative self-efficacy as an underlying mechanism and psychological entitlement as a boundary condition, and only for the novelty criterion of creativity. Moreover, following the previous studies' recommendations to further explore how digital technology may link to creativity in digital settings (Amabile, 2020; Bunjak et al., 2021; Oldham & Da Silva, 2015; Olszak et al., 2018; Wong et al., 2021), our research contributes to a better understanding of how gig workers might close the gap between self- and other-rated creativity, thereby remaining competitive and ensuring recognition of their creative work on digital labour platforms. As we argued, this is particularly relevant because obtaining recognition in digital work settings represents a challenging task, as gig workers often work under restricted and vague working conditions (Lee & van Dolen, 2015; Seidel et al., 2010). Specifically, whether an individual will be able to convince others of their creativity depends on self-belief in their creative ability and belief that they deserve recognition, because these workers are usually deprived of external feedback (Wong et al., 2021), and must manage the creative work on their own. Our results show that both creative self-efficacy and psychological entitlement play an important self-regulatory role for gig workers' ideas to be recognized in novelty, but not usefulness.

Our second contribution is directed at creativity literature by distinguishing the two dimensions of creativity. Whereas the extant research generally recognizes different facets of the two distinct criteria of creativity (*novelty* and *usefulness*; Diedrich et al., 2015), there is surprisingly little explicit research on them (Oldham & Baer, 2012). As suggested by Oldham and Baer (2012), it might be the case that different contexts, and in our scenario, digital work settings, may have different effects on the two criteria of creativity, novelty and usefulness. Thus, this distinction was one of the key elements of our investigation. In fact, showing differences in the tested mediation and moderated-mediation models and demonstrating that creative self-efficacy and psychological entitlement matter as mechanisms or boundary conditions in digital contexts for *novelty*, but not *usefulness*, acts as an important stepping stone in understanding the different characteristics of key creativity criteria (Miron-Spektor & Beenen, 2015; Zhou et al., 2017). This finding aligns with previous researchers suggesting that idea generation tasks may invoke novelty but frequently fail to meet the usefulness criterion of creativity (Runco et al., 2005).

Our findings also point out that creative self-efficacy and psychological entitlement act in a substituting manner; when creative self-efficacy is low, psychological entitlement enables individuals to stand out from the crowd and 'convince' outsourcers of the superiority and novelty of their ideas. In other words, gig workers who feel a strong psychological bond with their creative ideas eventually succeed in making these ideas score high in *novelty*, but fail to convince others that their ideas are *useful*. As noted, low creative self-efficacy means low belief in one's ability to be creative, but surprisingly, in our study, low creative self-efficacy had no negative impact on *novelty* when psychological entitlement was high. Hence, even if people do not believe in their creative ability, if they are invested and hold a strong belief that their creative ideas are worthwhile, they nevertheless manage to convince others of the novelty of these ideas. The current paper thus challenges assumptions prevailing in the existing literature and tests them in digital environments, specifically conceptualizing a novel role of psychological entitlement in these settings. Individuals with a cognitive pattern of expecting rewards and preferential treatment might not be misfitting in digital environments, but in fact thrive, as they are able to get their creative work recognized by others, even under restricted communication conditions within the platform-mediated community (Wong et al., 2021). Our study extends this notion by providing a better understanding of gig worker profiles and their individual characteristics that outsourcers may use, depending on specific task requirements characterized by novelty and/or usefulness.

The third contribution of this study involves adding to the literature on work in the digital setting by highlighting the process of obtaining creative content from gig workers in the digital environment, responding to calls to reveal the specific conditions that support creativity (Amabile, 2020; Bunjak et al., 2021; Oldham & Da Silva, 2015; Olszak et al., 2018; Seidel et al., 2010; Wong et al., 2021). In this way, we highlight the underlying processes and boundary conditions that may ensure a preferential treatment system for gig workers and enable creativity in a digital setting, challenging and extending literature on creative digital workers' in the IS field, as well as research on creativity in general.

In comparison with traditional workplaces, examining the details of the relationship between subjective (self-rated) and objective (other-rated) creativity was shown to be an important topic in the digital labour market, as digital workers are often self-employed, and they are heavily dependent on their own evaluations and self-perceptions of creativity, a skill that is frequently missing external feedback or face-to-face supervisor/co-worker support (Richter et al., 2018). Thus, understanding gig workers' self-regulatory mechanisms that may contribute to their creative work is of key importance on digital platforms. Increasingly, digital workers are not only being recruited to tackle routine tasks via the internet, but are also being asked to solve complex problems that require creative inputs (Martinez, 2015; Palacios et al., 2016; Pink et al., 2017). On similar platforms, existing research indicated that more effort does not necessarily produce better creative and innovative outputs (Gamber et al., 2022). Further exploring for more detail and an explanation of possible mechanisms and boundary conditions that may capture creativity in the gig economy, our study aimed to provide a better understanding of the self-regulatory mechanisms and boundary conditions that help digital workers capitalize on their creativity.

