Motivating Creative Employees in Creative Businesses

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Executive Summary

The creative industries are different from the traditional industries – they produce something different, something we cannot quite put our finger on. We may know what the product is, but why we like or dislike it is more difficult to say. It has to do with the non-utilitarian nature of what creative businesses produce; it can be artistic, cultural, and entertaining. Whatever it is, it strikes a chord in our emotions and we can accredit this effect to the work of creative people. Sometimes the effort can be attributed to a single artist or a small group, working independently. Yet often creativity springs to life in a creative company with creative employees. Being employees they have to follow the strategies and visions of the management, in addition to doing what they love – being creative. So how can a company ensure that the creative employees are motivated to do their job?

Traditionally there are a few well-known methods, which make people go to work: Give people a salary to ensure their survival and they will work. Tell them that they are doing well and they will feel that what they do matter. Conduct appraisal sessions in order for them to be evaluated and allow them input on their work-related future. Provide them with development opportunities and they are better equipped for promotions and new tasks. But will this work with creative employees who have a reputation for being difficult to manage, emotional and act like primadonnas? Little research has been carried out to discover this and the present thesis thus investigates how to motivate creative employees in creative businesses and if it is done differently compared to traditional industries.

It is proposed that creative employees do need to be motivated differently. Although lessons may be learned from traditional industries, methods for motivating creative employees must be custom made for this particular group. To nuance the methods, we need to better understand what motivation is, what characterizes the creative industries, and how to motivate exclusively for creativity. With this knowledge, methods for motivating creative employees in creative businesses are discussed in the thesis. The methods may not all motivate; some may just be a cause of job dissatisfaction if not handled correctly.

The results of the thesis are generated through a management perspective. Of course motivation is not just a top-down process and future research could combine the knowledge of this thesis with an employee perspective to bring us closer to generalities about how to motivate creative employees in creative businesses.
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Appendix A
1 Introduction
Motivating your employees is one of the most important things to do, yet also one of the most difficult things to do. A motivated employee is supposed to work harder, be more personally involved in the work and will generally contribute to a positive work environment, which should be important for all companies. In a yet to be published report\(^1\), 85% of young managers (and 72 % of older managers in similar positions) placed great or very great importance on motivating employees (Jensen - *Berlingske Tidende* January 14\(^{\text{th}}\) 2009). Managers in general thus place emphasis on motivation and there is no reason to believe that managers in creative businesses should have a different view.

In addition, management of creative employees seem to get more attention, at least the Danish term ‘Primadonnaledelse’ (Primadonna Management)\(^2\) is an increasing area of interest in the Danish press. For example researcher Helle Hedegaard Hein (CBS) – who is currently working a research project on primadonna management - has been interviewed for several major Danish newspapers on the topic\(^3\). Yet little focus has been dedicated to the area of motivating creative employees in creative businesses and this is problematic. As Christian S. Nissen (former CEO of The Danish Broadcasting Corporation) puts it: “*[For] big organizations [...] the primadonna-culture is a problem because a primadonna must be managed and motivated in a way that is [...] completely different from what has been done up until now*”\(^4\) (Fjelstrup – *Politiken* 2004). Or as Hein puts it:”*[People who are really passionate about their field will be devoured if they [...] are exposed to managers who try to motivate them in the same way as other employee-groups are motivated]*”\(^5\) (Weiss, *Berlingske Tidende* 2007). This is what I will investigate in this thesis – how can you motivate creative employees in creative businesses and how it is different from the way it is done in traditional industries.

It is known that the creative industries are different from traditional industries. Caves (2000) describes seven basic economic properties that show how creative activities differ from those in other sectors (Caves 2000: 2-10). Hesmondhalgh (2007) discusses how there are certain distinctive features of creative industries, which makes them different from the traditional industries (Hesmondhalgh 2007: 17-25). The journal ‘Organization Science’ devoted an entire

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\(^1\) From a Danish managers union - ‘Ledernes Hovedorganisation’  
\(^2\) Primadonna appears to just be another way of saying creative employee  
\(^4\) Translated from Danish  
\(^5\) Ibid
issue to the subject of what organizations can learn from cultural industries\textsuperscript{6} (vol. 11, no. 3, May-June 2000). And finally Pine & Gilmore (1999), who were some of the first to put out a major work about the experience economy (in which the creative industries act), showed us how experiences differ greatly goods and services in an economic way, and how experiences now in some ways compete with commodities, goods and services (Pine & Gilmore 1999:5-15). And these are just a few examples. When so much time and energy has been dedicated to show what makes creative industries different from other industries, it can be expected that motivation is also done differently. It would hence make sense to look at what defines the creative industries and see if anything there can give us a hint of how the differences might affect motivation.

One could also look at general motivation methods and discuss if these can be used in the creative industries. Even though these methods have been developed in and for the traditional industries it would be hard to imagine that they would have nothing to offer in creative businesses. As Kasper Bech Holten (manager of the Opera at the Danish Royal Theatre) has said, he does not think that “…traditional management theories […] should be replaced by a new [theory] that is all about giving love” (Jørgensen, DJØF Bladet 2008).

Another approach would be to investigate how one can motivate people to be creative, because after all, the creative employee’s main task usually is being creative. But at the same time the creative employees are still employees and therefore often have to be part of a team, focus on company vision, and meet with clients and various other humdrum activities, which is why creativity motivation methods is not enough to motivate creative employees. As Peter Ålbæk Jensen (CEO of film company Zentropa) explains it: “The wish of creative employees for experimenting and creating new knowledge through individual learning is to a large degree allowed here. But at the same time the Zentropa management is trying to establish an understanding of, that if this activity is to survive, it must be respected that money is also to be made”\textsuperscript{7} (Darmer et al 2003: 149).

A final approach could be asking someone who actually motivates creative employees in creative businesses. This can be done by interviewing managers from creative businesses to see what their experiences are in terms of motivating their creative employees.

\textsuperscript{6} More on the differences between cultural and creative industries in section 6.

\textsuperscript{7} Translated from Danish.
However, I also need to get under the skin of motivation. This to find out what motivation is, and if and how one can operationalize motivation theories i.e. turn them into motivational methods. This means looking both at well-known theories as well as areas that may be especially interesting in relation to creative employees.

From the above, one should be able to extract five ‘blocks’ that will help investigating how to motivate creative employees in creative businesses. Firstly, I will present the motivation theory that will be employed in the thesis. The theory will be helpful in understanding the four other blocks from a more theoretical perspective. Some of the traditional theories from Maslow (1943) and Herzberg (1966) will be used, and in addition there will be a special focus on intrinsic and extrinsic motivation literature because it is expected that especially intrinsic motivation is of importance when it comes to creative people. Secondly, I will look at some of the distinctive features of the creative industries to see if these can be transferred into motivational methods. Thirdly, general motivational methods will be described to find out what is normally done. This will be done by using some of the basics provided by HRM text. Please note the distinction between motivation theory and general motivational methods. The first is more theory-based and the latter more action-based. Fourthly, a description of how one can motivate for creativity will be given through a brief review of the creativity motivation literature. This should provide methods for motivating creative employees to be creative – which most often is their main task. Fifthly, I will ‘ask someone’ i.e. conduct interviews with managers from various creative businesses across several industries to get examples and experiences from people who deal with motivation in their day to day work. This should provide insights into how these managers think motivation is done best. There will be input from managers from the industries of film, advertising, theatre and architecture.

To sum up, the purpose of the thesis is to investigate how one can motivate creative employees in creative businesses and in which ways it is done differently than motivation in traditional industries. It is my hope that the thesis will be a starting point for more research in the area and at the same time provide managers in creative businesses with knowledge of how
they can potentially motivate their creative employees. The purpose can be summed up in the following research question.

2 Research Question

“How can you, from a management perspective, motivate creative employees in creative businesses and in what way is it done differently compared to traditional industries?”

2.1 Defining the research question
This section is dedicated to expanding upon the research question and defining some of the central terms in it.

The research question indicates a normative element in its search for methods for motivating creative employees (‘how can you’). Therefore the thesis will investigate and suggest methods for motivating creative employees in creative businesses. Included in the research question are also some more descriptive elements. There are general motivation methods, which have been developed in the traditional industries and it can be investigated if these could possibly be used in the creative industries. Through this it can be seen if these methods actually are adequate or if things are too different. At the same time, by indicating that the creative industries are different from other industries it is acknowledged that there is something special about the creative industries and that this knowledge may be used in a motivational context. This necessitates a review of the distinctive features of these industries, as well as an investigation of one of the main tasks in these industries: being creative, and how to motivate this behaviour. The management perspective approach will add empirical data from one of the motivating sources - the managers - and introduce a practical element, which are the experiences and ideas of the managers in creative businesses. To support these elements, motivation theories are included to provide a better understanding of what motivation is, how it can be understood, and whether aspects of these theories can be operationalized. There are hence several inputs in the search for answers, as figure 1 shows.
Figure 1 – Main blocks to answer the research question

It is thus these five elements that will supply the main structure of the thesis and it is in the combination of these that the value of the thesis is found. Each element on its own is either well or relatively well researched, but through the combination we will know more about how managers can motivate creative employees in creative industries, something that has not been well researched.

Now let us move on to the definition of some of the central terms.

**Motivation**

So what is motivation? The Oxford English Dictionary defines it as “the general desire or willingness of someone to do something”. This means that a company does not have to force anyone to do their work - the motivated employee wants or even desires to do the work. Needless to say the term shall be discussed much further throughout the thesis, but for now a simple definition will suffice.

**Management perspective**

The subject of the thesis shall be looked upon from a management perspective and not an employee perspective. This is important to underline, as this will create some implications for how the thesis should be understood. Most of the theories and literature used are directed at managers or potential managers. This means that the theories, concepts and methods are presented to explain to managers how to motivate their employees and the theoretical background of the thesis is thus based on a management perspective. Most often, the literature is based on experiments, interviews, laboratory tests etc. and hence most of the methods and
findings presented by the researchers are based on some sort of test that has used the motivational target i.e. employees. So even if the employees are not included in the investigation, the literature has included them. In addition, by delimiting the thesis to a management perspective it allows me to concentrate the interviews solely on managers, which will make the thesis more thorough in regard to the management category. Bear in mind that when discussing the input from the managers I am referring to what they think motivates creative employees. It is thus based solely on the experiences and opinions of the managers.

Creativity, Creative Employees and the Creative Businesses

Before getting into a definition of creative employees, creative businesses and other creativity related concepts, let us begin with defining what they are all related to. The chosen definition is the one that I have come across most often and it states that ‘creativity is something novel and (potentially) useful or appropriate’ (see e.g. Amabile 1996: 35 (social psychology approach), Bilton 2007: 2-6 (management perspective); Shalley et al 2004: 934 (on the subject of the effects of personal and contextual characteristics on creativity); Baer & Oldham 2006: 964 (on the subject of a possible curvilinear relationship between time pressure and creativity); El-Murad & West 2004: 189-190 (reviews creativity, focus on advertising creativity), Koslow et al: 97-99 (similar focus as previous)). Novel means that it is something new, something never seen before, or at a minimum something known but in a totally new context. Useful or appropriate indicates that it must be of value to the company, because if it cannot be used for anything, then it has no meaning. I shall not go into further detail as the creativity definition is of limited relevance in the thesis.

Turning to the creative employees The Oxford English Dictionary defines a creative person as “a person whose job involves creative work”. When using the term creative employee here – or simply ‘creatives’ – it refers to a person with a job where the main task involves being creative. As it has been seen in his work on the creative class, Richard Florida (2002) has various categories for creative people. His Super-Creative Core category (Florida 2002: 68-69) has been chosen to define the creative employees. People in this core “… fully engage in the creative process [...] producing new forms or designs that are readily transferable and widely useful” (ibid: 69). The reason for choosing this category is that it seems to be the

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9 I shall reflect upon a non-management perspective in section 11.
10 Some would claim that this definition could also define other concepts such as innovation, which of course can be true. Both innovation and creativity can be said to include novelty and usefulness. However, since it is of no greater relevance for the purpose of the thesis, I will not go into a discussion of the differences between the two.
group that is most often used when researchers discuss creative people in general. This group includes university professors, artists, entertainers, actors, designers, editors, non-fiction writers, architects, software programmers and others (ibid)\(^{11}\). According to the latest figures available (2004) the Super-Creative Core constitutes 9.4 per cent of the Danish labour force, while the entire creative class constitutes 25 per cent (Andersen & Lorenzen 2008: 22-23)\(^{12}\).

To help explain the difference between creative and non-creative employees, a categorisation supplied by Amabile (1996) is employed. Amabile has divided tasks into two categories. One is a heuristic task, meaning tasks that do “\textit{not have a clear and readily identifiable path to solution}” and the other is an algorithmic task, which “\textit{are those for which the path to the solution is clear and straightforward}” (Amabile 1996: 35)\(^{13}\). A non-creative employee is defined here as someone who mainly has tasks that are of an algorithmic character, such as an economic or administrative employee. But that is not to say that a non-creative employee cannot be employed in a creative business, in fact very often creative businesses employs both categories of employees (Throsby 2001: 114).

Finally, a creative business is a company working within a creative industry, the business has some sort of cultural, artistic or entertainment value, and the product or service has a non-utilitarian nature. Please see section 6 for a thorough explanation of how this definition is reached.

2.2 Delimitation
With some of the central terms defined, one point is to be mentioned in regard to delimitation.

\textit{Traditional industries}

In the research question it is suggested that motivation is done differently in creative businesses compared to how it is done in traditional industries. ‘Traditional industries’ is a

\(^{11}\) I will not go into a fuller definition here but if needed I refer to Florida’s (2002) book ‘\textit{The Rise of the Creative Class}’, especially chapter 4 (Florida provides more examples of members of the Super-Creative Core on page 69).

\(^{12}\) In the reference, the authors have divided the creative class into the creative core, creative professionals and bohemians. This division is different from Florida’s subgroups. After speaking with one of the authors of the Danish book – Lorenzen - I was informed that Florida’s Super-Creative Core can be compared to the Danish ‘creative core’ + ‘bohemians’. This is relevant as the bohemians include people who are e.g. actors, musicians, artists, designers etc. i.e. the cultural part of the creative class and thus comparable to the business used in the thesis.

\(^{13}\) Amabile discusses the difference and similarity between the two tasks in more depth, e.g. if a task is algorithmic for one person but heuristic for another, how should the task be categorized. Although the discussion is interesting it has been left out for the sake of simplicity.
very wide term and to go into a definition would take up too much space in the thesis. Instead, it shall only be discussed how motivation is generally done in these industries (the general motivation methods) and in this way it will be possible to investigate how things are done differently in the creative industries.

3 Structure
After now having defined the purpose of the thesis, here is how the remainder of the thesis will be structured. First the methodology and the implications of this will be discussed. Then the chosen motivation theories are presented (theory of human motivation; the motivation-hygiene theory; and theory on intrinsic and extrinsic motivation), to get a better understanding of motivation in itself. After this the creative businesses will be described, their distinguishing features and characteristics, to see if some of that knowledge can be operationalized into motivation methods. Following this is a presentation of general motivation methods to find out what the traditional industries normally do. At this point it makes sense to take a look at how creative employees are motivated to be creative i.e. present creativity motivation methods. With all this knowledge at our disposal it should be possible to enter into the discussion of which methods appear to be applicable. The input from the manager interviews will help us here. Rounding up the thesis will be the conclusion, as well as a critical reflection & perspectives.

4 Methodology
Having established what is to be researched and why it is interesting to research, let us look at how it shall be investigated.

Since it is claimed that there are many differences between creative industries and traditional industries, motivation was also expected to be done differently. From that expectation I started looking for literature on the subject, but after a while realized that hardly any literature dealt with the subject. A data base search for a combination of words such as ‘motivation’, ‘creative employees’, ‘creative businesses/industries’, did not provide any literature on the specific topic. Instead another way of approaching the subject had to be chosen. The aforementioned five blocks was used to explore the topic and in the section on the data below I shall go into details on how each block was approached. With the different inputs on the topic it could be claimed that the present thesis takes an explorative approach because various
ways of investigating the topic is attempted to find out how the topic can be investigated and the results should show if further investigation is needed (Olsen & Pedersen 2004: 186-187).

A word on qualitative versus quantitative data. As should be clear, all sources are qualitative and some would claim that it is therefore not as easy to create a theory as would be the case if a quantitative strategy was employed (Olsen & Pedersen 2004: 152). Regardless if this is true or not, it is not the idea to come up with generalities or theories; instead it is to understand how motivation of creative employees can be done and how this specific phenomenon relates to motivation in traditional industries. Therefore, using a qualitative method I am able to “...create a deeper understanding of the complexity of the problem studied. It is equally central to understand the coherence between the complexity of the problem and the overall picture [which in this case would be the traditional approach to motivation]” \( ^{14} \) (Andersen 2003: 41). Through input from the five blocks one should be able to better understand the complexity of the topic. Via this knowledge it is possible to make suggestions on how to motivate creative employees in creative businesses, but this is just the first step on the way to creating an actual theory or proven methods for motivating this particular group.

4.1 Data
I shall now go into more details on the data. When mentioning the literature it will not be with too much detail on the selection and justification of it as this will be covered later on.

4.1.1 How has the data been collected?
In general the CBS library was used for literature searches. Besides the library’s own resources, various databases were accessed such as JSTOR, Business Source Complete and Emerald. Besides these search engines I relied much on references from authors, meaning that whenever an article or book that was somewhat related to the topic was mentioned in the literature, the reference cited was checked because this was a good way of finding specific literature that did not show up in database searches. Regarding the interviews they shall be discussed in much more detail below.

