

THE PROCESS OF CREATIVITY IN THE LIGHT OF THE RESEARCH BASED ON THE 'ICEDIP' MODEL IN THE SELECTED ORGANIZATIONS OF CREATIVE INDUSTRIES

Mieczysław Morawski*, Barbara Violetta Szalko**

Abstract

Certain activities denominated 'the creative industries' started to be taken into consideration in 1998 in "the UK's Department of Culture, Media and Sport release about the Creative Industries Mapping Study"¹. It showed the size and impact of the cultural industries on the employment enrolment, and activities that create selected businesses within industries. This paper is going to emphasize the role of human capital in developing businesses based on the creative industries workforce. The issues are hard to classify and document statistically. The research may give results rendering undervaluation or overvaluation that may be dangerous to economy in some aspects. The authors of this paper realize that they should seek solutions that would help young creative industries understand the importance of being responsible for their huge contribution to modern economics.

Keywords: *the creative industries, the creative employee, creative thinking, the 'icedip' model, the usability of resources.*

1. Introduction

The definition of creative industries used since the 90s of the twentieth century combines the concept of creativity, namely the creation of concepts, ideas and solutions with the concept of entrepreneurship, of being able to transform ideas into substantial actions that deliver measurable profits. Creative industries are thought to be the most important area for today's global, knowledge-based economy. Companies that operate in the creative industries sector are among the most innovative business agents. These sectors generate growth and employment, contribute to the revitalization of space, foster innovation and

* Ph.D., Associate Professor, Department of Economics, Wrocław University of Economics and Faculty of Economics, Management and Tourism, Department of Science of Business, ul. Kochanowskiego 9, 58-500 Jelenia Góra, e-mail: mieczyslaw.morawski@ue.wroc.pl.

** Ph.D. Student, Department of Economics, Wrocław University of Economics and Faculty of Economics, Management and Tourism, Department of Science of Business, ul. Kochanowskiego 9, 58-500 Jelenia Góra, e-mail: szalkobarbara@gmail.com.

income growth. Creative sectors can contribute to that increase of innovation in other fields of economy by providing them with ideas for a new product or service or delivering already finished projects (e.g. the activities related to the design in the information industry). This results in, among other things, that companies producing modern information technology facilities or electronics (e.g. mobile phones) increasingly adjust themselves in the spheres of marketing, sales, and are even strategic to the fashion industry companies. The process of creating products in the area of ideas of products, their design, modelling and implementation depend on the impact of many factors, largely of symbolic, semantic, communicational nature and more broadly are culture and social life related. The need to sense the fleeting and changing tastes, preferences and customers' sentiment is intrinsic in the nature of these sectors. High sensitivity to customers' needs goes hand in hand with the actions of competitors, which can be unpredictable. The problems present in the management of the company must be resolved by anticipating future trends and designing adequate methods of organization, production, or management. The core of the creative industries where the creative values that shock, intrigue, amuse and provide sensations come into being are highly gifted people. What is more, they are endowed with ingenuity and competence that enables the creation of novel concepts introduced in technologies and products. These people are: computer specialists, fashion designers, architects, theater artists and filmmakers, musicians and other representatives of creative professions and functions. Their activities are based on creativity.

2. The origin of creative industries performance

The hegemonic term of creativity has established itself in the past decade across international governments' policy ideas. They try to shape working practices by promoting and releasing creativity & innovation.

In today's highly competitive global perspective of economy the two foregoing concepts of managing the organization may have strong impact on its growth and development. It is now a common trend to think of the creative economy as pivotal to the wider economy, and this view is certainly not limited to policy makers (Cunningham, 2006). Many proponents of the creative economy uphold a discourse of creativity which policy makers started to treat quite seriously and promote it as an elementary factor of competition. The Labour Party in the UK even started considering *cultural industries to be a central instrument of economic & urban regeneration* (McGuigan, 1998). In 1998, as far as the term *creative industries* is concerned The Creative Industries Mapping Document defined them as *'those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth*

and job creation through the generation and exploitation of intellectual property' (DCMS, 1998; Creative Industries Task Force, 2001).

In general, the term includes these key sectors:

- advertising,
- architecture,
- the art & antiques market,
- crafts,
- design,
- designer fashion,
- film,
- interactive leisure software,
- music,
- the performing arts,
- publishing,
- software,
- television & radio.