The current findings challenge existing IS research on fostering creativity that attempts to link the IS field with ideas derived from management theory and organizational psychology, such as a resource-based view of the design of creativity support systems (Olszak et al., 2018), exploration–exploitation capabilities (Benitez et al., 2018) or artificial intelligence and creativity (Amabile, 2020). By elaborating and further generalizing research on the role of creative self-efficacy and psychological entitlement for creativity, we extend the existing literature and enhance the understanding of creative processes in digital environments. Our investigation responds to a perhaps overly narrow focus of IS research on creativity (Bunjak et al., 2021; Seidel et al., 2010; Wong et al., 2021), which is predominantly focused on technological aspects and the IT context. We expand this research by focusing on the self-regulatory mechanisms of individuals in platform settings, which shape the understanding of creative processes in the gig economy. Psychological entitlement, relating to an individual's self-beliefs around the idea that they are more deserving than others, is a key mechanism in this regard. While often embodying a negative connotation, our study has shown that psychological entitlement fosters perceptions of uniqueness and thereby contributes to a gig worker's ideas being recognized as novel.

Taken together, our field and experimental studies enabled us to test our model in natural and experimental settings (both digitally), contributing to both external and internal validity, and testing the causality of the proposed relationships. This two-study approach provided us with a rather generalizable investigation of the posited explanatory mechanisms and boundary conditions of translating self-rated creativity into other-rated creativity (novel versus useful) in digital work settings.

8.2 | Practical implications

Our findings offer several implications for the practice of fostering creativity in the gig economy. Nowadays, information technology creates an unprecedented environment that has great potential to nourish individuals' creativity (Seidel et al., 2010). The novel research avenue that our study captures is related to managing self–other perceptions of creativity. We conclude that individuals who rate their creative contributions highly are not always and not necessarily able to translate these perceptions into actual creativity recognized by others. This point matters, because only when creative work is recognized and valued by others can it ultimately bring tangible value to those who order services on digital platforms and to those who deliver it (Kazan et al., 2018).

Another actionable piece of advice from our results is that platforms should invest additional effort into building up the capacities of creative self-efficacy in digital workers, through providing training opportunities for creative work or by helping them to better assess their creative work and build their creative confidence. It is possible to build the capacity of creative self-efficacy by implementing creativity trainings (e.g. creative thinking skills, creativity enhancement techniques and development of creative cognitive abilities, such as problem abstraction, horizontal knowledge search and horizontal transfer) (Byrge & Tang, 2015; Vally et al., 2019). Creative self-efficacy ratings could be constructed as part of gig workers' characteristics assessments provided by the platform, whereby outsourcers could choose, and filter individuals based on such assessments. Even self-ratings would be valuable in this regard, as gig workers could fill out the Tierney and Farmer's (2002) three-item measure of creative self-efficacy that focuses on gig workers' confidence in their ability to solve problems creatively by generating novel ideas. Creative self-efficacy thus seems key for individuals in the gig economy, enabling them to translate their creative potential into other-rated creativity.

Psychological entitlement as a salient identifying factor of gig workers' creativity requires additional nuanced deliberation. It has been shown that psychological entitlement is higher in young generations (Harvey & Martinko, 2009), and often young people are the working force on digital labour platforms. As suggested in our study, gig workers who feel that they deserve more than others were able to excel at novelty, but not usefulness of creative ideas. This has important practical implications, particularly if the intention of outsourcers via platforms is to acquire creativity that is prioritizing novelty over usefulness (i.e. in situations when extremely radical or outside-of-the-box ideas are required), outsourcers may select gig workers who score high on psychological entitlement, as it helps digital workers to deliver novel ideas. Moreover, it is worth considering that if the intention of outsourcers is to search for the usefulness of creative ideas, a high level of psychological entitlement is not desirable. Such individuals tend to 'fall in love' with their ideas too much, developing a mistaken perception of their work without realizing that their creativity does not meet both creativity criteria. Therefore, psychological entitlement should not be deemed as an exclusively desirable characteristic of gig workers, but should be valued and chosen selectively according to specific creative work requirements. In the digital setting, this might be particularly important, as outsourcers perhaps are in fact interested in only one (or the other) dimension of creativity in the work they solicit on platforms. Moreover, digital platforms may integrate machine learning and algorithms features that would save time and resources for outsourcers by allowing them an easier selection of the gig workers (Al-Radaideh & Al Nagi, 2012) based on gig workers' previous successful creative work, specifically expressed in novelty.

8.3 | Limitations and future research directions

As with any research, this study is not without limitations. A key limitation can be seen in our reliance on Amazon Mechanical Turk crowdworkers in Study 1 and digital experiment participants in Study 2. This was a logical decision because our theorizing was based on this setting, and the context of digital work was an integral part of our investigation. Nevertheless, future researchers could test the associations posited in our study on a sample of different types of crowdworkers, potentially on platforms that allow them to be more creative during their everyday work (e.g. Innocentive and IdeXlab) as opposed to prescribing them a creative task. This would enable a comparison to and

contrast of our findings to further highlight the role of the context in shaping digital workers' creativity. Further, researchers could specifically focus on the technical characteristics of the digital setting or the platform, involve different types of platforms (Trabucchi et al., 2021) and further investigate the interplay between individuals and information technology features in stimulating gig workers' creative processes.