4.1.2 Motivation literature
The search for literature and theory on the topic of the thesis was obviously affected by the fact that the topic is relatively uncovered. Instead a more general approach to motivation theory was taken. A review was done of some of the various directions within the motivation area and it was found that a lot can be traced back to Maslow’s (1943) ‘hierarchy of needs’\[14\] Translated from Danish.
and Herzberg’s (1966) ‘motivation-hygiene theory’. An intrinsic/extrinsic motivation approach also made sense because it fits well with the whole art/business logic of the creative industries. Meaning that a division between an inner motivation (being motivated because of an inner need) and an outer motivation (being motivated because others provide motivational stimulus) fits well with the mix of art logic (focusing on the artistic) and business logic (focusing on the financial) that exist in the creative industries. This discussion will be dealt with in much more detail in section 6.1. It is the intention that the combination of some of the ‘old’ general literature along with a specific area that relates well with the creative businesses, will provide a good theoretical background for understanding how creative employees may be motivated.

4.1.3 General motivation methods
Regarding the more active motivation aspect, a basics approach was chosen for the general motivation methods, meaning that a couple of books that provide the reader with basic general motivational methods was selected - being usable for either all industries (Marchington & Wilkinson 2005) or for knowledge industries (Lawler 2000). More on the books in section 7.

4.1.4 Creative Industries
‘The creative industries’ as an academic field is still rather new, but gets more and more attention. And it is exactly the newness of the area as an academic field that makes it all the more interesting, as it may provide knowledge that can be applied to other areas. I have chosen to look at what defines the creative industries to get some knowledge about the places the creatives work. This was done by using general books on the creative industries (such as Caves (2000) and Hesmondhalgh (2007)), as well as articles supplying input on some of the more specific areas (e.g. the relation between art and business, which Eikhof & Haunschild (2007) discuss). The intention was to find some aspects about the creative industries that were relevant in terms of motivation.

4.1.5 Creativity motivation methods
Regarding the creativity motivation methods I did a search for literature containing the words ‘creativity’ and ‘motivation’. This provided a lot of articles, which was further expanded with the sources cited in the found literature. Again, the literature was reviewed, and the articles and books that would best help answer the research question were used to present methods for motivating for creativity. The selection was especially focused on articles that had actual methods or suggestions included.
4.1.6 Manager interviews
With the more theoretical aspects covered, I shall now go into details on the interviews.

Choice of interviewees and industries
The reason for doing interviews is to get some expert knowledge (Olsen & Pedersen 2004: 239. It also gives me a chance of adding primary sources to the thesis since the rest is mainly secondary sources. When planning how to include the interviews, I used sources on case study research. Although I am not conducting case studies in the sense of studying a firm, the literature on this topic was still helpful in terms of selection, validity etc. Further, the case study approach is not necessarily looking for a way of generalizing the knowledge gained; rather it can “… enter into the collective process of knowledge accumulation in a given field […]. A purely descriptive, phenomenological case study without any attempt to generalize can certainly be of value in this process and has often helped cut a path toward scientific innovation” (Flybjerg 2004: 125). This is exactly what was established earlier as the desired outcome.

Interviews were conducted with managers from different creative industries to give the thesis a comparative element, meaning that just one company from one industry could have been chosen, but instead several were used to find out if there were similarities. This can be compared to what Stake (2000) calls a ‘collective case study’, which is a number of case studies in the category ‘instrumental case study’. The latter being when “… a particular case is examined mainly to provide insight into an issue or to redraw a generalization” (Stake 2000: 437). In this thesis the managers will provide insight through their ideas and experiences, without providing actual proven methods. Instead their input will help strengthen or weaken the applicability of the motivation methods.

In total 10 managers from six different creative industries (from 10 different companies) were contacted and four companies responded positively. The ones who did not want to participate mainly cited time restraints as the reason. It was important for me to use industries that are different on a more focus-oriented level, meaning not use just industries that all produced products or all delivered services. Further, I also wanted them to have different types of employees in terms of education, background etc. It was not expected that using two of each type of company would provide stronger results, only perhaps more varied data, as it would still be dealing with subjective opinions on the topic. It can be debated whether four is enough
and although a larger number of interviewees would have provided more data for the analysis, it was not expected that it would have changed much. I think the interviews will compliment the other four blocks and it will then be up to other researchers to compare the results with the same or other industries. In addition, quotes have been included from managers from various creative businesses to add some extra insights. Some of the interviewees asked to be made anonymous, either because their answers may have an effect on their relationship with their employees or because of their place in the public sphere. This was of course respected, as “[the] value of the best research is not likely to outweigh injury to a person exposed” (Stake 2000: 447). All interviewees were made anonymous to make sure that all answers were seen as equally valuable.

The industries are:

- **Advertising.** Have creative employee categories such as art-directors, script-writers and graphic designers. Uses both permanent employees and freelancers. Two owners/managers were interviewed from ‘The Ad Agency’, who shall be referred to as Advertiser A and Advertiser B.

- **Theatre.** Have creative employee categories such as actors, musicians, singers, sound and light workers, and costume designers. Some are permanent employees and some are on time-restricted contracts, the latter is especially actors and singers. A theatre manager was interviewed from ‘The Theatre’, who shall be referred to as The Theatre Manager.

- **Film.** Have creative employee categories such as actors, directors, cameramen, editors and costume designers. Most of these are freelancers. A film producer was interviewed from ‘The Film Company’, who shall be referred to as The Film Producer.

- **Architecture.** Their main creative employee category is architects. Most are permanent employees. An HR Manager was interviewed from ‘The Architecture Company’, who shall be referred to as The HR Manager.

In defining these industries in terms of creative industries Throsby’s (2001) ‘concentric circles’ are used, which is “a model of the cultural industries centered around the locus of

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15 Quotes were mainly from newspapers and magazines.
origin of creative ideas, and radiating outwards as those ideas become combined with more and more other inputs to produce a wider and wider range of products” (Throsby 2001: 112). At the core are the ones that are traditionally defined as the creative arts: music, dance, theatre, literature, the visual arts, the crafts and others (ibid). The next circle “comprises those industries whose output qualities as a cultural commodity in the terms outlined above but where other non-cultural goods and services are also produced, such that the proportion of what might be termed ‘primary cultural goods and services’ is relatively lower than in the core arts case” (ibid: 113). These are book and magazine publishing, television and radio, newspapers and film (ibid). Finally, there are the “industries which operate essentially outside the cultural sphere but some of whose product could be argued to have some degree of cultural content” (ibid). These are advertising, tourism and architectural services (ibid). The four industries that are used for interviews can thus be considered to be part of the overall term creative industries. What is interesting is that the four industries cover all three circles which should make the combined interviews more nuanced in terms of creative industries as a whole. The definition of creative industries shall be discussed further in section 6.

A quick word on the backgrounds of the five managers: Two had an academic background, the rest were self-taught within their field. Four had more than 10 years of management experience. All had experience with management of both creative and non-creative employees. Due to the anonymity aspect I am not able to go into further details.

*Interview technique*

As said above, four businesses are used in the thesis and five managers were interviewed. Before doing the formal interviews, an informant interview was conducted with one of the managers to get a better understanding of how managers act in general and to get some inspiration for how to construct the other interviews (as suggested by Andersen 2003: 211). With this better understanding, the formal interviews were conducted with all five managers, using semi-structured interviews. This type of interview is good when you have some knowledge of the phenomenon investigated but still lack some information or new angles (Andersen 2003: 212). Following Andersen’s suggestion, an interview guide was created to make sure that all areas were covered during the interview, but I did not strictly follow the guide as the interviewees were allowed to talk more freely (ibid). Approximately the same guide was used for each interview, but a few things were changed depending on the
interviewee. Most questions were open to allow for longer answers, letting the interviewee share his or her experiences and ideas. An example of the guide can be seen in appendix A.\textsuperscript{16}

A quick word on how the interview guide was constructed. It started with a couple of questions about the interviewee to get them started talking, then a couple of general questions on motivation, and then the remaining questions were mainly about specific motivational methods or aspects related to motivation. So while it was not a direct test of the various methods, I still wanted the managers to at least provide their input what they think works and does not work. As exact quotes were wanted, the interviews were recorded on a recorder in order for me to transcribe the interviews afterward. I sent each transcription to the interviewee to ensure they approved of the contents and ensure they were not concerned about how they were quoted (Stake 2000: 447). All interviews were approved. Since the interviewees are anonymous, the transcriptions are not available in this thesis.\textsuperscript{17} On an average each interview took an hour.

\textit{Using the interviews}

By structuring the discussion around motivation methods I was able to interpret the answers in relation with both motivation theory and the motivation methods i.e. investigating alternative explanations for whether the methods would be applicable, which is what Andersen suggests one should do when analyzing data (Andersen 2003: 238). One could criticize that the questions asked were mainly about the motivation methods and thus created a bias towards the methods I had found in the literature. Being biased is not uncommon (Andersen 2003: 270), but as long as one remains critical of the results one should be safe (ibid). Critical here means not just accepting the answers as final truths, but see it in a bigger perspective by comparing the answers to the other interviews, as well as the theory. In addition it should be mentioned that there were two completely open questions that encouraged the interviewee’s to supply their preferred ideas and methods for motivating.

A few comments about interviewing managers are needed. First, because they were all managers it was anticipated that they would guide much of the interview because they are used to being in control (ibid: 233) and I just had to be ready to link their answers to the next

\textsuperscript{16} Note that the questions are in Danish. The interviews were conducted in Danish, as all interviewees speak Danish. I could have chosen to do it in English, but I was afraid that it could have meant a loss of meaning when the interviewees had to focus on speaking English.

\textsuperscript{17} Prints or recordings can be supplied for the examination.
question. This made following the guide even more difficult, but I found that most or all questions were answered. Second, Andersen warns that managers will have difficulties with generalizations (ibid: 231) and this was also what was experienced at some of the interviews. I tried making them give examples or just state their thoughts on the matter and I think that most of them were able to do that. Since it would not be possible to get any final answers from the managers (due to the fact that they were only speaking from their own experience), I think that all in all usable results were generated from all the interviews, as what they provided was their thoughts on the matter, which helps nuance the methods suggested by literature.

4.2 Sum up of methodology
To sum up, I am following a methodology that employs several types of qualitative data to answer the research question. While the theory and literature on the topic was not created for the specific topic, it is found that investigating its applicability could be useful. The interviews will strengthen or weaken the applicability of the methods suggested in the literature and should give the reader a better understanding of how theory and real life correspond. The thesis should be seen as the first step on the way to creating a better understanding of how to motivate creative employees in creative businesses. With this in mind, let us now investigate what theory and literature has to say on the topic of motivation.

5 Motivation
We shall now delve deeper into the various corners of motivation to give the reader a more intimate understanding of motivation. The motivation literature is vast and it would be impossible to include all aspects here. I will therefore focus mainly on certain aspects, namely those of some of the “founding fathers” Maslow and Herzberg, and those aspects pertaining to intrinsic and extrinsic motivation. I take a chronological view and begin by looking at the theories of Maslow and Herzberg. The age of their theories may be a cause of criticism (Maslow’s work is from 1943 and Herzberg’s from 1959) but they are both very relevant and if one can look past the criticisms and just look at the theories as basics, then it should be possible to draw some simple concepts and motivational methods from them. By doing so, a large part of the psychological aspects in their theories shall be neglected because these lie outside the scope of this thesis. After describing these theories I will continue, still

18 Especially Herzberg has been criticized extensively; see for example Brockman (1971) for an early review of the criticism, or for a short list of critique points see Kermally (2005) who covers both Maslow and Herzberg in her book on management gurus.
chronologically, with intrinsic and extrinsic motivation. There are many authors who have dealt with this area and I have attempted to include the ones that I found most interesting in terms of answering the research question.

5.1 Theory of Human Motivation
I begin with the earliest of the theories, that of Maslow (1943) and his theory of human motivation, in which he discusses his now famous ‘hierarchy of needs’. Maslow is additionally interesting because he was very interested in creativity and claimed that “[the] management of creative personnel is fantastically difficult and important. How we are going to deal with this problem I do not quite know” (Stephens 2000: 219). Maslow thus acknowledges the problem of managing creatives (from a motivation perspective) and he discusses this problem in several of his essays and speeches.\(^\text{19}\)

The section is based on his article from 1943 called ‘A Theory of Human Motivation’, reprinted in Stephens (2000)\(^\text{20}\). Stephens makes an important observation that is necessary to mention: Maslow does not think the challenge lies in motivating people, “but in building an environment in which motivated people are willing to make a maximum contribution” (Stephens 2000: 250). As I read this, all people are essentially motivated on some level – through their needs – and therefore the organization must use methods to align these needs with the organizational goals, and this should ensure that employees are still motivated. I may not necessarily agree with this outlook, but I still think that the theory can be used in the context of this thesis.

Maslow has divided mans needs into 5 basic needs, which constitute his hierarchy of needs. The needs “are related to each other, being arranged in a hierarchy of prepotency” (Stephens 2000: 272). This means that the most prepotent - ‘higher’ - need will dominate and diminish or deny the need of the others, at least until the prepotent need is fulfilled. Then the next prepotent need will emerge (ibid).

The basic needs (in brief) are:

- **The ‘physiological’ needs** – The needs regarding hunger and thirst. This need is most often fulfilled. This is because, in the case of most known societies, extreme chronic

\(^{19}\) Some of these can be seen reprinted in Stephens (2000).

\(^{20}\) Please note this, as I am making the references to the book by Stephens, even though the article is by Maslow. Unless I specifically state that the comment are from Stephens, then references are to Maslow’s original article (from *Psychological Review* vol. 50 (July 1943), pp. 370-396).
hunger is rare rather than common according to Maslow and therefore, at least in the US, the average citizen experience appetite rather than hunger (Stephens 2000: 254-255).

- **The safety needs** – To be safe “from wild animals, extremes of temperature, criminals, assaults and murder, tyranny, and so forth” (Stephens 2000: 259). As Maslow points out, these things may not be as problematic in his society (USA) and similar societies. Therefore safety may here mean job safety, having savings accounts and various types of insurance. Also it may be in seeking the familiar, rather than unfamiliar, or the known rather than the unknown (ibid).

- **The love needs** – Love, affection and belongingness needs. A “hunger for affectionate relations with people in general” (Stephens 2000: 260)

- **The esteem needs** – “A need or desire for a stable, firmly based, (usually) high evaluation of themselves, for self-respect, or self-esteem, and for the esteem of others” (Stephens 2000: 261). These needs are subcategorised into two subsidiary sets: 1. “The desire for strength, for achievement, for adequacy, for confidence in the face of the world, and for independence and freedom”. 2. “The desire for reputation or prestige (defining it as respect or esteem from other people), recognition, attention, importance or appreciation” (ibid).

- **The need for self-actualization** – The individual doing what he or she is fitted for (a musician playing music, a poet must write, a person’s desire to be a perfect mother etc.). Because Maslow does not find that people in ‘our society’ are basically satisfied, little is known about self-actualization (Stephens 2000: 261-262).

A few additional points from Maslow should be mentioned. Firstly, the hierarchy is not final and set, meaning that not all people follow the strict hierarchy and sometimes there may be confusion in the needs. A person thinking that he or she is hungry may actually be looking for comfort (love) (Stephens 2000: 254). Or think of the artists, who may care more for their esteem or self-actualization needs and may be willing to sacrifice their safety or physiological needs to commit to the art. Secondly, Maslow underlines that the need does not have to be 100 per cent fulfilled for the next need to emerge; most individuals are partially satisfied and partially unsatisfied in all their needs. Instead think of the move up through the hierarchy “in terms of decreasing percentages of satisfaction as we go up the hierarchy of prepotency”.

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21 It appears that Maslow is only referring to the developed countries, since extreme hunger is present in some developing countries.
(Stephens 2000: 267). Thirdly, it should also be noted that the basic needs usually are unconscious for most people, though some may be able to make them become conscious (Stephens 2000: 267). Maslow has several other points to better understand his theory, but these are the ones found most relevant here.

5.2 The Motivation-Hygiene Theory

Moving on to Herzberg (1966) whom I have chosen to include because his theory discusses what can be termed ‘minimum standards’ i.e. factors that need to be present in order for a person not to be dissatisfied (‘hygienic factors’), as well as ‘motivation factors’ which are relevant because they may increase job satisfaction. As mentioned above, Herzberg has been heavily criticized, but in a review of the criticism, Bockman (1971) gives the following explanation for the criticism: “From the review of other research on job satisfaction it seemed that quite often Herzberg’s critics’ objections to his theory or his methods were made with complete disregard of the arguments and explanations he presented. Often they seemed to be ignoring the overall idea in favour of ‘nit-picking’. There were evidence of ambiguity, of forced context, and of unjustified extrapolation of theory” (Bockman 1971: 186). So following Bockman’s point I want to look at the overall idea and not go into details to find small points that may be problematic. The following description is based on chapter six of Herzberg’s ‘Work and the Motivation of Man’ (1966, p. 71-91) and is a summarized version of the book ‘The Motivation To Work’ (which was the original work from 1959).

The theory was developed through a study of 200 engineers and accountants (Herzberg 1966: 71) - employees that could be placed in Florida’s (2002) ‘Creative Professionals’ category. They may not be creatives in terms of the delimitation used in this thesis, but still they are closer to the definition than, say, unskilled labourers.

As said, Herzberg distinguishes between hygienic factors and motivation factors. Motivation factors – or satisfiers – are, as the name clearly suggests, factors that motivate an employee. The five major satisfiers are: achievement, recognition (for achievement), the work itself, responsibility and advancement, the last three being the most important ones in terms of lasting attitudes changes (ibid: 72-73). They are all related to what a person does - they are task factors. They will give the employee a sense of personal growth or self-actualization and inspire the employee to improve performance and effort, which is also the main reason

22 Note the reference to Maslow (1943).
why employees seek fulfilment of these needs (ibid: 75). The opposite of job satisfaction is no job satisfaction, not job dissatisfaction (ibid: 76).