All sectors mentioned above require a solid base of knowledge, some create capabilities to build greater competitiveness, the natural ability of shaping the climate conducive to encourage the creativity of the organization's human capital. It is believed that the *creative sectors* show a commitment to creativity, as a fundamental attribute that requires the nation to undergo widespread cultural change across the fields of production and consumption (Cox, 2005), therefore public action is needed, such as new programmes, incentives for R&D, the formation of specialists and the use of procurement and networking (Cox, 15).

From now on an idea of *an enterprise economy* may be taken under consideration and creativity is definitely one of the most important features of business success. The above mentioned *cultural shape* in business highly corresponds to new, modern-based thinking of education as the main area of generating creativity in the human capital entrepreneurship approach. It is obvious that all original ideas started in the process of divergent thinking, are valued and seem to be the main factor of shaping creativity as a fundamental feature of *creative industry* organizations.

As far as the term *creativity* is concerned it is important to analyze such attributes of an organization as:

- the ability to generate new ideas or better ways of doing things or solving problems,
- generating actions which may help the organization's strategy become unpredictable, therefore gaining a competitive advantage,
- capability of thinking up new solutions to business and customer problems,
- *novelty* (Cropley, 2009).

- that requires originality and newness, something fresh to the idea that requires originality and newness. There must be something fresh to the idea (Mishra & Singh, 2010).

In the year 2001 creative employment, accounted for 7.1% of UK jobs, has grown strongly, and what is more, average creative incomes are higher than in the economy as a whole. Nesta research proves, that there are more creative people working outside the creative industries than inside them. We should be aware of the need to better understand the process of involving creative workers in spilling knowledge and new ideas earlier initiated in the creative industries. The process may have strong implications for the policy of innovation in organizations, even replacing former scientific research and new technologies.

To make the foregoing facts more specific we may even accept, that all cases of creativity are connected with the real need for creative thinking, stimulated by a worker's emotional intelligence. The emotional involvement boosts the effectiveness of our brain in thinking up new solutions of problems: creativity has been seen as contributing original ideas, different points of view, and new ways of looking at problems (Cropley, 2009). There are many creativity achievements we know from years:

- patents & inventions,
- publicly produced plays,
- publicly performed compositions,
- artworks,
- founding businesses, journals, professional organizations,
- developing innovative techniques in medicine, surgery, science, business, teaching and so on.

In recent years the work of Richard Florida has appeared and is really important in cultural policy. It has the discussion on the rise of the creative class. His idea of 3T (Technology, Talent, Tolerance) is the real basis for innovative economy. Due to some synergy of the three strengths, a kind of creative environment is created and, for that reason, the creatives gather and cooperate in it, changing all aspects of today's economy (Florida, 2002).

Be that as it may, we all should take into consideration the rise of the new class of workers who generate new points of view, are able to fantasize, combine, integrate ideas, seek out the unusual, visualize problems, engage possibilities, explore & introduce innovative thinking as a great advantage for the organization. This article puts great emphasis on the need of more research and argues the case for greater attention to the characteristics of pivotal workers in the creative industries in comparison with working class as a whole.

