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Research Article

The Interplay Between Creative Production and Emotional Experience: The Influence of Emotional States and Creativity Motivation Among University Students

Gorica Popovska Nalevska[1]

[1]Faculty of Psychology, International Slavic University, Republic of North Macedonia

Abstract
The general aim of the research is to investigate the dynamic relationship between creative production and emotional experience, with a particular focus on how engagement in creative activities shapes emotional states and how varying emotional states, in turn, influence the quality, originality, and overall character of creative outcomes among university students. Creativity is considered a complex process influenced by both positive and negative moods, which can stimulate different aspects of flexible thinking, persistence, and originality. For students, emotions are particularly relevant as they navigate academic challenges and personal development, making creative expression not only a tool for learning but also an outlet for self-regulation and growth. The research was conducted on a sample of 150 psychology students from universities in the Republic of North Macedonia. A descriptive-analytical method was applied, using a self-report questionnaire that measured students' emotional experiences during creative work as well as their perceptions of creativity. Additionally, a culturally adapted scale for measuring creativity motivation was included to ensure relevance to the local academic context. Results show that the relationship between emotional states and creativity is strong, supporting the idea that well-being directly influences creative potential. This indicates that creativity is not only an outcome influenced by emotions but also a strategy for emotional regulation and psychological well-being. Findings suggest that the student sample demonstrates a well-balanced creative motivation profile. The results also carry important implications for the educational context. Fostering a supportive and emotionally positive learning environment may directly contribute to students' creative potential.

Keywords: Creative Motivation, Emotional Experiences, Psychology Students

✉ Correspondence
Gorica Popovska Nalevska
popovska.g@gmail.com

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1. INTRODUCTION

Creativity itself is driven by curiosity, emotion, and a desire to explore new perspectives. Whether it's art, science, or everyday problem-solving, creative production requires a blend of inspiration and discipline, allowing people to navigate between moments of spontaneous ideation and deliberate effort. It often involves overcoming challenges such as self-doubt, creative blocks, and external constraints, making it a deeply personal and rewarding experience. The relationship between creative production and emotional experience is deeply intertwined, with creativity often emerging in response to internal states, emotions, and motivations. Creativity thrives in an environment where emotions can flow freely, allowing for the expression of ideas and innovation. However, the same emotions that fuel creativity can also hinder it, leading to creative blocks that stifle motivation and inhibit creative output. This dynamic interplay between creativity, motivation, and emotional experience is crucial to understanding how artists, writers, and makers navigate their work. When emotions such as joy, passion, and excitement are present, creativity can flourish, energizing individuals to produce meaningful and impactful work. Conversely, negative emotions such as fear, anxiety, or self-doubt can create barriers, leading to emotional and creative blocks that prevent the expression of ideas.

Exploring the relationship between creative production and emotional experience provides a deeper understanding of how motivation is shaped by our inner emotional world and how emotional blocks can be overcome to reignite the creative spark. This topic touches on the psychological processes behind creative expression and highlights the importance of emotional awareness in fostering and nurturing a more fulfilling, productive creative journey. The relationship between creative production and emotional experience is relevant within the context of student populations, where personal development, identity formation, and emotional regulation intersect with academic and creative pursuits. In higher education settings, creativity is not only encouraged as a cognitive skill but is also increasingly recognized as a process deeply intertwined with emotional dynamics. Students frequently engage in creative tasks, whether in the arts, sciences, or humanities, that demand not only intellectual engagement but also emotional investment. Emotional experiences can significantly shape students' creative output by influencing motivation, risk-taking, and the capacity for divergent thinking. Positive emotions such as enthusiasm and curiosity often enhance creative engagement, while negative emotions like anxiety or frustration may either hinder or, in some contexts, stimulate deeper creative reflection. Simultaneously, engaging in creative activities may provide students with a means to express, process, and make sense of their emotional lives, contributing to psychological resilience and well-being. Understanding the interplay between creative production and emotional experience among students can offer valuable insights for educational design, mental health support, and pedagogical practices. This paper aims to examine how emotions influence students' creativity and how creative engagement, in turn, impacts their emotional functioning, with the goal of fostering environments that support both emotional and creative development in academic contexts. Creativity theory initially focused on individuals. Later theories highlighted creativity's role in human development and personality, identifying different levels of individual creativity (Guilford, 1950). Kaufman and Beghetto (2009) built on this layered perspective, arguing that genius-level creativity cannot exist without everyday creativity, which suggests that creative growth can be cultivated in everyone rather than existing within a gifted few. Such theories bring understanding to the creative process, yet are restricted to an individual's cognitive processes.