Hygienic factors – or dissatisfiers – have a negative impact on job motivation and the five major factors are: company policy and administration, supervision, salary, interpersonal relations and working conditions (ibid: 74). Contrary to the satisfiers, the dissatisfiers are all factors related to the environment or context that a person works in and are all based on a need to avoid unpleasantness. Regarding unpleasantness, this means that these are all related to the fact that people want the work environment to be pleasant and expect this, so anything less will lead to dissatisfaction. The hygienic factors will not contribute to personal growth because they are not related to the task itself (ibid: 74-75). So for a person to feel motivated, the person must have a task to do, otherwise there is no possibility of creating a sense of self-actualization. Relating this to creative work, Herzberg states “creativity will require a potentially creative task to do” (ibid: 75). The opposite of job dissatisfaction is no job dissatisfaction, not job satisfaction (ibid: 76). A focus on the hygienic factors can thus be seen as important in securing a basic level, to ensure that employees are not feeling job dissatisfaction. To give an example, the work conditions should be adequate, meaning that there must be light, clean air, the needed equipment etc. Or another example, supervision must not be of a sort that will make employees feel that they are watched or measured all the time. Some people may experience job satisfaction from hygienic factors, but Herzberg finds this is just because they have not reached the stage in their personality development, where self-actualization needs are active (ibid: 80). All in all, Herzberg states that the hygiene factors must be satisfied in order for a worker not to be dissatisfied. Whether this is plausible or not is difficult to say, but it does underline the importance of at least focusing on the hygienic factors.

Herzberg also goes into a lot of details about what defines a hygiene seeker and a motivation seeker. Suffice to say here is that a hygiene seeker focuses more on immediate needs of avoiding unpleasantness in the environment, has little focus on the kind of and quality of the work done and has chronic dissatisfaction with especially the hygienic factors (ibid: 81-88) 23. The motivation seeker is motivated by the task, has high tolerance for poor hygiene factors and gets great satisfaction from accomplishment (ibid)24. It should be noted that Herzberg finds that hygiene seekers are bad for a company because if the company needs to disregard

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23 For a full list see Herzberg 1966: 90
24 Ibid
hygiene in extreme circumstances, the hygiene seeker may fail to do their job (ibid: 89). Further, if a manager is a hygiene seeker he or she will transfer the hygiene focus to subordinates (e.g. through the setting of an “extrinsic reward atmosphere”), which will have a long-term negative impact (ibid).

5.3 Intrinsic and Extrinsic Motivation
Having looked at some of the more traditional theory we can now start looking at an aspect of motivation theory that focuses on the differences between inner and outer motivation. How this is to be understood should be clear after reading the definitions from the authors below. A couple of different approaches to the intrinsic and extrinsic motivation have been chosen. Porter & Lawler (1968) are presented because they discuss the terms at an early point and very simply. This should present a very basic definition. Amabile (1996) have been included for a couple of reasons. Firstly, she investigates intrinsic and extrinsic motivation in relation to the topic of creativity, which makes it relevant here. Secondly, by including her in several sections it should create a better coherence throughout the thesis. Osterloh & Frey (2000) approach intrinsic motivation much more critically than Amabile, which is why it is interesting to include them. Finally, Gagné & Deci (2005) are included because they have chosen an approach where the spectrum between intrinsic and extrinsic motivation is divided into subcategories, which nuances the terms.

Porter & Lawler (1968)
As said above, Porter & Lawler define the terms simply (in regard to rewards). So this is a chance to present extrinsic and intrinsic motivation in a more pure form, before it has been digested, dissected and dissolved by countless others (a perfect example will be the Self-determination theory by Gagné & Deci (2005) below). Porter & Lawler state that intrinsic rewards are part of a person’s feelings and the only way to know whether an intrinsic reward has been given is by asking the individual (Porter & Lawler 1968: 28). Stated differently, “[intrinsic] rewards thus involve the individual’s feelings in relation to his task performance” (ibid: 36). An extrinsic reward is something other people provide (ibid: 2), plain and simple. In this sense, the extrinsic motivation is hence something that the employer can control and supply.

Amabile (1996)
Let us now look at it from a creativity angle. Amabile investigated intrinsic and extrinsic motivation through her ‘consensual technique for creativity assessment’, which was used in a
number of studies of creativity, of especially children and young people. Amabile states: "We define as intrinsic any motivation that arises from the individual’s positive reaction to qualities of the task itself; this reaction can be experiences as interest, involvement, curiosity, satisfaction, or positive challenge" (Amabile 1996: 115). Notice the similarities with some of Herzberg’s (1966) satisfiers, especially achievement and the work itself. Extrinsic motivation is defined as: "[...] any motivation that arises from sources outside of the task itself; these sources include expected evaluation, contracted-for reward, external directives, or any of several similar sources" (ibid). Again notice the coherence with Herzberg’s (1966) dissatisfiers such as supervision, salary, and company policy. Amabile finds that intrinsic and extrinsic motivation can complement each other and that extrinsic motivation does not necessarily undermine intrinsic motivation and creativity, it may actually enhance creativity (ibid: 117). In this regard she discusses the concept of ‘motivational synergy’, which is a way in which certain types of extrinsic motivation – called ‘synergistic extrinsic motivators’ – “can combine positively with intrinsic motivation, particularly when initial levels of intrinsic motivation are high” (ibid: 118). This can be divided into two mechanisms: 1) ‘Extrinsics in the service of intrinsic’: “any extrinsic factors that support one’s sense of competence or enable one’s deeper involvement with the task itself, without undermining one’s sense of self-determination [...] should positively add to intrinsic motivation and should enhance creativity” (ibid). And 2) ‘the motivation-work cycle match’ (“synergistic motivators may serve a special function at certain stages of the creative process”) (ibid). Amabile identifies four stages in the creative process – problem identification, preparation, response generation, and response validation and communication. She finds that novelty is especially important in the first and third stage, and here intrinsic motivation should not be “disturbed” by extrinsic motivation, whereas the second and fourth stage (where novelty is less crucial) may benefit from extrinsic motivators, which could help the individual “getting the job done in an appropriate way” (ibid). It is hence seen that intrinsic and extrinsic motivation may actually function together.

Osterloh & Frey (2000)

Osterloh & Frey (O&F) discuss motivation in their investigation of the relationship between motivation and knowledge transfer. Although knowledge transfer is not relevant here, their review of the two types of motivation is useful. The authors use a rather simple definition of

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25 For more on the technique and the studies see Amabile (1996) chapter 3.
extrinsic motivation: “employees are extrinsically motivated if they are able to satisfy their needs indirectly, especially through monetary compensation. [...] The ideal incentive system is strict pay-for-performance” (O&F 2000: 539). Intrinsic motivation is “if an activity is undertaken for one’s immediate need satisfaction. Intrinsic motivation ‘is valued for its own sake and appears to be self sustained’. [...] The ideal incentive system is in the work content itself, which must be satisfactory and fulfilling for the employees” (ibid). The latter again fits with Herzberg’s (1966) satisfier ‘the work itself’. O&F stress that motivation must be oriented towards company goals and should not be a goal in itself. Especially intrinsic motivation can be tricky, as it is difficult to change and the outcome is more uncertain than those outcomes generated by extrinsic motivation, and it is connected to feelings and emotions, which can move focus from company goals. Therefore it is important to use extrinsic motivational methods - carrots and sticks - to keep the intrinsic motivators in check (ibid: 540). I shall not go into further details on the article – what I find noteworthy is their focus on the company goals, rather than the task/process view that Amabile had. In addition their ideal incentive systems are also interesting to note.

Gagné & Deci (2005) - Self-determination Theory

Gagné & Deci (G&D) use the two motivation categories as part of their self-determination theory. The authors use Porter & Lawler’s definition from 1968, which they have re-written into: “Intrinsic motivation involves people doing an activity because they find it interesting and derive spontaneous satisfaction from the activity itself. Extrinsic motivation, in contrast, requires an instrumentality between the activity and some separable consequences, such as tangible or verbal rewards, so satisfaction comes not from the activity itself but rather from the extrinsic consequences to which the activity leads” (G&D 2005: 331). This definition corresponds well with what Herzberg (1966) stated, namely that satisfiers are task-oriented, whereas dissatisfiers are not. In addition, G&D actually translates Herzberg’s satisfiers and dissatisfiers into, respectively, intrinsic and extrinsic motives (ibid: 343). Although G&D finds the original definition useful, they also find it inadequate and take it a step further and divide extrinsic motivation into four subcategories of regulation: external, introjected, identified and integrated. Externally regulated motivation is when an activity requires extrinsic motivation, because it is not interesting otherwise. This is what they term the classic type of extrinsic motivation (ibid: 334). The last three types have to do with internalization, meaning “…people taking in values, attitudes, or regulatory structures, such that the external regulation of a behaviour is transformed into an internal regulation and thus no longer
requires the presence of an external contingency [...]” (ibid). Introjected regulation is a regulation that has been adopted by a person, but not accepted as the person's own regulation, so the regulation is still controlling the person through some sort of pressure (ibid). Identified regulation is when people identify with the value of behavior and hence feel more willing to do something because it is similar to their own goals and identities (ibid). Integrated regulation is when the behavior is an integral part of who people are and hence they feel that since it is part of who they are, the behavior is voluntary and self-determined. G&D stress that integrated regulation is not the same as intrinsic motivation, which is important to keep in mind as the two can seem alike. The motivation generating from integrated regulation is based on the activity’s instrumental importance for the personal goals of the person, not from an interest in the activity itself (ibid: 335). As can be seen, the importance lies with self-determined behavior and the extrinsic motivation continuum is part of their self-determination theory. At each end of the continuum are two final types of motivation. At the one end is amotivation, a state where there is a lack of motivation i.e. no intention to act. Intrinsic motivation is at the other end and is, as mentioned, a motivational state that is reached when people find the activity interesting and do it completely voluntarily, and in between are the subcategories of regulation (ibid). The theory is much more developed, but for the purpose here the above description is adequate.

**Sum up of intrinsic and extrinsic motivation**

What can be gathered from all definitions is that the extrinsic motivation comes from an external source and hence is something separate from the individual. The trigger will often arise from verbal (such as praise) or tangible (such as money) rewards. Intrinsic motivation comes from within the individual and the trigger here will often be in the form of an internal need or desire to carry out an activity that is satisfying to the individual on a personal basis. Whereas extrinsic motivation can be administered to some extent by an employer, intrinsic motivation is more difficult to manage by any other person than the employee per se. That is not to say that there are not grey areas, for example managers can administer which tasks a creative employee gets and delegating a certain task may trigger intrinsic motivation. Gagné & Deci’s (2005) work showed us that the two types of motivation can be separated into subcategories, which gives them a more wide definition and allows us to be more specific when using them. I shall not use Gagné & Deci’s categories exclusively and will still mainly distinguish between simply ‘extrinsic’ and ‘intrinsic’ simply, but the more distinct categories will help understanding some of the borderline cases.
5.4 **Sum up of motivation theory**

Whether it is fulfilment of basic needs, the desire to make money, the wish to be recognized by peers, the uncontrollable call for being creative, or something completely different, we are all motivated by something. Some of the theories and ideas can be operationalized into methods that can be used to motivate creative employees. Herzberg (1966) showed us five main satisfiers that will work as motivational methods, as well as dissatisfiers that will not motivate but rather lead to dissatisfaction if they are not fulfilled. The satisfiers and dissatisfiers were linked to the various intrinsic and extrinsic definitions, for example the satisfier ‘the work itself’ can be tied to for example challenges, interest and curiosity, which were three of Amabile’s (1996) intrinsic motivation triggers. Maslow (1943) gave us an insight into the more psychological aspects of motivation through his basic needs. With these in hand it is now possible to relate motivation to a more thorough understanding of why we are motivated for doing something – even if this is only a feeble attempt of understanding the human mind. However, Maslow’s needs cannot actually be operationalized because the needs cannot be generalised – we are all motivated individually by different needs. But it may be expected that creatives are driven by a self-actualization need because the creative work is what they feel they have to do, regardless of the fact that it may mean somewhat ignoring physiological and safety needs. Therefore, Maslow’s theory will help indicate which methods are important, through their link to specific needs. Finally, the introduction to aspects of intrinsic/extrinsic theory will help better divide motivational methods into categories and to understand what type of trigger a specific method is related to - an external or internal force. Or perhaps both in some way, as Amabile’s concept of motivational synergy suggested.

6 **The Creative Businesses**

The Creative Businesses is the second of the five blocks of the structure that will help answer the research question. Let us now look at where the creative employees work. Starting at industry level, Caves (2000) supply a rather straightforward definition for ‘creative industries’: “the creative industries [supply] goods and services that we broadly associate with cultural, artistic, or simply entertainment value” (Caves 2000: 1). In addition, Lampel et al (2000) in describing ‘cultural industries’ claim that they have a “key distinguishing characteristic: the non-utilitarian nature of their goods. [...]Cultural goods [...] are experiential goods. They derive value from subjective experiences that rely heavily on using symbols in order to manipulate perception and emotion” (Lampel et al 2000: 264). Hesmondhalgh (2007) also define ‘cultural industries’: “[The] cultural industries have
usually been thought of as those institutions (mainly profit-making companies, but also state organisations and non-profit organisations) that are most directly involved in the production of social meaning” (Hesmondhalgh 2007: 12).

So what types of businesses are in the creative industries? I remind the reader of the definition of ‘concentric circles’ supplied by Throsby (2001) in the methodology and the types of business included in each circle. Returning to Caves, he uses these examples in his definition: “book and magazine publishing, the visual arts (painting, sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, even fashion and toys and games” (Caves 2000: 1). Hesmondhalgh (2007) divides the industries into core industries (those that “deal primarily with the industrial production and circulation of texts” (Hesmondhalgh 2007: 12)) and periphery industries (they are no less creative, but their reproduction only uses semi-industrial or non-industrial methods). His core industries are broadcasting, film, the content aspect of the internet, music, print and electronic publishing, video and computer games, and advertising and marketing. Examples of periphery industries are theatre, and the making, exhibition and sale of works of art. Hesmondhalgh also mentions borderline cases such as sports, consumer electronics/cultural industry hardware, software and fashion (ibid: 12-14)26.

However, ‘creative businesses’ is still not defined since the various authors employ different terms in their definitions. There need to be at least a discussion of the difference between cultural and creative industries. It is seen that even if the industries are looked at from different perspectives here (e.g. creative industries, cultural industries) all seem to include the same type of industries. Hesmondhalgh briefly discusses the alternative terms to his cultural industries, and he (obviously) sees his term as most fitting: “This is because [cultural industries] not only refers to a type of industrial activity but also invokes a certain tradition of thinking about this activity and about relationships between culture and economics, texts and industry, meaning and function” (Hesmondhalgh 2007: 15). Hesmondhalgh state that ‘creative industries’ is the most commonly used alternative term (ibid) and therefore the two will most likely often apply to the same things. I am not saying that it is just a question of semantics, but neither do I think that using the different definitions to create a single definition for creative businesses is impossible. It does seem as if creative industries seem

26 For elaborations on the industries see Hesmondhalgh 2007: 12-14
more business-like, whereas cultural industries seem more art-like. Throsby (2001) states that just adding the word ‘industry’ makes a connection to the economy: “The term ‘cultural industry’ in contemporary usage does indeed carry with it a sense of the economic potential of cultural production to generate output, employment and revenue and to satisfy the demands of consumers [...]” (Throsby 2001: 111). So whether ‘cultural’ or ‘creative’ is used, all can have a business aspect to them. The definitions provided above all had a business aspect to them and it may be difficult to distinct clearly between artistic and business focus. I shall return to this art-business rhetoric below.

Combining the above definitions should give us a rather wide definition, but still narrow enough to differentiate creative businesses from non-creative businesses. It does not seem farfetched to infer that a creative business is a company working within the creative industries. And if this fact is accepted then we have the definition of creative businesses that was given earlier: A creative business is a company working within a creative industry, the business has some sort of cultural, artistic or entertainment value, and the product or service has a non-utilitarian nature.

6.1 Art-Business Relation

The art-business relation is a particularly interesting aspect of the creative industries and the relation deserves an investigation to better understand some of the peculiarities of the creative industries. The art-business relation is a way to look at creative businesses depending on whether their focus is more on art or business. Although the two may seem contradictory, Eikhof & Haunschild (2007) (E&H) claim that the two are interrelated and the lack of knowledge of the linkage between the two means that motivations to work, among other things, cannot be fully understood (E&H 2007: 525). Referring to Bourdieu they distinguish between the economic logic of practice, which has an explicit market orientation, and artistic logic of practice, which “is marked by the desire to produce l’art pour l’art” (ibid: 526). ‘Practice’ comes from practice theory and a practice is something individual actors produce, and can be “concrete decisions and (inter)actions in work life, for example staffing decisions [...] but also every day activities such as shopping [...] and habitual features such as gestures, languages or clothes” (ibid: 526). The two logics both function within the overall creative industries (ibid). E&H test their ideas on theatres in Germany and found that although theatres in Germany are mainly run on public funding (somewhat similar to Danish theatres) and thus not forced to worry about economy as much, actors still follow economic
logics of practice to a large extent. This is because of tight internal and external labour markets, temporary employment contracts and idiosyncratic staffing decisions, which all make actors focus on securing themselves financially (ibid: 529). At the same time, the actors are still driven by artistic logic of practice as they see themselves as artists who are part of a bohemian milieu where cultural values are shared. They are motivated in an intrinsic manner – having a need to act – and therefore act because that is part of who they are, not because of the financial gains (ibid: 531). The two logics thus become intertwined because even if actors act because of an intrinsic motivation (l’art pour l’art) they are paid for acting (ibid: 533).

