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Strategies to Enhance Creative Performance in Creative Industry Firms

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Walden University

College of Management and Technology

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Shirley D. Bishop

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Walden University
2021

Abstract

Strategies to Enhance Creative Performance in Creative Industry Firms

by

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MS, Baruch College, City University of New York, 2004

BS, Baruch College, City University of New York, 1997

Doctoral Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Business Administration

Walden University

April 2021

Abstract

Poor creative performance in creative industry firms adversely affects business profitability and competitive standing. Managers of creative industry firms who lack strategies to enhance creative performance risk the sustainability of their firms. Grounded in social cognitive theory, the purpose of this qualitative single case study was to explore strategies managers of creative industry firms use to motivate employees to enhance creative performance. Participants were 4 creative industry managers located in the New York tristate region of the United States, who successfully motivated employees to enhance creative performance. Data were collected using semistructured interviews and company documents. Data were analyzed using Yin's 5-step process. Four themes emerged: (a) leader behavior, (b) communication, (c) provide tools and support, and (d) autonomy. A key recommendation for creative industry firm managers is to facilitate open communication exchanges, verbal persuasion, feedback interactions, and communication technologies as effective creative performance-enhancement techniques. The implications for positive social change include the potential for increases in managerial influence over creative employees' efficacious motivation to introduce new ideas, products, or services, leading to new jobs and increases in personal wealth within communities.

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Dedication

This doctoral study is dedicated to my Lord and Savior Jesus Christ, without whom the fulfillment of this endeavor would not have been possible.

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Above all else, I give honor and praise to God for leading and guiding me through the Doctor of Business Administration (DBA) program. Additionally, I would like to thank my DBA chairperson, Dr. Brenda E. Jack for her compassionate and motivating support. Dr. Jack is truly a blessing. Furthermore, I wish to acknowledge my doctoral study committee members, Dr. Scott Hipsher and Dr. Jamie Klein, and my university reviewer, Dr. Cheryl Lentz, for their valuable contributions to my study. I also want to thank the research participants for lending their knowledge and experiences to the process. Moreover, I greatly appreciate the family members who prayed for and encouraged me during various stages of this journey.

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Section 1: Foundation of the Study

Creative industry firms are vital to evolving economies. Profitable and competitive creative industry firms generate new ideas, products, services, markets, and jobs and contribute to the U.S. creative economy (National Endowment of the Arts, [NEA], 2018). Creativity is a key factor for organizational survival and longevity (Allahar, 2018), as employee inability to produce creative works threatens the sustainability of creative industry firms. An exploration of factors that influence employee creative performance may offer managers effective strategies to build capacity to meet innovative demands in dynamic competitive environments.

Background of the Problem

Organizations operating in creative industries include architectural, design, art, fashion, cable services, music, television, radio, theater, performing arts, advertising, digital media, film, and publishing companies (Springer, 2019). In enhancing or fostering higher levels of creative performance, managers have the challenge of helping workers contend with difficulties in producing creative works (Radomska et al., 2019). The self-efficacy component of psychological capital is one of the most influential factors in creative performance (Intasao & Hao, 2018). The goal of this qualitative single case study was to explore effective strategies managers use to develop human capital and motivate employee enhancement of creative performance.

Problem Statement

Creative industry firms largely depend on the creative performance of employees for profitability and competitive standing (Kalyar & Kalyar, 2018). Becker et al. (2019) reported that creative industry firms in one U.S. region sold \$24 billion worth of products and services, 78% of which came from creative industry worker performance. The general business problem is that substandard employee performance in creative industry firms adversely affects business profitability and competitive standing (Herawati et al., 2018). The specific business problem is that some managers of creative industry firms lack effective strategies to motivate employees to enhance creative performance.

Purpose Statement

The purpose of this qualitative single-case study was to explore the effective strategies used by some managers of a creative industry firm to motivate employees to enhance creative performance. The target population for this study were managers within a creative industry firm in the New York tristate area who successfully motivated employees to enhance creative performance. The implications for positive social change include the potential for increases in managerial influence over creative employees' efficacious motivation to introduce new ideas, products, or services, which can lead to the generation of new jobs, increases in personal wealth, and general benefits to communities.

Nature of the Study

The three research methods considered for this study were qualitative, quantitative, and mixed (Zhu et al., 2018). I used a qualitative research method for this

study. Qualitative researchers use open-ended questions to discover what occurs with phenomena in their natural context (Rosenthal, 2016; Yin, 2018). A qualitative research method will facilitate in-depth exploration and understanding of strategies used by managers. I used open-ended questions to explore the managers' involvement in implementing strategies to motivate employees to achieve higher levels of creative performance. Quantitative researchers use closed-ended questions to test hypotheses about relationships or differences among variables (Tvinnereim et al., 2017). A quantitative method was not suitable for this study because I was not testing hypotheses about relationships or differences among variables. Mixed-methods researchers employ the use of both qualitative elements and quantitative elements (Schoonenboom & Johnson, 2017). Because the intention was to discover the effective strategies some managers use to motivate employees to enhance creative performance and not to test hypotheses, the mixed method was not appropriate for this study.

I chose a single case study design for this research. A case study design involves the exploration of single or multiple occurrences researchers can use to capture and validate case intricacies (Yin, 2018). Researchers use a case study to focus in-depth on a contemporary phenomenon where boundaries between situations are unclear and to retain a holistic perspective in examining managerial processes (Ridder, 2017; Yin, 2018). The case study design was appropriate because I was conducting an in-depth investigation of the intricacies of creative performance enhancement. I considered three alternative research designs for this study: (a) ethnography, (b) phenomenology, and (c) narrative. Ethnography involves an up-close investigation of group cultures or social occurrences

through sustained firsthand observation (Cappellaro, 2017). Ethnography research did not meet the needs for this study because the focus was an investigation of a business problem, not a group's culture or social occurrences. Phenomenology includes analysis of a person's perceptions of an event or lived experience (Haradhan-Kumar, 2018). I did not choose a phenomenological approach, as an exploration of an individual's perception of events or lived experiences was not the aim of this study. In narrative inquiry, participants share stories so researchers can explore how cultural, social, and physical environments influenced participants' actions and experiences (Haydon et al., 2018). Narrative analysis of participants' stories on cultural, social, and physical environments did not fit the needs of this study.

Research Question

The following research question guided this study: What effective strategies do some managers of creative industry firms use to motivate employees to enhance creative performance?

Interview Questions

1. What effective strategies do you use to motivate employee creative performance?
2. What strategies were most effective in motivating employees to enhance creative performance?
3. What strategies were least effective in motivating employees to enhance creative performance?
4. What criteria do you use to set creative performance goals?

5. How do you assess the effectiveness of the strategies you use to motivate employees to enhance creative performance in your firm?
6. What barriers did you encounter in implementing strategies to motivate employees to enhance creative performance?
7. How did you address the barriers to implementing strategies to motivate employee enhancement of creative performance?
8. What else might you add to the discussion concerning motivating employee creative performance?

Conceptual Framework

The conceptual framework for this study was Bandura's (1977) social cognitive theory. Social cognitive theory, also known as *self-efficacy theory*, is a contemporary theory of motivation (Al-Harthy, 2016; Bandura, 1995). Social cognitive theory proposes that workers are motivated primarily by the self-efficacy conceptions of their ability to perform assigned tasks (Bandura, 1986, 1995, 1997). Social cognitive theory was applied to this study to provide insight into managers' strategies for influencing workers' motivation toward performing creative tasks.

There are several precepts related to social cognitive theory. A central precept of social cognitive theory is that employee self-efficacy is a motivating tool that mobilizes effort to achieve goals and to persist over time (Harinie et al., 2017). Bandura (1995) suggested that managers can improve employee self-efficacy motivation by providing training on specific tasks. Managers can also effect employee self-efficacy through (a) enactive mastery, (b) vicarious modeling, (c) verbal persuasion, or (d) affective arousal

(Bandura, 1977; Mustafa et al., 2019). Lent et al. (2017) proposed that favorable levels of mastery experiences, observation of models, verbal encouragement, and low levels of negative affect foster stronger self-efficacy. Social cognitive theory provided a conceptual foundation for this study in that its efficacy tenets can be the basis of human agency that affects workers' motivation to engage in behaviors related to creative performance.

Operational Definitions

Creative codes: Informal and implicit rules concerning what represents creative excellence as expressed through outputs, shared norms, language, and awards (Windels & Stuhlfaut, 2017).

Creative industries: Firms and persons who are engaged in producing and providing original products, such as books, music, films, paintings, or theater performances, as well as services that generate offerings such as advertising campaigns or web design (Jones et al., 2016).

Creative performance: A person's ability to generate novel and useful ideas concerning workplace processes and procedures (Zhang et al., 2017).

Creative self-efficacy: A person's confidence in their ability to generate original works (Liu et al., 2016).

Self-efficacy: An individual's belief in their ability to succeed in specific situations (Lee & Johnston-Wilder, 2017).

Assumptions, Limitations, and Delimitations

Assumptions

Assumptions are factors researchers deem to be accurate that are not verified (Armstrong & Kepler, 2018). In this study, I assumed that all research participants would provide truthful responses to my interview questions. Open-ended questions promote research participant elicitation of transparent and truthful replies to interview questions (Devotta et al., 2016). Additional assumptions included that a motivational framework might enhance the creative performance needed for business profitability and competitive advantage. Pang and Lu (2018) found a significant positive relationship between employee motivation to perform and organizational outcomes. Managers can use strategies to motivate employees to increase creative performance needed for organizational success (Naidoo, 2016).

Limitations

Limitations refer to research methodology shortcomings a researcher cannot influence or closely associate with the chosen research design and may disrupt the findings of a study (Theofanidis & Fountouki, 2018). A potential shortcoming of this study was the degree of knowledge a participant may have had that warranted them being a creative industry manager. Managers have differing experiences and abilities. If the study participants had lesser knowledge, experience, or abilities, the comprehensiveness of the data may suffer. Another possible weakness of this study was the focus of the study on only one creative industry firm.

Delimitations

Delimitations are the propositions that help to define the boundaries and scope of a study (Yin, 2018). A delimitation of this study was the use of a single case study design approach. The research of one creative industry firm took place in a readily accessible New York tristate region. Another delimitation of this study was that it was limited to managers in a creative industry firm who have employed effective strategies to enhance creative performance

Significance of the Study

The value of this study is that results may enable managers to assist employees in transforming creative works into financial and competitive gains. Creative industry workers must present original design, product, service, procedure, and innovative process ideas to meet creative performance goals (Brunow et al., 2018) at high qualities and profitable selling points (Nawarini et al., 2018). Nawarini et al. (2018) found that advanced levels of human capital—that is, experience and expertise of creative performers—will result in enhanced levels of creative industry firm performance. Enhanced levels of creative performance from employees in creative industry firms can be a core competency that translates into profitable outcomes and competitive advantage.

Contribution to Business Practice

Creative industry employees provide valuable services to their organizations. Workers in creative industries are among the most valued assets of their firms (Chang, 2018). The ability to generate novel ideas and innovations or creative performances has a direct effect on business performance (Munizu & Hamid, 2018). The contribution of this

study to business practice lies in the potential of the findings being used to provide new perspectives on ways to motivate employees to enhance creative performance for increasing profitability and competitive advantage.

Implications for Social Change

The implication for positive social change is employees' efficacious motivation to achieve higher levels of creative performance lies in industry potential. The potential for positive social change includes the possible generation of jobs, wealth, and improved welfare of communities (Francis, 2015). Creative people may translate self-efficacious efforts to the betterment of their communities and society at large (Bandura, 1995; Garcia, 2015).

A Review of the Professional and Academic Literature

The purpose of this study was to explore the strategies managers of some creative industry firms use to motivate employees to enhance creative performance. In this literature review, I present an analysis and synthesis of the content found in various literary sources. The strategy for searching the literature was to research social cognitive and related theories, creative performance, and motivation strategies. The keywords used to search for peer-reviewed journal articles and other scholarly works included: *creative industries, creative performance, creative self-efficacy, employee creativity, employee motivation, employee performance, innovation, motivation, self-efficacy, social cognitive theory, and self-efficacy theory.*

The research databases used for this literature search included ABI/INFORM Collection, Business Source Complete, EBSCOhost, Emerald Management, Google Scholar, ProQuest, SAGE Premier, ScienceDirect, and Thoreau Multi-Database Search. The literature review section of this study has 195 references. Of the 195 references cited in the literature review, 92.8% are peer-reviewed journal articles, and 85.1% of the peer-reviewed journal articles were published in 2017 or later.

Social Cognitive Theory

The conceptual framework for this study is the social cognitive theory. The social cognitive theory is a part of the self-efficacy theory (Bandura, 1977; Torkan et al., 2018). The proposition of the social cognitive theory is that workers are motivated primarily by the self-efficacy conceptions of their ability to perform assigned tasks (Bandura, 1986, 1995, 1997). A significant precept of social cognitive theory is that employee self-efficacy is a motivating tool that mobilizes an effort to target behavior toward goals and to persist over time (Harinie et al., 2017). The principle of the social cognitive theory provides the conceptual basis for informing and supporting the research in this study.

Social cognitive theory is rooted in the human agency view. Human agency is an individual's capacity to author their experiences and to exert control over the nature and quality of their life, including self-regulation of motivation to act (Bandura, 2000, 2001). Self-efficacy is the foundation of human agency, which in part regulates human function through motivational and cognitive processes (Bandura, 1989; Klassen & Klassen, 2018). Self-efficacy is a person's conception of their abilities to take the actions needed to execute a specific task successfully (Bandura, 1997), and self-efficacy beliefs determine

behavioral intensity toward task completion (Bandura, 2012). Klassen and Klassen (2018) suggested that self-efficacy is an essential factor in human agency, as people who are not confident in the skills they have are less prone to fulfill tasks that necessitate those skills and are less inclined to persist in completing challenging assignments. If creative industry firm employees do not perceive they can successfully produce desired results, the employees have little motivation to persist in performing creative tasks.

Social cognitive theory is a contemporary theory of motivation. Social cognitive theory suggests that cognitive, behavioral, and environmental factors affect learning and performance (Bandura, 2018). Individual learning and performance result from reciprocal interactions between cognitive, behavioral, and environmental factors (Bandura, 1986, 2018), and individuals benefit from and contribute to their environments (Harinie et al., 2017). External factors such as supportive work climates can shape worker ideas, inclusive environments can alter the way employees display behavior, and employee behavior can affect work environments. Based on social cognitive theory, the reciprocal interactions between a worker's beliefs (cognitive), actions (behavioral), and work conditions (environment) determine employee motivation to enhance creative performance.