1.1. Literature Review and Conceptual Background

Creativity has traditionally been studied through cognitive, personality-based, and sociocultural lenses (Runco & Jaeger, 2012). However, growing attention has been directed toward the emotional and motivational dimensions of creativity, particularly in educational contexts. The current research is grounded in a theoretical framework that integrates perspectives from emotional psychology, creative motivation, and student development.

1.1.1. Creative Motivation

Creative motivation refers to the internal drive that propels individuals to engage in original, imaginative, and meaningful activities (Amabile, 1996). It goes beyond mere problem-solving and encompasses the desire to express oneself, explore new possibilities, and generate novel ideas. According to Amabile's Componential Theory of Creativity, motivation—especially intrinsic motivation—is a core component of creative performance. Students who are intrinsically motivated are more likely to persist in challenging tasks and produce creative work that is personally meaningful (Hennessey & Amabile, 2010).

By integrating three types of driving forces with creativity-related behaviors, creativity motivation is conceptualized as a set of forces—namely, high-quality experience, instrumental purpose, and value—that stimulate individuals to engage in creative activities. These activities are manifested through actions such as doing, learning, and achieving novel outcomes. The theory of creativity motivation provides a robust conceptual framework for research, emphasizing that an individual's motivation to create emerges from the interplay between dispositions to do, learn, and accomplish new things and the underlying forces of instrumental purpose, high-quality experience, and value (Zhang et al., 2018).

1.1.2. Emotional Experience and Creativity

Emotions play a pivotal role in shaping how individuals approach and engage with creative tasks. The broaden-and-build theory (Fredrickson, 2001) suggests that positive emotions broaden an individual's thought–action repertoire, enhancing cognitive flexibility and openness to experience—both of which are linked to creativity (Isen, 2000; Kaufmann, 2003). Conversely, certain negative emotions such as sadness or frustration may also lead to deep reflection and problem redefinition, which can foster creativity under the right conditions (Akinola & Mendes, 2008; Forgeard, 2011).

Previous studies suggest a close relationship between creativity and positive affect; however, several theorists also emphasize the contribution of negative emotions to creative processes. Negative emotions, which are generally experienced as unpleasant affective states, are often associated with mood disorders (Kashdan & Biswas-Diener, 2015). Creativity itself is a multidimensional construct, in which distinct mood states exert differential influences on various components of creative thinking (Kaufman, 2003). Empirical evidence indicates that creativity is predominantly enhanced under positive mood conditions (Baas et al., 2008; Bittner et al., 2016). Specifically, Baas et al. (2008) demonstrated that positively activating moods characterized by approach motivation and a promotion focus, such as happiness, tend to facilitate creative performance. In contrast, negatively activating moods linked to avoidance motivation and a prevention focus, including fear and anxiety, as well as low-arousal states such as relaxation, are generally associated with diminished creativity. Interestingly, negative but deactivating moods combined with approach motivation and a promotion focus, such as sadness, do not appear to significantly influence creativity.