Using another ‘logic’ approach Glynn (2006) investigated a symphony orchestra to find out whether an orchestra conductor is a maestro or manager. Glynn uses Albert & Whetten and their concept of hybrid identities in her analysis. Hybrid identities are those that have “two different identity elements that are not typically found together” (Glynn 2006: 59) and Glynn explains that the typical hybrid is one that includes a normative (or ideological) element and a utilitarian (or economic) element in some sort of joining (ibid). The hybrid organizations can either be ‘holographic’ meaning that both elements are present in all units of the organization or ‘ideographic’ meaning that the units are specialized and the two elements are not present in each unit. The holographic organisation is less specialised in its units and this may create identity problems for the organization. An ideographic organisation is what typically describes cultural institutions where there are artistic units and administrative units (ibid), which would be for example a symphony orchestra that has the orchestra itself and then the administration. Another example would be a fashion company where there is a department with designers, one with salespeople, one with marketing etc. Golden-Biddle & Rao (1997) have explored the concept of a holographic organization and used a NGO27 as example. Here the directors and board members were both vigilantes and a family of friend, meaning that they had to monitor the management and the board to ensure that the economic side of the organisation ran as good as possible, but at the same time were expected to be nice to each other because of the good relationships between many of them (Golden-Biddle & Rao 1997: 601). Looking at the businesses included in the present thesis, all can be categorised as ideographic, although the employees and managers at The Ad Agency have more wide responsibilities, making it a mix between ideographic and holographic.

27 Non-governmental organization.
Amabile (1996) can be said to look at the art-business relation from a task perspective. In her division of tasks into either algorithmic or heuristic categories (see 0), she could be able to establish whether an employee is more art or business. In a creative business there will often be employees who in their daily work mainly have tasks of either an algorithmic or a heuristic character. By looking at the number of heuristic tasks and algorithmic tasks that each employee has, one could claim that the higher the number of total heuristic tasks, the more artistic the company is, and vice versa. Using Amabile would suggest that one could place companies on a scale or continuum to categorize businesses or rank them according to the relation between art and business. Simplifying this, it could be said that a bank would be more towards the business side, whereas a theatre would be more artistic. Of course the size of the company and many other factors will be relevant, but I will not go into further discussion here, as this was just to show another way of looking at the art-business relation. So instead of looking at the relation as a scale, we must – for now – look at it as two intertwined concepts.

6.2 Lessons from the creative businesses
Now let us look at what the knowledge of creative businesses can be used for in terms of motivating creatives. Firstly, it is seen that what is produced has something to do with emotions, experiences, art etc. It can be expected that the person doing this work will be more emotionally involved in the production than, say, a factory worker. This will mean that a manager must be sensitive to the emotional involvement and accept that strong emotional outburst may be part of the day to day work. According to Hein (2008) this is especially important to remember because what seems like complaining and bickering may actually just be the way the creative employee shows frustration (Hein 2008: 4). Of course they may be frustrated, says Hein, but this is why the manager must be able to ‘read’ the creatives to understand when it is one or the other (Carlsen, Jyllands-posten 2009). The motivational consequence is hence that the manager must understand how each creative employee behaves to be able to motivate the employee. Secondly, because of the emotional involvement, the success or failure of the output will be very important to the creatives. Therefore, criticism and acknowledgement from management must be dealt with carefully. Management may also have to help shield the creatives from criticism from consumers and critics, as their subjective view may not reflect the manager’s view. The motivational consequence is knowing when and how to acknowledge and criticise, and when to shield against outside criticism. Thirdly, the creatives will most likely be more interested in the actual work (artistic logic) than the financial gains (economic logic), as long as their basic economic needs are fulfilled. The
motivational consequence will be that managers must ensure that the financial rewards are viewed as acceptable and then be more focused on ensuring that the work is interesting for the creatives. Finally, because creative work is of a heuristic character in terms of tasks, creatives may seek challenges as the tasks they perform will always have to be solved in a different way from the last. Therefore one could say that by choosing a creative job, they choose to be challenged. The motivational consequence is that the manager must constantly challenge the creatives through their work.

7 General Motivational Methods
Having established what the creative businesses are and what might be learned from the creative industries, I shall proceed to describing the general motivational methods (henceforth general methods). The literature for this section is taken from a two textbooks, books that would be considered basics in HRM courses and should provide the methods needed on a basic level. Marchington & Wilkinson (2005) (M&W) is a textbook from the UK that focuses on HRM practices and theory, developed specifically for core HRM courses. Being a book from the UK it primarily uses examples from British industries (a wide selection, including many working class industries and service industries), relates a lot of the subjects to UK politics, and uses surveys and statistics gathered by the publisher of the book (the Chartered Institute of Personnel and Development – “a professional body for those dealing with the development and management of people” (organization website)). Even though a lot of the cases and statistics are UK specific, the book is still very useful in terms of offering basic HRM methods and practices. To counter the UK angle Lawler (2000) is included, which is an American textbook. This book focuses primarily on reward systems and seems to be more directed at managers in organizations, specifically those that have high performing individuals on the payroll. Although it is not as much a HRM basics book it still is useful because of its focus on ‘pay strategies for the New Economy’ (the subtitle of the book), which is especially relevant in relation to employees in creative businesses who can be difficult to retain or difficult to reward in the right way. Lawler does not use as many statistics as M&W, but having researched reward systems for more than 40 years, he draws a lot on his former research and knowledge on the subject. When he does refer to cases it is mainly American companies. Together, the two books should give potential and current managers a wide set of methods and perspectives for the management of employees. The methods presented below

28 They were in fact used as the main textbooks in an HRM introductory course at the Cand. Soc. CBP masters programme at the Copenhagen Business School.
are the ones that seem like the most important ones in terms of motivation, ensuring the employees are motivated on a basic level. These methods should thus be applicable in all types of businesses. I have used M&W to get an overview of what seems to be the main motivation methods from basic HRM. The book is divided into six main parts. Part 1 is mainly an introduction to HRM and its uses, as well as HRM theories. Part 2 is on resourcing, especially staffing and performance management. Part 3 is on development. Part 4 is on relations, meaning mainly company relations with other organizations such as unions and government agencies, as well as a lot of procedures at the workplace. Part 5 is on rewards. Part 6 is on research and change management skills. Parts 3 and 5 appear as the main areas related to motivation, and to some degree part 2, and therefore parts 1, 4 and 6 will not be paid attention to. The specific focus areas here from parts 2, 3 and 4 are: rewards, non-monetary rewards, appraisal, and development: knowledge, skills and competencies. As mentioned above, rewards are the main focus area for Lawler, and to a lesser extent development.

7.1 Rewards
Most jobs will of course offer some sort of salary or wage. The size of the salary can be determined by numerous factors such as job size (responsibility, level in hierarchy, knowledge, skills etc.); individual characteristics (age, experience, qualifications, performance etc.); labour market factors (supply and demand of the required skills); and remuneration policy of the company in general (M&W 2005: 327). The salary can be in cash only, but can also include various fringe benefits (such as company car, health insurance, gym membership etc.). Individuals can sometimes create their own type of wage package to match their needs and wishes in what can be called flexible or cafeteria-style benefit programmes (Lawler 2000: 53; M&W 2005: 362). The pay can be performance-related, meaning that the individual will receive extra pay based on the performance. This can be in the form of an increase in the basic pay (usually on an annual basis) or as some sort of a bonus (M&W 2005: 337). The problem with the annual pay increase, according to Lawler is that is can turn into an annuity i.e. something that is expected, regardless of performance. Instead a one-of bonus will be related solely to a specific performance and thus remove the annuity effect (Lawler 2000: 159). The performance-related pay (PRP) can be given on an individual or team/department basis, and can be related to a specific task or to overall company performance. There are many ways in which the PRP works and the aforementioned are just a few of the options. The benefits, among others, of PRP include: meeting the human need of being rewarded; acts as a
motivator to work harder; sends the message the performance is important; links achievement of results to achievement of company goals (ibid: 339). Some of the downsides are: the risk of bias towards certain goals; lack of commitment to overall company objectives; difficulties on assessing whether some goals are met (ibid: 341). There are of course much discussion on the benefits and problems of various types of reward schemes, but suffice to say here is that it is important to make sure that the reward system is coherent with the type of performance that the company wants and to the type of employee the company wants.

7.2 Non-monetary rewards
These can be in the form of prizes (e.g. employee of the month) or encouragement (e.g. a supervisor saying “good work” to an employee). The benefits of non-monetary rewards are that they have strong symbolic value and give the employee a feeling of having done a good job, without necessarily attaching a price tag to the task performed (M&W 2005: 370-371). Lawler has similar points though he devotes only a few pages on the subject compared to actual pay systems, which takes up most of the pages in his book. Lawler gives five pointers on what to do if non-monetary rewards are to be valued: 1. The rewards are public – others must be able to see or hear about the recognition. 2. The rewards are given infrequently – if they are too frequent they become part of everyday life and the status of the reward will diminish. 3. The reward process is credible – the people giving the awards must be knowledgeable about the performance and accomplishments of the recipients. 4. The rewards are associated with winners – earlier winners are associated with the rewards and therefore the recipients need to be winner types or otherwise no one wants to be associated with the reward. 5. The rewards are meaningful in the culture – The artefact or symbol of the reward must be related to the company culture, such as to a leader or a historical event in the company (Lawler 2000: 71-73).

7.3 Appraisal
According to Lawler, appraisal in the traditional sense is often just a supervisor evaluating an employee to see how the employee is carrying out the job. Based on the appraisal, the supervisor can see if there should be changes in the pay or pay-system, or if new knowledge or training is needed (Lawler 2000: 169). If the appraisal is carried out as a dialogue between the supervisor and the employee, then this also offers the chance of setting goals, discussing possibilities of new responsibilities or tasks etc. This also gives the employee a possibility of explaining his or her actions during the period that was appraised (ibid: 176-177). The frequency of the appraisal should be set according to the time span of discretion, meaning that
the time span should be long enough to judge the impact of a persons’ task performance (ibid: 180). M&W goes into depths with various types of appraisal schemes (or performance review as they call it), but it is of little relevance here.

7.4 Development: knowledge, skills and competencies
Improving employees’ skills and increasing their knowledge on certain areas can be very beneficial for a company. New knowledge will ensure that the company has employees that are up-to-date on current developments within their area of business or expertise. New skills can help them in their current tasks or perhaps allow them to carry out other tasks as well. Personal development is also good for the employee, M&W identify these potential benefits: “increased personal competence, adaptability and the likelihood of continuous employability” (M&W 2005: 236). There are of course many ways of getting new knowledge and skills such as: lectures, instruction, case-studies, and self-managed learning (e.g. e-learning (M&W 2005: 245-249)29. How to make choices on who needs what and how to do it is beyond the scope of this thesis, but for more see M&W (2005) chapter 9. Lawler does not devote much energy to actual development methods, most of his focus on development is tied to the idea that development is needed in order for the company to grow and prosper, and therefore his focus is on how the company can tie development together with rewards i.e. rewarding the (for the company) right development (Lawler 2000: 108).

7.5 Concluding comments on the general motivation methods
Interestingly enough neither of the books devote much space to the actual job characteristics. It may be implicit that the characteristics of the job are important, but I am not sure of it. Lawler mainly sees pay as a way of attracting applicants and indicates that a company can attract more applicants/employees by offering a better reward package than competitors (Lawler 2000: 89). Implicit in this is that job characteristics will then be secondary, since the job is most likely similar to the same type of job at another company. In a similar vein M&W seem to overlook the job characteristics and focus on financial rewards instead of what the job is. It can be suspected that the reason is that their focus is very much on working class and service industries, and they seem to state that a lot of people live for life outside work. M&W do, however, mention that activity may also be an important factor (M&W: 321). Yet, they still devote most of the space to rewards.

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29 For more on what each method is used for see M&W 2005: 245-249.
The above are some of the most commonly used methods for motivating an employee to work. As said, there are others, but the above seem to be the basic ones. As should be clear from the section on motivation, there is more to it than what the general methods prescribe. They mainly seem to cater to extrinsic aspects of motivation or if they are directed at enhancing intrinsic motivation in some way, they are very wide in their approach to motivation and not specifically directed at any one type of employees, even if Lawler looks at the high-performers. Therefore, the next section shall investigate how to motivate for creativity, to see if those methods won’t give some ideas of what motivates creative employees to do their creative work.

8 Creativity Motivation Methods
Needless to say, creativity is one of the most important things in a creative business and thus motivating for that should be a main concern for managers in creative businesses. As said, while the general methods can be used in all types of businesses, they might not be adequate to also motivate for creativity. Therefore, it is necessary to add creativity motivation methods (henceforth creativity methods) to expand the methods available. Bear in mind that what is investigated in the present thesis is what motivates creative employees in creative businesses, not just creative people. Looking at what motivates creatives to be creative should enable us to deduct some ideas for what is important to creatives and hence transfer that into wider motivational methods. Some of the creativity methods will thus be directly transferable to methods for motivating creative employees in creative businesses because part of the creatives’ job is being creative (a big part), and some will help get insight into how to motivate for the non-creative tasks.

Few authors have focused on an overall motivation package for creative employees in creative businesses, but some did somewhat do this specifically - Mumford (2000) and Bilton (2007). I find it is important to highlight them to show that some have had this focus in their work. Mumford’s article reviews the nature of creativity and using this knowledge, he makes suggestions regarding which type of HRM strategy will be relevant to enhance creativity. In this way it gives the reader a thorough understanding of both creativity and how to enhance it on many levels (individual, group, organization, and environment). Bilton’s book is written by a person who is an academic, but with a creative background. With a diverse background, he can more easily discuss the relationships between ‘suits’ and ‘creatives’, and how to manage these. But he also challenges the conceptions of uncreative managers and
unmanageable creatives. In this way he discusses the creative industries through discussions of creativity, creatives, management and the likes. Although these authors did not have the exact same focus as this thesis, they are still the ones who came closest.

I have chosen to use Amabile (1998) to structure these points. Her work has already been used several times in the present thesis and because of her psychological approach the whole intrinsic/extrinsic motivation aspect shines through again. She sets up six categories of managerial practices that affect creativity. The article quoted is from Harvard Business Review30 and is targeted directly at managers who have creative employees, telling them how to kill creativity (in an ironic tone, I might add). In using Amabile’s categories the section is better structured because the other authors included follow similar categorisations, which can help strengthen or weaken the methods.

8.1 Challenge
Amabile’s first category is challenge. Challenge means matching people with the right assignment – one that fits their expertise and skills – which will ignite the intrinsic motivation. To do this a manager must possess information about the employee to ensure that the employee is neither bored because the assignment is unchallenging nor stressed because it is too difficult (Amabile 1998: 81). Others have a similar idea. Complex jobs31 will most likely lead to intrinsic motivation, which will be used to develop creative ideas, and complexity allows creatives room and support to potentially develop (Shalley et al 2004: 938, Cummings & Oldham 1997: 27). As creatives adapt to the challenges they are faced with, managers may need to alter the work settings or assignments to keep challenging the employee (Cummings & Oldham 1997:36). Another option is to create projects simply with the goal of allowing employees a chance to try new things (Mumford 2000: 339).

8.2 Freedom
The second category from Amabile is freedom. Freedom in the sense of having freedom in the creative process, not necessarily in the ends - preset goals actually often functions as a creativity enhancer. Freedom in the process gives a sense of ownership and also allows an employee to work with an assignment in a way that uses his or her expertise the best way (Amabile 1998: 81). Bilton (2007) states that the creative worker is usually only allowed autonomy in the process as long as he or she meets goals (deadlines, budgets etc.) set by

30 Issue: September-October 1998, vol. 76, 5
31 Complex jobs are defined as”...those characterized by high levels of autonomy, feedback, significance, identity and variety” (Shalley et al 2004: 938).
management. If the goals are not met, then management will not tolerate the individualism. In the same way, most freelancers do not actually have more power over decisions than contracted creative workers because freelancers are playing by the same rules set by the companies, as the contracted workers are (Bilton 2007: 83-84). So while freedom in process may exist in many places, it might only be freedom as long as the employee is meeting goals. Failure in meeting goals may have consequences in terms of freedom in future projects.

8.3 Resources
‘Resources’ is the third category from Amabile and she divides it into time and money. Time can sometimes be used in a constraining way (such as the use of deadlines) and although setting strict deadlines can sometimes enhance creativity if the employees are very interested in finishing fast, most often this is only if a competitor is threatening the business or the product will help society (e.g. medicine). More often than not, if impossible deadlines are set it will kill creativity because there is not sufficient time to explore the problem (Amabile 1998: 82). Mumford (2000) also underlines the importance of having enough time to explore a problem and states that especially external time pressure may hurt creativity and intrinsic innovation (Mumford 2000: 318-319). Shalley et al (2004) state the effect of time constraint is disputed in the literature and hence do not find it is possible to say whether it is good or bad for creativity (Shalley et al 2004: 941). Money must be matched with what fits the assignment. Too few resources will kill creativity, but too much won’t necessarily enhance it further and might just be a waste. Finding the right amount is thus important (Amabile 1998: 82).

8.4 Work-Group Features
In her fourth category, Amabile lists four important group features if a company wants to create creative teams. 1. Diversity (both perspectives and background), because different approaches and intellectual foundations often leads to new and exciting approaches to create ideas. 2. Members must share excitement over a common goal. 3. Willingness to help team members in difficult periods. 4. Recognize other member’s knowledge and perspectives. Assembling homogeneous teams will kill creativity (Amabile 1998: 82-83) and managers must thus know their employees well. Other authors find that supportive and nurturing co-workers will boost employees’ intrinsic motivation and creativity, while it will be diminished with non-supportive and competitive co-workers (Cummings & Oldham 1997: 29). Bilton (2007) also thinks, in a more holistic view, that companies should pool its employees into groups with different types of workers: “Creativity is a dualistic process which requires
integration of thinking styles and a pooling of talents” (Bilton 2007: 76). By isolating creatives from the other types of workers, the company will not improve creative conditions, but limit them because of the lack of different perspectives (Bilton 2007: 42, 74-76). However, when looking at previous research the results are mixed, and some research actually showed that co-workers in competition with each-other actually produced more ideas than those not in competition (Shalley et al 2004: 939).