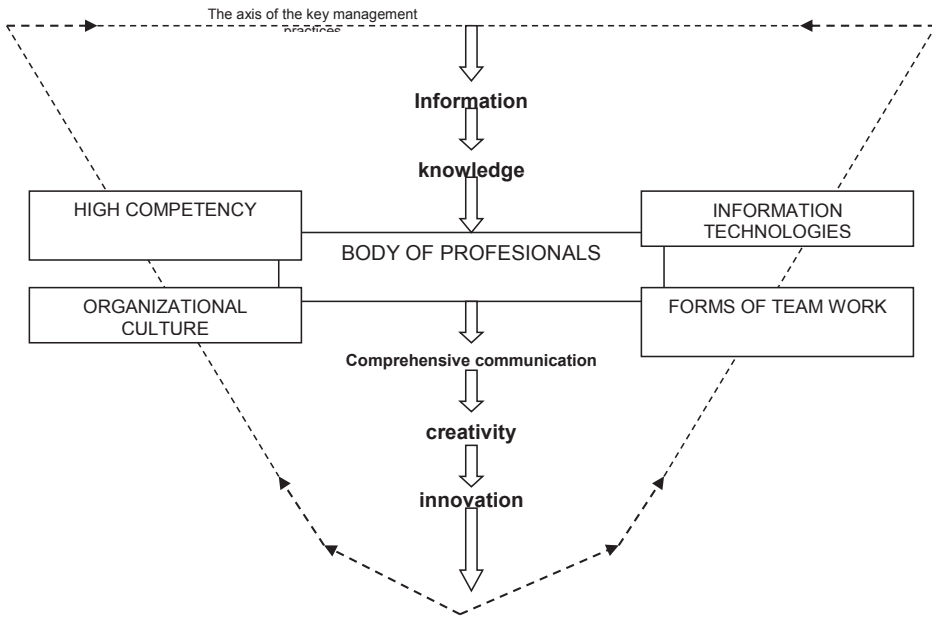


Figure 1. The model of the axis of the key management practices of the creative industries

Source: Morawski (2014).

The model of the axis of the key management practices of the creative industries by Morawski (2014) stays for a trial of giving a kind of a hint for managers who want to take advantage of the workers' skills and features of character. It may also give the direction to the organization seeking such workers and trying to gain organization's competitive advantage.

As it was estimated in THE UNCTAD report on creative economy (2008): creative economy in 2000-2005 global trade the amount of creative goods and services grew annually by an average 8,7% (Newbigin, 2010). What is more, the creative industries employ a remarkably high percentage of university graduates. Formal performance study of the creative industries (Great Britain, 2005) shows that 49 percent of the employees have a university degree, while this figure is only sixteen percent of all higher education graduates employed in industry. Some branches employ even more high school graduates, e.g. the media – 69% (Newbigin, 2010, p. 27).

The life cycle of many small creative companies differs from the traditional business life cycle. The ten-year (1995-2015) British study observation estimated that 48% of the growth that the companies experienced was a contribution of the start-ups in their first years of managing the particular business and that one – third of the new enterprises did not manage

to remain in the market for more than three years (Newbiggin, 2010, pp. 45-46). In 2008 Polish creative industries used to employ 375,8 thousand people (Lewandowski et al., 2010, p. 36) and the companies are mainly located in the central, southern and eastern parts of the country. Polish creative industries' participation in Europe's industry, generally, stands at 2% in 2007, in comparison with nearly 3% in the European Union. However, the employment in the creative industries grew almost twice as fast, by 26%, compared to the average employment growth which is, in turn, about 14% for the countries of the European Union in the years 2000-2007 (Szultka, 2012). In Poland, as in the European countries, the issue is connected mainly with small and medium enterprises which are usually started due to the initiative and venture efforts of the highly educated, young, gifted people who want to make an attempt to commercialize their passions and interests. The number of Polish creative industries units amounted to 156 094 in 2009. As it is showed in Figure 2, they are mainly located in the central, southern and eastern parts of the country.



Figure 2. The concentration of creative industries in Poland in 2009

Source: Szultka (2012), p. 27.

The above map shows the location of such creative industries in Poland in 2009 as:

- advertising,
- architecture, design, art,

- museums, cultural institutions,
- publishing and printing houses,
- radio and television,
- sale and distribution of music, books, movies and games,
- programming and games.

The authors of the paper present some more data for further analysis of the creative industries in Poland in Table 1. The percentage of growth of creative goods export value is 14,9 in 2008 compared to the ranking place in 2002 and it is even more spectacular than in Germany or the USA.

Table 1. Creative goods exporters – the world

	The Exporter	Market share 2008	Export value 2008 (m \$)	Ranking 2002	Growth (%) 2002-2004
1.	China	20.8	84807	1	16.9
2.	USA	8.6	35000	3	13.3
3.	Germany	8.5	34408	6	14.7
4.	HongKong	8.2	33254	2	6.3
5.	Italy	6.8	27792	4	9.7
6.	UK	4.9	19898	7	6.5
17.	Poland	1.3	5250	24	14.9

Source: Creative Economy Report, UNCTAD (2008).