Key Constructs Underlying Social Cognitive Theory

Employees often need the motivation to learn the desired behaviors for enhancing creative performance. Motivation is a process of learning (Albrecht & Karabenick, 2017) and is central to human beings' ambitions and accomplishments (Gopalan et al., 2017). Social cognitive theory holds self-efficacy as the principal driver of motivation (Oyibo et

al., 2018). Self-efficacy is central to social cognitive theory as it centers on a person's belief in their abilities and motivation to complete assigned tasks (Ozyilmaz et al., 2017; Wood & Bandura, 1989). As a motivation belief, self-efficacy is essential to the learning and development of knowledge, skills, and abilities (Klassen & Klassen, 2018).

Employees with high self-efficacy for a task will experience more positive emotions about the task and will be motivated to apply more effort toward task fulfillment.

Managers can affect employee self-efficacy to be motivated to persist in performing creative tasks. An individual's self-efficacy in their ability to sustain performance levels is important (McGee & Peterson, 2017). Bandura (1977, 1994, 1997) posited that influences on self-efficacy beliefs include 4 categories: (a) enactive mastery, (b) vicarious modeling, (c) verbal persuasion, or (d) affective arousal. Managers can also improve employee self-efficacy by providing training instruction on desired tasks (Chao et al., 2017; Kirsten, 2018; Weston, 2018). In helping to improve employee self-efficacy beliefs, managers aid employees' persistence in achieving and maintaining higher work performance. Understanding how social cognitive theory works in creative industry firms may ultimately assist in enhancing creative performance.

Enactive Mastery. Enactive mastery experience provides actual evidence of whether an employee can do what it takes to perform assigned tasks. According to Bandura (1997), enactive mastery is an individual's experience in having successfully or unsuccessfully performed specific tasks. Enactive mastery practices are the most influential source of self-efficacy (Kolo et al., 2017) and are actual performances on the part of individuals who assess the results of previous experiences to judge their ability

(Capa-Aydin et al., 2018). Creative industry firms rely on the creative performance of employees for business success (Kalyar & Kalyar, 2018). If a creative industry employee has previously executed a creative task successfully, the employee is more apt to feel capable of performing well in a similar creative task in the future.

Enhancements in employee self-efficacy occur through enactive mastery experiences. A person's self-efficacy perception may enhance when the person interprets their past experiences as successful, and conversely, a person's self-efficacy perception may lessen when the person perceives their past experiences as unsuccessful (Capa-Aydin et al., 2018). Of the sources of self-efficacy, Zarei and Naghdi (2017) found that enactive mastery experience had a significant effect on a participant's performance. Enactive mastery experience is an effective way to enhance employee self-efficacy as workers are more inclined to believe they can execute a new assignment if it is similar to something they have previously performed.

Managers can influence employee self-efficacy to persist in performing creative tasks through enactive experiences, allowing employees to practice creative skills in various contexts. A positive relationship has been found between performance results and sense of self-efficacy (Beatson et al., 2018). Influencing employee self-efficacy through mastery experiences is achievable by letting employees acquire the knowledge and skills needed to execute desired behaviors (Bandura, 1986, 1997). By facilitating enactive mastery experiences, creative industry firm managers can determine whether employees can perform assigned tasks and can help employees to make creative performance adjustments if needed.

Vicarious Modeling. Vicarious modeling can improve employee self-efficacy motivation to perform. Social cognitive theory suggests that individuals learn by observing, imitating, or modeling one other (Bandura, 1977). Vicarious learning is individual learning that transpires through exposure to another person demonstrating a behavior or activity and making meaning from the other person's experience (Myers, 2018). An individual's motivation to execute observed behaviors is fundamental to vicarious learning, as a person will only emulate another's modeled behavior if the person perceives that the behavior will bring favorable outcomes to one demonstrating it (Bandura, 1977; Myers, 2018). Bakker et al. (2016) used social cognitive theory to investigate the effects of employees modeling job behaviors of their coworkers and found coworker-modeled behavior positively influenced employee work engagement. Afota et al. (2019) found that workers imitate their supervisors' work-related behaviors through vicarious learning. An individual's self-efficacy can, therefore, be enhanced through modeling the performance of others, and managers can impact employee self-efficacy motivation to perform tasks through the facilitation of vicarious experience or modeling.

Impacting employee self-efficacy through vicarious modeling can improve employee creative performance. Zheng and Liu (2017) noted that vicarious learning occurs when individuals change their efficacy beliefs by observing role models. Employee self-efficacy at work is positively related to creative performance (Zheng & Liu, 2017). Experience needed for performance improvement is vicariously attainable when managers generate opportunities for employees to observe others engaged in similar creative performance tasks. Vicarious modeling can be particularly effective

when the observer has limited experience with the task or has minimal feedback on past performances (Okhakhu et al., 2016). Through vicarious modeling, managers in creative industry firms may impact employee self-efficacy to enhance employee creative performance needed for business profitability and success.

Verbal Persuasion. Additionally, an individual's self-efficacy to persist in executing tasks can improve through verbal persuasion (Clark & Newberry, 2018). Verbal persuasion, also referred to as *augmented* or *auditory feedback* (Abbas & North, 2018), is the encouragement employees receive in the form of positive verbal feedback (Moradkhani et al., 2017). Feedback given during or after an employee executes a skill is the most effective performance-enhancing technique (Jug et al., 2019). Verbal persuasion may improve self-efficacy toward creative performance enhancement.

Using verbal persuasion to enhance employee self-efficacy can positively affect employee performance. Moradkhani and Haghi (2017) suggested that self-efficacy increases when employees receive positive feedback on their performance. Verbal persuasion effectiveness depends on how the recipient of the feedback views the person giving the feedback (Moradkhani et al., 2017). If the employee deems the feedback giver as trustworthy or an expert, the feedback giver will exert more influence on employee self-efficacy (Moradkhani & Haghi, 2017). Managers of creative industry firms can use verbal persuasion and auditory feedback to influence employee self-efficacy motivation to perform assigned tasks. Knowledge of how verbal persuasion improves worker self-efficacy motivation may lead to a lessening of substandard performance and an increase

in the enhanced performances creative industry firms need for profitability and competitive standing.

Affective Arousal. Affective arousal is an additional source of self-efficacy enhancement. The concept of affective arousal is concerned with the way people interpret their self-efficacy beliefs based on their emotional and physiological states (Bandura, 1997; Webb-Williams, 2017). Physiological or affective states originate from corporeal aspects, such as an individual's heart rate, and involve a person's emotions, stress, and interpretations of bodily symptoms (Zientek et al., 2019). Affective arousal occurs when individuals are emotionally charged and can extract information from their own physiological or emotional states of well-being relative to their capacity to effectively execute challenging tasks (Bandura, 1989; Yang et al., 2017). Physiological and emotional states promote self-efficacy information (Ooi et al., 2018). Ascribing stressful feelings to a lack of ability to complete a task reduces self-efficacy, and perceiving stress symptoms normatively as opposed to a detriment enhances self-efficacy toward task accomplishment.

Affective arousals can affect employee self-efficacy motivation and persistence toward successfully performing tasks. Rhew et al. (2018) suggested that when individuals attend to positive feelings while persisting in executing challenging tasks, they can promote self-efficacy motivation. Despite recurring frustrating failures, by regulating the affect experienced during creative processes, creative performers persisted in generating exceptional creative products (Agnoli et al., 2019). Influencing employee positive

affective states may improve worker self-efficacy motivation to enhance creative performance.

Training. Training involves providing employees with instructions and information needed to execute their jobs successfully. By providing training on specific tasks, managers can improve employee self-efficacy motivation (Bandura, 1995; Nebocat, 2017), which is an important consideration for creative industry firms seeking to motivate employees toward increased creative performance. Nawarini et al. (2018) found that creative industry worker human capital can be increased by involving workers in training. Nawarini et al. suggested that providing training will enhance creative business actors' ability and motivation to improve individual performance, which may ultimately benefit business outcomes.

Social cognitive theory was ideal for a discussion on strategies to affect employee self-efficacy, such as enactive mastery, vicarious modeling, verbal persuasion, affective arousal, or training, to influence workers' motivation toward performing creative tasks. Self-efficacy is a critical psychological mechanism for motivating employees (Bandura, 1997; Moreira-Fontan et al., 2019). Underlining social cognitive theory is that self-efficacy beliefs provide employees with a self-motivating tool that galvanizes an effort to target behavior toward goals and to persist over time (Harinie et al., 2017). Key aspects of creative performance involve generating and implementing novel ideas, products, and services on a consistent basis.

Increases in self-efficacy beliefs within an individual stimulate new idea generation, dissemination, and implementation within a person (Mielniczuk & Laguna,

2018). Ng and Lucianetti (2016) suggested that the social cognitive theory explains how and why increases in aspects within a person affect perceptions and internal factors within the person, leading to increases in creativity and self-efficacy. Social cognitive theory applies to this study with its focus on employee conceptions of their ability to meet creative performance goals and on managers' decisions to influence worker motivation toward performing creative tasks.

Supporting and Contrasting Theories

There are several contrasting contemporary or modern theories of learning motivation to perform. Contemporary theories of motivation evolved from earlier theories of motivation (Al-Harthy, 2016). Cook and Artino (2016) suggested that contemporary theories of motivation include conceptions pertaining to beliefs about one's competence. Modern theories of motivation portray learners as active participants who attach meanings to their learning states with individual beliefs about their abilities to exert control over a given task (Aleksic-Glisovic et al., 2019). Social cognitive theory, expectancy-value theory, attribution theory, goal orientation theory, and self-determination theory are contemporary theories that address motivation (Cook & Artino, 2016).

There are similarities in the social cognitive, expectancy-value, attribution, goal orientation, and self-determination theories; however, each focuses on different aspects of motivation. Contemporary theories of motivation contrast traditional theories in that contemporary theories include concepts about beliefs concerning capabilities and suggest motivation to perform includes both cognitive and social elements (Cook & Artino,

2016). Earlier theories of motivation are behaviorally based and typically ignore environmental impacts on individual motivation to perform. Social cognitive theory, for instance, suggests that individuals perform based on beliefs, values, and goals (Al-Harthy, 2016), rather than out of concern for behavioral consequences. Social cognitive theory informs this study.

Expectancy-Value Theory. Expectancy-value theory is a contemporary theory of motivation. According to Fishbein and Ajzen (1975), expectancy-value theory proposes that the level at which a person values a goal and the extent to which a person expects to succeed at a goal determines the behavior a person will exhibit. Under the expectancy-value theory, motivation is a function of the expectation of success and perceived value. A person's expectation of success is the extent to which a person believes they will be successful if they attempt something, whereas task value is the extent to which a person perceives significance, worth, or interest in undertaking the task (Cook & Artino, 2016). Given the expectancy-value theory, workers are motivated to perform if they believe their efforts will produce a good performance, and good performance will produce desired rewards (Lloyd & Mertens, 2018). Expectancy-value theory is associated with this study in that it reflects the cognitive processes related to motivation.

The expectancy-value theory of motivation is associated with persistence, performance, and achievement orientation. Based on the expectancy-value theory, a person's choices, perseverance, and goal attainment predict the expectation of successful outcomes and the value the person places on the achievement context (Chopra, 2019). If an individual believes a successful outcome is possible when engaging in a task, but the

individual does not have a compelling reason to perform the task, the person will refrain from exerting considerable effort (Meyer et al., 2019). Conversely, according to Meyer et al. (2019), if a person perceives a task as important, but also views the same task as unlikely to be fulfilled, the person may opt to engage in a different task with a greater likelihood of success.

Expectancy and value are related to effort expenditure toward work-task based information seeking motivation. Under the expectancy-value theory, expectancy is the extent to which an individual believes they will succeed, and value is the characteristic an individual attaches to success (Baciu, 2017). An individual's value will vary positively with perceived benefits and to the contrary with perceived costs (Eskreis-Winkler et al., 2016). The expectancy-value theory is useful for conducting empirical examinations of adult learner motivation and providing an in-depth account of the structure of adult learner expectancies and values or motivation (Karim et al., 2017). Beiua and Davidescu (2018) used the expectancy theory to perform an empirical study to examine the level of overall motivation amongst workers from differing regions, companies, and occupational sectors. Beiua and Davidescu found that expectancy theory was an appropriate means for explaining the process of motivating workers and for noting significant differences in motivational factors in different regions, companies, and sectors. If managers in creative industry sectors understand factors for motivating workers toward enhanced creative performance in the region identified in this study, it may positively affect business outcomes.

Attribution Theory. Attribution theory is a cognitive theory of motivation associated with the causes of a person's success or failure and inclinations to avoid undesirable outcomes to maintain a favorable self-image. Introduced by Weiner (1985), the attribution theory encompasses both cognitive and affective aspects influencing human behavior and suggests that a person's attributions for success or failure determines the amount of effort a person will expend performing a task. Weiner (2018) demonstrated how differing causal ascriptions leads to different motivational results. Following an event, individuals engage in a causal examination of the event to understand the occurrence and to glean guidance for succeeding behavior and affect (Muschetto & Siegel, 2019). Creative industry employees who perceive control of their attributions may believe they are capable of ultimately determining creative performance outcomes.

Attribution is the process an individual uses to explain the causes of their behavior and occurrences. Fishman and Husman (2017) opined that attribution-related beliefs enhance the quality of causal thinking and help to sustain a sense of autonomy and well-being. An individual's causal thought process significantly influences learning and performance motivation (Fishman & Husman, 2017). If creative industry workers perceive they are capable of affecting their work process, they are more motivated to do so and are more inclined to avert undesirable motivational outcomes.

The attribution theory of motivation is relevant to organizations and individual performance. Hewett et al. (2017) put forth that the attribution theory of motivation is pertinent because the theory is useful for those seeking to gain an understanding of organizational factors concerning human resource management functions. Pardo and

Alfonso (2017) used attribution theory to determine the factors that contributed to the failure of entrepreneurial ventures and found that one of the main attributions of entrepreneurial failure was organizational issues. Attribution theory is a useful framework for understanding how individuals performing an activity interpret circumstances involving success or failure. Schneider-Grings and Hentschke (2016) used the attribution theory model for investigating how attributions made by participants of a music course revealed their performance perceptions. Attribution theory of motivation applies to organizational and individual performance as it involves the cognitive processing of events into attributions needed for decision making and performance.

Goal Orientation Theory. Goal orientation theory is a contemporary social-cognitive theory that highlights a person's need to establish goals as intrinsic motivation. Ames (1984) and Dweck (1986) posited that the goal orientation theory examines what motivates individuals to achieve in settings. The central idea surrounding goal orientation theory is that individuals tend to engage in tasks with concerns about mastering content, performing better than others, or avoiding failure (Cook & Artino, 2016). Theories on goal orientation address differences among approach and avoidance and presume that people have comparatively stable dispositions, which infer a propensity to achieve positive outcomes or avoid negative consequences (Wimmer et al., 2018). Goal orientations denote cognitive depictions of a person's motives for achievement involvement (Wimmer et al., 2018). As a social-cognitive theory of achievement motivation, goal orientation theory is associated with this study on strategies to motivate employees to enhance creative performance.