8.5 Supervisor encouragement
The fifth category from Amabile is supervisor encouragement. Although constant encouragement is not needed, it is still important to be acknowledged and feel that your work is valued. Not recognizing employee effort can kill creativity, and it is important to also recognize employee efforts even if failure was the result, because dealing with failure in a negative way can influence future creativity. Further, learning from experience always has value and hence a bad result may be just as important as success (Amabile 1998: 83-84). Others go down a similar path as they find that a supportive, non-controlling leadership style should increase intrinsic motivation / creativity and a non-supportive, controlling leadership style will diminish it (Shalley et al 2004: 938; Cummings & Oldham 1997: 28; Mumford 2000: 327).

8.6 Organizational Support
Amabile’s final category involves the entire organization. Especially the leaders have an important role because they can set up systems that encourage and applaud creative effort. Such systems include rewarding creativity, mandating information sharing and collaboration. Making sure that there are no political problems in the organization (such as infighting, politicking and gossiping) will also ensure that the work climate is fit for creativity (Amabile 1998: 84). Part of this also includes having a vision, one that signals a focus on creativity, and then communicating this vision through both formal and informal channels (Locke & Kirkpatrick 1995: 119; Mumford 2000: 327-328).

Through the literature review is has been clear that although a lot of the points from other authors can fall under the headings from Amabile, not all do, and there are additional points that seem important. Therefore, the following paragraphs (9.7-9.13) are an attempt of adding categories using suggestions from the other authors.
8.7 **Rewards**

Shalley et al (2004) find that the effect of ‘contingent rewards’ (e.g. monetary rewards and recognition) has not been shown as a positive or negative in regard to creativity. Their review of previous research show that results point in both directions (Shalley et al 2004: 939-940). Amabile also has doubts in regard to various types of rewards. She finds that using monetary rewards and recognition can lead to the employees feeling controlled, while at the same time, not providing enough of these things can make them feel exploited (Amabile 1998: 84). Mumford (2000) follows a similar line and suggests that there should be an optimal mix of intrinsic and extrinsic rewards (Mumford 2000: 324). Some authors find the most important aspect of rewards is remembering to reward both success and failure, as bad ideas are part of an idea generating process (Sutton 2001: 101, Locke & Kirkpatrick 1995: 118).

8.8 **Discussion**

Sometimes new ideas come from discussion, disagreement and disobedience. As Sutton (2001) puts it: “If it is creativity you want, you should encourage people to ignore and defy superiors and peers – and while you’re at it, get them to fight among themselves” (Sutton 2001: 100).

8.9 **Physical settings / Workspace quality**

Amabile does not think open and comfortable offices will hurt creativity, but she is not certain if it will actually enhance creativity. Hence she thinks that it is not as important as other managerial initiatives to foster creativity (Amabile 1998: 82). Shalley et al (2004) describe positive results from various studies that showed how spatial configuration of work settings might have a positive influence on creativity. Especially, ensuring that the setting is not too dense (too many workers pr. unit of space) will be good for the office environment, and if not boost creativity, at least ensure that it will not diminish it (Shalley et al 2004: 941).

8.10 **Goals**

Bilton (2007) finds that some sort of goal will often be helpful in closing the creative process: “If intrinsic motivation provides a starting point for creativity, extrinsic motivation provides an exit strategy, a reason for seeking closure even if it means sacrificing the possibility of perfection” (Bilton 2007: 85). Bilton mentions time and monetary constraints, as well as rewards and penalties (ibid: 86), and as such, these point relates to a lot of the other points in this section (especially resources). Along the same line, Bilton states that managers and

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32 Which is probably why she didn’t add it to her list of categories, even though she discusses it in the article?
creatives should negotiate on boundaries and parameters, which should improve working conditions for both parties (ibid: 87-88).

8.11 Evaluation
Shalley et al (2004) found that when work is evaluated in a developmental, non-controlling manner, it usually had a positive effect on creativity. However, related to this is that when people expect to be valued on their work, they tend to show less creative effort (Shalley et al 2004: 940). Hence it is important to create an environment where employees know that the evaluation always is non-controlling and developmental, so that they do not fear the evaluation. Sutton (2001) agrees to some degree in that he states that creatives should be shielded from critics (such as bosses and customers), to ensure that they are free to use their full creative ability, without forgetting the value of disagreement (see 8.8) (Sutton 2001: 100).

8.12 Hiring
Sutton (2001) has some suggestions to improve creativity in the company through hiring. These include hiring slow learners (they will not adopt the ‘normal’ way of doing things in the company right away and thus not become perfect copies of the other workers); hire people with skills not needed (they will bring new perspectives to problems and ideas); hire naïve people (they will ignore normal conventions (novices) or, again, see things from a different perspective (experts in other areas)) (Sutton 2001: 98-100). Locke & Kirkpatrick (1995) emphasize the following as important hiring criteria: knowledge, intelligence, creativity in thinking processes and willing to work hard to obtain goals (Locke & Kirkpatrick 1995: 117).

8.13 Development
Updating knowledge, skills and information should be encouraged through the use of seminars, travel, courses, professional meetings etc. (Locke & Kirkpatrick 1995: 117; Mumford 2000: 319-320). Further, incentives should be given to ensure that employees want to keep developing themselves (Mumford 2000: 320).

The lists could perhaps be expanded by more points but I find that for the purpose of this thesis, the current list will be adequate. It is also found that Amabile’s article is a sum up of her work up until that point and hence in her opinion, the six points should be enough to ensure an environment where creativity can thrive. By expanding the list with the seven additional points the list can be considered covering adequately what is used in creative businesses. It should be repeated that these methods are developed for fostering creativity in creative employees, not for motivating creatives on an overall basis. These methods can thus
be claimed to be useful for motivating the creative behaviour, but cannot be expected to be enough. This is because sometimes the creatives have to do work that they might want to do, but need to do because it is part of their job. For example some tasks can become humdrum but are nonetheless valuable because they are an important part of how the company makes its money. Therefore, creativity motivation is essential, but not enough.

At the end of this section it seems appropriate to quote the last paragraph from Amabile’s article, to both warn and help managers in creative businesses:

“Even if you believe that your organization fosters creativity, take a hard look for creativity killers. Some of them may be flourishing in a dark corner – or even in the light. But rooting out creativity killing behaviours isn’t enough. You have to make a conscious effort to support creativity. The result can be a truly innovative company where creativity doesn’t just survive but actually thrives” (Amabile 1998: 87).

9 Discussing the Methods
With the knowledge gathered of motivation, the creative industries, and general and creativity motivational methods, it is now time for the discussion of how this knowledge can be used for the purpose of motivating creative employees in creative businesses. 11 categories of methods have been created based on the various general and creativity methods categories. They will stand as either single methods or a combination of methods. To avoid any misinterpretations at this stage about which methods are deemed more valuable than others, the methods will not appear in any particular order. The opinions of the managers from the interviews will be included in the discussion to investigate how the methods transfer to real businesses. I must remind the reader that the opinions of the managers are only an expression of their experiences and opinions – what they think motivates creatives. Bear in mind that this section is not to be considered as a checklist, rather this is a list of methods for motivating creative employees that - depending on the outcome of the discussions - may or may not be applied in creative businesses. Also it is obvious that we are all motivated by different things and hence some methods may work for some while not for others. This part of the thesis should thus show the applicability of each method, giving the reader a better understanding of the methods and what their value can be. Please also be aware that some of the methods of course could also work with non-creative employees but since the focus is on motivating creative employees, the discussions will downplay the relation with non-creative employees. Each
method will be summed up in a small paragraph, stating the result of the discussion. Favouritism will be given to neither theory nor empirical data (managers); the argument that appears strongest will prevail.

“Actually you could say that the only management task there is regarding creative employees is motivating them” (The Theatre Manager).

9.1 Rewards
Just looking at it from the perspective of ensuring survival, people are willing to work because they are paid money, which will ensure that their physiological and safety needs are met. But does this also go for creative employees in creative businesses? The Theatre Manager provides a good quote to start with: “It is obvious that people want to have a good salary and it is obviously something we talk about, artists also want to make money [...]. But there is no doubt that motivation is the gasoline for the engine”. The Theatre Manager thus sees motivation as something separate from salaries, which fits well with Herzberg’s (1966) notion of salary as a dissatisfier. Whether or not the idea of dismissing salary as a motivation method is accepted, monetary rewards will almost always be present for full time employees in creative businesses. However, it may not be present for some groups such as non-paid trainee positions. It seems that a lot of low-level entry positions in creative business are either not paid or poorly paid. For example the Danish film company Zentropa has a program called ‘Småtte-ordningen’ (Midget Arrangement), which is a 3 year internship where the salary is below Danish minimum wage. It seems plausible that in industries where job entry is difficult because of a low demand from employers or high expectations in regard to skills or experiences, employers can initially pay what they want until they know for certain that the employee is worth a high salary (or a salary at all). At least that could be the explanation, as salary can be set according to supply and demand of required skills (see 7.1).

The Film Producer mentioned this when talking about how freelancers in the film industry need to establish good relationships with film companies – and the producers especially: “[Freelancers] really need to sell themselves [to the producers]. And there are a lot waiting to get into [the business] you know, really a lot” (The Film Producer). This is also what Eikhof & Haunschild (2007) showed us – the entangling of economic and art logics. Even though the creatives may care more about the art and feel that they choose art over money,

33 Please note that when there is a reference to an author, it refers to something previously stated in the thesis. If the input is new, a full reference will of course be given.
34 For more see http://zentropa.dk/jobs/zentropa_backstage/?new_language=1
they cannot ignore the economic logics completely because if they want future employment
they must be on good terms with the producer. Another explanation may be that employees
care less about monetary rewards and more about the job, so they accept the conditions. This
is in tune with what Maslow (1943) showed us when he dismissed the idea that the hierarchy
of needs always followed the same hierarchy (see 5.1). The creatives may not worry too much
about fulfilling their safety and physiological needs, but rather seeking the goal of self-
actualization. As Christian S. Nissen puts it: “... [Creatives] are not driven by traditional
values such as high salaries and employment safety” (Qvist & Schmidt, BT 2002). At the
same time they may accept the conditions because of the hope of better conditions in the
future. This would then be opposite of what Lawler (2000) stated – that high-skilled workers
choose according to reward package, not job content (see 7.5). This means that it is easier for
creative businesses to gain access to talent without necessarily paying high salaries –
something that Advertiser B finds unfair for the creatives. Relating this to Herzberg, it is
seen that creatives appear to have a higher tolerance for low salaries and in this way a creative
employee would be considered a motivation seeker (see 5.2).

It is important to remember that too much focus on monetary reward may have a negative
effect as the creatives may feel controlled, as Amabile (1998) stated (see 8.7). Hence
monetary rewards should be used with care. Again we may return to Eikhof & Haunschild
(2007) to remember that creatives feel they work to produce art (ignoring here that some may
not feel all creative work is defined as art) and that even though they need to make money to
survive, they would not say that this is also the reason why they work (see 6.1).

‘Monetary rewards’ is thus a tricky one. The Ad Agency pays a “fair” salary, without
“throwing gold coins around them” (Advertiser A). The Film Company has always paid
“...poor salaries” and “[our] rewards [...] are that you get to exactly what you want to and
do it the way you want to, and you are allowed to mess up” (The Film Producer). At The
Architecture Company the salaries are based on a collective agreement and therefore there
isn’t a salary negotiation. Finally, at The Theatre the salaries are based on public funding and
therefore are not incredible large. The salary is somewhat performance-based because it
depends on how many plays the performer is involved in. Returning to Herzberg (1966), he
finds that the employee will expect a certain amount not to be dissatisfied, which in this case

35 Translated from Danish.
36 No exact quote, said after the recorder was turned off
can be interpreted as being some sort of industry standard (which of course depends on which industry, position etc). This is also what Advertiser A says “… [the creatives] have a wage that fits the standard level; at least it should not be below it”. Then again, Advertiser A also states that the creatives are “…paid what they are worth”, which can seem contradictory as this can be any amount and not necessarily following an industry standard. This indicates that they make sure they pay the minimum expected and then will raise the pay if they deem it necessary. It can thus be postulated that it is the amount below the standard that will act as a dissatisfier. Here one might once again include the logics approach of Eikhof & Haunschild (2007). If the employee is ensured a reward/salary that is acceptable then the artistic logic will be more dominant and the economic logic will be less present in the creatives’ mind. This will of course be more relevant for creatives on permanent contracts, as freelancers are more often “reminded” of the economic logic which was seen above.

Shifting attention now to the general method performance related pay (PRP), which for example could be a bonus. A PRP system is what Osterloh & Frey (2000) see as the ideal incentive system when motivating extrinsically (see 5.3). The Ad Agency does not use bonuses to motivate the employees, at least not in a normal sense i.e. they do not set a goal and then if the goal is reached, it is rewarded. Instead they do it randomly: “[w]e […] reward people individually when we think they deserve it or have shown a great effort which is of value to us. Then we throw something their way. […] [It shouldn’t] be seen as a reward” (Advertiser A). In this way Lawler’s (2000) suggestion is followed, as he stated one-of bonuses work better than annual bonuses (see 7.1). Also, both The Ad Agency and The Architecture Company have annual parties where they sometimes travel abroad, which can also be considered a type of bonus – what Lawler (2000) would call a company bonus - but one that is not directly related to a specific performance (see 7.1). This may still create expectancy among the employees even if it is not part of a fixed system, but this appears to be a clever way of motivating the creatives through the use of rewards as it is done in a less obvious manner, by not having a direct link between reward and behaviour. This way the employees will be confirmed in their work without them seeing the task fulfilment as an expected behaviour for receiving a reward, which was what Amabile (1998) warned against (see 8.7). As Advertiser A puts it: “My experience is that you cannot motivate creative employees by talking about money […] If we had four project managers in here, then we can do it. We cannot do it the same way with the creative employees”. The same is said by The Theatre Manager when asked if PRP would motivate the creatives: “[No], I do not think it
would work. You would be able to do it with some of the administrative functions”. The reason why The Theatre Manager does not think it would work has to do with the fact that The Theatre Manager defines creative employees as “all those who do not have objective success-criteria for their job”. Thus without objective success-criteria it is difficult to create a PRP system because each bonus would be based on a subjective judgement, which would create a lot of disagreement. PRP is not used at The Film Company neither, except for producers and directors who “get some [percentages]” of the income if the film does well (The Film Producer). All in all it is seen that PRP is not really used at the four businesses, at least not directly.

Finally, The Theatre Manager discussed the symbolic value that is placed upon salaries: “I think salary can be important for artists, partly of course because they may have a high rent, but also because it is a symbol of whether you’re acknowledged and whether you’re appreciated in one way or the other. [...] I actually think that for most of them the acknowledgement is more important than salary”. So the high salary may allow them certain luxuries, but these luxuries are then just a symbol of the acknowledgement. This would then send a message to peers and others in the industry that this person is good at what he or she does, and in this way feed an esteem need through a public recognition. Another reward with symbolic value could be an award - either internal or external (e.g. best actress award or advertisement of the year) – which is then a non-monetary reward. These have a value according to Marchington & Wilkinson (2005), as non-monetary rewards give a sense of accomplishment without attaching a price tag to the task performed (see 7.2). The managers did not talk much about it, except for the Advertisers who for example said “... [it] can be motivating to be part of [the award shows]” (Advertiser B). The creative methods did not really suggest awards as rewards, but the general methods did recommend internal awards. External rewards could work as a motivator because it, again, can be a way of sending a message to the peers. But it is uncertain, as the interviewees did not talk much about it. However, if the award is external, it cannot be controlled by the company and in this way, the five pointers that Lawler (2000) recommended may not be used (see 7.2) leading to the risk of the award being perceived as unimportant.

From the above it cannot be said that creatives do not care about rewards, as there seems to be an esteem need, which can be met through some sort of reward. This could be an award, but it could also be a high wage if it is seen as a symbol of recognition. The size of the salary may
be decided in the same way as with the general methods, but PRP does not seem to be the way to go as this is too obvious in terms of being paid for the creativity. Finally, bonuses of a non-monetary character (trips, a new computer etc) that are not directly linked to a performance may also work to motivate the creatives.

9.2 Development
Development also seems to be important under both the general and creativity methods, and it is expected that employers will focus on development. The employee should also be interested in this because of an improved professional profile and internal joy of increasing knowledge, skills and/ or competencies. Also it is expected that the employers will focus on development to keep their employees up-to-date in terms of their area of business, as this will help the companies stay competitive.

Development is not something that is done to a large degree at The Ad Agency. There seems to be an expectation that the creatives develop on their own accord. Advertiser A states that: “preferably there should be a small nerd inside an [Art Director]”, at least in regard to computer skills. This might have to do with the natural intrinsic motivation that creatives have. Their job is also their life and therefore developing themselves in their spare time is not seen as work related, but seen as something the creative employees “undertake for [their] immediate need satisfaction” (Osterloh & Frey 2000: 539). The reason why The Ad Agency does not develop the creatives may then be that they find they should not interfere in something that the creatives do on their own. Advertiser B does, however, think that various things such as “… attending award shows […], getting periodicals and journals, taking inspiration trips, ensure that the equipment is up-to-date, ensuring that the assignments vary”, are all helpful in developing the creatives. But because of “mainly financial reasons” (Advertiser B), some of these things are not done as much as they should. So it is a mix between not having the finances to do it, as well as letting the creatives do it on their own initiative. Interestingly, Advertiser B later says that what essentially motivate creatives are something that “…either can verify the employee [in his or her abilities] or help developing them”. Regarding the developmental aspect I see two consequences. First, this can be done through the assignments, which Advertiser B states, is the responsibility of the managers as they are the ones who “choose and seek the clients, so we can to some extent affect the type of customers we look for”. This is a good method of developing when finances for more general development are not available because then development becomes part of the normal work.
Second, this makes the task of general development even more necessary when the assignments are non-developmental, because then a general development focus will ensure that the creatives maintain a motivated mind. For both consequences it can be said that they are one of Amabile’s ‘extrinsics in service of intrinsics’ if they “... enable one’s deeper involvement with the task itself” (Amabile 1996: 118).