Accordingly, fluctuations in mood play a critical role in shaping creative outcomes. Supporting this view, De Dreu et al. (2008) argued that activating moods—both positive (e.g., happiness, delight) and negative (e.g., anger, fear)—lead to higher levels of creative fluency, defined as the quantity of ideas generated, and originality, referring to the novelty of ideas, compared to deactivating moods such as sadness, depression, relaxation, or calmness (Yang & Hung, 2015). De Dreu et al. (2008) further proposed that activating moods enhances creativity by fostering cognitive flexibility under positive affective tones, while promoting persistence when the affective tone is negative. Although prior research has consistently linked negative moods characterized by avoidance motivation and a prevention focus to reduced creativity (Baas et al., 2008, 2013), Roskes et al. (2012) offered a contrasting perspective. Their findings suggest that avoidance motivation can, under certain conditions, enhance creativity by increasing cognitive effort. Nevertheless, this interpretation appears to conflict with the dual-pathway model of creativity (Nijstad et al., 2010), which posits that creative outcomes primarily emerge from flexible, approach-oriented cognitive processing, whereas avoidance motivation typically leads to more rigid processing styles and, consequently, lower creativity (Baas et al., 2008, 2013). To reconcile these inconsistencies, Roskes et al. (2012) argued that individuals with avoidance-oriented motivation are not inherently less creative; rather, they can compensate for their relatively inflexible cognitive processing by engaging in more effortful and constrained strategies. Importantly, their study demonstrated that creativity can be enhanced among both avoidance- and approach-motivated individuals when creative tasks are framed as instrumental for goal attainment, thereby encouraging greater investment in cognitively demanding processes.

In the student population, emotional experiences are particularly relevant as young adults navigate academic pressures, identity development, and social challenges. Creative engagement can serve as both an outlet and a regulatory mechanism for these emotions (Richards, 2007). Studies have shown that students often use creative expression to process emotional content, build resilience, and find meaning (Sternberg & Kaufman, 2018).

In the context of higher education, fostering creativity involves more than teaching techniques or content—it requires supporting students' emotional and motivational needs (Beghetto & Kaufman, 2014). When students feel emotionally safe, valued, and motivated, they are more likely to take creative risks and engage in exploratory thinking (Zhou & George, 2001). Educators who understand this interplay can create environments that not only support academic achievement but also encourage emotional expression and personal growth through creativity.

This theoretical foundation provides the basis for exploring how students' emotional experiences relate to their creative motivation and output. By investigating this relationship, the current study seeks to contribute to a more holistic understanding of student creativity in educational settings.

2. METHODS

2.1. Research Objectives and Tasks

The general aim of this study is to investigate the dynamic relationship between creative production and emotional experience, with a particular focus on how engagement in creative activities shapes emotional states and how varying emotional states, in turn, influence the quality, originality, and overall character of creative outcomes among university students. The realization of this goal is done through the realization of the following tasks:

- To assess how participation in creative activities influences the emotional states of to examine the extent to which different emotional states (positive and negative) impact the quality and originality of creative products.
- To examine the bidirectional relationship between emotional experiences and creative engagement.
- To examine the role of creativity motivation in mediating the relationship between emotional states and creative production.

2.2. Research Sample

The research sample consisted of 150 psychology students enrolled at various faculties across the Republic of North Macedonia. The participants were primarily female (n = 112, 74.7%) and male (n = 38, 25.3%), with an age range between 19 and 25 years (M = 21.6, SD = 1.9). A convenience sampling technique was employed, as participation was voluntary and based on students' accessibility and willingness to contribute to the study. This academic population was deliberately selected due to its particular relevance for exploring the relationship between creative motivation, emotional experiences, and creative production within the context of psychological education.

2.3. Research Techniques and Instruments

The study was conducted using a descriptive-analytical method, which was appropriate for the nature and objectives of the research. The analytical component enabled the examination of students' views and opinions included in the research sample. To explore the relationship between creative engagement and emotional experiences, a survey research technique was employed. Data were collected through a self-report questionnaire, specifically designed to capture students' emotional states during engagement in creative activities, as well as their perceptions of the quality and originality of their creative output. The questionnaire contained both closed-ended and Likert-scale items, allowing for the quantification of emotional states (positive and negative) and their perceived influence on creative production. To assess creativity-related motivation, the study used a culturally adapted version of the Creativity Motivation Scale (CMS) originally developed by Zhitian Zhang et al. (2018). The original scale was designed to measure three creativity-related behaviors (doing, learning, and accomplishing new things) and three motivational drivers (high-quality experience, instrumental purpose, and value). For the purposes of this study, the items were adapted to the Macedonian cultural and educational context, while preserving the theoretical integrity of the original scale. A university psychologist and a pedagogue reviewed the adapted version to evaluate its content validity in the Macedonian language. Additionally, a pilot test with 20 students was conducted to ensure that all items were understandable, culturally relevant, and free from ambiguity. The final CMS consists of 9 items, grouped into three sub-scales: Doing new things, Learning new things, and Accomplishing creative outcomes. Each item was rated on a 5-point Likert scale, ranging from 1 (Strongly Disagree) to 5 (Strongly Agree). Sub-scale scores were calculated by summing the items within each domain, giving a possible range of 3 to 15 per sub-scale. The overall CMS score was obtained by summing all 9 items, yielding a total possible score of 9 to 45. Higher scores indicate stronger motivation in each domain and overall. All items were positively worded, and no reverse-scored (negatively phrased) items were included. On average, participants required approximately 12–15 minutes to complete the CMS, which was administered together with the other questionnaire items assessing emotional experiences and creative engagement. This scoring and categorization procedure allowed for a quantitative analysis of students' creativity motivation, while