Achievement motivation is associated with goal orientation theory. Achievement goal orientations drive employee behavior and define how employees may assess and approach work performance situations (Bardach et al., 2020). Aldahdouh et al. (2018) found that mastery goal orientation is positively related to individual innovativeness. Goal orientation theory can offer an understanding of individual employees' self-regulatory behaviors toward innovative endeavors in achievement environments. An awareness of creative worker cognitions and inclinations toward task achievement may give creative industry managers insight into ways to motivate better creative performance.

Propositions of goal orientation theory are related to organizations. The long-term effectiveness and efficiency of a firm could reflect the performance orientation of the firm. The theory regarding goal orientation relates to organizations in explaining why some workers will be more challenging to work with than other workers (Kanfer et al., 2017). Creative industries can train and awaken managers to the motivational orientations their workers bring to the work environment so managers can develop strategies that would allow creative workers to achieve goal orientation related performance expectations.

Self-Determination Theory. Self-determination theory is one of the most empirically supported modern theories of motivation. Deci and Ryan (1985) suggested that self-determination is a quality of human functioning involving the experience of choices that becomes determinants of an individual's actions. Self-determination theory evolved from research on intrinsic and extrinsic motivations to include research on work

organizations (Deci et al., 2017). The tenets of self-determination theory are that employee well-being and performance are affected by the type of motivation they have for their job activities (Deci & Ryan, 1985). Self-determination theory differentiates the types of motivation employees may have and suggests that different types and varying degrees of motivation have different outcomes (Deci et al., 2017; Howard et al., 2018). Low degrees of employee motivation may result in substandard employee performance in creative industry firms.

Aspects of the self-determination theory expound on the dynamics of motivation, need satisfaction, and well-being. According to the self-determination theory, intrinsic motivation is innate, and individuals inherently seek to integrate experiences to the self and strive to be self-agents (Shin et al., 2019). A proposal of the self-determination theory is that the satisfaction of employee's relatedness, competence, and autonomy needs during the employee's involvement in an activity will increase intrinsic motivation and enjoyment in the activity (Ryan & Deci, 2017). When individuals have opportunities to satisfy needs, they become more self-determined in their motivation, actions, and well-being, whereas reduced need satisfaction lessens self-determined motivation, action, and well-being (Ryan & Deci, 2017). Given effective strategies to satisfy employee needs, creative industry managers may improve self-determined worker motivation toward enhanced creative performance.

The application of self-determination has significance for organizations. Self-determination could be significant in performance outcomes that involve creativity, cognitive agility, and self-esteem (Suwanti, 2019). Fundamental to self-determination

theory is that different types of motivation involve work performance outcomes (Howard et al., 2018). Self-determination theory recognizes that an individual employee's self-interest does not differ from organizational interests. Under self-determination theory, employee motivation is a continuum from autonomous to controlled motivation (Ryan & Deci, 2017). When workers have interesting tasks, they are autonomously motivated to perform the tasks expected of them, precluding any necessity for extrinsic incentives to motivate them to perform (Groen et al., 2017). The relevance for creative industry organizations is that managers can use self-determination theory to identify and influence employee intrinsic motivation to perform creative tasks.

Social cognitive theory, expectancy-value theory, attribution theory, goal orientation theory, and self-determination theory are a few of the myriad of theories that address motivation (Ames, 1984; Bandura, 1977; Deci & Ryan, 1985; Dweck, 1986; Fishbein & Ajzen, 1975; Weiner, 1985). Value, attributions, competence, and interactions between persons and the learning context are recurring themes in each of the theories mentioned (Cook & Artino, 2016). Social cognitive theory of learning motivation aligns with this study because self-efficacy is a primary driver of motivation (Nykanen et al., 2019). The strength of social cognitive self-efficacy theory relative to the other contemporary theories of learning motivation is that it considers the environmental factors affecting motivated action (Oyibo et al., 2018) and identifies 4 factors that influence self-efficacy. Self-efficacy in social cognitive theory is dynamic and context-specific (Pachu et al., 2020). Managers of creative industry firms can influence employee self-efficacy and motivation toward creative performance using enactive mastery and

vicarious experiences, verbal persuasions, and affective arousal strategies proposed in the social cognitive theory.

Creative Industries

Creative industries are an indispensable part of the U.S. economy. The creative sector includes art, design, film, video, architecture, software and games, advertising, publishing, music, broadcasting, and research and development firms (Skavronska, 2017). Creative industries are amongst the fastest growing economic sectors (National Endowment of the Arts, [NEA], 2019). The Bureau of Economic Analysis (2019) reported that creative industry performers generated \$386 billion in compensation and contributed \$804.2 billion to the U.S. economy. Boix-Domenech and Rausell-Koster (2018) noted that creative industries are the connection between business, arts, technologies, and culture and are the core of the creative economy. Creative industry firms are influenced by the convergence of various technologies (Abbasi et al., 2017) and are catalysts for the innovation needed to respond to rapidly changing demands (Fleischmann et al., 2017). When managers of creative industry firms lead workers in exceeding changing innovative demands, it can result in improved economic standing for the firm, the creative industry, and the U.S. economy. To lead workers in exceeding changing innovative demands, managers of creative industry firms need effective strategies to motivate employees to enhance creative performance.

Creative inputs result in the generation of new ideas, products, or services needed for creative industry firms to thrive economically. Creative inputs of employees define the creative industry. Chang (2018) suggested that worker creative input or talent is the

most important resource of creativity and profit in creative industries. Creative industry firms engage new value creation processes through the provision of innovative services (Protogerou et al., 2017). Innovative demands have a significant impact on creative industries and the individuals working within the sector. Innovations are essential for both economic and social development, and creativity is a vital condition for innovations to take place (Taura & Nagai, 2017). Protogerou et al. (2017) found that creative industry firms outperform noncreative industry firms in product innovation. Acting as agents of innovation and creativity, individual employees, along with their experience and expertise, are vital contributors to an organization's economic standing (Nawarini et al., 2018).

Creative industry business economic standings are not static. Global expansions, advances in technology, and other marketplace conditions affect the economic activity of businesses in creative industries (Skavronska, 2017). Organizations in creative industry sectors operate in competitive dynamic environments plagued by the constant need to adapt (Oliver, 2017). Creative industry firms operating under dynamic conditions are compelled to concentrate on innovations and innovative processes (Games & Rendi, 2019). The ability to generate innovative product and service creations in an increasingly competitive environment provides creative industry firms with valuable advantages over their competitors (Distanont & Khongmalai, 2018). The problem is substandard innovative and creative capabilities of employees in creative industry firms result in weak competitive advantage and poor business performance (Herawati et al., 2018). Managers

in creative industry firms should implement strategies to enhance employee innovative and creative capabilities for better economic standing.

Creative industries are different from other industries. What differentiates creative industries from other industries is the significance of creative output and the high degree of uncertainty (Casper & Storz, 2017). Organizations in creative industries are also cross-sectional as they provide creative products, services, and ideas to other firms as well as to consumers (Casper & Storz, 2017). Unlike other industries, creative industries are precarious due to the working conditions under which creative performers operate (Munro, 2017). Freelance work, self-employment, apprenticeships, and expectations of hypermobility and hyper-flexibility permeate creative industries (Munro, 2016, 2017). Creative industries differ in that they do not follow traditional career patterns employed by other industries.

Dissimilar to other industries, work in some creative industry firms is sporadic, and career patterns differ. Workers in creative industry firms engage in short-term temporary projects, undertake multiple assignments, and engage in both creative and noncreative work (Daniel, 2016). Career patterns and progressions in creative industries are boundary-less as workers navigate different regions, firms, and industries. Musial (2017) suggested that boundary-less careers are problematic for creative industry managers because creative work is not confined to set periods and can occur at any time. Creative industry work and career patterns differ from other industries because they are independent of traditional career patterns.

Creative industry's business strategy differs from other industries. Firms in creative industries devise strategies which include using nonhuman as well as human resources on a temporary, short-term basis, within limited time frames to execute creative projects (van Laar et al., 2020). Strategies in creative industry sectors also focus on commercial approaches to creative production, market expansion of creative goods and services, and promoting innovation and creativity (Flew, 2017). While increasing market focus, creative industry firms require creative workers to develop business acumen to assist in bringing artistic and creative products to market (Santoro et al., 2020). Business acumen is significant in enhancing perceived earnings and reducing the precariousness of creative industry work for creative workers (Hennekam & Bennett, 2017). As a part of their business strategy, managers of creative industry firms must identify individuals with business acumen and creativity who can work collaboratively or must use interventions to help creative industry workers with motivation to acquire those competencies.

Successful execution of creative projects in creative industries requires creative, strategic planning. Creative industry workers operate in precarious, unpredictable, dynamic sectors (Munro, 2017), beset by a constant need to adapt to meet innovative demands. Borshalina (2019) found that creative industry firm's use of raw material innovation and technology in production innovation strategies improved organizational competitiveness. Hennekam and Bennett (2017) purported that creative industry workers are highly educated and are expected to manage precarious work demands. Workers in creative industry sectors need to develop new ways of thinking and learning, which enable them to meet creative and innovative expectations readily (Hennekam & Bennett,

2017). Creative industry managers need to devise strategies to ensure that workers can effectively execute the generation of innovative and creative assignments while working in precarious, unpredictable, and dynamic environments needed for creative business profitability and competitive standing.

Creative Performance

Creative performance is vital to the success of creative industry firms operating in dynamic competitive environments. Zhang et al. (2017) indicated that creative performance is one's ability to generate novel and useful ideas concerning workplace processes and procedures. Employee creative performance is essential human capital, which contributes to a firm's profitability and competitive standing (Kamasak, 2017). Creativity is a key factor for organizational survival and longevity (Allahar, 2018), as employee inability to produce creative works threaten the sustainability of creative industry firms. Managers in creative industry firms seek to enhance employee creative performance needed to build capacity to meet innovative demands in dynamic competitive environments (Radomska et al., 2019). Building capacity to meet innovative demands helps creative industry firms' profitability and competitive standing.

Managers in creative industry firms can affect employee creative performance. Leader behaviors, personality, and expectations are some of the primary drivers of creative performance (Zhao & Guo, 2019). Affirmative leader behaviors have positive effects on employee creative performance (Zheng & Liu, 2017). For instance, leader motivating language can encourage creativity and is critical to positive employee perceptions of a highly creative environment (Mayfield & Mayfield, 2017). Negative

leader behaviors have adverse effects on performance (Zheng & Liu, 2017). For example, derived from the social cognitive theory (Bandura, 1986), researchers found that abusive supervision undermines employee creative performance by decreasing employee self-efficacy in the workplace (Zheng & Liu, 2017). To positively affect employee creative performance, creative industry managers may need to apply motivating language to increase employee self-efficacy toward creative performance enhancements.

Creative Self-Efficacy

Creative self-efficacy is essential to creative performance. Creative self-efficacy is a distinct type of self-efficacy (Han & Bai, 2020), which concerns a person's self-conception that they have the capabilities to successfully produce creative outcomes or engage in creative performance (Wang et al., 2018). Bandura (2001) purported that creative self-efficacy is rooted in social cognitive theory. Underscoring the social cognitive theory is that self-efficacy is an essential driver of individual performance success. Self-efficacy is a central motivational factor in creative and innovative processes (Bandura, 1997), and creative self-efficacy is a significant predictor of creative performance (Pretz & Nelson, 2017). As it relates to creative self-efficacy and social cognitive theory, creative performance is more likely to occur if employees have the appropriate knowledge, behavioral abilities, and creative thinking abilities (Walumbwa et al., 2018). Employees with high levels of creative self-efficacy apply adequate effort towards engagement in creative cognitive processes, which lead to the generation of original ideas and works (Jiang & Gu, 2017). As creative self-efficacy is important for

creative performance in creative industry firms, managers need to use strategies to increase worker's level of creative self-efficacy.

Employee creative self-efficacy is essential to innovative and creative outcomes in creative industry firms. Creative self-efficacy is positively related to employee innovative behavior (Grosser et al., 2017), and has a positive effect on creative performance (Intasao & Hao, 2018). Through persistence, sustained effort, and trial-and-error, employees can accomplish creative performance assignments. Individual creative performance will depend on cognitive activity or the extent to which each person perceives they can be creative (Beghetto & Karwowski, 2017). How an individual perceives his or her abilities as they relate to creative self-efficacy is vital to the successful completion of creative tasks (Royston & Reiter-Palmon, 2019). Successful completion of creative tasks leads to innovative and creative outcomes in creative industry firms. Provided with strategies to affect work self-efficacy motivation, managers may support worker's successful execution of innovative and creative outcomes needed for creative industry business survival.

Individual employee work-engagement is affected by creative self-efficacy. He et al. (2019) found that creative self-efficacy is positively related to innovative work engagement. Moreira-Fontan et al. (2019) found that self-efficacy and managerial support predicted employee positive affective states of motivation towards work engagement and successful performance. From a motivational standpoint, employee work engagement is similar to self-efficacy in that it focuses on individual employee's cognitive conceptions about meeting organizational objectives (Carter et al., 2018). Engaged employees with

higher levels of creative self-efficacy were more inclined to (a) effectively execute creative cognitive processes needed to complete challenging tasks, (b) persist in generating novel ideas, (c) be goal-oriented, and (d) be self-motivated toward goal accomplishment (Chen, 2017). Creative industry managers may improve individual employee work engagement by aiding workers in achieving higher levels of creative self-efficacy needed to enhance creative performance.

Creative self-efficacy is the assuredness of one's ability to perform specific tasks in innovative ways. Christensen-Salem et al. (2020) suggested that creative self-efficacy is an indication of an individual's motivation to persist in meeting challenging performance expectations. To meet innovative goals, creative industry firms must have employees with creative self-efficacy to develop creative ideas for new products or services. Newman et al. (2018) found that creative self-efficacy effects on employee innovative behaviors were more influential when a strong entrepreneurial leader managed the workers. Newman et al. (2018) findings remain consistent with social cognitive theory tenets in that they posit that leader's role modeling of innovative behaviors to workers fosters innovative behavior of workers with higher levels of creative self-efficacy. Enhanced employee creative self-efficacy or assuredness in a worker's ability to perform innovative tasks is a motivator toward the achievement of higher levels of creative performance.

