

---

## Creativity Management Model

---

Submitted 08/10/24, 1st revision 25/10/24, 2nd revision 16/11/24, accepted 15/11/24

Artur Łabuz<sup>1</sup>, Joanna Wiśniewska<sup>2</sup>

### **Abstract:**

**Purpose:** To demonstrate a model of creativity management based on qualitative research conducted in the creative sector of the West Pomeranian region.

**Design/Methodology/Approach:** The study employs qualitative methods to explore creativity management in companies operating in the creative sector. The proposed model was developed based on an analysis of practices and strategies observed in this sector.

**Findings:** The postulated comprehensive model of creativity management includes four main elements: planning, organizing, motivating, and controlling. Each element is presented as a crucial part of managing creativity effectively. The findings highlight the importance of structured approaches to fostering innovation and adaptability in dynamic markets.

**Practical Implications:** The proposed model provides a framework for organizations aiming to enhance their creative processes and innovation capabilities. It offers practical guidance for implementing creativity management strategies that align with organizational goals and market demands.

**Originality/Value:** This study contributes to the literature by presenting a unique, structured model of creativity management tailored to the creative sector. It addresses the need for systematic approaches to managing employee creativity in a rapidly changing business environment.

**Keywords:** Creativity, management, creativity management model, innovation, creative sector, organizational development.

**JEL codes:** M10, O31, L26.

**Paper type:** Research article.

**Acknowledgement:** This research was co-financed by the Minister of Science under the "Regional Excellence Initiative".



---

<sup>1</sup>University of Szczecin, Poland, ORCID: 0000-0001-6463-2427,  
e-mail: [artur.labuz@usz.edu.pl](mailto:artur.labuz@usz.edu.pl);

<sup>2</sup>University of Szczecin, Poland, ORCID: 0000-0002-1607-8721,  
e-mail: [joanna.wisniewska@usz.edu.pl](mailto:joanna.wisniewska@usz.edu.pl);

## **1. Introduction**

Modern companies, which focus on growth through innovation, increasingly appreciate the importance of Creativity. As a result, managers must focus on creating working conditions that support creative thinking (Goodman and Dingli, 2017). The term "creative individual" refers to people whose actions bring new, innovative solutions or improve existing processes (Florida, 2010).

In the face of a dynamically changing environment and the need to build a competitive edge, employees must constantly develop their creative skills in various areas of the business. Creativity today is crucial in companies' ability to remain competitive, especially in a rapidly changing world where innovation is indispensable.

Therefore, effectively harnessing and fostering employee creativity is an integral part of the development strategy of today's companies. Accordingly, creativity management, which requires a comprehensive approach to its development and utilization, is gaining critical importance (Goller and Bessant, 2023). The article aims to present a model of creativity management based on the research conducted.

## **2. Literature Review**

### **2.1 The Essence of Creativity in Innovative Enterprises**

Creativity is crucial in modern enterprises, being the foundation of innovation, which is essential to remain competitive in a rapidly changing market. In creative enterprises, in particular, Creativity is the basis of their innovative potential. It manifests itself in the exceptional achievements of renowned companies and pioneering initiatives of entrepreneurs. With the ability to create new products, services and innovative solutions, these companies gain a significant competitive advantage (Chamorro-Premuzic, 2017).

Strategic planning, which includes designing organizational structures that foster innovation early, is also vital to an organization's operations. Organizations need creative employees who realize these goals and constantly generate new ideas and visions to achieve innovation goals (Dyduch, 2020).

Creating a creative work environment where employees feel at ease and can fully develop their creative abilities is also extremely important. Providing such a pro-creative space is a critical factor in supporting the development of Creativity in an organization, which directly translates into its success and adaptability in a changing market environment (Tomczyk-Horyn and Knosala, 2018).

Therefore, creativity management will play a key role in the success of modern enterprises, as it enables not only the effective use of employees' creative potential

but also the systematic introduction of innovations necessary to maintain a competitive advantage in a dynamically changing market (Sawyer, 2017).

Its effective implementation will make it the foundation for the long-term development and adaptation of the organization to new challenges.

## **2.2 Managing Creativity**

Systematic, conscious and planned management of employee creativity is one of the most significant challenges for companies in the creative sector in the West Pomeranian region today. The critical role here is to correctly identify the methods and tools used in this process, which enables the development and implementation of an effective creativity management system. Such a system is the basis for effectively shaping and using the creative potential of employees in the future.