Additional studies of a larger spectrum of digital workers and/or longitudinal studies would be desirable to generalize our findings. Future researchers should replicate and reproduce this investigation by generalizing and re-validating the measurement instruments used in the digital setting on other platforms and potentially focus more on the discriminant validity between creative self-efficacy and self-rated creativity, which exhibited a significant correlation ($r = .65$) in Study 1. Future researchers could also look into different types of self-efficacy that might be important for explaining the basic proposed relationship between self-rated creativity and other-rated creativity in the crowdwork setting, such as occupational self-efficacy (Schyns & Von Collani, 2002), problem-solving self-efficacy (Chesney et al., 2006) or digital self-efficacy. An alternative approach to defining creativity dimensions, one that delineates novelty, appropriateness and impact (Pfiffer, 2012), could also be applied and looked into. In addition, other-ratings, although widely considered more objective than self-ratings, can also not claim to be objective, which is why further research could use other objective measures (e.g. ratings from platforms, number of ideas provided in creative tasks and monetary capitalization) of creativity.

9 | CONCLUSION

Our two studies, field and experimental, focused on the translation of self-rated creativity into other-rated creativity in digital work settings, which contributes to the theory and practice of creativity and IS literature intersections. We pointed out the importance of considering the separate dimensions of creativity, novelty and usefulness, recommended as an important avenue on creativity by prior research. Furthermore, our studies helped corroborate the mixed findings on self–other creativity ratings in traditional organizational settings by suggesting creative self-efficacy as an important mediator between subjectively perceived and externally recognized creativity in a digital environment. More precisely, we suggest that this process crucially depends on individuals' sense of psychological entitlement, which makes them expect their creative work to be valued and evaluated as creative by others. This research aims to stimulate further insights into the processes of translating subjective perceptions of one's creativity into creativity recognized by outsourcers in a digital setting.

ACKNOWLEDGEMENT

This research was supported by the Slovenian Research Agency (Javna agencija za raziskovalno dejavnost Republike Slovenije)—core project funding J5-2555 and P4-0410.

DATA AVAILABILITY STATEMENT

Data of both studies are available upon request from the first/corresponding author.

ORCID

Matej Černe https://orcid.org/0000-0001-5049-588X

REFERENCES

Achacoso, M. V. (2006). "What do you mean my grade is not an A?": An investigation of academic entitlement, causal attributions, and self-regulation in college students. The University of Texas at Austin.

Al-Radaideh, Q. A., & Al Nagi, E. (2012). Using data mining techniques to build a classification model for predicting employees performance. *International Journal of Advanced Computer Science and Applications*, *3*(2), 144–151.

Amabile, T. M. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology*, *45*(2), 357–376. https://doi.org/10.1037/0022-3514.45.2.357

Amabile, T. M. (1996). *Creativity in context: Update to the social psychology of creativity*. Hachette UK.

Amabile, T. M. (2020). Creativity, artificial intelligence, and a world of surprises. *Academy of Management Discoveries*, *6*(3), 351–354.

Ashford, S. J., Caza, B. B., & Reid, E. M. (2018). From surviving to thriving in the gig economy: A research agenda for individuals in the new world of work. *Research in Organizational Behavior*, *38*, 23–41. https://doi.org/10.1016/j.riob.2018.11.001

Baer, M. (2012). Putting creativity to work: The implementation of creative ideas in organizations. *Academy of Management Journal*, *55*(5), 1102–1119. https://doi.org/10.5465/amj.2009.0470

Bargh, J. A., & Williams, E. L. (2006). The automaticity of social life. *Current Directions in Psychological Science*, *15*(1), 1–4. https://doi.org/10.1111/j.0963-7214.2006.00395.x

Barnes, S. A., Green, A., & Hoyos, M. (2015). Crowdsourcing and work: Individual factors and circumstances influencing employability. *New Technology, Work and Employment*, *30*(1), 16–31. https://doi.org/10.1111/ntwe.12043

Baumeister, R. F. (1998). The self. In D. T. Gilbert, S. T. Fiske, & G. Lindzey (Eds.), *Handbook of social psychology* (pp. 680–740). McGraw-Hill.