Creativity

Creativity, which is essential for creative industry firm success, is the initial step toward innovation. Revilla and Rodriguez-Prado (2018) suggested that creativity is the

first stage of an innovative process. Amabile (1988) defined creativity as the ability to formulate useful products, services, processes, and procedures. Creativity is a way of developing original ideas and identifying new viewpoints and is the capacity to utilize existing knowledge to develop innovations (Petro & Farlens, 2018). Creativity has three major stages: (a) development of critical knowledge and skills, (b) creative production, and (c) innovation (Heilman, 2016). Innovation is the implementation of conceptualized ideas in ways that are valuable to stakeholders in the marketplace (Dziallas & Blind, 2019). Innovativeness and firm performance are affected by creativity (Stojcic et al., 2018). Creative industry businesses rely on employee creativity to generate novel ideas, products, and services needed for innovation. Knowing effective strategies to motivate employee creativity to generate novel ideas, products, and services, managers of creative industry firms may ensure business success.

Creative industry firms deem creativity necessary for longevity and survival. Creativity is essential for organizational performance and is a crucial component in organizational structures (Olsson et al., 2019). Ionescu and Bolcas (2017) found that employee creativity and innovative potential is key to achieving a sustainable competitive advantage. Creativity is a major competency for employees working in creative industry firms. Ritter and Mostert (2017) posited that creative thinking skills are a key competency needed to respond to increased innovative demands and creative performance decrements in rapidly changing business environments. Creative workers need creative cognitive abilities and creative problem-solving skills. According to Tan et al. (2019), there is a relationship between creativity, problem-solving, and coping

abilities. Creative performers also require knowledge and expertise in their professional field. Amabile (2007) provided three components of creativity: (a) creative thinking skills, (b) inner task-motivation, and (c) domain-relevant knowledge or expertise. Effective use of each of the three components is necessary for an individual to produce creative work required for creative industry firm long-term success.

Employee workplace creativity can generate added value for creative industry firms operating in dynamic environments. Miao and Cao (2019) found that high-performance work systems are positively related to employee creativity. Workplace creativity occurs when employees work on assigned tasks independently or collectively in groups (Hon & Lui, 2016). Workplace creativity is not a random process. There are phases to creative processes: (a) attraction, (b) inspiration, (c) experiment, (d) refinement, and (e) sales (Teymournejad & Elghaei, 2017). The attraction phase is the initial stage of interest in a subject requiring novelty. Inspiration is the stage concerning an idea or remedy following investigations with raw material. In the experiment phase, the idea formulated is examined to decide if it is useful. Ideas are re-evaluated several times during the refinement stage. Sales, which is the final step, involves presenting the concept to consumers (Teymournejad & Elghaei, 2017). Creative efforts can be managed during each phase of the creative process to ensure the fulfillment of organizational goals. Understanding how creative processes work, managers may assist employee creative performance needed to generate value for creative industry firms' competitive standing in dynamic business environments.

Managing. Managing employee creativity to generate novel ideas, products, and services needed for innovation is an important challenge in creative industry firms. Chang and Teng (2017) posted that supporting employee creativity is a major human resource challenge for 21st-century firms. Worker creativity is critical to organizational innovativeness, profitability, and survival (Cai et al., 2019). The main finding in a study conducted by Allahar (2018) is that to ensure organizational sustainability, managers must take full responsibility for promoting employee creative behavior as a precursor to innovation. Creativity workers are required to find ways to challenge conventional modes of operating across organizations. In managing creativity workers business leaders must pursue ways to enhance employee creative outcomes (Cai et al., 2019). Creativity managers have to find the means to assist employees in meeting the organizational objectives of finding ways to challenge conventional ways of operating.

The creative inputs of employees are foundational to a creative industry firm's competitive advantage and success. Endeavors toward enhancements in creative output are often restricted by constraints such as organizational rules, deadlines, and limited resources (Acar et al., 2019). When considering creativity from a business standpoint, the need to manage creativity becomes a priority for business leaders (Malmelin & Virta, 2016). Acar et al. (2019) suggested that managers should be aware of ways to address constraints at all levels in the organization, including using motivational, time saving, and supportive leadership techniques. Managers may influence employee creative inputs through mitigating constraints, which allow workers to focus on assigned tasks and to formulate novel ideas needed for competitive advantage and success.

Manager's leadership style may affect employee creativity. The type of leadership style a manager exhibits in the workplace may result in better creative outcomes (Griffith et al., 2018). To foster creative performance, managers can use the empowering leadership style to establish an employment setting in which workers can be creative (Chow, 2018). Transformational and transactional leadership styles affect creativity. Naqvi et al. (2017) posited that manager transformational leadership styles positively influence worker's innovative behavior through employee's creativity, and transactional leadership style positively affects a worker's innovative behavior directly. A leader's own creativity may impact worker creative performance. Wen et al. (2017) found that leader creativity identification moderated the effects of worker-role creativity and manager-role creativity on team creativity and individual worker creativity. Creativity managers have to know which leadership style would be most appropriate for enhancing employee creative performance.

Measuring. Creativity or creative output can be measured. Creative performance can be assessed quickly and easily using the Torrance Tests of Creative Thinking (Torrance, 1972). The test, which takes 30 minutes to complete, includes three picture-based activities, each of which occurs in ten minutes (Bart et al., 2017). The Torrance Test of Creative Thinking (TTCT) has two different forms, the TTCT Figural and the TTCT Verbal. Creativity can be measured using testing methods. The TTCT Figural and the TTCT Verbal are the most commonly used testing methods (Kim, 2017). Bart et al. (2017) indicated that the TTCT Figural is a wide-ranging application that measures creative thinking skills among youth up to identifying creative adults. Managers of

creative industry firm employees can use the TTCT to quickly and easily measure employee creative output needed to determine business profitability.

The TTCT was employed to evaluate the utility of taking a creative thinking course and changes in individual creativity after training. Using the TTCT, Perry and Karpova (2017) found that individuals generate more unique ideas after completing a creative thinking course. Utilizing the TTCT, researchers also found that individuals were more amenable to taking risks with their ideas and were more assured of their creative abilities after participating in a creative thinking course (Perry & Karpova, 2017). Managers can use the TTCT to find strategies to increase employee's ability to generate new ideas, to help employees take risks, and to enhance employee self-efficacy in their creative abilities.

Creativity is also measurable using Remote Associates Tests (RAT). The RAT is an assessment instrument for measuring creative thought, not requiring knowledge in a particular field (Mednick, 1962). The RAT design is a domain-general measure for examining individual differences in the ability to form associative elements into new combinations (Toivainen et al., 2019). The RAT seeks to measure convergent thinking by providing participants with three unrelated stimuli words and requesting participants to find a fourth solution word that forms a compound association with each of the given words (Cortes et al., 2019). The RAT instrument is useful in studying an individual's insight (Agnoli et al., 2016), and is helpful in analyzing constructs such as creativity and problem solving (Pick & Lavidor, 2019). Managers may use the RAT instrument to

determine employee potential for generating creative output and avoiding substandard creative performance that would adversely affect creative industry business outcomes.

To measure creative achievement potential, managers can use the Creative Achievement Questionnaire (CAQ). The CAQ is a questionnaire that assesses creative accomplishments in 10 domains and focuses on significant, observable accomplishments (Wertz et al., 2020). De Manzano and Ullen (2018) used the CAQ to examine whether the comparative effect of genes and environment on the associations between personality, intelligence, and creative achievement differs between the arts and sciences. The Creative Activity and Accomplishment Checklist (CAAC) is another creativity assessment tool. The CAAC is a self-report instrument used to measure creative achievement and creativity accomplishments in the artistic, scientific, and everyday life domains (Hocevar, 1981; Holland, 1960). Agnoli et al. (2018) used the CAAC to measure creative achievement in a study on the influence of motivation on creative achievement in different environments. To ensure employees are meeting creative performance expectations, managers can use the CAQ or the CAAC creativity assessment instruments mentioned in this study on enhancing creative performance or a myriad of other tools currently available.

Rewarding. Employee creativity is affected by intrinsic and extrinsic rewards. Extrinsic rewards are transactional and tangible forms of compensation, for instance, monetary awards and base pay (Fischer et al., 2019). Intrinsic rewards aim to appease internal interests and purpose to anticipate a physiological response from within an individual (McDuff & Kapoor, 2018). Chand et al. (2019) identified that both intrinsic

and extrinsic rewards positively impact creativity and that rewards enhance employee creative behavior. Nigusie and Getachew (2019) suggested that reward systems are integral to employee creativity and found that intrinsic rewards are more of a contributing factor to motivating employee creativity than extrinsic rewards. To address employee creativity for organizational profitability and sustainability, managers may make effective use of both intrinsic and extrinsic rewards systems.

Motivating for Higher Levels of Creative Performance

Employees need to be motivated to persist in accomplishing goals, to be engaged, and to achieve higher levels of creative performance. Motivation is the process of developing, guiding, and maintaining goal-oriented behaviors that lead persons to take action to achieve a goal or to fulfill a need (Gopalan et al., 2017). Employee motivation is a major managerial function involving deliberate efforts to influence worker behavior toward meeting organizational objectives (Stachowska & Czaplicka-Kozłowska, 2017). Motivating is an important managerial skill. Managers get things done through people (Giles et al., 2018). Creative industry firm managers need motivational skills to get workers to persist in achieving desired results, to commit and be loyal to the organization, and to increase employee's level of creative performance.

Motivated workers are more likely to be more vested in the firm. Employees not motivated apply less effort in their jobs, produce lower quality work, demotivate other workers, and have a high rate of turnover from organizations (Deressa, & Zeru, 2019). Intrinsic motivation is the drive to do something for inherent satisfaction or inherent reward (Howard et al., 2017). Intrinsic motivation is related to internal rewards and is

individually regulated (Di Domenico & Ryan, 2017). Extrinsic motivation concerns the idea that whenever an individual does something, it is to obtain a tangible reward or to avoid a consequence (Howard et al., 2017). Managers in creative industry firms may use either or both intrinsic and extrinsic motivation strategies to motivate employees to perform.

Employees differ in what motivates them. Extrinsic rewards are not the primary motivators of creative performance. With intrinsic strategies, employee creativity motivation, for example, is higher when employees receive supervisor support for creativity (Gkorezis & Kastritsi, 2017). Managers should address intrinsic and extrinsic employee motivations separately and should place greater emphasis on intrinsic motivation (Kuvaas et al., 2017). By addressing intrinsic and extrinsic worker motivation separately, managers in creative industry firms can provide strategies that cater to differing employee motivation needs that may ultimately lead to enhancements in creative performance.

Managers can employ strategies to motivate employees to achieve higher levels of performance. Management competencies, such as being able to motivate employees, are vital to ensuring enhanced performance and commitment business goal attainment (Vijayabanu et al., 2017). Managers can use communication skills or motivating language to positively impact employee self-efficacy to persist in exceeding performance outcomes (Mayfield & Mayfield, 2017). Motivation enhances employee performance quality, efficiency, and effectiveness (Nabi, et al. 2019). Management interventions, such as demonstrating appreciation, are highly necessary for employee motivation toward

quality, efficient, and effective employee performance (Thibault Landry et al., 2017). Providing employees with cognitive rewards such as job security or emotional rewards such as highly esteeming workers motivate increases in creative performance (Khalil et al., 2019). Vijayabanu et al. (2017) found that providing external rewards impacts motivation and performance enhancement. Knowing how to use rewards as strategies to motivate employee creative performance, managers may inevitably reduce any adverse effects of substandard creative performance on the business.

Motivation is important for creative performance achievement. Intrinsic and extrinsic motivators enhance work performance and creativity (Chang & Teng, 2017). Employee creative behavior is affected by their commitment to the organization and by management intervention (Qi et al., 2019). Managers can influence employee creativity or creative performance (Cheng et al., 2019). Zhang et al. (2019) found that motivating employees through the establishment of an empowering work environment can achieve higher sustainable creative performance. Leader encouragement of creativity is integral to the fostering of an environment where employees can sustain innovative and creative performance (Zhang et al., 2019). Managers can use a supportive leadership approach to encourage creative performance achievement.

Innovation. Innovation or the implementation of new products, services, or ideas, is an essential aspect of creative industry business competitiveness. Distanont and Khongmalai (2018) opined that innovation has an important influence on organizational competitive advantage, sustainability, and long-term success. Human factors, such as employee motivation, affect innovation success (Demircioglu & Audretsch, 2017).

Several aspects of cognitive activity, such as creative self-efficacy address innovation. What drives employees to develop new products, services, ideas, or processes can be evaluated with ideas typically found in individual and social cognitive psychology (Iyer et al., 2017). Based on the tenets of the social cognitive theory, managers may influence employee self-efficacy motivation to develop innovations that are essential to creative industry business competitiveness.

Creative competencies of employees are necessary for organizational innovative and creative performance. Self-efficacy competency moderates the relationship between performance and worker creativity needed for innovation (Newman et al., 2018). Human capital, or competencies of employees, is essential for business innovation. Employees with higher levels of creative self-efficacy gain satisfaction from innovative pursuits, set high goals for creative idea generation, and strive to actualize innovative goals (Grosser et al., 2017). Creative industry firm managers could use effective strategies to foster the creative competencies of employees to make performance improvements needed for business effectiveness.

Organizational leaders and managers should find ways to assist creative employees in accomplishing innovative goals. Using social cognitive theory, Cai et al. (2019) studied the connection between creativity and leadership through creative efficacy. Cai et al. found that creative self-efficacy conceptions mediate the relationships between creativity and leadership. Creative workers tend to resist managerial intervention (Cook, 2016). Meeting innovative goals depend on leader's and manager's ability to establish work environments where creative idea generation can flourish (Spekle et al.,

2017). Employee motivation is needed to help workers build creative self-efficacy needed to convert novel ideas into practical innovations. Employee motivation and commitment to perform are associated with individual self-efficacy toward working and improving on their creativity (Cetin & Askun, 2018). The principles of social cognitive theory suggest managers can employ techniques to effect creative employee's self-efficacy motivation toward accomplishing innovative goals.

Creative industry managers need to help employee's innovative performance. Managers can motivate innovative employee performance through inclusive leadership and perceived organizational support (Qi et al., 2019). Creating an atmosphere promoting innovation is accomplished by encouraging knowledge sharing, helping employees to build positive relationships, and generating a collegial and friendly environment (Awang et al., 2019). Employees operating in innovative atmospheres contribute to new idea and product creations, which substantially affects organizational growth and competitive standing (Cheng et al., 2019). Managers in creative industry firms can use strategies to assist employees who are operating in innovative environments to enhance their creative contributions to ensure organizational success.