Creativity in an organization is primarily shaped by personnel policies, starting with recruiting people with the right qualities, managing them appropriately, using adequate motivational incentives, creating conditions for development and knowledge sharing, and evaluating their work to draw the correct conclusions.

This comprehensive approach to managing Creativity in an organization, in which all management functions, such as planning, organizing, motivating and controlling, are coherently interconnected, contributes to the achievement of organizational goals and synergies. In practice, systemic creativity management requires thoughtful analysis of the activities undertaken by the enterprise and consistent application of principles that support the process, promoting a process approach in the execution of tasks (Olszewski and Szpitter, 2024).

Experience from many countries shows that Creativity brings significant economic benefits. However, studies show that only 14% of managers are familiar with any techniques to foster Creativity, and only 3% use them. Out of about 2,000 ideas, only 1 turn into excellent solutions, and about 17 turn into relatively good ideas (Skrzypek, 2014).

This underscores the importance of conscious management of employee creativity to a company's success and survival. Today's innovative companies must work hard to enhance Creativity and generate new ideas and concepts. Creativity, innovation and knowledge are critical in developing organizations and entire economies (Huang, Sindakis, Aggarwal, and Thomas, 2022).

Accordingly, implementing an effective creativity management model is becoming a vital element of the strategy of any modern enterprise. Such a model allows employees' creative potential to be supported systematically and creates conditions for their innovative ideas to be effectively developed and implemented. By stimulating Creativity at all levels of the organization, companies can constantly

generate new ideas that lead to innovative products, services, and processes that give a competitive advantage in the market.

Moreover, well-managed Creativity fosters a culture of innovation within the organization, where employees feel encouraged to experiment, share knowledge, and collaborate, further strengthening the company's ability to adapt to changing market challenges.

As a result, not only are the financial benefits of innovative activities maximized but the company's position as a leader in its industry, ready for future challenges and opportunities, is also strengthened. Therefore, the authors conducted a qualitative study in the creative sector of the West Pomeranian region in order to propose a comprehensive model for creativity management.

### 2.3 Characteristics of the Creative Sector

The creative sector in the Polish economy is a relatively new but thriving field whose importance is growing nationally and regionally. The term "creative sector" began to appear in the scientific literature only in the 1990s, when the growing potential arising from the combination of culture with technology and entrepreneurship was recognized.

Although the term is still not widely used, knowledge on the subject is being systematically deepened through ongoing research and analysis. The creative sector, also known as the creative industry, includes activities that combine culture and art with technology and entrepreneurship. The key pillars of operation for companies in this sector are Creativity, employee talent and innovation.

Businesses within the creative sector stand out for their significant economic potential, generating profits, creating jobs and contributing to intellectual property. In the UK, the Creative Industries Team has identified 13 categories covering the creative industries, including such areas as advertising, film and video, radio and television, computer games, software, music, performing arts, architecture, the publishing market, the art and antique market, crafts, fashion design and design (Stojek-Filus, 2014).

The creative sector encompasses a broad spectrum of activities that, despite their diversity, share a common element - Creativity and interdisciplinary projects. Initiatives within this sector are distinguished by innovation, high quality and originality and often operate under time pressure. Studies show that the sector is showing a steady growth trend, which increases its importance and impact on the European economy (Dellisanti, 2024)<sup>3</sup>.

---

<sup>3</sup>R. Dellisanti, *Cultural and Creative Industries and Regional Development. Creativity Where and Why*, Springer, 2024

In addition, the creative sector contributes to local and regional development by promoting Creativity and culture, which plays a vital role at each stage of development of individual regions (Markiewicz and Tomczyk, 2013).

Employees in the creative sector should have a high level of Creativity, which justifies the need for further research. For this reason, the author decided to conduct research in the creative sector, which focused on creating a comprehensive model for managing Creativity. The proposed model can contribute to a better understanding of Creativity and to the implementation of the author's proposed measures, as well as to further research in the direction of creativity management.

### 3. Research Methodology

Enterprises that responded positively to the creativity management process were selected to participate in the study. The research sample was determined based on the purposive selection method, taking into account the following criteria:

- *Compliance with the creative sector definition:* The entities included in the survey met the criteria set forth in the definition of the creative sector and were distinguished on the basis of the Polish Classification of Economic Activities (PKD, 2007), as shown in Table 1.
- *Location:* Entities registered in the West Pomeranian province were surveyed.
- *Enterprise size:* The requirement was that the companies surveyed had at least a few employees so that the organization's human resource management processes could be identified and analyzed.