preserving the theoretical structure of the original CMS and ensuring meaningful interpretation within the Macedonian academic context.

2.4. Data Processing

The data were processed quantitatively and qualitatively using the EXCEL and STATISTICS computer programs. The data were grouped according to the number of matches in certain categories and then placed in tables. The data were calculated with frequencies for which a percentage was calculated. They were grouped according to the number of matches in certain categories and then placed into tables. In the statistical processing of the data, standard procedures were applied, such as calculation of frequencies, percentages, arithmetic mean, and ranks.

3. RESULTS AND DISCUSSION

The first research task aimed to assess how engagement in creative activities influences students' emotional states and to examine the extent to which different emotional states—both positive and negative—affect the quality and originality of creative output. To explore this, a survey questionnaire was administered to 150 psychology students, capturing self-reported experiences related to emotional states during creative engagement.

Table 1. Relationship Between Creative Engagement and Emotional Experiences

Items	Strongly Disagree	Disagree	Partially Agree	Agree	Strongly Agree	Total (%)
1. Emotions affect my ability to generate creative ideas.	0.7	2.7	27.3	42.7	27.3	100
2. I am more creative when I am in a positive emotional state.	3	2.3	14	42.7	38	100
3. My creativity is greater on days when I feel positive compared to days when I feel negative.	0	5.3	16.7	45.3	32.7	100
4. When I am in a negative mood, I turn to creative activities to improve my emotional state.	6	24.7	27.3	30.7	11.3	100
5. I rarely recognize moods or feelings, no matter what the circumstances are.	17.3	47.3	24.7	8.4	2.3	100
6. I use creative outlets as a way to cope with stress or negative emotions.	4	18	28	38	12	100
7. Negative emotions (anger, sadness, fear...) hinder my creativity.	2	8.7	31.3	36.7	21.3	100
8. I feel at peace when I create creative content.	4.2	6.4	26.7	34.7	28	100
9. There is a connection between emotions and people's creativity.	0	2	15.3	48	34.7	100

Data analysis reveals that emotions significantly influence creativity, with positive emotional states generally enhancing both creative engagement and output, as demonstrated by responses to items 1, 2, 3, 7, and 8. However, creativity is also used as a coping mechanism for negative emotions by a significant number of students, as demonstrated by responses to items 4 and 6. For some students, negative feelings act as a barrier that hinders the flow of ideas, while for others, these emotions are transformed into a source of motivation and expression, serving as a catalyst for creative activity. Recent empirical work by Wu-jing He (2023) has shown that both positive and negative affect significantly facilitate students' motivation to engage in creativity-related behaviours, thus supporting the present finding that emotions act as motivators rather than solely barriers. Emotional awareness is crucial, and while emotional blockages can hinder creativity, external sensory stimuli and positive social environments can foster it. Positive emotions, such as passion or excitement, can fuel the creative flow, while negative emotions, such as anger or fear, can

either block creativity or be transformed into meaningful expression. Overall, the relationship between emotional states and creativity is strong, supporting the idea that well-being directly influences creative potential. Additionally, research by Chenxin Xu and Qing Wang (2022) indicates that when students adopt creative coping strategies under stress, they show higher positive achievement emotions and lower negative emotions, which aligns with our observation that students engage in creative activity as a form of emotional regulation. This indicates that creativity is not only an outcome influenced by emotions but also a strategy for emotional regulation and psychological well-being. At the same time, the responses suggest that emotional awareness plays a crucial role in this process. Students who reported difficulty in recognizing their moods and feelings may find it harder to channel emotional energy productively into creativity, which points to the potential moderating role of emotional intelligence in the relationship between emotional states and creative outcomes.