Bayus, B. L. (2010). Crowdsourcing and individual creativity over time: The detrimental effects of past success. *SSRN Quantitative Marketing Journal*. PMID: http://ssrn.com/abstract01667101

Beghetto, R. A., Kaufman, J. C., & Baxter, J. (2011). Answering the unexpected questions: Exploring the relationship between students' creative self-efficacy and teacher ratings of creativity. *Psychology of Aesthetics, Creativity, and the Arts*, *5*(4), 342–349. https://doi.org/10.1037/a0022834

Benitez, J., Llorens, J., & Braojos, J. (2018). How information technology influences opportunity exploration and exploitation firm's capabilities. *Information & Management*, *55*(4), 508–523. https://doi.org/10.1016/j.im.2018.03.001

Bergvall-Kåreborn, B., & Howcroft, D. (2014). Amazon Mechanical Turk and the commodification of labour. *New Technology, Work and Employment*, *29*(3), 213–223. https://doi.org/10.1111/ntwe.12038

Bruno, C., & Canina, M. (2019). Creativity 4.0. Empowering creative process for digitally enhanced people. *The Design Journal*, *22*(sup1), 2119–2131. https://doi.org/10.1080/14606925.2019.1594935

Bunjak, A., Černe, M., & Popovič, A. (2021). Absorbed in technology but digitally overloaded: Interplay effects on gig workers' burnout and creativity. *Information & Management*, *58*(8), 103533. https://doi.org/10.1016/j.im.2021.103533

Byrge, C., & Tang, C. (2015). Embodied creativity training: Effects on creative self-efficacy and creative production. *Thinking Skills and Creativity*, *16*, 51–61. https://doi.org/10.1016/j.tsc.2015.01.002

Campbell, W. K., Bonacci, A. M., Shelton, J., Exline, J. J., & Bushman, B. J. (2004). Psychological entitlement: Interpersonal consequences and validation of a self-report measure. *Journal of Personality Assessment*, *83*(1), 29–45. https://doi.org/10.1207/s15327752jpa8301_04

Caniëls, M. C., & Rietzschel, E. F. (2013). Organizing creativity: Creativity and innovation under constraints. *Creativity and Innovation Management*, *22*(1), 100–102. https://doi.org/10.1111/caim.12010

Carmeli, A., & Schaubroeck, J. (2007). The influence of leaders' and other referents' normative expectations on individual involvement in creative work. *The Leadership Quarterly*, *18*(1), 35–48. https://doi.org/10.1016/j.leaqua.2006.11.001

Ceccagnoli, M., Forman, C., Huang, P., & Wu, D. J. (2012). Cocreation of value in a platform ecosystem! The case of enterprise software. *MIS Quarterly*, *36*, 263–290. https://doi.org/10.2307/41410417

Chen, G., Gully, S. M., Whiteman, J. A., & Kilcullen, R. N. (2000). Examination of relationships among trait-like individual differences, state-like individual differences, and learning performance. *Journal of Applied Psychology*, *85*(6), 835–847. https://doi.org/10.1037/0021-9010.85.6.835

Chesney, M. A., Neilands, T. B., Chambers, D. B., Taylor, J. M., & Folkman, S. (2006). A validity and reliability study of the coping self-efficacy scale. *British Journal of Health Psychology*, *11*(3), 421–437. https://doi.org/10.1348/135910705X53155

Connolly, T., Routhieaux, R. L., & Schneider, S. K. (1993). On the effectiveness of group brainstorming: Test of one underlying cognitive mechanism. *Small Group Research*, *24*(4), 490–503. https://doi.org/10.1177/1046496493244004

Dewett, T. (2003). Understanding the relationship between information technology and creativity in organizations. *Creativity Research Journal*, *15*(2–3), 167–182. https://doi.org/10.1207/S15326934CRJ152&3_08

Diedrich, J., Benedek, M., Jauk, E., & Neubauer, A. C. (2015). Are creative ideas novel and useful? *Psychology of Aesthetics, Creativity, and the Arts*, *9*(1), 35–40. https://doi.org/10.1037/a0038688

Dollinger, S. J. (2003). Need for uniqueness, need for cognition, and creativity. *The Journal of Creative Behavior*, *37*(2), 99–116. https://doi.org/10.1002/j.2162-6057.2003.tb00828.x

Eisenman, R., & Robinson, N. (1968). Peer-, self-, and test-ratings of creativity. *Psychological Reports*, *23*(2), 471–474. https://doi.org/10.2466/pr0.1968.23.2.471

Fern, E. F. (1982). The use of focus groups for idea generation: The effects of group size, acquaintanceship, and moderator on response quantity and quality. *Journal of Marketing Research*, *19*, 1–13. https://doi.org/10.1177/002224378201900101

Furnham, A., Batey, M., Anand, K., & Manfield, J. (2008). Personality, hypomania, intelligence and creativity. *Personality and Individual Differences*, *44*(5), 1060–1069. https://doi.org/10.1016/j.paid.2007.10.035

Galati, F. (2015). Complexity of judgment: What makes possible the convergence of expert and nonexpert ratings in assessing creativity. *Creativity Research Journal*, *27*(1), 24–30. https://doi.org/10.1080/10400419.2015.992667

Gamber, M., Kruft, T., & Kock, A. (2022). Which effort pays off? Analyzing ideators' behavioral patterns on corporate ideation platforms. *Journal of Product Innovation Management*, *39*(3), 419–444. https://doi.org/10.1111/jpim.12593

Gandini, A. (2019). Labour process theory and the gig economy. *Human Relations*, *72*(6), 1039–1056. https://doi.org/10.1177/0018726718790002

Goncalo, J. A., & Staw, B. M. (2006). Individualism–collectivism and group creativity. *Organizational Behavior and Human Decision Processes*, *100*(1), 96–109. https://doi.org/10.1016/j.obhdp.2005.11.003