**Table 1.** Divisions of PKD 2007 that make up the creative sector

Section	Department/class/subclass	Name
Section G	47.78.Z	Retail sale of other new products in specialized stores
Section J	58.11.Z	Book publishing
	58.13.Z	Newspaper publishing
	58.14.Z	Publishing of magazines and other periodicals
	58.19.Z	Other publishing activities
	58.21.Z	Computer game publishing business, programming
	59.11.Z	Activities related to the production of films, videos and television programs
	59.13.Z	Activities related to the distribution of films, videos and television programs
	59.14.Z	Film projection activities
	59.20.Z	Sound and music recording activities
	60.10.Z	Broadcasting of radio programs

	60.20.Z	Broadcasting of public access television programs and subscription
Section M	71.11.Z	Architectural activities
	73.11.Z	Activities of advertising agencies
	73.12.A	Intermediation in the sale of advertising time and space on radio
	73.12.B	Intermediation in the sale of advertising space In printed media
	73.12.C	Intermediation in the sale of advertising space In electronic media (Internet)
	73.12.D	Intermediation in the sale of advertising space In other media
	74.10.Z	Specialized design activities
	74.20.Z	Photographic activities
Section R	90.01.Z	Artistic performance exhibition activities
	90.02.Z	Activities supporting the exhibition of artistic performances
	90.03.Z	Artistic and literary creative activities
	90.04.Z	Activities of cultural facilities
	91.01.A	Libraries' activities
	91.01.B	Activities of archives
	91.02.Z	Activities of museums

**Source:** Based on R. Kasprzak, *Przemysły kreatywne w Polsce. Uwarunkowania i perspektywy*, Kamon Consulting Publishing House, Warszawa 2013.

The final selection of research units was made using the "snowball method," which involves chaining the identification of successive cases based on the recommendations of previous participants. This approach made it possible to identify similar phenomena using the knowledge and experience of the participants themselves.

Iteration plays a vital role in this procedure, which minimizes the potential influence of the first interviewee on the final sample selection. Subsequent iterations lead to the identification of multiple mutually recognizable professionals, entrepreneurs, organizations or attitudes. The "snowball" method is particularly compatible with qualitative research, which emphasizes the social construction of reality and the interpretations of research participants (Glinka and Czakon, 2021).

The qualitative study was based on two main techniques. The first was an observation, further extended and enriched by a second technique - a face-to-face interview conducted according to a pre-prepared scenario. Both employees and managers participated in the study, which allowed for a diverse perspective on the issues analyzed.

A structured and standardized interview was conducted, which took the form of a questionnaire interview (Appendix 1). All participants answered identically worded

questions, asked in the same order, usually providing concise answers. In this context, the respondent acted as the primary source of information. Both managers and employees were interviewed, and the purpose was to examine in detail the process of managing Creativity in organizations. This study was carried out in the same entities that were previously observed, and the number was identical ( $N = 5$ ).

The purpose of the qualitative research was primarily to gain new information for the author, to identify solutions that can be valuable examples for use in other organizations, and to identify practices that should be eliminated from the operation of enterprises. In addition, this research aimed to verify the results obtained in the quantitative study, which allowed for a better understanding and evaluation of creativity management processes in the studied entities.