To better understand the dimensions of students' creative motivation, descriptive statistics were calculated for each of the three sub-scales: Doing New Things, Learning New Things, and Accomplishing Creative Outcomes. These sub-scales reflect key components of the Creativity Motivation Scale, as adapted for the current study. To calculate scores, individual responses to the items within each sub-scale are summed, resulting in three sub-scale scores. Each sub-scale score can range from a minimum of 3 to a maximum of 15. This means that for each sub-scale, the minimum possible score is 3, and the maximum possible score is 15. A score between 3 and 6 indicates low motivation in that specific creative domain. A score between 7 and 10 reflects a moderate level of motivation. A score between 11 and 15 represents a high level of motivation for that domain. Sub-scale Doing New Things reflects the individual's willingness to try new approaches, experiment, and explore unconventional methods. Sub-scale Learning New Things assesses the extent to which individuals are motivated by acquiring new knowledge or understanding. Sub-scale Accomplishing Creative Outcomes measures the drive to complete original and meaningful creative work. These categories help to understand the individual's overall creativity motivation as well as identify specific areas of strength or potential growth by examining sub-scale scores. Table 2 shows the number of participants (N), minimum and maximum scores, and mean values for each sub-scale of the Creativity Motivation Scale.

Table 2. Descriptive Statistics for the Creativity Motivation Scale

Creativity Motivation Scale	N	Min	Max	Mean
Doing New Things	150	3	15	11.75
Learning New Things	150	3	15	12.62
Accomplishing Creative Outcomes	150	3	15	12.16

Table 3 presents the frequency of students' responses to each item within the three sub-scales: Doing New Things, Learning New Things, and Accomplishing Creative Outcomes. Total scores for each sub-scale and the overall scale are also provided."

The total creativity motivation score is obtained by summing all nine items, with possible total scores ranging from 9 to 45. Higher scores indicate greater motivation related to creativity, reflecting stronger engagement in creative behaviors, a higher curiosity for learning new things, and a stronger drive to accomplish original and meaningful creative products. For interpretive purposes, total scores can be categorized into three levels: low motivation (scores between 9 and 21), moderate motivation (scores between 22 and 33), and high motivation (scores between 34 and 45). These categories help to understand the individual's overall creativity motivation as well as identify specific areas of strength or potential growth by examining sub-scale scores. The results obtained from the Creative Motivation Scale indicate a generally high level of creative motivation among the surveyed students. The overall mean score of 36.46 out of a maximum of 45 suggests that students display strong tendencies toward creative engagement across all measured domains. More specifically, the sub-scale "Learning New Things" showed the highest mean score (M = 12.62), reflecting a pronounced intrinsic motivation among students to explore, acquire, and deepen their knowledge beyond standard academic requirements. This suggests that students are eager to engage with novel information and are curious to expand their intellectual boundaries, which is an important driver of creative thinking and problem-solving. The sub-scale "Accomplishing Creative Outcomes" also showed a high average score (M = 12.16), indicating that students value producing original work and derive satisfaction from the creative process. This dimension of motivation is critical in educational settings, as it

reflects students' willingness to invest effort in the creation of meaningful, high-quality work. The sub-scale "Doing New Things" had a slightly lower but still strong mean score (M = 11.75), pointing to a positive attitude toward experimentation and novelty. Although somewhat lower than the other sub-scales, the result still indicates a generally favorable disposition toward trying new approaches and thinking outside the box. Taken together, these findings suggest that the student sample demonstrates a well-balanced creative motivation profile. High scores across all sub-scales support the notion that students are not only open to learning and discovery but are also capable of translating that knowledge into original outcomes through innovative actions. The consistently high scores may be partly influenced by the students' field of study (psychology), which typically encourages critical thinking, self-expression, and exploration of new ideas.