Gralewski, J., & Karwowski, M. (2013). Polite girls and creative boys? Students' gender moderates accuracy of teachers' ratings of creativity. *The Journal of Creative Behavior*, *47*(4), 290–304. https://doi.org/10.1002/jocb.36

Haase, J., Hoff, E. V., Hanel, P. H., & Innes-Ker, Å. (2018). A meta-analysis of the relation between creative self-efficacy and different creativity measurements. *Creativity Research Journal*, *30*(1), 1–16. https://doi.org/10.1080/10400419.2018.1411436

Harvey, P., & Harris, K. J. (2010). Frustration-based outcomes of entitlement and the influence of supervisor communication. *Human Relations*, *63*(11), 1639–1660. https://doi.org/10.1177/0018726710362923

Harvey, P., & Martinko, M. J. (2009). An empirical examination of the role of attributions in psychological entitlement and its outcomes. *Journal of Organizational Behavior*, *30*(4), 459–476. https://doi.org/10.1002/job.549

Hernaus, T., Maric, M., & Černe, M. (2019). Age-sensitive job design antecedents of innovative work behavior. *Journal of Managerial Psychology*, *34*(5), 368–382. https://doi.org/10.1108/JMP-10-2018-0478

Hirst, G., Van Knippenberg, D., & Zhou, J. (2009). A cross-level perspective on employee creativity: Goal orientation, team learning behavior, and individual creativity. *Academy of Management Journal*, *52*(2), 280–293. https://doi.org/10.5465/amj.2009.37308035

Hughes, D. J., Furnham, A., & Batey, M. (2013). The structure and personality predictors of self-rated creativity. *Thinking Skills and Creativity*, *9*, 76–84. https://doi.org/10.1016/j.tsc.2012.10.001

Jabagi, N., Croteau, A. M., Audebrand, L. K., & Marsan, J. (2019). Gig-workers' motivation: Thinking beyond carrots and sticks. *Journal of Managerial Psychology*, *34*, 192–213. https://doi.org/10.1108/JMP-06-2018-0255

Jiang, W., Liang, B., & Wang, L. (2022). The double-edged sword effect of unethical pro-organizational behavior: The relationship between unethical pro-organizational behavior, organizational citizenship behavior, and work effort. *Journal of Business Ethics*, 1–14. https://doi.org/10.1007/s10551-021-05034-5

Kaufman, J. C., & Baer, J. (2004). Sure, I'm creative—But not in mathematics!: Self-reported creativity in diverse domains. *Empirical Studies of the Arts*, *22*(2), 143–155. https://doi.org/10.2190/26HQ-VHE8-GTLN-BJJM

Kaufman, J. C., Evans, M. L., & Baer, J. (2010). The American idol effect: Are students good judges of their creativity across domains? *Empirical Studies of the Arts*, *28*(1), 3–17. https://doi.org/10.2190/EM.28.1.b

Kazan, E., Tan, C. W., Lim, E. T., Sørensen, C., & Damsgaard, J. (2018). Disentangling digital platform competition: The case of UK mobile payment platforms. *Journal of Management Information Systems*, *35*(1), 180–219. https://doi.org/10.1080/07421222.2018.1440772

Kuhn, K. M. (2016). The rise of the "gig economy" and implications for understanding work and workers. *Industrial and Organizational Psychology*, *9*(1), 157–162. https://doi.org/10.1017/iop.2015.129

Kuhn, K. M., & Maleki, A. (2017). Micro-entrepreneurs, dependent contractors, and instaserfs: Understanding online labor platform workforces. *The Academy of Management Perspectives*, *31*(3), 183–200. https://doi.org/10.5465/amp.2015.0111

LeBreton, J. M., & Senter, J. L. (2008). Answers to 20 questions about interrater reliability and interrater agreement. *Organizational Research Methods*, *11*(4), 815–852. https://doi.org/10.1177/1094428106296642

Lee, H. H. M., & van Dolen, W. (2015). Creative participation: Collective sentiment in online co-creation communities. *Information & Management*, *52*(8), 951–964. https://doi.org/10.1016/j.im.2015.07.002

Lee, J. E., Day, J. D., Meara, N. M., & Maxwell, S. (2002). Discrimination of social knowledge and its flexible application from creativity: A multitrait–multimethod approach. *Personality and Individual Differences*, *32*(5), 913–928. https://doi.org/10.1016/S0191-8869(01)00099-X

Long, H. (2014). More than appropriateness and novelty: Judges' criteria of assessing creative products in science tasks. *Thinking Skills and Creativity*, *13*, 183–194. https://doi.org/10.1016/j.tsc.2014.05.002

Malhotra, D., & Gino, F. (2011). The pursuit of power corrupts: How investing in outside options motivates opportunism in relationships.