#### **4. Creativity Management Model**

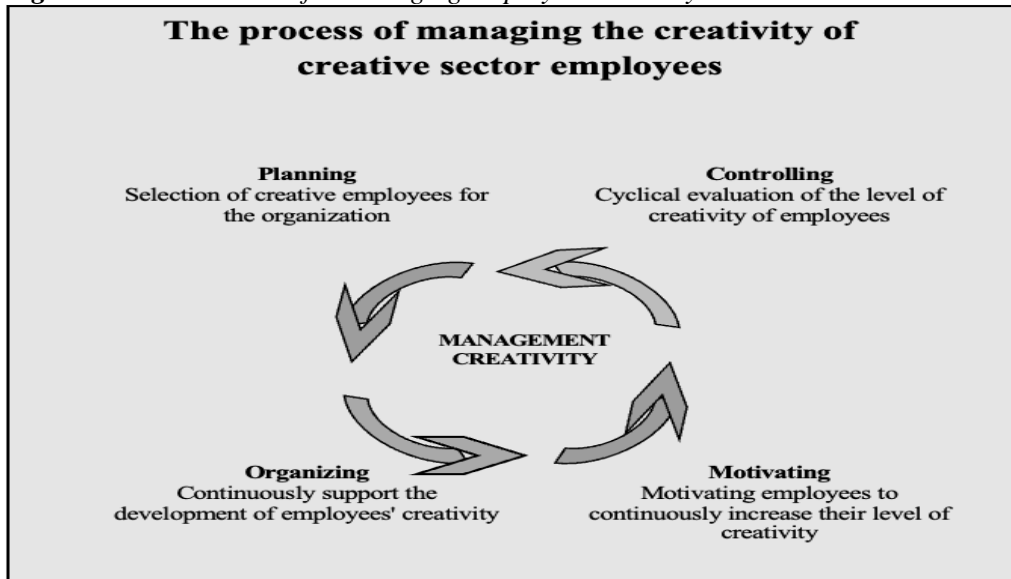
Following the survey, the author analyzed the results of the qualitative research and, based on them, proposed a comprehensive model for managing Creativity. The model considered the key findings gathered during the interviews and observations, offering a coherent and practical approach to effectively managing the creative potential of employees in organizations.

The postulated model, included in Figure 1, takes a holistic approach to the creativity management process and is divided into four elements that closely correlate and interact with each other according to management functions. These fundamental elements include:

- *Planning* - includes strategy and goal setting to develop Creativity in the organization.
- *Organizing* - focuses on creating an organizational structure and work environment that supports creative activities and enables employees to use their potential effectively.
- *Motivating* - implies implementing appropriate incentive systems that stimulate Creativity and promote innovative thinking among employees.
- *Controlling* - involves monitoring and evaluating the achievement of creativity-related goals, enabling continuous improvement of the creativity management process.

Each element is an integral part of the model and must be closely linked to each other to ensure effective creativity management in the organization.

The process of creativity management should begin with careful planning, including the acquisition of creative employees. Considering Creativity at the planning stage increases the chances of hiring such people, which positively impacts all functions of creativity management. Based on the research, specific measures to support the recruitment of creative employees are proposed, as shown in Figure 2.

**Figure 1.** Process model for managing employee creativity in the creative sector

*Source:* Own elaboration based on conducted surveys.

**Figure 2.** Planning in the process of managing employee creativity

*Source:* Own elaboration based on conducted surveys.

At the outset, the company should analyze its personnel and creativity needs, linking them to its development strategy. Positions should be evaluated regarding creative requirements, and creativity criteria for candidates should be determined.

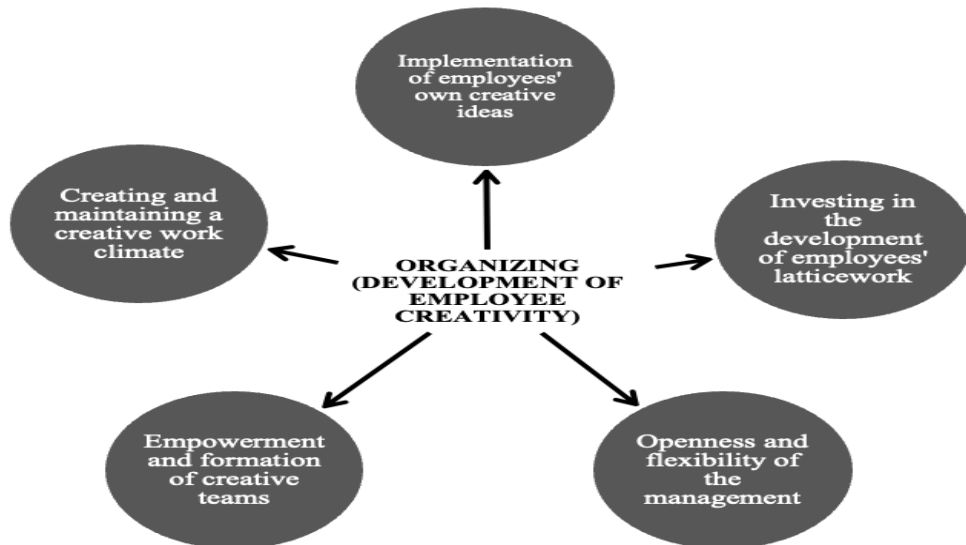


On this basis, the recruitment process for creative employees should be planned. The next step is to analyze resumes for Creativity, which will speed recruitment by inviting suitable candidates. During interviews, it is a good idea to test Creativity through questions, simulated situations or ready-made tools such as the PTPP questionnaire.