Enhancing Creative Performance for Organizational Effectiveness

Organizational performance in creative industry firms is directly affected by enhancing individual worker creative performance. Social cognitive theory efficacy beliefs are the basis of the human agency that affects an individual's motivation to engage in distinct positive behaviors related to high performance (Bandura, 2018). Leaders of creative industry firms focus on high levels of creative productivity, which

leads to profitable returns and competitive advantage. Self-efficacy is vital for creative productivity (Bandura, 1997). Higher self-efficacy leads to higher quality creative work (Pretz & Nelson, 2017). Social cognitive theory efficacy conceptions also have a significant effect on how a worker will exert effort and exhibit the motivation needed to meet creative performance goals (Wood & Bandura, 1989). As applied to this study, the social cognitive theory provides a basis for exploring factors such as self-efficacy that relate to high levels of creative workplace performance.

Managers should identify methods of helping employees increase creative performance levels. Managing creative performance can be a challenging undertaking. Managerial paradoxes make it difficult to manage creativity without hindering it (Yeh & Huan, 2017). In managing creative performance, creative industry leaders should try to find a balance between pushing for creative quantity to account for the resources used with allowing the generation of creative quality (Yeh & Huan, 2017). Creativity requires flexibility and individuality, and fostering creative performance necessitates granting workers autonomy, yet managers in creative industries must meet business objectives of satisfying consumer and dynamic industry demands. Yeh and Huan (2017) suggested that granting workers freedom, providing social support, and ensuring workers have the necessary resources, are methods managers can use to positively influence creative performance quantity and quality. Strategies provided, managers of creative industry firms may ensure creative workers are generating innovative products and services needed to maintain competitive standing.

To ensure employees understand and meet creative performance expectations, organizations in creative industries have unwritten guidelines that define creative standards in their firms. Organizations operating in creative industries have informal and implicit rules, or creative codes, regarding what signifies creative excellence as articulated through shared norms, language, outputs, and awards (Windels & Stuhlfaut, 2017). Intense internalization of creative codes or creative norms and values increases creativity (Made et al., 2020). Organizations with intense creative codes realize increases in job satisfaction and collaborative efforts from workers, more divergent thinking and higher levels of creative risk-taking among creative workers (Berkovich-Ohana et al., 2017; Windels & Stuhlfaut, 2017). In creative industry firms, managers can set guidelines, performance standards, and creative codes that would improve employee creative output and curtail substandard creative performance.

Managers of creative industry firms should find practical strategies to help creative workers to navigate the demanding and dynamic environment in which they operate. Creative industry employees typically work in various contexts and on temporary special project teams for short lengths of time (Hennekam & Bennett, 2017). In managing creative performance, creative industry leaders must encourage employees to work together cooperatively. Cooperative interdependence among team members is essential for team creative performance (Zhang & Kwan, 2019). Cooperative teams are cohesive and often make members more motivated to contribute to the team's collective goal and creative success. Cohesive teams lead to collective task engagement, task engagement impacts team creative performance in a positive way, and perceived team

creative performance predicts the development of future team cohesion (Rodriguez-Sanchez et al., 2017). Helping creative teams to build cohesiveness and providing them with more opportunities to engage work tasks together are strategies that may benefit creative performance enhancement.

Managers can help to develop and enhance employee creativity in the workplace. For example, managers can hone creativity by giving employees opportunities to practice desired skills (Windels & Stuhlfaut, 2017). Managers can enhance employee creativity through employee participation in training courses. Training courses designed to stimulate creative thinking increases participant's creative thinking, beliefs in his or her creative abilities, and risk-taking perspectives (Perry & Karpova, 2017). Creative and innovative skills can also be developed and enhanced in virtual learning environments (Songkram, 2017). To develop and enhance creative performance, managers can make online learning opportunities available to employees.

Managers operating in creative industries should have the appropriate competencies to manage employee creative performance. Suggested attributes of those managing creative output include the ability to engage in short-term, medium-term and long-term planning, organizing, motivating, and monitoring of processes, products, and people (Lipka et al., 2017). Management of employee creative performance requires the ability to handle the firm's human resources by effectively utilizing the knowledge, skills, capabilities, and experiences employees bring to the workplace for organizational success. Knowledge management and motivation management effect creativity (Munoz-Pascual & Galende, 2017). Employee's knowledge, experiences, and motivation are

human capital assets employees bring to organizations. In managing creative performance, managers should be able to inspire knowledge management and intrinsic management motivation in employees, as both inspire employee creative performance needed for business success (Munoz-Pascual & Galende, 2017).

Transition

Section 1 included a summary of literature pertaining to creative performance enhancement in creative industry firms. Section 1 also contained the theoretical framework on a motivation theory, key constructs underlying the theory, and supporting and contrasting theories of motivation. Information concerning creative industries, creative industries, creative performance, and creative self-efficacy was also presented in Section 1. Also provided was information on creativity, including managing, measuring and rewarding creativity. Motivating for higher levels of creative performance and innovation and enhancing creative performance for organizational effectiveness strategies were given as well.

Section 2 contains a restatement of the purpose statement, a description of the researcher's role, and participants. Section 2 also includes discussions on the research methodology and design, population and sampling, ethical research, data collection instruments, data organization techniques, data analysis, and reliability and validity of the study.

Section 3 consists of an introduction comprising the purpose of the study, the overarching research question, and the presentation of findings. Application to professional practice, implications for social change, recommendations for action and

future research, reflections on my experience as a researcher, and a conclusion are also present in Section 3.

Section 2: The Project

Section 2 comprises the purpose statement and a discussion of the researcher's role and the participants for the study. Also included are an account and justification of the research method and design, population and sampling, and ethical research considerations. Section 2 also includes the reasoning for using a single case study design and purposive sampling technique and descriptions of the data collection process, data collection instruments, data collection technique, data organization approach, data analysis, and the reliability and validity of the data components.

Purpose Statement

The purpose of this qualitative single case study was to explore the strategies used by some managers of creative industry firms to motivate employees to enhance creative performance. The target population for this study was managers in a creative industry firm in the New York tristate area who have successfully motivated employees to enhance creative performance. The implications for positive social change include the potential for greater managerial influence over creative employees' efficacious motivation to introduce new ideas, products, or services, which can lead to the generation of new jobs, increases in personal wealth, and general benefits to communities.

Role of the Researcher

In qualitative case study research, a researcher sets the study protocol (Yin, 2018) and serves as the primary mechanism for collecting, analyzing, and managing qualitative data (Sutton & Austin, 2015). I was the primary researcher in this study. The role of a qualitative researcher is participatory and is prone to potential biases that may affect the

outcome of the study (Clark & Veale, 2018). I do not work in a creative industry firm and am not a member of the participant group. However, I have some experience with creative performance. Qualitative researchers bear the responsibility for mitigating and removing bias that may affect the study (Bryman & Bell, 2015). To mitigate potential biases, I employed my expertise as a human resource management professional with over 20 years of experience and used open-ended questions to conduct unbiased semistructured interviews. Mitigation of potential biases also occurred through identification of personal assumptions or preconceived notions prior to data collection.

Researchers must uphold ethical principles when conducting research involving human subjects (Yip et al., 2016). I completed the National Institutes of Health Office of Extramural Research Protecting Human Research Participation web-based training course (National Institutes of Health, 2019). I complied with the *Belmont Report* protocol. The *Belmont Report* encapsulates ethical principles and guidelines for research involving human subjects and holds three central principles identified as (a) beneficence, (b) justice, and (c) respect for persons (U.S. Department of Health & Human Services, 1979). In keeping with the three principles, I prepared an informed consent form, which included the risks and benefits of participating in the study. The consent form was available for participants to read and sign before engaging in the study and was used to assure participants that their information would remain confidential.

Researchers use interview protocols to obtain the best possible responses from participants (Benson & Powell, 2015) and to measure participant perceptions and opinions (Marshall & Rossman, 2016). I developed an interview procedure to organize

interviews, ask questions, and record answers for this study. In qualitative research, researchers establish and follow interview procedures to maintain consistency in gathering, recording, and organizing data participants (Sooniste et al., 2015). I used an interview protocol (Appendix A) as a procedural guide to remain consistent and fair with each participant while collecting and collating information. The interviews for this study involved a list of interview questions aligned with a specific business problem.

Participants

The participants of this study were creative industry managers in the New York tristate region of the United States. Qualitative researchers must delineate participant attributes that strengthen the focus of the study and must identify participants with those qualities (Dasgupta, 2015). Participants in this study were managers within a creative industry firm who have successfully motivated employees to enhance creative performance. Researchers decisively select participants for a study who will best assist with investigating their research questions (Yin, 2018). I purposefully selected participants by identifying managers of creative performance in creative industry firms who could provide comprehensive data to address the research question.

The selection of participants for a qualitative study affects the validity and quality of the research (Boddy, 2016). Qualitative researchers must choose participants with the depth and range of knowledge necessary for obtaining quality data (Saunders & Townsend, 2016). Participants were selected based on managerial responsibilities that included motivating employees to enhance creative performance. In qualitative studies, participant eligibility criteria should align with the research question to facilitate data

saturation (Fusch & Ness, 2015). Eligibility criteria for the managers in this study included those (a) currently working in a creative industry firm, (b) knowledgeable about motivation strategies for creative industry workers, and (c) with expertise motivating employees to enhance creative performance.

In qualitative research, a researcher must protect human rights. Yin (2018) suggested that before any research can take place, researchers must gain approval from an institutional review board (IRB) and must comply with IRB guidelines. I sought approval for the study from Walden University's IRB. The IRB approval number for this single case qualitative study was 08-04-20-0466644. Upon receipt of IRB approval, I proceeded with the process of identifying and contacting participants for the study. Research participants must give informed consent before engaging in an interview process (Peticca-Harris et al., 2016). Managers of a creative industry firm received an e-mail along with a copy of the informed consent form. The e-mails to managers (a) invited managers to participate in the study, (b) provided a description of the study, (c) advised of the procedures involved, (d) informed participants of their right to accept or to refuse participation, and (e) assured prospective participants of confidentiality.

Before contacting participants, researchers should develop knowledge about the organization (Saunders et al., 2016) and should understand the organization's participants and culture (Annink, 2017). I conducted internet research on creative industry firms before contacting prospective participants. Performing research on the firm prior to engaging participants demonstrated my professional consideration of the organization and its stakeholders, which may have encouraged participants' comfort and trust to

engage in the study. Access to prospective participants was obtained using the creative industry firm's internet website directory and social media profile. Yin (2018) suggested that researchers should provide participants with a synopsis of the research study and purpose. To establish working relationships with participants, I sent an email to introduce the study and to explain the intention and potential benefits of the research.

Research Method and Design

Research Method

In this study I used a qualitative method to explore strategies used by managers of creative industry firms to enhance creative performance. Qualitative, quantitative, and mixed are three methods researchers may choose from to conduct research (Zhu et al., 2018). Researchers use qualitative methods to explore how people interpret the world around them (Holloway & Galvin, 2017) and to garner a deeper understanding of human experiences from the perspectives of participants (Bengtsson, 2016). Taguchi (2018) suggested that qualitative methods afford researchers the ability to comprehend the reasons behind a phenomenon as opposed to having to prove or disprove hypotheses.

Qualitative researchers can investigate the lived experiences of participants to obtain an in-depth and rich understanding of phenomena (Marshall & Rossman, 2016). I conducted interviews to ask probing questions to explore occurrences pertaining to creative performance in creative industry firms. Using open-ended questions, interviewers conduct in-depth interviews with participants (Yates & Leggett, 2016) and review documents or case histories to examine what, how, or why occurrences transpired (Park & Park, 2016). Data extracted from interviewee responses, observations, and

researchers' notes can yield sufficient information about participants' experiences and perspectives (Taguchi, 2018).

Quantitative methods would not have been useful for this study. Researchers often use quantitative methods to test hypotheses (Uzonwanne, 2016) and to assess relationships among variables (Saunders & Lewis et al., 2016). Statistical analysis is used in quantitative research to compare and measure the level of occurrences and to extrapolate results to a general population (Bristowe et al., 2015). Researchers conducting quantitative analysis do not ask questions to explore occurrences or extract meaning from participant experiences (Yin, 2018). Using questionnaires or surveys, quantitative researchers collect and analyze numerical data to evaluate differences among variables (Halcomb & Hickman, 2015). Quantitative methods were not used for this study because I did not intend to ask deep and probing questions to explore participant experiences and did not intend to examine differences among variables.

The mixed-method design was another research approach that I did not select for this study. The mixed method design is used to combine elements of quantitative and qualitative approaches in a single study (Yin, 2018). In mixed-method research, examiners use qualitative and quantitative techniques for the broad purpose of developing an in-depth understanding of different occurrences that cannot be wholly understood using one method alone (Schoonenboom & Johnson, 2017). The mixed-method approach is not applicable to all research studies (Dewasiri et al., 2018). Mixed-method researchers expend considerable time and resources collecting both qualitative and quantitative data

for a study (Dempsey, 2018). Considering time, resource, and data collection constraints, the mixed methods approach was not appropriate for this study.

Research Design

For this study, I used a single-case study research design with open-ended interview questions to examine phenomena concerning creative performances in a creative industry firm. Qualitative researchers must choose a research design that is ideal for answering research questions relating to the study (Fusch et al., 2017; Marshall & Rossman, 2016). Yin (2018) proposed that one case is sufficient to generate valid data for a qualitative study. The case study design is most advantageous for performing in-depth analysis and exploring phenomena in the real-world context using in-depth data collection from human participants (Ridder, 2017; Wynn & Jones, 2017; Yin, 2018). Researchers use a case study to focus on smaller populations in collecting reliable data (Park & Park, 2016).

Case studies are used to address how or why questions, to explore contemporary phenomena in a real-world context, and when the limits between real-world context and phenomena are not readily apparent (Yates & Leggett, 2016; Yazan, 2015; Yin, 2018). In conducting qualitative research, researchers may also select ethnographical, phenomenological, and narrative designs. Researchers use ethnographical research design for investigating cultural interactions and observing participants in their natural surroundings to gain a deeper understanding of how people interact and react to occurrences in their cultural world (Eisenhart, 2017; Fusch et al., 2017; Ladner, 2017). Researchers may employ a phenomenological design to gather data from participants'

lived experiences and to develop conclusions based on the meanings of participants' experiences with a phenomenon (Cypress, 2017; Marshall & Rossman, 2016; Yin, 2018). The narrative design is a way for researchers to discover participants' activities historically and chronologically via the participants sharing stories about their experiences over time (Bruce et al., 2016; Seal & Mattimoe, 2016). The aim of this study was to explore effective strategies used to motivate employee creative performance in a real-world context, rendering case study design a better alternative than the ethnographical, phenomenological, and narrative designs.