For The Architecture Company development is much more organized. Through the collective agreement, architects earn supplementary educations funding each year. According to The HR Manager the architects can use these funds for whatever they want e.g. courses, trips, literature. If the company has specific priorities (e.g. a focus on recycling) they may provide additional funding if the architects want to do something that is in tune with the priorities. So the architects have a responsibility for developing themselves and in addition the company continuously arranges for courses, literature, inspiration trips etc. What is worth noting here is that finances seem to have a lot to say - if there are finances available then development will be more in focus. Of the companies included in this thesis, the larger companies did more development than the smaller ones.

For The Film Company the situation is different. Because they employ so many freelancers they do not have to ensure development in the same way. Of course they have administrative employees, who from time to time attend courses, but since all actors/actresses, cameramen, editors etc. are freelancers, most of the creative talent is outside the company and the managers do not have to worry too much about development.

The Theatre Manager sums up the value of development nicely: “... for some of my employees it is pretty essential that they are technologically up to date or are knowledgeable of who the new [talents] are in the world, and what is happening. And for others it is completely irrelevant. So it depends on the tasks. But I will say that for many of them it can be motivating if they are allowed to do it. For many creatives it is motivating to see other skilled [people] and what is going on within the field because in most cases they are so ambitious that they want to be at the forefront”.

It appears that all the managers find development important and therefore will focus on it, if it is financially possible. But since many creatives appear to have a blurry work/life balance, development may often be done by the creatives outside their work. It also seems to be a good
idea to adapt development depending on the current assignments. If the assignments are challenging then the creatives may be developed through the assignment. If the assignments become humdrum for a time, then the company may have to offer development opportunities to keep the employees motivated. The method for developing could be done in the ways Marchington & Wilkinson (2005) suggest (see 7.4).

9.3 Supervisor Encouragement & Recognition
The Theatre Manager provides a good quote to start this section: “Because [the creatives] do not have objective success criteria they are constantly in a field of tension between delusions of grandeur and an inferiority complex [...]. And because they are in this field of tension they really need recognition, or love as I call it, from their manager. They need support and they need someone to back them. And backing them can also be criticising, I mean it is not just making them comfortable. But they need to feel loved and seen. And I think this is the modern manager’s biggest challenge and sometimes also the biggest curse”. This relates to the importance of supportive leadership, which many authors recommend to increase intrinsic motivation / creativity (see 8.5). Advertiser B also sees the inferiority complex as the reason why the creatives need supervisor encouragement: “[I]f I am to generalise [...] then creatives are often characterised by having lower self esteem. Need to perform and get recognition, more than [...] normal employees” and hence supervisor encouragement is also highly practised at The Ad Agency. “You praise their work or what they do well, that is what I think is important” (Advertiser A). It is, however, important to underline that it should not be what Hein calls ‘ritual praise’: [Creatives] are perfectly aware of when they have done their best or only contributed on a ‘wage earner’ level. They do not need ritual praise to do their job - only for the extraordinary contribution”37 (Weiss, Berlingske Tidende 2007).

As was seen above, supervisor encouragement is practised at The Theatre and supportive leadership can be several things as another quote from The Theatre Manager shows (in regard to how you can make performers do their work): “Some [performers] you may have to talk to a lot, create a background story, a psychological baggage, and then they can create the part. Others would be paralyzed by that, [with them] you have to go in and do it, really try it, and then see what physically comes out of it”. It is thus very individual and this shows the importance of managers knowing each creative employee to understand how to encourage and criticise them, which was also what was found in the review of creative industries (see 6.2).

37 Translated from Danish.
The Film Producer finds that the reason why the actors may not act well is because they are nervous: “They are constantly fragile people. [Some] of it they can help and some of it they can’t help. [You] should try getting a camera up here [in front of your face] and stand there for an hour, then you know exactly how it is. […] And then you could say that it is their profession, well it is still uncomfortable. And this is when they start getting affected [become emotional, primadonna-like] […], then you kind of have to help them on their way”. The Film Producer employs various methods for helping them get on their way such as calling them up and telling them the shot looked great. Another method is calling the wardrobe/make-up department and asking them to look after the person – “can’t you [wardrobe personnel] nurse him […] or her a little” (The Film Producer). Interestingly it may be destructive for creativity to be supportive towards the actor. At a public panel discussion on the topic of managing creatives38, film producer Vibeke Windeløv told a story of how the actress Emma Watson had been very nervous about some intimate scenes on the film ‘Breaking the Waves’. Windeløv saw the first shot and called up Watson to tell her that she had no reason to be nervous and everything looked great. The following day on the set, the director – Lars von Trier – came up to Windeløv and reprimanded her because of her phone call. Trier needed Watson to be nervous and insecure to be able to capture Watson’s strong feelings in the upcoming shot and now Windeløv had ruined it, as Watson was now happy and secure. Trier now had to do something to make Watson insecure. Making others suffer to create great art may be cruel and I am not encouraging this, but the example shows at least two things. Firstly, the manager should understand how colleagues work before employing his or her own way of encouragement, as it may clash with the creative process already in motion. Secondly, supervisor encouragement can help a lot, but may also be a hindrance on creativity. (And maybe thirdly, do not work with Lars von Trier if you are very insecure!).

During my interviews it became evident that recognition is really important in terms of motivation. Recognition in this context has to do with the creatives getting credit for their work and it is important because of the strong emotional ties the creatives have with their work. In this way it fits with Herzberg’s (1966) idea of recognition being a motivator and being linked to achievement (see 5.2). As a couple of the respondents put it: “I think the pride of the product is really important” (The Film Producer), and “[so] the ownership is probably pretty important, I think, if an assignment is to be satisfactory for a creative employee” (The

38 At ‘Diamanten’ in Copenhagen, March 2nd 2009 - a panel discussion with seven managers from creative businesses.
Theatre Manager). In this way, it can further support the argument of creatives having a strong esteem need, as recognition is in this sense is related to what Maslow (1943) calls a desire for reputation or prestige (see 5.1). In Advertiser A’s experience it is very important for the creatives that they will get credit for their work: “[the creatives] have an enormous sense of honour, who came up with the good idea”. This may have consequences for motivation. If the creative employee fears that he or she will not get recognized for the work there is a risk that they will not deliver a very good project because without the credit no one will know they did the work. Or they may ultimately leave the company because they do not feel they get the respect they deserve. For freelancers it may be a bit different. If they take on an assignment they will most likely have to give their best effort as doing otherwise may hurt their future chances of getting work. But they may decide not to take on the assignment at all if they fear not getting credited. Why creatives care so much can be difficult to know, but one reason may be that being credited is a way of showing their peers what they have done. This is the case at The Architecture Company: “Actually I think there is a type of self-policing among the employees. I mean, there is an incredible professionalism and [...] a very big involvement, and that probably sets some implicit expectations” (The HR Manager). This means that they care very much about the respect of their colleagues and therefore, being recognized for the work means meeting these implicit expectations. In this way there is again an example of Amabile’s ‘extrinsics in service of intrinsics’ as recognizing the effort will “…enable one’s [the creative employee’s] sense of competence” (Amabile 1996: 118).

It was seen earlier that creatives can get recognition from sources outside the company, e.g. theatre actors can be applauded, musicians and actors are reviewed in the media, the success of a commercial can be measured in sales figures (which may be a more indirect recognition), awards can be given etc. Of course the feedback can be negative and therefore the manager must be sure to remain supportive if this happens, so the creative employee does not feel unloved by all. This is what Sutton (2001) meant when he suggested shielding the creatives from critics (see 8.11).

Whatever the reasons, it is important that managers remember the strong emotional ties that creatives have with their work and therefore remember to acknowledge the efforts and make sure that peers (and other relevant stakeholders) know who did the work.
All in all supervisor encouragement is valued by the managers and it is also valued in theory (e.g. both the general and creativity methods recommended it). Therefore, there seems to be strong support for the use of supervisor encouragement. Further, recognition also appears to be very important for creatives, which might have to do with the strong emotional ties the creatives have with the work they do. Recognizing the work is then a way of recognizing them, and a way of ensuring that their peers know what work they have done – which can validate their place in the field, as well as feed their esteem needs.

9.4 Challenge

We now get to the actual work the creatives are doing, what Herzberg (1966) calls ‘the work itself’ (a satisfier). Shalley et al (2004) stated that complex jobs will most likely lead to intrinsic motivation, which will ignite creative ideas (see 8.1). As The HR Manager says: “...it is the complexity of the assignments that turns [the creatives] on”. It was also learned from the analyses of the creative industries that creatives may in essence have chosen a job that is basically challenging in nature, because of the heuristic character of the tasks (see 6.2). The importance of challenge is confirmed by Advertiser A when asked what makes creatives want to work: “... being challenged and seeing challenges now and in the future. In terms of the assignments to be solved but also in regard to the people [the creative employee] is working with”. This is interesting, as it seems the creatives not only have to be challenged in the tasks, but also in terms of the co-workers. Advertiser A “thinks [...] that creatives are really attracted to being places where there are other talented people”. This thus relates to hiring and team composition, which means that a company could focus on hiring employees or freelancers that will challenge the creatives.

Amabile (1998) informed that challenge also necessitates knowledge about the creative employee to ensure that he or she is matched with assignments that fits their skills and expertise (see 8.1). As Advertiser A says: “[...] what motivates someone may decrease motivation for another”. The assignments cannot be too easy because the creatives will be bored. But they cannot be too difficult either, as this will cause stress. The Theatre Manager puts it this way: “[The] creative employee loves challenges, but that is because when I give the person a big challenge it is actually a way of expressing recognition. [...] And at the same time it is a matter of setting restrictions because people are not always capable of self-evaluation, and since they see getting more and more challenges as a sign of recognition, then they will always dream of [...] getting assignments that are just a bit too challenging.”
So it is a balance between giving them challenges, without making them get in over there head”. This suggests that a manager must keep adapting the work to ensure that the creatives remain challenged, which it what Cummings & Oldham (1997) recommended (see 8.1). Advertiser A finds that situations with too much challenge are solved through “openness and talking”. Or stated differently “we encourage our employees to say ‘help’ when they need help” (Advertiser B). I see this as a healthy way of solving situations where pressure is a problem because it makes the employee feel that they are part of the decision process and that the company respects how they feel. This opportunity is not as easy at The Theatre where a performer cannot in the same way make the theatre move the opening night. At the same time it is also more difficult to give the part to someone else, at least if the rehearsals have begun. Therefore different methods must be used here and as The Theatre Manager said above, it is especially important that the manager makes sure that the creative employee is able to handle the assignment before giving the assignment.

Of course it cannot be all smiles and chocolate, sometimes there are assignments that need to be done, even if they are not interesting for the person working on the assignment or stated differently “… there is shitty work and there are fun challenges. And then it is a question of focusing on that it is also fun to do shitty work. Or at least that it is valuable and it is appreciated” (The Film Producer). This is also related to the humdrum activities that creatives also have to do, even though they may prefer only doing the creative work. The HR Manager puts it this way: “[Filling] out timesheets […] and doing some of the more administrative things […] can be a hard task [for creatives]. And this necessitates a great deal of patience for the administrative unit [because creatives do not do these things on time]”. In situations with boring work Advertiser A finds that the best solution is to “explain it and talk about it, and then the people we have here understand it”. Returning to The Film Producer, who does not use the same rational approach but instead uses sarcasm and jokes to deal with this situation, or sometimes explain that The Film Producer has been in the same situation. Even if it does not make the ‘boring’ work more fun, at least it can send the message that the manager knows what it is like and at the same time indirectly that doing this work may allow the creative employee to get to where the manager is. This is somewhat similar to the discussion in the section on rewards, where people accept a low wage in the hope of getting a higher wage in the future. Here it is instead the prospect of a promotion that is the attraction. But whereas salary is a dissatisfier for Herzberg (1966), advancement is a satisfier. I suspect that advancement is a satisfier because with advancement comes more
challenging work, e.g. The Film Producer’s assistant hopes to become a producer in the future, which is more challenging work than being an assistant (or perhaps more interesting). An aspect regarding advancement may be that with it also comes responsibility. For Herzberg (1966) responsibility is also a satisfier but I think the motivational value of responsibility depends on the type of it. If responsibility is more administrative work then it may be not be motivating at all. At the panel discussion mentioned earlier, Christian S. Nissen said that he thought many managers who had been promoted from their creative positions usually missed their old job. In a similar vein Lars Goldschmidt (adjunct professor at CBS) has said: “The primadonna will typically not have any ambition of becoming a manager” (Qvist & Schmidt, BT 2002). But if responsibility is about getting more challenging assignments, then I think it will be a satisfier. An option in dealing with the non-challenging work may be paying your way out if, meaning giving the creatives some sort of reward for doing it. But I think this would be the wrong solution. First, it would not make the work any less boring. Second, would probably make the creatives even more aware of the boring aspects. Third, it would make the link between reward and effort clear – controlling them through rewards, which Amabile (1998) spoke against (see 8.7).

There seems to be a clear indication from most of the managers that it is the challenging work that motivates the creatives. The theory is also positive regarding challenges and the main pitfall is when the work is too challenging, which necessitates that managers know their creative employees to ensure a good match between them and the assignments.

9.5 Goal-setting
As was already indicated above, goal-setting is not used to motivate creatives in The Ad Agency. Advertiser A does not think the creatives would “psychologically be interested in seeing a downward pointing graph [...] It does not work very well with creatives”. I interpret this as a way of saying that creatives would feel that the negative graph means that their work is bad, and not that the company is not performing well. This is thus a return to the lack of objective success-criteria, because if the creative work could be directly traced into a graph then it might make sense to calculate whether or not a goal had been reached. But because the goal may be very hard to define in terms of success, setting one does not make much sense. Advertiser B contributes the lack of using goal-setting to the fact that “…our vision and

39 At ‘Diamanten’ in Copenhagen, March 2nd 2009 - panel discussion with seven managers from creative businesses.
40 Translated from Danish.
mission isn’t ready yet” and seems to indicate that when vision and mission are ready they will use goal-setting. However, I think this will more be on an overall basis and not for the creatives. This shows that Lawler (2000) – who in his book promotes goal-setting as a motivational method – is most likely wrong when it comes to creatives. Especially if the goal is tied to a financial reward (Lawler 2000: 78). Lawler, however, also finds that the attainment of a goal can be tied to the employee’s self-worth and self-esteem (ibid). This fits with Maslow’s (1943) esteem needs in which the desire for achievement was included (see 5.1).

At this point I am still uncertain whether or not goal-setting will work. As was seen in section 8.10, Bilton (2007) found that a goal may help closing the creative process. This would then be what Amabile (1996) calls ‘the motivation-work cycle match’ (see 5.3). For example a deadline during the second stage (preparation) and fourth stage (response validation and communication) of the creative process, may actually motivate the creative employee. As jazz genius Duke Ellington once said: “Don’t give me time, give me a deadline”\textsuperscript{41}. However, if looking at what some of the interviewee’s state, then confusing arise again. The Film Producer says that The Film Company does not use “stated objectives” and The Theatre Manager said that “... you cannot set goals in advance for what [the play] should be, it lies in the nature of things, I mean, you have to work creatively to find a new direction”. We also saw that The Ad Agency does not use goal-setting, but The Architecture Company may do. The reason why I am vague is that The HR Manager does not participate in projects and therefore is uncertain whether goal-setting is used or not. So goal-setting is not practiced in at least 3 of the businesses.

Another aspect is individual goals. At The Architecture Company the architects “set [individual] goals at the annual appraisal sessions” (The HR Manager) and The Theatre Manager also says “you can easily set expectations [at the individual level]”. This is interesting and I think setting goals and expectations at the individual level speaks to the creatives because this will help them fulfil their esteem needs. By improving their skills or meeting certain quality standards, they will experience a sense of achievement (if they meet the goals/expectations) and obtain a good reputation (if the results give them esteem from others). Achievement and recognition are also two of Herzberg’s (1966) main satisfiers and

\textsuperscript{41} Source unknown.
this only confirms the value of individual goals. Finally, if an intrinsic/extrinsic approach is taken to individual goals, the Self-Determination theory from Gagné & Deci (2005) actually takes individual goals into account. Having a goal or setting expectations may not be based on intrinsic motivation because the activity directly related to the goal is not what is actually interesting to the creatives. Instead it is what the authors call ‘integrated regulation’, which is when a behaviour is an integral part of who the creatives are. The motivation generated will then be based on the activity’s instrumental importance for the personal goals of the creatives (see 5.3). Should the goal also be a personal goal of the creative employee, then this is of course directly related the intrinsic motivation. This all gets a bit technical, but what should be focused on is that goal-setting should entail that creatives feel that working to meet the goal will ultimately lead to activities that actually motivates them intrinsically. It should of course be made clear that the goals should not be set as ultimatums (meet the goal or lose your job). The focus should always be on the chance for both the company and the creative employee to be benefit.

There is no strong confidence in the use of goal-setting from most the interviewees, at company level at least. Conversely, the reviewed literature seems to place some value on goal-setting in some instances and individual goals may also work. Therefore I think goals may be useful, but mainly at stages in the creative process where novelty is less important, or at the individual level.

9.6 Physical settings
Starting with Herzberg (1966), he found that physical settings will not motivate, only ensure that the employee is not dissatisfied (see 5.2). However, there does not seem to by anything that indicates that the businesses included in this thesis do not find it important. The Ad Agency ensures that the employees “aren’t cold”, that their equipment is up-to-date and generally “include [the creatives] in decisions” regarding the physical settings (Advertiser A). The latter can be considered an informal work committee, which is more formally in place at both The Architecture Company and The Theatre. A safety representative is appointed at The Theatre, The Architecture Company and The Film Company. For the latter a safety representative is appointed each time a new film is being filmed, so the person changes from film to film. The Film Producer employs a rather good expression, which may lose something in the translation: “the cow is a better milker when there is music in the stable”. This means that the better the physical settings, the better people will be at their work (or work hard at
There are hundreds of things that will make the physical settings good and they of course vary with the type of company. For example for architects it is especially important that there is the right light and “how the desks are fitted”, as they sit there a lot (The HR Manager). At The Theatre there are aspects such as nice acoustics (especially if there is singing and music involved). According to The Theatre Manager physical settings “is something that is focused a lot upon by the artists [...]”. In addition, Advertiser B also mentions that “a rule of thumb for a company like ours, is that each employee should have [...] 25m² available, which we fulfil”. This then relates to ensuring that the workplace isn’t too dense, which Shalley et al (2004) found important (see 8.9).