Administrative Science Quarterly, *56*(4), 559–592. https://doi.org/10.1177/0001839212441350

Martinez, M. G. (2015). Solver engagement in knowledge sharing in crowdsourcing communities: Exploring the link to creativity. *Research Policy*, *44*(8), 1419–1430. https://doi.org/10.1016/j.respol.2015.05.010

Millet, C., Oget, D., & Cavallucci, D. (2017). Open the 'black box' creativity and innovation: A study of activities in R&D departments. Some prospects for engineering education. *European Journal of Engineering Education*, *42*(6), 1000–1024. https://doi.org/10.1080/03043797.2016.1249341

Miron-Spektor, E., & Beenen, G. (2015). Motivating creativity: The effects of sequential and simultaneous learning and performance achievement goals on product novelty and usefulness. *Organizational Behavior and Human Decision Processes*, *127*, 53–65. https://doi.org/10.1016/j.obhdp.2015.01.001

Muller, S. D., & Ulrich, F. (2013). Creativity and information systems in a hypercompetitive environment: A literature review. *Communications of the Association for Information Systems*, *32*(1), 7. https://doi.org/10.17705/1CAIS.03207

Mumford, M. D., Hester, K. S., & Robledo, I. C. (2012). Creativity in organizations: Importance and approaches. In M. Mumford (Ed.), *Handbook of organizational creativity* (pp. 3–16). Academic Press.

Ng, T. W., & Feldman, D. C. (2012). A comparison of self-ratings and non-self-report measures of employee creativity. *Human Relations*, *65*(8), 1021–1047. https://doi.org/10.1177/0018726712446015

Nickerson, J. V., & Sakamoto, Y. (2010). Crowdsourcing creativity: Combining ideas in networks. *In Workshop on information in networks*.

Oldham, G. R., & Baer, M. (2012). Creativity and the work context. In M. Mumford (Ed.), *Handbook of organizational creativity* (pp. 387–420). Academic Press. https://doi.org/10.1016/B978-0-12-374714-3.00016-1

Oldham, G. R., & Cummings, A. (1996). Employee creativity: Personal and contextual factors at work. *Academy of Management Journal*, *39*(3), 607–634.

Oldham, G. R., & Da Silva, N. (2015). The impact of digital technology on the generation and implementation of creative ideas in the workplace. *Computers in Human Behavior*, *42*, 5–11. https://doi.org/10.1016/j.chb.2013.10.041

O'Leary-Kelly, A., Rosen, C. C., & Hochwarter, W. A. (2017). Who is deserving and who decides: Entitlement as a work-situated phenomenon. *Academy of Management Review*, *42*(3), 417–436. https://doi.org/10.5465/amr.2014.0128

Olszak, C. M., Bartuś, T., & Lorek, P. (2018). A comprehensive framework of information system design to provide organizational creativity support. *Information & Management*, *55*(1), 94–108. https://doi.org/10.1016/j.im.2017.04.004

Palacios, M., Martinez-Corral, A., Nisar, A., & Grijalvo, M. (2016). Crowdsourcing and organizational forms: Emerging trends and research implications. *Journal of Business Research*, *69*(5), 1834–1839. https://doi.org/10.1016/j.jbusres.2015.10.065

Pfiffer, D. (2012). Can creativity be measured? An attempt to clarify the notion of creativity and general directions for future research. *Thinking Skills and Creativity*, *7*(3), 258–264. https://doi.org/10.1016/j.tsc.2012.04.009

Pink, S., Lingard, H., & Harley, J. (2017). Refiguring creativity in virtual work: The digital-material construction site. *New Technology, Work and Employment*, *32*(1), 12–27. https://doi.org/10.1111/ntwe.12075

Plucker, J. A., Beghetto, R. A., & Dow, G. T. (2004). Why isn't creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research. *Educational Psychologist*, *39*(2), 83–96. https://doi.org/10.1207/s15326985ep3902_1

Podsakoff, P. M., MacKenzie, S. B., Lee, J. Y., & Podsakoff, N. P. (2003). Common method biases in behavioral research: A critical review of the literature and recommended remedies. *Journal of Applied Psychology*, *88*(5), 879–903. https://doi.org/10.1037/0021-9010.88.5.879

Preacher, K. J., & Hayes, A. F. (2004). SPSS and SAS procedures for estimating indirect effects in simple mediation models. *Behavior Research Methods, Instruments, & Computers*, *36*(4), 717–731. https://doi.org/10.3758/BF03206553

Preece, J., & Maloney-Krichmar, D. (2005). Online communities: Design, theory and practice. *Journal of Computer-Mediated Communication*, *10*(4). https://doi.org/10.1111/j.1083-6101.2005.tb00264.x

Pretz, J. E., & McCollum, V. A. (2014). Self-perceptions of creativity do not always reflect actual creative performance. *Psychology of Aesthetics, Creativity, and the Arts*, *8*(2), 227–236. https://doi.org/10.1037/a0035597

Pronin, E., & Kugler, M. B. (2007). Valuing thoughts, ignoring behavior: The introspection illusion as a source of the bias blind spot. *Journal of Experimental Social Psychology*, *43*(4), 565–578. https://doi.org/10.1016/j.jesp.2006.05.011