The recruiter should also ask about ideas for future projects. After the interviews, selected individuals may be invited to a trial day to assess their Creativity in practice. Ultimately, the candidate with the best score will be hired.

In the proposed model, organizing plays a key role, as the development of employee creativity largely depends on the actions taken by managers. Figure 3 depicts activities that support the development of Creativity in the organization.

**Figure 3.** *Organizing in the process of managing Creativity*



**Source:** *Own elaboration based on conducted surveys.*

To foster employee creativity, managers should ensure a creative work climate. This includes:

- *Flexible working hours* - make working hours as flexible as possible.
- *Chill and silent rooms* - are places for rest, and quiet zones are for focused work or private conversations.
- *Creative workplace* - diverse zones tailored to the different needs of teams (according to the activity-based workplace concept), fostering interaction and diversity.
- *Informal atmosphere* - shortening the distance and lack of formal dress, which promotes free self-expression.

The organization should also provide training and workshops and allow employees to choose their activities to develop Creativity. Empowerment is also important—involving employees in decision-making and delegating responsibility increases their motivation and sense of belonging to the company. These activities should be supported by the openness and flexibility of management, which will promote Creativity and support employees in implementing their ideas.

Well-organized work not only promotes employee creativity but also has a motivating effect, which shows the relationship between these functions. As shown in Figure 4, the motivation process is worth supplementing with additional activities.

**Figure 4.** *Motivation in the creativity management process*



**Source:** *Own elaboration based on conducted surveys.*

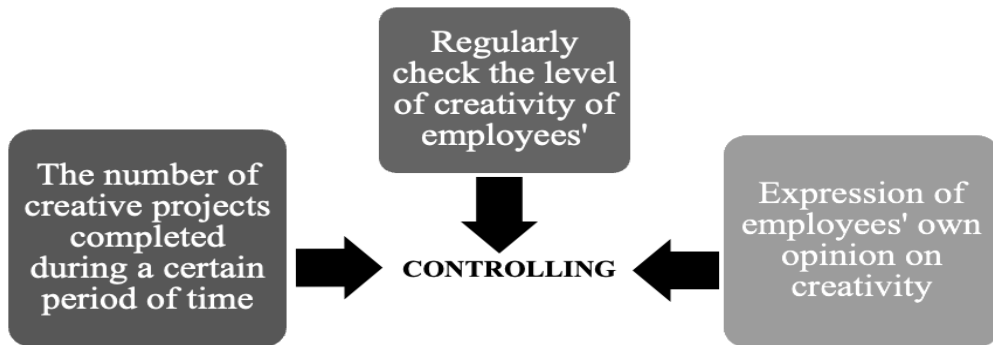
Motivating employees to be creative should combine tangible and intangible incentives, as financial motivation alone is not enough in the creative sector. It is crucial for management to appreciate employees, such as publicly praising them for their creative approaches and completed projects, making them feel like creators and not just doers of tasks.

Giving them freedom of action, especially after successful projects, and a clear promotion path is also essential. Financial motivation, such as bonuses, awards or profit sharing, should only be a bonus that reinforces the appreciation of their contribution to commercialized projects.

The last but equally important element in managing employee creativity is controlling. It involves monitoring the effects of activities and assessing whether the initiatives undertaken support Creativity in the organization. Controlling makes it possible to correct any errors on an ongoing basis and adjust strategies to best meet the needs of employees and the goals of the company.

This stage of management is presented in detail in Figure 5, which illustrates the various control methods and tools that affect the effectiveness of creative processes.

**Figure 5.** *Controlling in the process of creativity management*



**Source:** *Own elaboration based on conducted surveys.*

It is crucial to monitor the number of creative projects that have been successfully commercialized. Organizations should keep statistics to track completed projects and compare results from previous years. A period of time should be defined for documentation and evaluation, such as an annual cycle.

Regular evaluation of employee creativity, using proprietary or off-the-shelf tools, is also essential. The results of these evaluations should be compared with previous ones to check changes in the level of Creativity. In addition, it is a good idea to collect employees' opinions on factors that support or hinder their creative development, for example, through surveys or interviews.

## 5. Conclusions

Creativity management is crucial because it supports the company's innovation and adaptability, which is essential in a rapidly changing business environment. Effective creativity management contributes to developing new products, services and solutions and increases employee engagement and satisfaction.