Either way, I agree with Herzberg (1966) in his categorisation of physical settings as a dissatisfier. I suspect that the focus will only be on the physical settings if they are not good enough. If they are satisfactory, I doubt that they will enhance creativity. A few years ago there was a lot of focus of how especially IT companies used things such as fussball tables to motivate their employees (Stein, *Computerworld* 2001). Although it may be nice to have fun things at work, I think the value is found in either reducing stress or allowing the employees some free time to think. Therefore I do not think ‘physical settings’ are a motivator but is still important to avoid job dissatisfaction.

### 9.7 Appraisal & Evaluation

This section will pick up on some of the points from section 9.3, but will also focus more on how the creative business can appraise and evaluate the employees.

“The big challenge in terms of management and motivation is whether you at the right time pick up on the signals the employees send, or do not send, in terms of how satisfied or dissatisfied they are” (Advertiser A). This may be why The Ad Agency has quarterly appraisal sessions instead of annual, such as is the case at The Architecture Company and The Theatre. For Lawler (2000) the rationale for doing appraisals is to see if there is a need for changes in the pay or to identify lack of knowledge or training (see 7.3). Identification of knowledge/training needs was also the number one reason given in a UK survey on why companies did evaluation (Marchington & Wilkinson 2005: 192). Although these reasons may be important for creatives as well, I think appraisal for them is more about getting the chance to talk about the assignments and challenges. It is perhaps also a chance for getting

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42 As The Film Producer only has one full-time employee (when not working on a production), appraisal sessions were not discussed at the interview because there was little general knowledge to be given.
attention from the manager and feeding their esteem needs through the feedback from the managers (if they are doing well of course).

At the appraisal session it is important that the evaluation is given in a developmental and non-controlling way as Shalley et al (2004) told us, as it will otherwise risk leading to lesser creative efforts (see 8.11). In the same way Herzberg (1966) warned us of the dissatisfactory element of supervision (see 5.2). By making sure the creatives understand that the appraisal is not a method for controlling and supervising them but rather a method for developing them, they will thus most likely respond better to it.

For The Film Company things are a bit more complicated since they employ so many freelancers. Therefore The Film Producer relies much more on day to day evaluation at the film set. This is important because films have a “huge cash-flow once [shooting] begins” (The Film Producer) and therefore you need to be sure that everyone is doing their jobs. If they are not “I may have to get tough” (The Film Producer), as there is no time nor money to allow for trial and error. This of course may be destructive, but as was seen earlier, The Film Producer understands the necessity of being more careful around the actors, so at least this group will be evaluated more gently. Besides the daily talks with the people on set, The Film Producer does an evaluation at the end of filming: “You do it the last couple of days, [...] talking about how it went” (The Film Producer). In the same way The HR Manager says “there is a natural evaluation [...] [after] each project”. I think this is important because the creative process can be a long one and doing constant evaluation may be difficult because the end result may look very different from what is done earlier in the process. This is what Lawler (2000) called ‘the time span of discretion’, meaning that you must allow enough time for the effort to be able to appraise it properly (see 7.3). Of course the manager should have the possibility of directing the work, but unless the manager has intimate knowledge of how the particular work is done, it may be difficult for the creatives to respect the evaluation. The Ad Agency also use day to day evaluation and tell the employees when they are doing a good job, but also when they are not doing a good job and Advertiser A underlines that if there are too many errors then “we have to end it [the employment]”. According to Advertiser B you have to be more sensitive in this respect towards the creatives - who often have low self-esteem - than with non-creatives whom “I have a tendency of being more firm with” (Advertiser B).
Appraisal seems to be done as the general methods suggest in the businesses included here - appraising how the employee has been doing over time. As was already seen there may be value in using appraisal sessions because it can feed the creatives’ esteem needs and get a better understanding of their needs in terms of challenges. Because much of the work in creative businesses is project-oriented there is a natural evaluation after each project, but also during the project because there may be time and money restraints to keep in mind. Again, what I think is important is to remember the sensitive nature of the creatives and making sure that they are appraised and evaluated in a supportive manner.

9.8 Freedom & Discussion
Freedom may be important for creative employees because it is related to the heuristic tasks that Amabile (1996) discusses. Discussion is somewhat related to this, as there may be less sense in discussion how to do an algorithmic task, whereas a heuristic task could potentially be solved in a number a ways. It is also worth noting that neither Marchington & Wilkinson (2005) nor Lawler (2000) discussed freedom or discussion, and therefore there does not seem to be a high degree of tolerance for freedom in the general motivational methods. I suspect that the reason for this is that the traditional industries may have more algorithmic tasks than in the creative industries.

Initially it must be kept in mind to distinguish between freedom in the end result and in the process of getting to the goal. As Amabile (1998) said, a preset goal may enhance creativity, but by allowing freedom in process i.e. how to reach the goal, the creatives are allowed a sense of ownership of the assignment (see 8.2). This should trigger the intrinsic motivation because they are solving the assignment in a way that makes sense to them. When the task is solved in a successful manner they may thus be much more emotionally attached to the assignment and will be able to reap the recognition, which feeds into their esteem needs. The Ad Agency promotes freedom in task solving – “I encourage that [the creatives] [...] break conventions” (Advertiser A). Restraints may be present, but these are mainly established from the client side such as “legal constraints” (Advertiser A). Encouraging disagreement is not something Advertiser B does to the same extent, but Advertiser B still respects that the creatives are emotionally tied to their work. To Advertiser B then “…it can be a challenge to argue why I do not think [the idea] is right, without hurting their emotions”. At the same time, Advertiser B actually states that they already at the interview will tell the applicant that they promote “freedom with responsibility” and Advertiser B is thus still encouraging
freedom. The Theatre Manager also believes in as much freedom as possible: “... the road there [to the goal] is, in the nature of things, new each time. And it has to be new and original, and therefore it cannot be predefined. And it [the road] must, within the financial and time frames have absolutely autonomy and freedom”. At The Architecture Company much of the motivation also lies in the freedom: “There is a lot of motivation [...] in being allowed influence on the agenda [...]. [Motivation] is quite simply something about involvement” (The HR Manager). I think is because it taps into the architects’ intrinsic motivation, being allowed room to do what they enjoy and fulfil their self-actualization needs. The Theatre Manager agrees with the idea of being motivated through influence: “... it is very much about having influence on one’s own situation. That they are not just doing what others are saying, but they feel that their manager supplies them with some tools, which can be resources, time, the limitations of the task, whatever, that allow that they can reach the goal by themselves”. At The Film Company the situation is somewhat similar:”We are in favor of a total information system, meaning that everyone gets all the information. [...] And they get [everything] to solve [the task] as well as possible. So they can think for themselves” (The Film Producer).

As Amabile (1998) showed it is also important to recognize effort even if failure is involved (see 8.5), which can be transferred to the concept of disagreement or defying supervisors as Sutton (2001) stated (see 8.8). This does not seem to be unconditionally done at The Ad Agency. If someone does good work, but the work does not fit with what the management wants then “they won’t be with us in the long term” (Advertiser A). Advertiser A employs constructive criticism to deal with these situations and accepts that “you cannot go in and make them a lot better, like you can with a salesman”. The Film Producer and The Theatre Manager also say that there should always be room for a bad idea, but not too many of course. In this way it differs from the general methods, because there it was only discussed how one could acknowledge good work, not how one could acknowledge the ‘wrong’ work. I think this has a lot to do with the general methods being much more focused on encouragement as a reward (non-monetary), instead of as a way of acknowledging the effort. It is thus naive to think that freedom will always be given. The creative businesses also have to survive financially and therefore if someone keeps doing things ‘the wrong way’ then the person will most likely not be with the company for long. This is also what Bilton (2007) stated earlier - he only thinks that freedom will be given as long as employee meets company goals and failure to do so will affect freedom given in future projects (see 8.2).
Regarding being sensitive when discussing (because of the creatives emotional involvement), it was seen earlier that this might be one of the defining aspects of the creative industries. The freedom in task solving feeds this emotional involvement and may make the creatives even more emotionally involved. Therefore one of the risks of allowing freedom is that when things go a way that managers do not like, then arguing can be difficult without hurting the emotions of the creatives, which was what Advertiser B stated above. This is when it thus becomes important to follow Amabile’s (1998) suggestion to acknowledge the contribution (see 8.5), but explain in a manner that the creatives can relate to that the work is not what was needed.

There seems to be a mix between restrictions and freedom in what the managers believe generates the best results. There is of course still a risk of freedom leading to too many errors, which may then have a consequence of limiting freedom. It thus seems that there is a sort of paradox: freedom is often a prerequisite for being able to create something new, but if the results are not usable then freedom can be limited.

### 9.9 Hiring

Hiring may be important as employees can be challenged through their work with others (co-workers and freelancers), and therefore work-group features can be included in this section. I do not expect that manager’s focus on Sutton’s (2001) suggestions, whereas Locke & Kirkpatrick’s (1995) suggestions are more likely used when hiring (see 8.12). The reason for not expecting that companies will use Sutton’s suggestions is that they seem very abnormal compared to normal hiring practices, both in terms of expectations of the employer – who rarely look for people not needed - and the applicant – who normally do not apply for a job that he or she isn’t skilled for. In relation to work-group features there is a strong focus on creating diverse teams in the creative methods (see 8.4), a process that would begin already at the hiring stage where the manager can look for people that are different from current employees. Again, I do not expect managers to look for diversity (for the sake of diversity), but I do expect that they will look for people that fit the company i.e. with their co-workers, to ensure a supportive and nurturing environment, that include an openness toward each other’s strengths and weaknesses. It should be noted that there probably would be a large difference depending on the size of the company. Small and medium sized companies will most likely not have the luxury of even considering the diversity possibility due to financial restraints,
whereas large companies might have the opportunity to do so. However, I still doubt that companies will go against standard hiring processes.

The managers did not really discuss hiring processes, but rather the qualities and skills they looked for. The Ad Agency’s focus is definitely on hiring people who are good at what they do, or as Advertiser A puts it: “... a job description for us is that it has to be someone who knows his craft”. Besides being good at what you do to work at The Ad Agency, you also have to be independent because “we do not have time for holding their hands” (Advertiser A). In addition, Advertiser A places emphasis on technical skills, experience and “knowing what goes on in the minds of young people in the age group of 20-35”. The Film Producer also states that it is young people who “keeps me young”. Returning to seniority, Advertiser A and B both state that previous work is important – “getting references from others” (Advertiser A). Yet the thing Advertiser B thinks is probably most important “… is functioning as a unit, I would say chemistry has high priority [...]”. For The Film Producer this is also one of the most important factors, employees creating a positive atmosphere: “The good energy is almost number one. [...] Getting some grumpy person is something I do not want. [...] I mean, I still think that the aura behind the camera, [...] the enthusiasm they have, transfers to the actors, transfers to everything”. This can be related to Herzberg’s (1966) dissatisfier ‘interpersonal relationships’, which, among other things, is being on good terms with colleagues (and managers). If the colleagues are grumpy or destructive in terms of a positive environment, it can lead to job dissatisfaction. If the colleagues are happy and contribute to the positive environment it may not lead to motivation, but at least not to dissatisfaction either.

It is interesting that none of the managers really mentioned the word creativity as an important trait, even if it is implicit in what they said. Also, at no point did any of them mention anything about hiring slow learners, people with skills currently not needed or naïve people. The closest one of them got was saying that if they were to ever hire an intern it would only be if the person was “a big talent who could develop [him or herself] and isn’t too expensive to employ” (Advertiser A). In this way it could be said that a non-needed person could be hired, but it did not seem like it was a very likely scenario. The Film Producer did provide an interesting profile, which also went a bit outside the profile normally associated

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43 Please note that The HR Manager does not participate in the hiring processes and therefore does not have any input regarding this topic.
with the film industry: a guitar playing navy officer “[because] the education they get in the navy is brilliant [...]. It is really management with responsibility, while still being a group, and also being able to act individually [...]. But they have to be able to play guitar because they must have the musical aspect as well”. For The Theatre Manager it was very difficult to generalize about what kind of person was sought, but when corned said: “They should preferable be quirky or odd and have holes in their baggage, or actually also be problematic. But they cannot be anonymous or indifferent. [...]”.

It appears that what is important in creative industries is something exceptional, either in terms of skills or personality. Hiring a person becomes a question of finding the best of the best, someone that can inspire creativity in others, someone with a strong personality, or someone that will ensure a positive energy in the team/group. Looking for someone with skills not needed, a naïve personality or a slow learner did not get a mention and I suspect that hiring these types is simply not considered.

9.10 Organizational Support / Vision
In terms of organizational support I expect that especially vision will be employed as a motivational method and I shall mainly focus on vision here.

The Ad Agency does not really use the vision to motivate their employees, although they are working on the vision at the moment, as said above. For Advertiser B, using the vision as a motivational method means “communicating it to the employees, motivating them to understand it, and then follow it”. This is in tune with what Locke & Kirkpatrick (1995) and Mumford (2000) suggest (see 8.6), but of course one thing is intention and another is action. Therefore it remains to be seen if The Ad Agency actually does it. For The Film Company things are a bit different, because they have a vision for the entire company, but they can also have a vision for each movie. I asked how the Film Producer could ensure that everyone felt that the current movie was fantastic and it had a lot to do with communication: “try to equip them for this movie so they understand why we are doing it. What is the driving force behind this. What is the passion, what goal are we aiming for”. This is the same approach that The Theatre Manager follows, when asked how you include every creative employee, not just the on-stage performers: “[Remember] to tell them the stories of why it is important what we are doing, remember to tell them the background [...], you have to remember to communicate the message to everyone so they feel they are part of the vision [...]”. For The Architecture
Company things are more structured. They “translate the strategy into [the vision] [...] and then develop plans of action. For example our supplementary education plans” (The HR Manager). So communication may still be done, but because the vision is broken down into strategies and plans of action, following the vision is more a practical matter than an emotional matter. I am not saying that the architects won’t feel a need to communicate and debate on the topic of vision, but by incorporating the vision in the daily work it becomes part of the routines and perhaps not as much a motivational guiding star.

Regarding involvement in shaping the vision, Advertiser B says that at The Ad Agency “the employees should be part of [shaping the vision], while [the owners] set the general guidelines for it”. At The Theatre the employees were also included in the talks. This is not so much because the employees might contribute with something really valuable but instead because it can work as a good team exercise or put differently: “I think – as with many other things within the framework of this organization – it is the process itself that is the important thing, not necessarily the goal” (The Theatre Manager). Of course the classic idea is that creatives see straight through the ‘management talk’ or as The Theatre Manager states: “…the creative employees had a tendency to reject [the vision] as hot air and management talk, and ‘they [management] cannot teach us anything, we are different’ and so on”. But The Theatre actually ended up getting a positive response from the creatives: “[It] ended with an increasing degree of acknowledgement of the fact that something had been changed [for the better]” (The Theatre Manager).

Even if the creatives do not see the company vision as an integral part of themselves and therefore won’t trigger their intrinsic motivation, it may still work as a motivational method. As Gagné & Deci (2005) showed us a creative employee may use the vision as an extrinsic motivator. By understanding the rationale of the vision and consequently the actions that the creative employee must conduct to follow the vision, one could reach a state of ‘identified regulation’, which is when a person identify with the value of behaviour because he or she understands why it is done and am able to relate it to the persons own goal and identity. Or maybe ‘integrated regulation’ is reached, where the behaviour is an integral part of who the creative employee is and therefore the behaviour is completely voluntary, because it will help the person reach his or her own goals (see 5.3). There is thus again an example of Amabile’s (1996) ‘extrinsics in service of intrinsics’, where the vision may actually trigger intrinsic motivation (see 5.3). This is interesting, as Herzberg (1966) found that ‘company policy’ is a
dissatisfier (see 5.2). Thus, if a vision can work as an ‘extrinsics in service of intrinsics’ it is
an interesting case of how there is a grey area between Herzberg’s satisfiers and dissatisfiers.
However, I shall not go into further investigation of this.

Communication seems to be alpha and omega. Whether there is a vision or not, explaining
and debating why things are done seems to be really important as it is a way of making the
creatives understand and accept the work. In this way you may not actually need a vision, but
the managers all find that communication and talking is what will help everyone work
towards the same goal.

9.11 Resources
Following Amabile (1998), I do not expect that resources are used as a motivational method
(see 8.3). Of course time and money are both important aspects in creative businesses, but I
doubt that they are thought of as a motivational method. Instead they may be creativity killers,
to use Amabile’s words.

For The Ad Agency and other types of creative businesses where deadlines are an integral
part of the rules of the industry, using time in a constructive way may be very difficult. As
Advertiser A puts it “There should always be room for creating a good idea. [...] But it can
have a lot to do with how much time is available for the project”. Yet both Advertiser A and
B are open for the possibility of calling the client and asking for a postponement if it means
that the result will be improved. Advertiser B puts it like this: “Since it is my personal opinion
that ‘good’ is not good enough, then I would always rather spend more time and not meet a
deadline to ensure that the product turns out right”. This actually shows that time is used in a
useful way at The Ad Agency and therefore may not necessarily be a creativity killer. At both
The Theatre and The Film Company, once a production has started (rehearsals / filming), time
is a scarce resource and there is hardly any room for extra time. The situation is the same at
The Architecture Company who also work with planning and deadlines. Therefore time is a
creativity killer here if Amabile’s words are taken literally. However, it has also been
suggested above that deadlines help focus the creative process and thus it may not always kill
creativity (see 8.10). At the same time people working in the film, theatre, architecture and
advertising industries (and many other industries) know that these conditions are unavoidable
and the challenge may be to know how to best function under the time restraints. This also
further support the argument of creatives being motivation seekers (from section 9.1), as they may have a higher tolerance for poor working conditions (see 5.2).