Randel, A. E., Jaussi, K. S., & Wu, A. (2011). When does being creative lead to being rated as creative? The moderating role of perceived probability of successfully bringing ideas to a supervisor's attention. *Creativity Research Journal*, *23*(1), 1–8. https://doi.org/10.1080/10400419.2011.545699

Reiter-Palmon, R., Robinson-Morral, E. J., Kaufman, J. C., & Santo, J. B. (2012). Evaluation of self-perceptions of creativity: Is it a useful criterion? *Creativity Research Journal*, *24*(2–3), 107–114. https://doi.org/10.1080/10400419.2012.676980

Ren, J., Nickerson, J. V., Mason, W., Sakamoto, Y., & Graber, B. (2014). Increasing the crowd's capacity to create: How alternative generation affects the diversity, relevance and effectiveness of generated ads. *Decision Support Systems*, *65*, 28–39. https://doi.org/10.1016/j.dss.2014.05.009

Richter, A., Heinrich, P., Stocker, A., & Schwabe, G. (2018). Digital work design. *Business & Information Systems Engineering*, *60*(3), 259–264. https://doi.org/10.1007/s12599-018-0534-4

Ritter, S. M., Van Baaren, R. B., & Dijksterhuis, A. (2012). Creativity: The role of unconscious processes in idea generation and idea selection. *Thinking Skills and Creativity*, *7*(1), 21–27. https://doi.org/10.1016/j.tsc.2011.12.002

Robins, R. W., & John, O. P. (1997). The quest for self-insight: Theory and research on accuracy and bias in self-perception. In R. Hogan, J. A. Johnson, J. M. Johnson, & S. R. Briggs (Eds.), *Handbook of personality psychology* (pp. 649–679). Academic Press.

Runco, M. A., Illies, J. J., & Eisenman, R. (2005). Creativity, originality, and appropriateness: What do explicit instructions tell us about their relationships? *The Journal of Creative Behavior*, *39*(2), 137–148. https://doi.org/10.1002/j.2162-6057.2005.tb01255.x

Runco, M. A., & Pritzker, S. (Eds.) (2011). *Encyclopedia of creativity* (2nd ed.). Elsevier.

Schörpf, P., Flecker, J., Schönauer, A., & Eichmann, H. (2017). Triangular love–hate: Management and control in creative crowdworking. *New Technology, Work and Employment*, *32*(1), 43–58. https://doi.org/10.1111/ntwe.12080

Schyns, B., & Von Collani, G. (2002). A new occupational self-efficacy scale and its relation to personality constructs and organizational variables. *European Journal of Work and Organizational Psychology*, *11*(2), 219–241. https://doi.org/10.1080/13594320244000148

Sedikides, C., & Gregg, A. P. (2008). Self-enhancement: Food for thought. *Perspectives on Psychological Science*, *3*(2), 102–116. https://doi.org/10.1111/j.1745-6916.2008.00068.x

Sedikides, C., & Strube, M. J. (1997). Self-evaluation: To thine own self be good, to thine own self be sure, to thine own self be true, and to thine own self be better. *Advances in Experimental Social Psychology*, *29*, 209–269. https://doi.org/10.1016/S0065-2601(08)60018-0

Seidel, S., Müller-Wienbergen, F., & Becker, J. (2010). The concept of creativity in the information systems discipline: Past, present, and

prospects. *Communications of the Association for Information Systems*, *27*(1), 217–242. https://doi.org/10.17705/1CAIS.02714

Shalley, C. E., & Gilson, L. L. (2017). Creativity and the management of technology: Balancing creativity and standardization. *Production and Operations Management*, *26*(4), 605–616. https://doi.org/10.1111/poms.12639

Shuxin, W., Zhihui, C., & Yu, B. (2017). Research on the relationships of solvers' participating motivations with the usefulness and novelty of creativity in crowdsourcing. INNOVATION AND MANAGEMENT.

Silvia, P. J., Wigert, B., Reiter-Palmon, R., & Kaufman, J. C. (2012). Assessing creativity with self-report scales: A review and empirical evaluation. *Psychology of Aesthetics, Creativity, and the Arts*, *6*(1), 19–34. https://doi.org/10.1037/a0024071

Škerlavaj, M., Černe, M., & Dysvik, A. (2014). I get by with a little help from my supervisor: Creative-idea generation, idea implementation, and perceived supervisor support. *The Leadership Quarterly*, *25*(5), 987–1000. https://doi.org/10.1016/j.leaqua.2014.05.003

Stajkovic, A. D., & Luthans, F. (1998). Self-efficacy and work-related performance: A meta-analysis. *Psychological Bulletin*, *124*(2), 240–261. https://doi.org/10.1037/0033-2909.124.2.240

Stewart, A., & Stanford, J. (2017). Regulating work in the gig economy: What are the options? *The Economic and Labour Relations Review*, *28*(3), 420–437. https://doi.org/10.1177/1035304617722461

Tamborski, M., Brown, R. P., & Chowning, K. (2012). Self-serving bias or simply serving the self? Evidence for a dimensional approach to narcissism. *Personality and Individual Differences*, *52*(8), 942–946. https://doi.org/10.1016/j.paid.2012.01.030

Taylor, C., Ivcevic, Z., Moeller, J., & Brackett, M. (2020). Gender and support for creativity at work. *Creativity and Innovation Management*, *29*(3), 453–464. https://doi.org/10.1111/caim.12397

Tierney, P., & Farmer, S. M. (2002). Creative self-efficacy: Its potential antecedents and relationship to creative performance. *Academy of Management Journal*, *45*(6), 1137–1148.