Reaching data saturation is one of the challenges with performing qualitative case study research. Data saturation involves ensuring an adequate number of participants are interviewed to acquire sufficient data to replicate a study (Fusch & Ness, 2015; Morse, 2015) and is the point where no new information emerges from participant interview responses (Tran et al., 2016). Obtaining data saturation in qualitative research guarantees the validity in a qualitative study (Roy et al., 2015). Attaining information from appropriate sources is essential for reaching data saturation (Gibson, 2017). I conducted interviews with managers of creative industry firms to attain the information needed to reach data saturation. To ensure credibility, I also used member checking (Hays et al., 2016; Heale & Twycross, 2015; Marshall & Rossman, 2016).

Population and Sampling

The target sample population for this study consisted of four managers of a creative industry firm located in the New York, tristate area. Boddy (2016) suggested that a population sample with one participant is justifiable. This single case study required

data from diverse participants who possess substantial experience with the research topic. Researchers suggest single case studies may generate abundant insight and might provide a novel understanding of unexplored phenomena (Boddy, 2016). A population sample of four participants was used to gather insight and information needed to examine strategies managers of creative industry firms may use to enhance creative performance.

The population for this single case study consisted of managers in a creative industry firm. The population in qualitative studies includes all persons or items a researcher seeks to understand (Rahi, 2017). Yin (2018) suggested that it is vital for researchers to select an appropriate sample population for their qualitative studies. The sample size in qualitative research studies is typically small to support an in-depth analysis of a case or phenomenon (Moser & Korstjens, 2017). Guo et al. (2015) suggested that rather than emphasizing sample size, researchers should focus on the quality of the sample. I chose four managers for the research study. Participants classified for this study were creative directors, officers, managers, or supervisors who have led and managed employee creative performance.

I used a purposive sampling approach to choose four participants for this study. There are different types of sampling methods available in qualitative research. Sampling methods fall under two categories including, probability sampling, which involves chance events where there is an equal likelihood for participant selection, nonprobability sampling, which comprises researcher choice, and the prospect of the researcher's choice is ambiguous to participants (Rahi, 2017; Setia, 2016). Probability sampling involves randomly selecting research participants from a target population and includes simple,

systematic, stratified, and cluster random sampling techniques (El-Masri, 2017).

Examples of nonprobability sampling techniques include quota sampling, snowball sampling, convenience sampling, and purposive sampling, all of which comprise selecting participants from a specific population (Taherdoost, 2016).

The use of a purposive sampling technique was ideal for selecting managers of creative performance in creative industry firms. Purposive sampling design relies on the researcher's judgment regarding participants who will provide the best information for the study (Etikan & Bala, 2017). Vasileiou et al. (2018) purported that in purposive sampling, researchers select study participants on their capacity to deliver richly textured information about the research topic. In using a purposive sampling approach, I identified and chose four participants with extensive knowledge and experience to provide information-rich data on managing creative performance in creative industry firms.

Sampling in qualitative research should only occur up to the point of data saturation. Researchers achieve data saturation when no new investigative data arises and the maximum amount of information regarding the phenomenon in the study is attained (Moser & Korstjens, 2017). Fusch and Ness (2015) purported that data saturation transpires when ample data are provided for the researcher to replicate the study, when the ability to acquire additional new information is no longer likely, and when coding is no longer possible. Hennink et al. (2016) reported that data saturation ensures the gathering of sufficient and quality data to support a research study. One of the aims of purposive sampling is to reach data saturation.

To ensure data saturation, I conducted semistructured interviews with purposively sampled participants to obtain information regarding the study. Benoot et al. (2016) indicated that using purposive sampling assuages otherwise complicated sampling processes and draws parallels between research participants and the general purpose of a study. Participant interviews were conducted in this study via video conferencing. Given participant consent, I recorded interview sessions with the four study participants and provided ample time for each participant to answer questions thoroughly. As an additional strategy to facilitate data saturation, more data was gathered from the participants whenever new information arose during the interviews. Questions were asked until no new themes emerged and data saturation with four participants was reached.

Ethical Research

There are ethical considerations for researchers conducting qualitative studies. Those performing qualitative research must comply with ethical principles, prevent biases, ensure data accuracy, maintain participant anonymity and confidentiality, and obtain participant informed consent (Mooney-Somers & Olsen, 2017; Yin, 2018; Yip et al., 2016). To facilitate meeting ethical standards, I obtained approval from Walden University's IRB and senior officers of the creative industry firm before collecting any research data. The Belmont Report provides an ethical protocol for researchers to follow to ensure the protection of human participant's rights (U.S. Department of Health & Human Services, 1979). Before research is approved, the IRB requires researchers to

attain a certificate of ethical research compliance. Completion of the National Institute of Health (2019) web-based training course transpired (see Appendix B).

To further comply with ethical standards, upon approval of the IRB, interviewees received an informed consent form. Informed consent is a process in which participants understand the research and the risks associated with it (Manti & Licari, 2018). Biros (2018) indicated that researchers must acquire informed consent from human participants before conducting interviews for a study. I used an informed consent form to advise interviewees in advance as to how I would collect data and apply information from the data collection. Partridge and Allman (2016) indicated that researchers use informed consent forms to disclose the nature of a study in so that participants can make informed decisions concerning potential benefits or risks and can decide whether to contribute. Manti and Licari (2018) reported that with the informed consent form, study participants are made aware of their right to voluntarily withdraw from the research process at any time without repercussion. In providing the informed consent form, I advised interviewees of the aim of the study, related risks and benefits, and the withdrawal process.

In keeping with ethical principles, study participants received notice that incentives, remuneration, or reimbursement for partaking in the study would not occur. Using the informed consent form, I also advised participants of measures to maintain their privacy rights. Leyva-Moral and Feijoo-Cid (2017) opined that researchers should indicate in the informed consent form that interviewee confidentiality and anonymity will be protected. To ensure anonymity, the interviewee's name and organization did not

appear on the consent form. Protecting interviewee privacy also included coding information and labeling interviewees as P1-P4 as not to reveal the identities of the participants. Emanuel et al. (2016) suggested maintaining ethical principles through the accurate collection, recording, and storage of participant data. Data collected from interviewees will remain on a password-protected flash drive and in a file drawer, within a locked cabinet to which the researcher of this study has sole access. Information obtained regarding the research study will be retained for 5 years and discarded after.

Data Collection Instruments

The researcher of this single case study was the data collection instrument. In qualitative research, the researcher serves as the primary mechanism for collecting participant data (Fusch & Ness, 2015; Sutton & Austin, 2015; Yin, 2018). To carry out the study, I gathered information from participants using unbiased semistructured interview questions (see Appendix C). As Ridder (2017) suggested, I asked open-ended questions and analyzed interviewee responses. Semistructured interviews are common in qualitative research, are participant-driven, offer differing interviewee inputs and perspectives, and encourage follow-up questions (Kopp et al., 2017; Pucher et al., 2015). To collect data for this study, I conducted semistructured interviews with four managers of a creative industry firm.

Beginning with the central research question, I asked participants a list of questions that were developed by me to investigate strategies managers use to enhance creative performance in creative industry firms. The plan was to allow a total of 60 minutes to record, and with participant permission, to transcribe each participant's

responses to interview questions. Subsequently, member checking transpired by providing a transcript for each participant to review and to make comments. Thomas (2017) indicated that member checks are used by interviewers to allow interviewees to provide researchers with feedback and approval. Member checking also augments interview accuracy, consistency, and study credibility (Santos et al., 2017). Through member checking, interviewees review their responses to questions and offer feedback about accurateness so that the transcripts would correctly reflect participant's experiences and perspectives (Birt et al., 2016). I used member checking to enhance the reliability and validity of the collected interview data.

Data Collection Technique

I utilized the semistructured interview technique as the primary means of collecting data regarding the strategies four managers use to enhance creative performance. My secondary approach for gathering research data involved examining existing documentation from the creative industry firm under study. Raeburn et al. (2016) purported that an assortment of data collection techniques allows researchers the flexibility to facilitate the appropriate fit for a case study. Primarily, I gathered information using open-ended questions needed to perform in-depth interviews with consenting participants and digitally record interviewee responses.

There are advantages and disadvantages to using interviews for qualitative studies. According to Abildgaard et al. (2016), the advantage of using interviews for qualitative studies is researchers can analyze questions through the perspectives and experiences of participants who have experience with or an understanding study topic.

Rumsey et al. (2016) employed telephone and face-to-face interview techniques and data collection and drew out participants' perceptions, views, and feelings about the research topic. A disadvantage of using telephone interviews is that the call can be interrupted due to technical problems, and nonverbal cues can be missed (Oltmann, 2016). A disadvantage of using face-to-face semistructured interviews is the propensity for researcher bias (Yin, 2018). Oltmann (2016) also indicated that during face-to-face interviews, participants might feel awkward and reluctant to answer questions.

For this study, I employed an interview protocol (see Appendix A). Interview protocols are used by researchers to attain and examine participant responses (Marshall & Rossman, 2016). Before conducting any interviews, I gave participants the consent form and advised them on the need to record the interview session. I asked the same initial questions of each interviewee and transcribed recorded responses. Santos et al. (2017) advised that in qualitative studies, member checking validates the consistency and accurateness of interviews. The member checking strategy involved sharing the transcribed data with interviewees so that they might review and make comments on the information.

Data Organization Technique

I used a database and a coding system to catalog information collected during my study. In qualitative studies, researchers use multiple sources to gather data, subsequently amassing information that researchers must properly organize for future retrieval and utilization (Marshall & Rossman, 2016; Yin, 2018). Reflective journals are methods qualitative researchers can use for keeping track of data. Researchers can utilize

reflective journals to assemble information, and to ensure knowledge transfer, effectual evaluation of pertinent themes, data reliability, and enhanced validity in research analysis (Lazarus et al., 2017; Mahlanze & Sibiyi, 2017; Vicary et al., 2017). Case study databases are also recommended for cataloging and organizing research data (Tumele, 2015; Yin, 2018). To organize data, researchers can also develop categories and coding systems (Mayer, 2015; Snelson, 2016).

An NVivo, MAXQDA, or ATLAS.ti software program could be used to organize and compare information obtained from interviewees (Oliveira et al., 2016; Wyte-Lake et al., 2018). NVivo QSR software was used to organize, analyze, and code interview data. A digital file was created for each participant, and I coded individual participant data, labeling them P1-P4, respectively. Hamlin et al. (2016) advised that researchers should facilitate maintaining data integrity using stored files, password protection, or encryption. For this study, participant data will remain on an inaccessible password-protected flash drive for 5 years. After 5 years, the plan is to delete the digital data and demolish the flash drive.

Data Analysis

Data analysis is an important part of the research design process. Bengtsson (2016) indicated that the data analysis process involves identification and assessment of themes that allow researchers to interpret results and pursue answers to research questions. In this single case study, I used Yin's five-phase process to compile, disassemble, reassemble, interpret, and conclude the analysis of interviewee data (Yin, 2018). Fletcher (2017) advised that coding is a fundamental aspect of the data analysis

process as coding offers the context from which the researcher generates main research study themes. In performing data analysis, researchers can use software programs to transcribe and code data and to examine themes (Shaw & Satakar, 2018) deductively. In addition to Yin's five-phase process, I used NVivo QSR qualitative data analysis software to code transcripts and inspected themes relating to strategies managers use to enhance creative performance.

For this study, I employed methodological triangulation for ancillary data analysis. Ghadge et al. (2017) reported that multiple sources are used by the researcher to ensure the validity of qualitative research. With methodological triangulation, researchers use more than one method or more than one source of data to study a phenomenon, thereby increasing the accurateness, credibility, and validity of the analyses (Da Silva et al., 2016; Krichanchai & Maccarthy, 2017; Yin, 2018). To facilitate the use of methodological triangulation, I utilized data gathered from semistructured interviews with creative industry managers, my reflective journal, and data from document reviews.

Reliability and Validity

In qualitative studies, researchers must establish dependability, credibility, transferability, and confirmability criteria to ensure the reliability and validity of research data. Reliability and validity are concepts linked to the accurateness and trustworthiness of research (Stanton, 2016). A critical assessment of both reliability and validity is an essential aspect of qualitative research (Saunders et al., 2016). Unlike quantitative research, qualitative assessment techniques for reliability and validity, such as member checking and triangulation, are not directly measurable (Harvey, 2015; Yin, 2018). The

reliability of a qualitative study is allied with ensuring consistency and replication of the data, whereas validity is associated with credibility and transferability of the data (Yin, 2018). I ensured both reliability and validity in this research study.

Reliability

Qualitative researchers must address dependability and replicability to ensure the reliability of the study. Reliability in qualitative research refers to repeated producing of consistent results (Cypress, 2017). Merriam and Grenier (2019) suggested that reliability is the extent of the replications of research findings. Dependability is apparent when each of the research components is consistent and when researchers obtain the same results under identical circumstances (Cuervo-Cazurra et al., 2016; Yin, 2018). Member-checks and triangulation are methods of achieving reliability in a qualitative study (Bizri, 2017; Liao & Hitchcock, 2018; Ramji & Etowa, 2018). Member checking involves providing study participants with interview transcripts to afford interviewees opportunities to provide feedback (Korstjens & Moser, 2018). Triangulating includes the use of more than one means of collecting data on the same research topic (Yin, 2018). I utilized semistructured interviews with experienced managers of a creative industry firm to ensure reliability in this study. With participant permission, I digitally recorded and carefully journaled participant responses to interview questions. Upon completion of the interviews, each interviewee was provided with a transcript to examine and confirm data accuracy.

Validity

Establishing credibility, transferability, and confirmability of research data are required to ensure validity in qualitative studies. Park and Park (2016) indicated that qualitative research studies must have valid as well as reliable results. Ensuring validity refers to confirming the appropriateness, accuracy, and trustworthiness of the research tool and accurate data analysis (Leung, 2015; Saunders & Lewis et al., 2016). In qualitative studies, credibility is the extent to which research data truly reflects the participants' expressed viewpoints (Moon et al., 2016). Pandey and Chawla (2016) suggested that credibility is assured when researchers comprehensively capture interviewee responses and verify the findings of study participants. Qualitative researchers use member-checks and triangulation to establish credibility (Korstjens & Moser, 2018). In collecting and analyzing data from semistructured interviews, providing each participant with interview transcripts, and triangulating interview data, I addressed credibility in this study.