Regarding the money aspect it is somewhat the same as with time. There are budgets, financial goals and the likes that all set restraints on the amount of money available to solve the assignments. Further, Lampel et al (2000) showed that there are certain polarities in the creative industries that forces creative businesses to always remember the economic logics as well as the artistic logics, e.g. artistic values versus market entertainment (Lampel et al 2000: 265-266). As with time there is no ideal amount to be given as it depends on the tasks. But what appear to be important is that managers analyse the assignments and understand the importance of giving enough money to solve the assignment, without overspending. In addition, it may be helpful to include the employees when setting the boundaries, as Bilton (2007) suggested (see 8.10).

I realise that there are no actual result here, but this just goes to show how important it is that the managers analyse each assignment in terms of resources and at the same time allow for changes in terms of extra time and money, if needed.

9.12 Sum up of discussion
Based on the above discussion we should now have a better understanding of which methods seem applicable and which do not. On an overall basis many of the general methods were plausible in terms of motivating creative employees, even though there is a need for shifting the focus to a more specialised method. As said above, theory did not outrank manager statements or vice versa. The results are based on what seemed the strongest arguments for the methods.

Let us look at the methods in brief.

- **Rewards.** The managers did not have a positive opinion of performance related pay, but rewarding creatives is still important and as long as the link between the performance and the reward is not too obvious, rewards should work well in terms of motivation. Also, the symbolic value of rewards seems to have a positive effect, so the value may not be the actual reward but the signal it sends.
- *Development.* This also seemed like a plausible motivation method. However, since it can be expensive to develop employees it can be a good strategy to give the employee an assignment that is developing in its nature. On the other hand, if the assignments are boring or humdrum in character, proper development programs for the creatives may be what ensures that they keep staying motivated in their job.

- *Supervisor encouragement & Recognition.* Are also seen as important motivators. This especially has to do with the strong esteem needs that creatives seem to have and therefore recognising the work will feed their esteem need. If the recognition is public it will ensure that the creatives’ peers know that the work is appreciated, which again will feed the esteem needs according to Maslow (1943).

- *Challenge.* Appears to be one of the most important motivators. As creative work almost always means creating something novel, it will be challenging due to the heuristic character of the task. As it was postulated creatives may actually have chosen a creative job *because* of the challenging work and therefore may thrive on challenge. The manager’s role will thus be to always ensure that the work is challenging, but at the same time be careful that the work is not too challenging, as this may be destructive for the creatives.

- *Goal setting.* Does not generally seem to be valued by the managers. The literature has some confidence in its uses, but if it is to be used it should be in stages of the creative process where novelty is less important or at the individual level. The latter being more employed by the managers.

- *Physical settings.* What is important is that they are satisfactory and the managers all confirmed that they focus on the physical settings. Physical settings will most likely not motivate, but having unsatisfactory physical settings will almost certainly lead to job dissatisfaction, as Herzberg (1966) stated.

- *Appraisal & evaluation.* Can possibly motivate if it is used to feed the esteem needs of the creatives. If not, it seems to have little motivational value. Instead it might be helpful in other ways. Managers may, for example, during an appraisal session find out if the creatives are challenged enough.
- **Freedom & Discussion.** Freedom appears to be an important motivator as it should allow creatives to better solve the assignments as they please, additionally giving them a sense of ownership. Allowing freedom as well as discussion thus seems as a plausible way of motivating creatives because this may be the closest they come to being allowed room to meet their self-actualization need.

- **Hiring.** There was an indication from some of the managers that creatives are motivated by working with talented people and therefore hiring people who will inspire the current staff may lead to motivation. At the same time it may be just as important getting someone who is the best, regardless of the effect on the group dynamic.

- **Organizational support / Vision.** What seemed to be the most important aspect for managers was communicating what the company was doing and why, whether this was in the form of a vision or not. There did not seem to be a strong confidence from managers in vision as a motivator, but rather that good communication could mean avoiding job dissatisfaction.

- **Resources.** Was somewhat difficult to conclude anything upon and it did not seem to be regarded as a motivation method by neither managers nor theory. Rather, resources, or lack thereof, is part of everyday work in many creative businesses and therefore perhaps an accepted evil. But if possible managers should provide extra resources as it may lead to better results.

All in all it can be considered plausible that several of the methods can be applicable in creative businesses to motivate creative employees. The general methods seem to work in a basic sense, meaning that e.g. monetary rewards as a method can work, but only if it is constructed in a way that caters to the motivational needs of the creatives. Further, the general methods do not appear sufficient in themselves as they do not really focus on the content aspect of the work and this is why the combination with creativity methods can prove valuable. Finally, adding knowledge from motivation theory as well as what is known about the creative industries, leads to methods that are even more adapted to motivating creative employees in creative businesses.
10 Conclusion

It is now be possible to answer the research question, which was:

“How can you, from a management perspective, motivate creative employees in creative businesses and in what way is it done differently compared to traditional industries?”

As suspected, motivating creative employees in creative businesses is almost certainly done differently than in the traditional industries. It was already claimed in the introduction by both a manager from a creative business and a researcher that creatives cannot be motivated in the same ways as non-creatives. The five managers interviewed in this thesis also confirmed this. Thus from a management perspective there appears to be an acceptance of the differences between creative businesses and the traditional industries in terms of motivation, which necessitates a special approach to motivation in creative businesses.

The main conclusions (including examples) of the thesis are:

- Certain aspects of motivation theory can be operationalized into motivation methods.
  - E.g. Herzberg’s (1966) satisfiers and dissatisfiers, and Amabile’s (1996) ‘synergistic extrinsic motivators’

- Knowledge of the creative industries can be operationalized into motivation methods.
  - Such as the fact that creatives are challenge-seeking in nature, necessitates a focus on challenging tasks.

- General motivation methods are used in creative businesses, but have to be adapted to fit the motivational needs of creatives.
  - For example, there cannot be a too direct link between a bonus and completion of a task.

- Creativity motivation methods can expand the number of methods available, as these methods are especially important in regard to the work of the creatives (being
creative). In addition, creativity motivation methods can be used to adapt the general motivation methods to better fit within the creative industries.

- For the former, it was seen that e.g. freedom is important for creative processes.
- For the latter, the example of rewards can be included again, as it was seen that both success and failure need to be rewarded.

❖ From a management perspective creative employees in creative businesses can be motivated by several methods.
  - For example, focusing on challenge, development, freedom and recognition.

I shall now go into a bit more detail on the conclusions.

From motivation theory it was seen that creatives seem to be focused on especially fulfilling the needs that Maslow (1943) call esteem needs and self-actualization needs. It was found that especially intrinsic motivation is linked to the aforementioned two needs and therefore evidence that intrinsic motivation may be more helpful than extrinsic motivation when it comes to creatives. However, extrinsic motivation also works for creatives and especially interesting becomes the combination that Amabile (1996) calls ‘synergistic extrinsic motivators’. Therefore, it would be wrong to conclude that creatives are only motivated by intrinsic motivation. Further, it became obvious that some aspects of the theories can be operationalized into motivation methods, for example Herzberg’s (1966) satisfiers and dissatisfiers appear to be directly transferrable. It can thus be recommended that managers study theory and not just methods, as the theories can supply methods as well as an explanation of how they work.

There were several aspects about the creative industries that were interesting from a motivation point of view. Especially fascinating was the art-business relation, which showed how art and business logics are intertwined in the creative industries and as a consequence one cannot say that art logic is all-dominant. This can be linked back to the intrinsic/extrinsic discussion of how not just one type of motivation is dominant. Rather, as Eikhof & Haunschild (2007) showed, the creatives may follow economic logics just as much as art logics. This block also showed that creatives most likely have strong emotional bonds with the work they do, which means that they may often be more sensitive about their work and
this can be challenging for managers in terms of giving criticism. Finally, it was seen that creatives presumably are challenge-seeking by nature and therefore will have a need for being challenged in their work. There were thus also here some aspects that could be operationalized such as being careful when criticising and ensuring challenging work.

General motivation methods from HRM books were reviewed and four main motivation methods looked upon - monetary rewards, non-monetary rewards, appraisal and development. What was especially interesting was that neither of the books devoted much space to ‘job characteristics’ as a motivator. Further, the books also seemed to have the view that motivation is mainly needed for the companies to prosper, more than for the employees to prosper. What was learned was that the general motivation methods are used in the four creative businesses included in this thesis, but there seemed to be a need for adapting the methods to better fit the creative employees.

Creativity motivation methods were also reviewed. In total 13 methods were reviewed and they gave a good indication of what researchers in the area of creativity find motivates for creativity. The methods were somewhat more focused on ‘job characteristics’ and motivating the creatives for the sake of creativity (rather than for the sake of the company). Some methods were somewhat similar to the general motivation methods and some were not, and it seems that knowledge of how to motivate for creativity will be very helpful in deciding how to motivate creative employees. This seems obvious, but what is important is understanding that motivating for creativity is not enough and it is in the combination with general motivation methods that a more nuanced idea appears of how to motivate creative employees in creative businesses.

In total 11 methods were chosen for discussion - a combination of the general and creativity motivation methods. The discussion employed knowledge from motivation theory, the creative industries and the two sets of motivation methods. To nuance the methods, five managers from four businesses (advertising, theatre, film and architecture) were interviewed. These are the results of the discussion in brief and should indicate which methods are applicable to motivate creative employees in creative businesses:

- **Challenge, Development and Freedom & Discussion** are what appeared to be the methods that will yield the best motivational results. These three are all linked to the intrinsic motivation of the creatives, as they are all mainly task oriented. This is thus
linked with what the creatives like to do (being creative) and can perhaps even meet their self-actualization needs.

- **Physical settings, Resources and Organizational support / Vision** do not seem to generate motivation; instead they might lead to job dissatisfaction if they are not handled correctly.

- **Supervisor encouragement & Recognition** should motivate when they are helpful in feeding the esteem needs of the creatives.

- **Appraisal & Evaluation** may have the same effect as the previous, but most likely to a lesser degree.

- **Goal-setting and Rewards** only seem partially applicable. For both of them there is the problem of a too strong link between effort and reward/goal. If the link is too obvious then the creatives will most likely not be motivated. However, when used properly they can both work as motivators. Interestingly, the more extrinsic they are in character e.g. performance related pay or corporate goal (as opposed to individual goal), the less they seem to function as motivators.

- **Hiring** could work well as a motivator if the new creative employee inspires the current staff. It may also yield motivation if the person contributes to a positive work environment.

We now have knowledge of how one may motivate creative employees in creative businesses, from a management perspective. The general motivation methods can be partially used, but they will have to be adjusted to the creative businesses. Therefore, combining knowledge of motivation theory, the creative industries, creativity motivation methods, and general motivation methods, lead to the creation of a set of motivation methods that could work in creative businesses. Some may be used to avoid job dissatisfaction, rather than motivate but whatever the result, applying the methods should end up with creatives who are motivated and satisfied.

**11 Critical Reflections & Perspectives**

There are a couple of things which could have been done differently in the thesis and aspects that may be criticized, and I shall attempt to reply in advance to this. In addition, I will provide suggestions for how the potential critique points can be solved – what one might call perspectives.
Florida’s (2002) ‘Super Creative Core’ was used to delimitate the type of employees focused upon. This made sense because a lot of the creatives that the interviewed managers had to motivate were of this type. However, some might question if this could be said for all of the creatives that has been referenced to in the interviews. For example, Florida did not mention creatives such as art directors and architects in his examples of who formed the Super Creative Core. Yet the definition Florida uses of the Super Creative Core is this one: People in this core “… fully engage in the creative process […] producing new forms or designs that are readily transferable and widely useful” (Florida 2002: 69). From this definition it would seem that both groups of employees do fall under this, as architects produce blueprints for new buildings and advertisers produce new advertisements. It was chosen to follow Florida’s definition and not his stated examples, which was why the two businesses were seen as being usable. But it is difficult to decipher if there are some in this thesis who fall outside the stated definition and it may be accepted that advertisers and architects are not part of the Super Creative Core.

A management perspective was chosen here. Another perspective could have been the creative employee perspective or a combination of the two. Two creative employees were in fact interviewed early in the process to see if the dual strategy should be chosen. Although the interviews did provide useful insights, it did seem to indicate that to generate usable results most, or all, employees in the companies would have to be interviewed for the results to be credible. This would have meant settling on using only one or two companies due to the limited timeframe of the thesis. So obviously creatives also have an opinion on what motivates them and the next step in the process of investigating of how to motivate creative employees in creative businesses could be this. A few informant interviews should be conducted to get an idea of what the basic motivational needs seem to be or what their beliefs and values are. Then either a large quantitative survey could be carried out or a qualitative approach like the one employed in this thesis could be chosen, doing in-depth interviews. Combining those results with the findings from this thesis would then bring us one step closer to finding generalities about the subject.

Instead of the qualitative approach, a quantitative could have been chosen. This could have been done by sending out a lot of questionnaires to a large number of managers in creative industries. However, in order to do that it would have necessitated knowing exactly what methods were recommended by theory. Since this theory did not exist, this strategy would not
have been possible. One could have asked the managers to answer if the general motivation methods were used and found out if the managers followed the same methods. But that still wouldn’t have supplied information on any other methods employed. Therefore, a quantitative method could have been good for just testing the general methods. There could have been open questions to allow for suggestions for other methods, but this would necessitate a lot of time in order to quantify the suggestions into few methods. The value of the qualitative approach thus seems to lie in especially the in-depth interviews with the managers, which provided a nuanced understanding of the topic. When more knowledge is available on the topic, a quantitative study can expand the number of industries and managers included.

Using four different industries should mean that there was not concluded on anything industry-specific e.g. the experiences from the film industry may not be applicable in other industries. To discover if this is this is not the case – some methods being applicable to only the four investigated here – other industries could be investigated to test the applicability of the methods. As has been seen there are different opinions on what constitutes a creative industry, but following Throsby’s (2001) concentric circles would ensure that there is coherence with the methodology of this thesis. It could also be interesting to see if the results could be applicable in borderline industries. For example DeFillippi et al (2007) mention a rather special creative industry – (haute cuisine) cooking! This industry is discussed further in an article by Svejenova et al. (2007), who do a case study of world famous chef Ferran Adrià - from the three Michelin starred restaurant elBulli in Spain44 – who some will consider an artist.

In relation to this is again the choice of using Florida’s (2002) Super-Creative Core category. Not using other categories of creative employees can have consequences and it may clash to some degree with Florida’s category “Creative Professionals”, since a person working in accounting or legal services has a higher education, and “… engage in creative problem solving, drawing on complex bodies of knowledge to solve specific problems” (Florida 2002: 69). So this type of employee would be part of the overall creative class, but to ensure a more clear division, it was chosen to only employ the Super-Creative Core as the creative employee category. This is not to say that the results of this thesis may not be transferred to the other

categories, only that the focus was on the Super-Creative Core here. So another route could be opting for another group of Florida’s creative class e.g. ‘Creative Professionals’ and look at the industries were they work. This would most likely move the focus away from only creative industries to also include more traditional industries.

There are obviously consequences of the choices made and this section has shown some of these. Other critique points may be present, but I find that the method for answering the research question still generated results that are valid. In addition, the section has indicated where future research may continue on the path to discovering how to motivate creative employees in creative businesses.

12 References


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13 Appendix A

Interview questions

1. Hvad er dit navn, din alder og stillingsbetegnelse?
2. Hvad er din baggrund?
3. Hvad er dine arbejdsopgaver nu og tidligere?
4. Hvornår har du sidst haft en motivationsmæssig udfordring?
5. Hvad gør du generelt for at motivere de kreative medarbejdere?
6. Hvad vil du tro at en henholdsvis ”sjov” og ”kedelig” opgave er for en kreativ medarbejder?
7. Er der en god balance mellem de ”sjove” og ”kedelige” opgaver for de kreative? Kan der gøres noget for at ændre balancen?
8. Hvordan sikres en fair overensstemmelse mellem indsats og belønning (både økonomisk og ”indre glæde”)?
9. Hvilke typer af resultatorienterede belønninger bruger i (f.eks. priser, bonus, mulighed for forfremmelse)?
10. Hvordan sikrer I at der er tilfredsstillende fysiske arbejdsforhold?
11. Hvordan sikrer man at de ansatte følger virksomhedens vision og mission?
12. Hvad går du efter når du skal ansette en person til en kreativ stilling? Kan du give en typisk stillingsbeskrivelse eller forklaring af hvad en god kreativ medarbejder er for en type?
13. Hvad går i efter når i skal ansette en anden type medarbejder, eksempelvis en økonomisk/administrativ medarbejder?
15. Hvordan behandler du en ansat der har begået en fejl eller har forfulgt en dårlig ide?
16. Hvordan kan man få folk til at arbejde for deres egen glædes skyld? Dvs. hvad tror du der skal til for at en kreativ medarbejder har lyst til at udføre sit arbejde?
17. Hvordan sikrer man at en ansat er udfordret, men ikke så meget at det er umuligt for den ansatte at klare?


19. Hvordan holder du de ansatte opdaterede med viden om deres felt? Hvad gør du for at de selv søger denne viden/kan søge denne viden?

20. Hvordan sættes forventningerne til den ansattes arbejde?

21. Hvordan bruges målsætninger hos jer?

22. Hvordan evaluerer i de ansatte? Ville der være forskel på det ift. om det er en kreativ eller ikke-kreativ medarbejder?

23. Hvilke fordele og ulemper er der ved at arbejde henholdsvis individuelt og i grupper?

24. Bør en kreativ medarbejder have komplekse eller simple opgaver? Hvorfor?

25. Skal en kreativ medarbejders arbejde kontrolleres mere end en ”almindelig” medarbejders?

26. Hvad gør i for at sikre et godt miljø medarbejderne imellem?