The postulated creativity management model provides a comprehensive scheme of activities for each management function, such as planning, organizing, motivating and controlling. Such a model enables the integration of various management aspects to optimize employee creativity.

The creativity management model must encompass all management functions, which allows the process to be fully and effectively implemented and provides a systematic approach to Creativity in the organization. This allows organizations to effectively support and develop Creativity, which translates into innovation, competitiveness, and long-term success for the company in the market.

The developed model can also be applied to other sectors and further refined and developed, opening up possibilities for its adaptation to the diverse needs and requirements of professional environments.

## References:

- Chamorro-Premuzic, T. 2017. Does Diversity Actually Increase Creativity? <https://hbr.org/2017/06/does-diversity-actually-increase-creativity>.
- Dellisanti, R. 2024. Cultural and Creative Industries and Regional Development. Creativity Where and Why, Springer.
- Dyduch, W. 2020. Zarządzanie innowacjami w organizacji. Wydawnictwo PWE, Warszawa.
- Florida, R. 2010. Narodziny klasy kreatywnej, Narodowe Centrum Kultury. Warszawa.
- Glinka B., Czakon W. 2021. Podstawy badań jakościowych. Polskie Wydawnictwo Ekonomiczne, Warszawa.
- Goodman, M., Dingli, S. 2017. Creativity and Strategic Innovation Management (2nd ed.). Taylor and Francis.
- Goller, I., Bessant, J. 2023. Creativity for Innovation Management (2nd ed.). Routledge.
- Huang, Z., Sindakis, S., Aggarwal, S., Thomas, L. 2022. The role of leadership in collective creativity and innovation: Examining academic research and development environments. Front Psychology.
- Kasprzak, R. 2013. Przemysły kreatywne w Polsce. Uwarunkowania i perspektywy, Wydawnictwo Kamon Consulting, Warszawa.
- Markiewicz, J., Tomczyk, M. 2013. Sektory kreatywne a specyfika modeli biznesu i rynku pracy w kontekście województwa zachodniopomorskiego. In: Co z tą pracą? Pomorze Zachodnie w perspektywie interdyscyplinarnej i międzynarodowej, red. S. Flejterski, Szczecin.
- Olszewski, M.F., Szpitter, A.A. 2024. Kreatywność w zespole projektowym. Wydawnictwo CeDeWu, Warszawa.
- Sawyer, K. 2017. Group Genius: The Creative Power of Collaboration, Basic Books, New York.
- Skrzypek, E. 2014. Kreatywność a zarządzanie wiedzą, Zeszyty Naukowe Małopolskiej Wyższej Szkoły Ekonomicznej w Tarnowie, t. 24, nr 1, s. 178.
- Strojek-Filus, K. 2024. Kreatywność w sektorze kreatywnym jako źródło innowacyjności w polskiej gospodarce, Roczniki Nauk Społecznych, tom XLII.
- Tomczak-Horyń, K., Knosala, R. 2018. Prokreatywna przestrzeń przedsiębiorstwa produkcyjnego. Studia i Prace WNEiZ US, nr 52/2.

## **Appendix 1.** Managing creativity in the enterprises of the creative sector of the West Pomeranian Voivodeship

### Questions:

1. What measures do you take during recruitment to attract new creative individuals to your company? How do you think you successfully attract creative individuals to your company? Ask: what specific tools, methods are used? Which of these methods do you think are effective in attracting creative employees, and which are not? Expand the discussion of specific measures and ask for a reference to business practice.

2. What measures do you take to develop the creativity of your employees, create a creative work climate, create creative structures and teams, and empowerment? Expand the discussion of individual activities and ask for a reference to business practice. Ask: what specific activities are carried out in the company in each of the aspects raised? Which of these activities according to you are having the intended effect and which are not? Expand the discussion of specific activities and ask for a reference to business practice.
3. What measures do you take to motivate employees to deepen and develop their creativity? Expand the discussion of specific activities and ask for references to business practice. Ask: what specific activities are carried out in the company? Which of these activities according to you are having the intended effect, and which are not? Expand the discussion of specific activities and ask for a reference to business practice.
4. What measures do you take to control the effects related to deepening and developing the creativity of employees? Expand the discussion of individual activities. Ask: what specific activities are carried out in the company? Which of these activities according to you are having the intended effect, and which are not? Expand the discussion of specific activities and ask for a reference to business practice.