I also established transferability to ensure validity in this study. Transferability regards the extent to which the results of a study are conveyable to similar settings and apply to future research (Freitas et al., 2017; Moon et al., 2016). Ensuring transferability requires researchers to present a detailed description of the study and to demonstrate to how the research findings could apply in other contexts (Korstjens & Moser, 2018; Moon et al., 2016). In realizing transferability, research results must have meaning to participants and nonparticipants of the study. In presenting the study, researchers should provide adequate detail about the research so readers can decide whether to use research

study findings in different situations (Abdalla et al., 2018). Yin (2018) suggested that interview protocols, careful adherence to document collection and analysis processes, and reaching data saturation are ways researchers may enhance opportunities for future researchers to transfer study findings. To improve the prospects of transferability, I used an interview protocol (see Appendix A), provided detailed records of data collection and analysis techniques, triangulated data, and confirmed data saturation.

To ensure validity, I further addressed confirmability in this single case study. Confirmability refers to the degree to which research findings convey study participant's actual viewpoints and experiences rather than the researcher's perspective (Korstjens & Moser, 2018; Taylor et al., 2015). To enhance confirmability, researchers can provide participants with interview transcripts to facilitate member checking (Salminen-Tuomaala et al., 2015). Through member checking, interviewees may examine interview transcriptions to confirm the meaning of their expressed ideas and experiences (Percy et al., 2015). Avoiding biases in the research data will also improve the confirmability of the study (Lyons et al., 2018). Cypress (2017) suggested that in maintaining a reflective journal of notes during the study process, researchers can realize confirmability. To ensure confirmability, I employed member checking and maintained a journal of research activities to confirm the validity of this study.

In qualitative research, data saturation adds to the trustworthiness of a study and is essential to ensuring validity. Researchers achieve data saturation after a sufficient number of study participants are interviewed and when interviewees do not reveal additional information about the research topic (Fusch & Ness, 2015; Tran et al., 2016).

Gibson (2017) indicated that obtaining information from appropriate participant sources is vital to reaching data saturation. According to Bernard et al. (2016), failing to achieve data saturation may result in the inaccurate assessment and reporting of participant's experiences. To ensure data saturation, information was collected from four creative industry firm managers, and member checking was used. I had an interview with each participant, transcribed their responses, gave the transcriptions to each participant to validate their responses, and proceeded with the process until no new information emerged.

Transition and Summary

Section 2 included a justification for a single qualitative case study to explore strategies used by managers of creative industry firms to enhance creative performance. Also included was the purpose statement, the role of the researcher, study participants, research method and design, population and sampling, ethical research, and data collection instruments and techniques section. Section 2 of this study concluded with data organization technique, data analysis, reliability, and validity. In Section 3, I will present research findings and discuss their application to professional practice, implications for social change, recommendations for action and further research, and a conclusion.

Section 3: Application to Professional Practice and Implications for Change

Introduction

The purpose of this qualitative single-case study was to explore the effective strategies used by some managers of a creative industry firm to motivate employees to enhance creative performance. Data were collected through interviews with purposively sampled managers classified as creative directors, officers, or supervisors in a creative industry firm. Additional data were acquired from documents found on the creative industry firm's website and related media platforms. An analysis of participant responses to interview questions and documents yielded 4 major themes: (a) leader behavior strategies, (b) communication strategies, (c) providing tools and support, and (d) autonomy. The study findings support existing findings described in the literature review. In Section 3, I discuss the study findings, the application of the findings to professional practice, and the implications of those findings to social change. Section 3 also includes recommendations for action, recommendations for further research, reflections, and a conclusion.

Presentation of the Findings

For this study, I performed semistructured interviews with four creative industry managers located in the New York tristate area. The overarching research question was: What effective strategies do some managers of creative industry firms use to motivate employees to enhance creative performance? Each participant used over 20 years of knowledge and experience managing creative performers in answering the overarching research question. Existing and relevant company documents were also reviewed, which

included promotional material designed by creative industry performers. Following the interviews and document reviews, I had a better understanding of the strategies used by creative industry managers to motivate enhanced creative performance.

The semistructured interviews were conducted and recorded using a video conferencing digital platform to protect participants and me from the COVID-19 virus. To conduct semistructured interviews in mutually beneficial ways, researchers may use a range of formats such as telephone or face-to-face interviews, a variety of technologies like Skype or Zoom, or other online computer-assisted interviewing techniques and mediums (Brown & Danaher, 2017). Data collected from the digital recordings were later organized, analyzed, and coded using NVivo QSR software. Before conducting any interviews, I sent consent forms to each participant via email. Given consent, an interview protocol (see Appendix A) was used to ask participants eight identical open-ended questions. Participants provided responses to questions concerning strategies creative industry managers use to motivate employees to enhance creative performance. Each digitally recorded interview lasted no more than 45 minutes.

Electronic transcription software was used to transcribe recordings of participant responses to the interview questions. Researchers transcribe interview data from audio recordings to analyze the exact replies participants gave to questions during the interviews (De Jonckheere & Vaughn, 2019). Member checking involves providing participants with interview transcripts to give participants opportunities to provide feedback, which augments interview accuracy, consistency, and study credibility (Korstjens & Moser, 2018; Santos et al., 2017). I performed member checking by asking

individual participants to review their transcribed responses to the interview questions. Using methodological triangulation, researchers use multiple sources to study a phenomenon and increase the accurateness, credibility, and validity of the analyses (Da Silva et al., 2016; Ghadge et al., 2017; Krichanchai & Maccarthy, 2017; Yin, 2018). Methodological triangulation occurred during the data analysis process through contrasting themes from the semistructured interviews conducted with four creative industry managers, a reflective journal, and document reviews.

To protect interviewee privacy and not reveal the identities of the participants, individual participant data were labeled and coded as P1, P2, P3, and P4. Four major themes emerged from the coding process and data analysis. The four themes aligned with the literature and conceptual framework, which was Bandura's social cognitive theory. Central precepts of social cognitive theory are that employee self-efficacy is a motivating factor in goal achievement, and there are several ways managers can affect employee self-efficacy beliefs to be motivated to persist in performing assigned tasks overtime (Bandura, 1977; Chao et al., 2017; Harinie et al., 2017; Kirsten, 2018; Weston, 2018). The effective strategies used by managers to motivate employees to enhance creative performance in a creative industry firm, as demonstrated in Table 1, include (a) leader behavior strategies, (b) communication strategies, (c) providing tools and support, and (d) autonomy.

Table 1*Strategies Used to Motivate Enhanced Creative Performance*

Main themes (strategies)	# of Sources	Frequency
Leader behavior	4	50
Communication	4	24
Tools and support	4	18
Autonomy	4	13

Theme 1: Leader Behavior

Leader behavior was the first theme to emerge with the highest frequency from the data collection and analysis, as shown in Table 1. Leader behaviors are traits or attributes that make an individual effective at motivating and directing employees toward goal accomplishment (Fries et al., 2020). Leadership behavior has a significant impact on employee performance (Inceoglu et al., 2018), and certain leader behaviors enhance employee engagement (Obuobisa-Darko & Domfeh, 2019). All four participants referenced leader behaviors they exhibited or used as effective motivators for enhanced creative performance. P1, P2, P3, and P4 shared that adaptability, the ability to adjust when unexpected circumstances arise, is necessary for motivating creative performance enhancement. Reflecting on a time when adaptive behaviors were used to assist a creative performer who was not meeting expectations, P1 stated,

I had a gentleman who graduated from an historically Black college or university to help produce a music show because I needed more time to do other things. He was good with the camera and graphics but producing was another element that he was not ready for. He did not operate well with managing himself and other people, and he was not operating well in that space. So, I went back to start

producing that music show again and had him operate where his strengths were.

So, I did what I like to call a ‘Patrick Ewing’ pivot and moved him to where he operates efficiently and effectively.

Leadership behaviors affect employee creativity. Yang et al. (2019) found that leader behavior enhances employee creativity by increasing employees’ thriving at work.

P1, P3, and P4 expressed leader behaviors and traits that are effective means of

motivating employees to enhance creative performance: integrity, ability to admit and

learn from mistakes, sensitivity to creative employee needs, fearlessness, and modeling.

Concerning integrity and admitting to and learning from mistakes, P1 maintained, “A lot of my success has been based around my personal failures, and I’ve learned how to just look at my failures, write them down and decide I will never go back there again.”

Regarding having sensitivity to creative employee needs, P3 affirmed, “You have to be able to understand from the standpoint of a creative person... Creative folk function on energy. We can be mercurial and could be here one moment and there the next moment.”

Pertaining to fearlessness and confidence, P4 stressed, “Don’t let fear stop you. As a manager or leader, you have to be able to have more faith to overcome fear.”

Correlation to the Conceptual Framework

Theme 1, leader behavior, paralleled social cognitive theory. A precept of Bandura’s (1977) social cognitive theory is that managers can improve employee self-efficacy motivation to perform tasks through vicarious modeling experiences, which employees gain by observing others perform those tasks. Responses from P1, P2, P3, and P4 revealed they all modeled creative performance experiences each wanted to see

translated by their creative teams. Employees learn from a leader's creative work, which enables their own creative work involvement (Zhao & Guo, 2019). In referring to a creative performer, P3 stated,

There were some competencies he did not have. So, I showed him exactly what I wanted. There is a rhythm in drumming that is very syncopated, and at first, it is easy to get lost. But, when I showed him what the different elements were and how to execute them in the drumbeat, the next thing I knew is every time he went to sit down behind a drum set, what I taught him was the first beat he would play. Although he initially struggled, after I showed him how to do it, he eventually did it, and then he took it to a whole other level.

Creative industry managers must use modeling effectively to enhance the achievement of creative organizational goals. Employees learn from a leader's creative work, which, in turn, enables their own creative work involvement (Bandura 1995; Zhao & Guo, 2019). The findings on leader behavior strategies correlate with the conceptual framework in that creative industry employees increased motivation to persist in effectively performing creative tasks by closely observing and modeling the creative behavior of their manager.

Correlation to the Literature

The findings detailed in Theme 1, leader behavior, correlate with the existing research on managing creative performance and measuring creativity. Griffith et al. (2018) suggested the type of leadership a manager exhibits in the workplace results in better creative outcomes. P1, P2, and P3 indicated astuteness in identifying and assessing

individual employees' creative strengths and weaknesses facilitates enhanced levels of creative performance. P1 revealed, "I have a back office of amazing people that I can sit and evaluate people on what they are doing." Assessing employees' strengths and weaknesses is important for employee engagement (Bridger, 2019). P1 shared, "I determine, have they met deadlines with their creativity? Where do they operate best? Could I just give them a project? Can they meet deadlines and work under pressure? Because I want to see quality." P2 explained,

I usually try to use a particular person whom I know would be good for the project. Everybody is not good for every project. So, I evaluate the individual on their strengths and weaknesses and if I feel like their strengths can add to what I am trying to do. A lot of it depends on if I feel they are going to enhance the project in some way. I kind of already know that before. For example, if I want a singer for a project or if I had a part that needed someone to sing at a high octave range, I am not going to pick somebody who sings low. I would pick somebody who I feel is able to contribute and hit the octave I need or those notes that I need, and they can enhance the project.

Leader creativity identification impacts individual worker-role creativity and team creative performance (Wen et al., 2017). P3 discussed identifying and assessing individual creative employee strengths and weaknesses for better team creative performance and stated,

I listen to how they improvise. For example, I might listen to a bass player and say, okay, but can he play upright bass as well as electric bass? Or can he play in

a variety of styles? Can he read? Can he play by ear? What are his strengths, his weaknesses, or her strengths, and her weaknesses? Then I also look at the kind of person they are, which is harder to tell right away. But I must make certain determinations because the personality mix is going to be just as important in the creative environment as it is as whatever their skills are

Theme 2: Communication

The theme to emerge with the second highest frequency was communication. Owusu and Mardani (2020) described communication as the practice of conveying ideas or information from one individual to another. Managers use communication with and amongst employees to identify problems and to ensure performance improvements are made (Marso-Walbeck, 2019). Omilion-Hodges and Ackerman (2017) found that communication exchanges distinctively influence employee creativity. In response to the overarching question concerning effective strategies to motivate enhanced creative performance, participants in this study upheld the importance of the use of communication exchanges. P1 indicated,

I ask my employees, where do you want to be? What do you want to do? After 90 days, or after 120 days, I go back to them and ask, is there anything else you want to learn? Is there anything else you want to do? Because I want to make sure we create an atmosphere that is creative.

Mayfield and Mayfield (2017) opined that managers use communication exchanges to influence worker self-efficacy persistence and motivation. P3 affirmed the use of communication interactions to motivate creative performance and stated,

I had to motivate a very talented group of about six musicians to produce consistent quality every night, you know, doing the same songs for a month and a half. There were personality conflicts that threatened the performances. At different times, I had to pull people aside to find out what was happening. I had to be willing to listen, but also to have the ability to assess what they needed most because sometimes they just needed to vent. At those times, there was no need to take any action, but just to have a listening ear. Now, other times there was a need to take some action.

Correlation to the Conceptual Framework

Theme 2, communication aligned with social cognitive theory. Bandura (1977) posited that one of the strategies to influence self-efficacy beliefs includes verbal persuasion. Clark and Newberry (2018) suggested that an individual's self-efficacy motivation to persist in fulfilling tasks is improved through verbal persuasion. Verbal persuasion is the most popular strategy used to influence human behavior as it involves communication in the form of feedback (Bandura, 1986). P2 confirmed the use of feedback interactions to ensure creative performers persisted in executing creative tasks. P2 asserted, "I check to see if they have any feedback or any questions and make sure they get back to me before we go into a studio and perform. This way, we could be better prepared for the performance." Jug et al. (2019) purported that feedback given during or after an employee executes a skill is the most effective performance-enhancing technique. P3 shared,

Being able to communicate what you want the person to give you is important. People want to feel like they are doing what you assigned them correctly, and you have to tell them when they are, and you have to tell them when they aren't. You have to communicate your vision and let them know, this is it, and this is not. I was working on this recording project with really top-notch musicians with a lot of experience. It was hard correcting people I admired and looked up to. But it was my record, and they had their own. So, I had to tell them; I need you to do this differently. I need that note you just played to be played like this. I just asked for what I wanted and was very clear about it. And you know what? I feel like they respected me more for doing that. When they knew that they had given me what I wanted, we both felt better.

Correlation to the Literature

Research findings from the analysis of participant responses confirmed that managers use communication skills for enhanced creative performance. Mayfield and Mayfield (2017) opined that managers could utilize communication skills to positively impact employee self-efficacy to persist in exceeding performance outcomes. Open communication exchanges between managers and employees increase work motivation (Stacho et al., 2019). Consistent with these findings, P1 revealed, "I sit with my team at meetings and say, okay, this is the objective, who wants it! And, they are like, I'll take it!" Effective workplace communication occurs when employees are encouraged to share information and ideas with their managers (Mazzei et al., 2019). P3 encouraged shared communication with creative performers and stated, "I say let's talk. Let's get this out,

and let's see what's there." Kim (2018) suggested manager's effective communication with employees reduces ambiguities about performance expectations. P2 mentioned, "during rehearsal, I make sure everybody is on the same page so that the recording or whatever it is we are working on comes out correct."