Table 3. Students' Responses on the Creativity Motivation Scale

Items	Strongly Disagree	Disagree	Partially Agree	Agree	Strongly Agree
Sub-scale 1: Doing New Things					
I enjoy trying out new ways of doing things, even if they might not work.	2	9	37	56	46
I often engage in activities that allow me to discover something new.	3	5	28	55	59
I like experimenting with different approaches when solving problems.	5	5	55	39	46
Total score for subscale 1			**11.75**		
Sub-scale 2: Learning New Things					
I feel motivated when I can learn something unfamiliar or unexpected.	0	5	14	50	81
I seek out opportunities to gain new knowledge, even outside my coursework.	6	2	29	50	63
I enjoy deepening my understanding of things that interest me.	2	2	27	58	61
Total score for subscale 2			**12.62**		
Sub-scale 3: Accomplishing Creative Outcomes					
I feel satisfied when I complete something creative that I worked hard on.	3	10	24	60	53
I am driven to create things that are original and useful.	2	5	36	36	71
I set goals for myself to produce high-quality creative work.	2	3	37	53	55
Total score for subscale 3			**12.16**		
Total score			**36.46**		

The data clearly demonstrate that students' emotional states are closely intertwined with their creative engagement and productivity. Positive emotions—such as enthusiasm, curiosity, and joy—appear to facilitate greater creative output, while negative emotions often act as barriers. However, the relationship is not linear: for some students, negative emotions serve as triggers for introspection and expressive creativity. This dual effect suggests that emotions act as both motivators and modulators of creative processes. From a pedagogical standpoint, these findings can be interpreted through the lens of socio-emotional learning (SEL) and constructivist learning theory. When learning environments are emotionally supportive, students are more likely to engage in exploratory thinking, risk-taking, and divergent problem-solving, core elements of creativity. Classroom contexts that foster psychological safety and autonomy encourage students to express ideas freely, without fear of evaluation or failure, which may explain the strong positive correlation between emotional well-being and creative productivity observed in this study. Conversely, environments characterized by high pressure, competition, or limited feedback can amplify anxiety and inhibit students' willingness to experiment creatively.

The high mean scores on the Creativity Motivation Scale further underscore the role of intrinsic motivation in fostering creative engagement. Students in psychology programs, in particular, are often encouraged to question assumptions, reflect on personal experiences, and integrate emotional understanding into their learning, all of which can strengthen creative self-efficacy. The highest sub-scale

mean, "Learning New Things," indicates that curiosity and intellectual exploration serve as significant drivers of creative behavior. This aligns with pedagogical models emphasizing learning by discovery and experiential learning, where students construct knowledge through interaction, reflection, and active engagement with complex problems.

Contextually, these findings may also reflect broader cultural and educational conditions that value innovation and self-expression. University students today often navigate learning environments that promote interdisciplinary thinking, digital creativity, and collaborative problem-solving. Such contexts reward open-mindedness and adaptability, which are consistent with the strong scores found across all three sub-scales of creative motivation. Moreover, the data suggest that creative activities serve not only as an academic or artistic outlet but also as a mechanism of emotional regulation. Many students reported engaging in creative tasks as a way to manage stress or negative emotions. This indicates that creativity functions as a coping strategy within the academic context, helping students maintain emotional balance while enhancing their sense of competence and autonomy.

Another important pedagogical implication relates to the development of emotional intelligence. The results suggest that students who are less aware of their emotional states may have difficulty channeling emotional energy into productive creativity. This finding supports prior research emphasizing that emotional intelligence skills, such as emotional awareness, empathy, and regulation, can mediate the relationship between affect and creative outcomes. Therefore, integrating emotional education into university curricula, through reflective exercises, arts-based methods, or collaborative learning, could strengthen both emotional competence and creative performance.