3. The research outcomes and conclusions

The purpose of the research was to see how people try to accomplish the creative act and to make the manager aware of the process and start thinking of planning work for the creative employee. The after- research conclusions should help build models in the world of organizations which may help manage them in the 21st century globalized world. Creative thinking is a way of looking at problems or situations from a fresh perspective that suggests unorthodox solutions (BusinessDictionary.com), and that is why it may be the first step for the strategy of innovation in a modern organization. Our starting point was the original Geoffrey Petty (1997) paper and we used the questionnaire based on the ICEDIP MODEL of the creative process. The first letters of the six phases of the creative process in a potential creative employee's mind can spell 'icedip' so this model of the creative process is called 'icedip' model. There are six phases in the model: inspiration, evaluation, clarification, distillation, incubation and perspiration. It is quite obvious that we should be able to use all of the 'icedip' phases in the creative process with equal ease and

choose them depending on circumstances. But it is not so and some phases are not given due emphasis in our everyday performance. People, however, are able to change their way of work under some form of incitement. The authors of this work aimed at helping managers create the employee for their needs compliant to an organization’s mission and strategy . The authors have conducted a number of literature studies in 2014 – 2015 that addressed the significant role of creativity in the strategy of business. Bearing in mind that more and more features of a modern organization depend on creativity of the workers, we asked owners of 14 small organizations of creative industries to fill the ‘icedip’ questionnaires after an interview connected with the respondents’ businesses in May, 2015. They were the people who started their businesses two or more years ago, now at the age of 30- 55, men and women, all of them owners of small, creative organizations of Lower Silesia Voivodeship. The organizations were: new- design bureau, braid jewelery, dance studio, *the sound of a gong* concert bureau, interior and furniture design, publishing office, handicraft and decoupage, lingerie design, advertising, make-up studio, architect office, silk garments designer, model agency and fashion designer. All of the respondents held a university degree.

The authors of the study took into consideration six phases of the creative process of „ problem solving, design, invention, artistic expression, or other creative work” using the questionnaire based on the icedip model of the creative process of Geoffrey Petty (1997). The research outcomes given below present the opportunity to compare some features of creativity in the creative organizations and their influence on reaching the organization’s objectives.

Table 2. The research results on the primary impact of the phases of individual creativity on achieving the organization’s objectives.

Phases of the individual creativity	Percentage of companies regarding the primary impact of the phase of individual creativity on achieving the organization’s objectives
Inspiration	29 %
Clarification	14 %
Evaluation	14 %
Distillation	7 %
Incubation	14 %
Perspiration	22 %

Table 2 shows the impact of the phases of individual creativity on realizing the strategy and growth of creative organizations in Lower Silesia, Poland, in 2015. The greatest influence on achieving the organization’s objectives are:

inspiration (29% of empirical evidence) and perspiration, e.g. creative effort (22% of empirical evidence). The marginal influence is showed in case of distillation, e.g. the extraction of the most important aspects of the creative work.

Table 3. The research results on the degree of use of the phases of individual creativity on achieving the organization's objectives

Phases of individual creativity	Average estimation of the level of using the phase of individual creativity on achieving the organization's objectives
Inspiration	15,93
Clarification	15,07
Evaluation	15,21
Distillation	14,50
Incubation	15,57
Perspiration	15,50

Table 3 shows the influence of the level of using the icedip phases of creativity of the individual worker while pursuing the strategy and growth of creative organizations in Lower Silesia, Poland, 2015. The most important phases of creativity potential according to the research results are: inspiration, incubation and perspiration. Evaluation and clarification are close to them and distillation is again less important. The following table shows the results of the authors' trial of defining the usability (Gospodarek, 2009). According to Gospodarek (2009) the usability of some resource may be described as the product of its weight and the level of using its potential.

Table 4. Test results of defining usability of the phases of individual creativity on achieving the organization's objectives

Phases of individual creativity	Estimation of usability
Inspiration	4,62
Clarification	2,11
Evaluation	2,13
Distillation	1,02
Incubation	2,18
Perspiration	3,41

Table 4 results highlight the usability of inspiration and perspiration (some efforts of the individual in a creative process). The usability of distillation is the least relevant in the creative processes inside the surveyed organizations.

4. Implications and suggestions

Providing a way by which the creativity of the organization might be assessed is not a simple problem. The apperception of the need for creative thinking in the creative environment is an important one. Research into foregoing issues has been considerably assisted in recent years by the availability of computerized databases and many models of supporting creativity, on the whole, were created (Figure 3).



Figure 3. Ekvall’s Model of Creative Climate

Source: Ekvall (1996).