Tierney, P., & Farmer, S. M. (2004). The Pygmalion process and employee creativity. *Journal of Management*, *30*(3), 413–432. https://doi.org/10.1016/j.jm.2002.12.001

Tierney, P., & Farmer, S. M. (2011). Creative self-efficacy development and creative performance over time. *Journal of Applied Psychology*, *96*(2), 277–293. https://doi.org/10.1037/a0020952

Trabucchi, D., Buganza, T., Muzellec, L., & Ronteau, S. (2021). Platform-driven innovation: Unveiling research and business opportunities. *Creativity and Innovation Management*, *30*(1), 6–11. https://doi.org/10.1111/caim.12428

Vally, Z., Salloum, L., AlQedra, D., El Shazly, S., Albloshi, M., Alsheraifi, S., & Alkaabi, A. (2019). Examining the effects of creativity training on creative production, creative self-efficacy, and neuro-executive functioning. *Thinking Skills and Creativity*, *31*, 70–78. https://doi.org/10.1016/j.tsc.2018.11.003

Vazire, S., & Mehl, M. R. (2008). Knowing me, knowing you: The accuracy and unique predictive validity of self-ratings and other-ratings of daily behavior. *Journal of Personality and Social Psychology*, *95*(5), 1202–1216. https://doi.org/10.1037/a0013314

Vincent, L. C., & Kouchaki, M. (2016). Creative, rare, entitled, and dishonest: How commonality of creativity in one's group decreases an individual's entitlement and dishonesty. *Academy of Management Journal*, *59*(4), 1451–1473. https://doi.org/10.5465/amj.2014.1109

Wang, K., Dong, B., & Ma, J. (2019), Towards computational assessment of idea novelty. In *Proceedings of the 52nd Hawaii International Conference on System Sciences*.

Wilson, T. D., & Gilbert, D. T. (2003). Affective forecasting. *Advances in Experimental Social Psychology*, *35*(35), 345–411. https://doi.org/10.1016/S0065-2601(03)01006-2

Wong, S. I., Bunjak, A., Černe, M., & Fieseler, C. (2021). Fostering creative performance of platform Crowdworkers: The digital feedback dilemma. *International Journal of Electronic Commerce*, *25*, 1–23. https://doi.org/10.1080/10864415.2021.1942674

Zhou, J., & George, J. M. (2001). When job dissatisfaction leads to creativity: Encouraging the expression of voice. *Academy of Management Journal*, *44*(4), 682–696.

Zhou, J., Wang, X. M., Song, L. J., & Wu, J. (2017). Is it new? Personal and contextual influences on perceptions of novelty and creativity. *Journal of Applied Psychology*, *102*(2), 180–202. https://doi.org/10.1037/apl0000166

Zitek, E. M., & Vincent, L. C. (2015). Deserve and diverge: Feeling entitled makes people more creative. *Journal of Experimental Social Psychology*, *56*, 242–248. https://doi.org/10.1016/j.jesp.2014.10.006

AUTHOR BIOGRAPHIES

Matej Černe is Associate Professor at the University of Ljubljana. His research interests include non-technological innovations, creativity, organizational behaviour and psychology, leadership and multilevel issues in management. His work has been published in journals such as *Academy of Management Journal*, *Human Resource Management*, *Journal of Organizational Behavior* and *The Leadership Quarterly*.

Aldijana Bunjak is post-doctoral research fellow at the Institute for Leadership and Human Resource Management, University of St Gallen, Switzerland. Her research interests include leader–follower relationships, optimism and mindfulness in the workplace. Her more recent research is focused on emergent area of leadership in the digital age.

Sut I Wong is Professor at BI Norwegian Business School and Director of the Nordic Centre for Internet and Society. She is also an adjunct faculty and has an adjunct position at the University of Ljubljana. Her research interests include leader–follower relationships, human resource practices for individual innovative and proactive behaviours. Her more recent research looks into industrial relations practices for digital labour and alternative labour arrangements. Her work is published in journals such as the *Journal of Management*, *The Leadership Quarterly* and *Human Resource Management*.

Shaima' Salem Moh'd is a Ph.D. graduate of Innovation Management at the University of Udine, Italy and Research Associate at the University of Central Lancashire UCLan, UK. Her research interests involve strategic human resource management, creativity, innovation, organizational behaviour, knowledge management and fuzzy-set qualitative comparative analysis.

How to cite this article: Černe, M., Bunjak, A., Wong, S.-I., & Moh'd, S. S. (2022). I'm creative and deserving! From self-rated creativity to creative recognition. *Creativity and Innovation Management*, 1–16. https://doi.org/10.1111/caim.12518