In summary, the findings highlight the need for educational contexts that integrate emotional and creative development rather than treating them as separate domains. Encouraging students to recognize, express, and manage their emotions within learning environments may enhance not only their psychological well-being but also their creative potential. Pedagogical practices that combine emotional awareness, intrinsic motivation, and opportunities for experimentation appear to provide optimal conditions for the flourishing of creativity among university students.

While these findings contribute to understanding how emotional states interact with creative motivation, several limitations must be acknowledged in order to contextualize the results and inform future research. First, the sample consisted exclusively of psychology students from universities in the Republic of North Macedonia, which may limit the generalization of the findings to students from other academic fields or cultural contexts. Future studies should therefore aim to include more diverse samples—both in terms of discipline and culture—to explore whether the observed relationships hold across different educational and socio-cultural settings. Second, because the study relied on self-report questionnaires, the data may be influenced by social desirability bias or inaccuracies in self-perception. Future work could incorporate mixed-method approaches, combining self-report data with observational, experimental, or performance-based measures to capture a more nuanced picture of emotional dynamics during creative activity. Additionally, the cross-sectional design prevents causal interpretations; while the results highlight strong associations between emotional states and creative motivation, they cannot determine whether emotional changes cause shifts in creativity or vice versa. Longitudinal or experimental designs could therefore clarify the directionality of these effects and examine how emotional regulation strategies evolve over time in relation to creative outcomes. Finally, since emotional and creative experiences were assessed through subjective perceptions, future research should consider integrating physiological or behavioral indicators such as biometric measures of emotional arousal or objective assessments of creative performance to better capture the complexity of emotional influences on creativity. Addressing these methodological and contextual limitations will not only strengthen the empirical validity of this line of research but also provide educators with more robust insights into how emotional climates and pedagogical practices can foster creativity in diverse student populations.

4. CONCLUSION

Emotional influence plays a key role in creativity and creative production, shaping not only the content and form of artistic expression but also the motivation and process behind it. Emotions serve as a powerful driving force, sparking inspiration, guiding creative decisions, and giving depth to work. Positive

emotions, such as passion or excitement, can ignite the creative flow, while negative emotions, such as frustration or fear, can either block creativity or be transformed into meaningful expression. Motivation and inspiration are fueled by inner emotions, but it is emotional intelligence that helps to recognize, understand, and manage these emotions to maintain the creative flow. Emotional blockages, although often present, can be overcome by developing awareness of one's own emotions, which allows for the release of creative potential and the creation of new, meaningful works. On the other hand, the process of creative production itself can serve as a way to process and understand emotions, creating a cycle in which creativity and emotions are constantly interconnected. It is this relationship that highlights the importance of emotional awareness and sensitivity in creation, enabling creators to overcome emotional blockages and use their emotional energy to produce unique and meaningful works. However, by developing emotional awareness and working to overcome these blockages, creators can unleash their own potential and reactivate their creativity. That is, by accepting and understanding their emotions, a deeper connection with the inner world is enabled, which can lead to new and authentic forms of expression.

The results also carry important implications for the educational context. Fostering a supportive and emotionally positive learning environment may directly contribute to students' creative potential. Incorporating activities that stimulate positive emotions—such as collaborative projects, artistic exercises, or opportunities for personal expression—could strengthen both motivation and creative performance. Overall, the findings confirm that the relationship between emotional states and creativity is reciprocal: while emotions shape the quality and originality of creative production, engaging in creative activities can, in turn, regulate and improve students' emotional well-being.

Given the findings of this study, future research could explore the relationship between emotional states and creative performance using experimental or longitudinal designs, which would provide deeper insight into causality. Future research should explore the specific contextual and emotional factors that might further enhance or inhibit these dimensions of creative motivation, as well as examine how they interact with academic performance and well-being. It would also be valuable to examine whether similar motivational patterns appear across different academic disciplines or cultural contexts.

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Research Ethics. The author affirms that this research was conducted with integrity and in adherence to ethical standards and that all procedures were conducted in accordance with applicable laws and institutional regulations. All data, findings, and conclusions presented in this article are original and accurately reported. Participation was voluntary, and informed consent was obtained from all participants. No personal identifying data were collected, and participants could withdraw from the study at any time without consequences.

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