The authors of this article, after drawing the conclusions from the research study results, where inspiration for being creative has had the highest value for respondents, suggest adding two more features to Ekvall’s Model of Creative Climate, namely: attitude to work and the work atmosphere, which may strongly influence the attitude of the workers to working effects.

Another interesting model may be found in Amabile’s Motivating Creativity in Organisations (Amabile, 1997) which tries to precisely specify (Figure 4):

- the perspective of the individual,
- the perspective of the team,
- the perspective of the wider work environment.

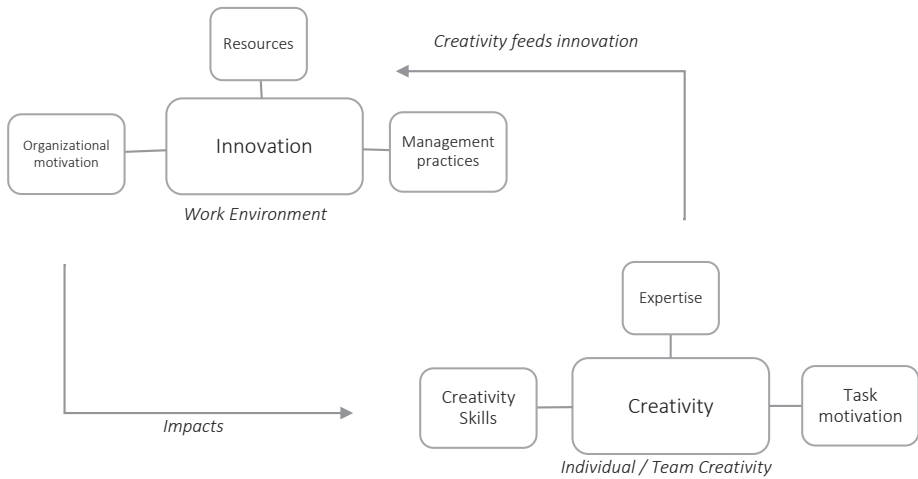


Figure 4. Amabile’s componential theory of organizational creativity

Source: Moultrie & Young (2009).

The two foregoing models Amabile’s (1997) and Ekvall’s (1996) may easily enable the strengths and weaknesses of individual organizations to be identified (Moultrie Young, 2009). To produce a creative performance in organization seven factors should occur:

- platform of understanding,
- shared vision,
- climate,
- resilience,
- idea owners,
- network activators,
- learning from experience.

Obviously the factors may turn into barriers which an organization must struggle to overcome in order to be creative or build creative teams of creative workers. Polish organizations should create such potential that could strengthen the ability to deal with ubiquitous change. What is guaranteed in the 21st century, is exponential rate of change that will affect the world (Ryan, 1991). Open-ended thinking and understanding or accepting new ideas makes us more capable of managing the change. What can governments, industries or managers do to sustain growth and welfare? The authors’ of the paper put forward suggestions:

- 1) The growth strategies of the world’s governments and industries should aim at boosting the creative exports by 2020.

- 2) Creative Industries may supervise trends or their influence on economy because of the unique combination of strengths in media, culture and education.
- 3) Having an easy access to capital and information Creative Industries may use them to gain influence on the whole economy.
- 4) Having Creative Industries governments are likely to be considered global, because they are open to outside influences and they willingly cooperate.
- 5) There is the need to consider „ tax reliefs which allow industries to access a rebate of up to 25% of qualifying expenditure in the film, high-end television and animation sectors.
- 6) Funds allocated to the development of the workforce help encourage some new ideas of individuals and industry teams.
- 7) Governments should consider developing dedicated Creative Industries development courses and industry-university collaboration through preparing young talented students for careers in the creative industries.
- 8) Productivity growth should come mainly from innovation which challenges conventional thinking and shows professional approach to the novel.
- 9) Start-up clusters and creative start-up funds should come into being. The idea comes from the United Kingdom and other creative-driven countries. The statistical reports /DCMS, UNCTAD/ provide an opportunity to consider copying the policy of supporting the creative's.

5. Conclusion

Creativity like any other mental effort requires intellectual engagement, reflection, concentration, creative passion and personal interest. At the same time it is the process of crossing some designated borders, questioning and overthrowing accepted and universally applicable principles or rules, defining problems and the reality in different ways. This means a violation of certain taboos, breaking the stereotypes, repudiation of allegiance to some theses applied in widespread awareness. The outcomes of creative work are both tangible and intangible, to a large extent unique and without past experience. Such understanding of creativity requires a number of conditions to be fulfilled. They are presented in various shapes of models, as it was mentioned before. In the light of the results of research conducted by the authors of the study it seems appropriate to recommend the following factors for creating effective creative work environment (all features that may have impact on generating ideas): the attitude to risk taking, freedom of thinking, the level of support, managing conflict, communication (sharing ideas), attitude to

reaching satisfaction or open-mindedness. What is really important is that the role of a leader in an organization cannot be underestimated. Individual or team creativity depends highly on creative climate in an organization. Cooperation and comprehensive communication, formal and informal relationships, multi-dimensional engagement, dealing with emotions and intellect are the features that stand for the creative climate quality. The factors mentioned above may be responsible for the results in different phases of the 'icedip' model as some external factors influencing employee's creativity but this opinion requires further study. The attitude of the leader to managing creative people in an organization is currently the most important factor for reaching the organization's objectives.

The creativity phases and their usability for managing companies research results are no surprise. Generally, most of the surveyed workers were aware of the importance of inspiration, incubation or perspiration phases in their own creativity process.. The authors conclude that the inspiration phase may be the most important one in a creative organization's life-cycle. What is more, it is really the most difficult aspect of creativity, its starting point and the core. There is the huge influence of the research outcomes knowledge on managing the productivity of the creative worker in Creative Industries. It could be really useful for the recruitment process in an organization to evaluate a potential employee by having him complete the 'icedip' questionnaire and summing up points of the six creative phases, that may help understand his strengths and weaknesses in creative thinking and working. Dealing with change that affects organizations' strategies of the 21st century, it may be crucial to take the authors' research results into deep consideration.

References

- Amabile, T. (1997). Organizational climate for creativity and innovation. *European Journal of Work and Organizational Psychology*, 5.
- Cox, G. (2005). Cox Review of Creativity in Business: building on the UK's strengths. London: HMSO.
- Cropley, A.J. (2009). Creativity and cognition: productive effective novelty. *Roeper Review*, 21.
- Cunningham, S. (2006). What price a creative economy. Retrieved from <http://gut.edu.au>.
- DCMS (1998). Creative Industries Mapping Document. London: Creative Industries Task Force.
- Ekvall, G. (1996). Organizational climate for creativity and innovation *European Journal of Work and Organizational Psychology*, 12.

- Florida, R. (2002). The rise of the creative class. Why cities without guys and rock bands are losing the economic development race. Retrieved from <http://www.washingtonmonthly.com/features/2001/0205.florida.html>.
- Gospodarek, T. (2009). Modelowanie w naukach o zarządzaniu oparte na metodzie programów badawczych i formalizmie reprezentatywnym. Wrocław: Wydawnictwo Uniwersytetu Ekonomicznego we Wrocławiu.
- McGuigan, J. (1998). National government and the cultural public sphere. *Media International Australia*, 87, 71.
- Mishra, L.K., Singh, A.P. (2010). Creative Behaviour questionnaire: Assessing the ability of managers to produce creative ideas. *Journal of the Indian Academy of Applied Psychology*, 1(36), 115-121.
- Morawski, M. (2014). Procesy innowacyjne w przemyśлах kreatywnych. In: *Innowacyjne i jakościowe aspekty w zarządzaniu operacyjnym* (pp.55-63), A.M. Lis, G. Zieliński (eds). Gdańsk: Wyd. Politechniki Gdańskiej.
- Moultrie, J., Young, A. (2009). *Exploratory Study of Organizational Creativity in Creative Organizations*. Blackwell Publishing.
- Newbiggin, J. (2010). *Creative Economy and Cultural Industries*. London, Warsaw: British Council.
- Petty, G. (1997). *How to be better at creativity?*. Kogan Page.
- Ryan, T. (1991). *Thinkers Keys*. Queensland.
- Szultka, S. (2012). Clusters in creative industries – main factors in cities and regions development. Warsaw: PARP.

Interenet sources

- <http://www.culture.gov.uk/creative/mapping.html>
www.businessdictionary.com/definition/creative-thinking.html
<http://www.culture.gov.uk/creative/mapping.html>