Communication technology is useful in measuring the effectiveness of creative performance efforts. Managers may use different instruments to readily measure employee creative output (Bart et al., 2017), assess employee creative problem-solving (Pick & Lavidor, 2019), and evaluate employee creative achievement (Wertz et al., 2020). Communication technology is valuable for executing and assessing innovation and creativity (Seechaliao, 2017). Reviews of relevant and existing company documents and responses to participant interview questions supported the use of communication instruments to assess creative performance. P4 maintained,

For a record release, we create flyers and promo videos for radio and social media. If I placed something in Jazz or for Harlem Week, I might see on my social media timeline that I have 22,000 impressions, meaning for 22,000 people, it actually came across their phone or their computer. Then the question is, how many people clicked on it to get more information? Of the 22,000, I may only have 3,000 people who clicked on it, and then after that, I may have nine hundred people who actually liked it. So, it is broken down in that format: Impressions, how many people actually clicked on it, and then how many people actually liked it.

Theme 3: Tools and Support

Providing tools and support was the third theme to emerge from the data collection and analysis. Wang and Nickerson (2017) suggested that individual creativity support systems are used to effectuate creative work performance. In response to questions about effective strategies used to motivate enhanced creative performance, Participant P2 expressed, "I give them the tools that they need in terms of music. Or, I give them enough time to study up and take a piece of mine and learn it." Lejeune et al. (2018) found that enhancements in job performance are facilitated when managers provide tools to support employee development. P1 mentioned,

I gave a guy a video project and provided the components to the video, and said, put it together. To get into the creative process, I found he loves landscape photography and portrait photography. So, I bought four softboxes, real big photography diffusers, and I set them up in the studio as motivation.

Correlation to the Conceptual Framework

Social cognitive theory correlated with Theme 3, providing tools and support. A proposition of the social cognitive theory is that employee self-efficacy is a motivating tool that mobilizes effort to achieve goals and persist over time (Harinie et al., 2017). Bandura (1977) suggested that managers can affect employee self-efficacy through affective arousal. Affective arousal states transpire when persons are impacted emotionally, and they can interpret a sense of well-being in relation to their ability to accomplish tasks (Yang et al., 2017). P4 explained, "To motivate creators, I understand creators are givers. Creators need even more motivation. In order for them to give

something, they have to be filled." Positive affect arousal mediates employee creative self-efficacy which is positively related to innovative and creative performance (Intasao & Hao, 2018). Creative industry managers can impact employee affective arousal states to facilitate creative outcomes needed for success. Thibault Landry et al. (2017) suggested that manager's demonstration of appreciation toward employees motivates performance improvements. P3 described, "I recognize them as a person. I found when people feel like you genuinely care about them, that you hear them and you think about what they say, it makes a difference in how they respond."

Managers in creative industries use different approaches to influence employee affective arousal states for developing novel creations necessary for business sustainability and profitability. Agnoli et al. (2019) found that in controlling the affect an individual experienced during a creative process, the individual persisted in developing extraordinary creative products despite frequent frustrations. P1 stated, "I took my whole team to go see Hamilton, on my birthday, and they were excited. I want people to realize I know what it feels like working in a job where you're not warranted, where you feel that I could do better." Intrinsic and extrinsic rewards positively influence employee creative behavior and creative performance enhancement (Chand et al., 2019). To motivate employees to persist with the creative process, P1 also indicated,

I found out three of my employees love photography. How I found out was I took them to lunch. I am always feeding them. They come early, they do the work, and in between the work, we play together. I call my creative process, "playing." I think what plays a huge part is the creative process with people. I would walk into

the station, I would holler in the building, "who wants to play today" and they would come out, and we would just use what we need to use to figure it out.

Correlation to the Literature Review

Study findings outlined in Theme 3 are in alignment with research on providing training as tools and support to enhance creative performance in the literature review. Training is a tool that managers use to provide employees with instructions needed to execute their jobs and improve performance. In training employees on specific tasks, managers improve employee self-efficacy motivation to persist in successfully executing those tasks (Bandura, 1995). Chand et al. (2019) found that training has a significant impact on increasing organizational performance. To ensure creative performance enhancements, P2 stated, "I am a creative director, I teach musicians. Usually getting them the material ahead of time, giving them maybe about a week or two to be able to sit with the material and study it." Meinel et al. (2018) observed that creativity training successfully enhances employee's creative performance skills. P3 confirmed the use of training as a tool and support to motivate enhanced creative outcomes. P3 stressed,

One of the things that I have found is when I also teach private lessons, I challenge and encourage people to go beyond what they thought they were capable of. I really believe that when you do that, and you help somebody to achieve something that is more than what even they thought possible, you not only help them to get to another level, you help yourself to get to another level. I've definitely done that in recordings.

Theme 4: Autonomy

The fourth theme to emerge in this study was autonomy, as shown in Table 1. Dehlendorf et al. (2018) characterized autonomy as the fundamental right to make and act on decisions. Autonomy in the workplace is employee freedom to make choices about work procedures without restrictions and independence to use approaches the employee deems necessary to execute job tasks (Chiniara & Bentein, 2016). Pattnaik and Sahoo (2020) found that in establishing an autonomous work environment, managers can channel employee creative improvements and engagement needed to contribute to business success. Participants in this study attested to the use of autonomy to motivate creative performance enhancements needed for competitive advantage. P1 indicated, "Creatives don't like to be pigeon held in a box, you know like that 9:00 to 5:00. So, I give them perfect, just total autonomy to do whatever I need them to do with a deadline." To foster employee creative performance enhancements through autonomy, P3 also shared, "You inevitably have to let people spread their wings and fly."

Correlation to the Conceptual Framework

Theme 4, autonomy, support Bandura's (1977) social cognitive theory, which suggests that enactive mastery is a useful means of affecting self-efficacious motivation to persist in task accomplishment. Enactive mastery is the experience individuals gain from having previously accomplished tasks (Bandura, 1986). Employee's perceived sense of control of their own effort level increases employee motivation and effort expenditure to persist in performing (Bandura, 1986). Bandura (1997) suggested that employee effort expenditure is a primary determinate of enactive mastery experience. Enactive mastery

experience is the most prominent source of self-efficacy (Kolo et al., 2017). Self-efficacy is positively associated with autonomy (Duchatelet & Donche, 2019). Wang and Netemeyer (2002) suggested that work autonomy is most pertinent to self-efficacy motivation as the perception of work autonomy signifies the efficacy-enhancing information source identified by Bandura (1977) as enactive mastery.

Findings from this qualitative study revealed that creative industry managers use autonomous enactive experiences to motivate employee self-efficacy to persist in performing creative assignments. Employee self-efficacy motivation is achievable when managers facilitate mastery experiences by allowing employees to apply previously obtained knowledge to achieve existing desired behaviors (Bandura, 1997). In managing individual performers on a creative project, P2 stated,

They have to be technically adept in whatever instrument they are playing.

Whether it be guitar or bass or something like that. What their experience and levels are in terms of being exposed to different kinds of music is important to me as a Jazz musician because sometimes an R&B musician is not going to give me the type of feel and feedback I need for a project because their specialty is R&B. Whereas somebody who has experience in Jazz, they will be able to give me a little bit more of what I am looking for and what I'm hearing in terms of a project or whatever.

Correlation to the Literature

The research located in the literature review is consistent with Theme 4, autonomy. Autonomy is a core motivator of creative performance (Wang & Dong, 2019).

Creative performance is crucial for the success and longevity of creative industry firms. Oluwaseun and Boboye (2017) observed that workers who were given greater autonomy have self-efficacy motivation to accomplish more creative activities than workers who were not provided with significant autonomy. In verifying the effective use of autonomy as creative self-efficacy motivation for enhanced creative performance, P1 disclosed,

I gave this guy a video assignment, and he kept emailing me and kept asking, what do you want to see? I was like, no, no, I want to see quality. I want to see message. I'll just let you do what you want to do with it. At that time, he looked at me like what? Then he later came back with a beautiful piece. It was simple; it was beautiful.

In creative industries firms, creative self-efficacy is essential for the innovative and creative performance needed to maintain competitive standing. Abdul Hamid et al. (2020) discovered a significant relationship between autonomy and creative processes in that given full autonomy, employee's creative self-efficacy motivation to innovate and produce quality creative work increases. P1 stated, "to motivate creative process with my employees, one thing that I've noticed when dealing with creatives is, you have to let them be. You have to let them operate in their lane." Employee creative self-efficacy and employee creativity are bolstered when leaders exhibit dialectic managerial approaches, such as giving employees autonomy (Han & Bai, 2020). P3 affirmed, "I found different people get motivated by different things. Some folks like to just be left alone, like they got it, and it's important for them to prove that they could do it themselves."

Creative self-efficacy is the belief in one's own ability to execute tasks inventively. P4 explained, "I tell my songwriters and musicians to believe in yourself. We don't know what's going to happen when we get on stage. Whether it is one person or one million people in the audience, give them your best, believe in yourself." Orth and Volmer (2017) found that employee creative self-efficacy beliefs and autonomy positively affects creative and innovative outcomes. In granting autonomy, creative industry managers influence employee creative self-efficacy to innovate. P1 shared,

I am not running a dictatorship. My creatives know I want to see quality. I want to see the message standout, vibrant colors, and camera movement, and they know they can provide it. When they volunteer, they know they have to come with the best product I ever wanted to see, and they provide it.

Applications to Professional Practice

The purpose of this qualitative single-case study was to explore the effective strategies used by some managers of a creative industry firm to motivate employees to enhance creative performance. Creative industry firms rely on employee creative performance enhancements for success and longevity. Substandard employee creative performance adversely affects creative business profitability and competitive standing. Cheng et al. (2019) found that managers can affect employee creative output. Managers in creative industries who understand factors that influence employee motivation to enhance creative performance can achieve business success. Vijayabanu et al. (2017) established that managerial ability to motivate employees is crucial to effectuating enhanced performance and commitment to accomplishing business objectives.

Application to professional practice lies in the potential for the findings in this study to provide managers with strategies to motivate enhanced creative performance needed for business profitability and competitive advantage.

Bandura's (1977) social cognitive theory was the lens utilized in the findings of this study. The social cognitive theory reflection in this study's findings confirmed that when managers applied enactive mastery, vicarious modeling, verbal persuasion, affective arousal, or training strategies, employee creative self-efficacy motivation to enhance creative performance increased. Creative self-efficacy significantly predicts creative performance and is a fundamental motivating factor in innovative and creative processes (Bandura, 1997; Pretz & Nelson, 2017). Creative works are essential for a creative industry firm's longevity and survival, as employee incapacity to generate novel innovations threaten business sustainability (Allahar, 2018). The findings of this study might add to the expansion of managerial approaches for motivating employees. Managers can use the information obtained from the social cognitive theory framework to devise strategies to affect creative self-efficacious motivation toward creative performance enhancements needed for business success.

Participants in this study each had over 20 years of managerial experience in a creative industry firm. The participants shared knowledge and expertise that could facilitate the adoption of strategies to motivate creative performance enhancements. Creative industry workers are invaluable to their firms as their innovative and creative productions directly affect business performance outcomes (Chang, 2018; Munizu & Hamid, 2018). P1, P2, P3, and P4 respectively reported that the use of (a) leader

behaviors, (b) communication, (c) tools and support, and (d) autonomy strategies to motivate employees to enhance creative performance. Deressa and Zeru (2019) emphasized that demotivated employees adversely affect business operations through low expended effort toward work and lower quality creations. The participant's effective strategies in this study may guide creative industry managers in motivating employees to translate novel creations into competitive and financial gains successfully.

Implications for Social Change

The implications for social change are that the results of this study might increase manager's impact on employee motivation to improve creative performance. Singh and Misra (2020) described positive social change as initiatives businesses undertake that result in improvements in employee wellbeing, individual welfare, and societal conditions. The findings in this study support creative industry manager's use of strategies to influence employees to persist in enhancing creative developments. Managers in creative industries use various approaches to facilitate employee production of new creations and innovations that provide value (Protogerou et al., 2017). Taura and Nagai (2017) indicated that innovations are valuable for both social and economic development, and employee creativity is necessary for innovations to transpire. Employee creativity improves the quality of life, is central to a city's character, and is an integral part of creative economies (Becker et al., 2019). Using the strategies provided in this study, creative industry managers might ensure employees produce and enhance creative and innovative developments that promote social change.

Creative industry sectors frequently provide for job development, civic renewal, and economic expansion. One creative industry region employs over 2.7 million creative performers, pays \$209.6 billion in labor income, and is responsible for \$650.3 billion in total creative economic activity (Thornberg, 2021). Inputs and outputs of creative performers are assets that define creative industries. Creative performer's efficacious motivation to persist in achieving higher levels of creative performance is affected by management interventions (Cheng et al., 2019; Qi et al., 2019). Supported by managers, creative performers might transform self-efficacious efforts to the advancement of their firms, communities, and society.

Recommendations for Action

Based on the study findings, using strategy to influence employee motivation may provide creative industry firms with a scheme for effectively enhancing creative performance. After analyzing participant responses and company documents, it is recommended that creative industry managers use (a) leader behavior, (b) communication, (c) tools and support, and (d) autonomy strategies to motivate creative performance enhancements. Using the results of this study, I found when creative industry managers exhibited adaptive leader behaviors, they effectively influenced employees to improve creative performances. Integrity, ability to admit and learn from mistakes, sensitivity to creative employee needs, fearlessness, and modeling are also recommended leader behaviors or traits for successfully motivating creative performers.

In keeping with the study findings, creative industry managers should use communication to positively affect employee self-efficacious motivation to persistently

exceed creative expectations. I further recommend creative industry managers facilitate open communication exchanges, verbal persuasion, feedback interactions, and communication technologies as effective creative performance-enhancement techniques. An additional recommendation is for creative industry managers to provide creative performers with the tools and support, such as training tools, needed to generate novel creations and innovations needed for business viability. Managers in creative industries should also offer support in the form of rewards to motivate employee's positive affective arousal states for enhanced creative and innovative outcomes. Another recommendation is for creative industry managers to give workers autonomy and establish an autonomous work environment, which motivates employee self-efficacy to persist in enhancing creative performance needed for business success and longevity.

Given the recommendations for action, the intent is to publish the findings from this study in academic business journals, scholarly literature, and with the ProQuest Dissertations and Theses Database. My intention is to also provide each participant of the case study with a courtesy copy of the study findings. I further intend to present the findings of this study in higher education institutions and at conferences and workshops relating to creative performance in creative industries.

Recommendations for Further Research

This study was conducted to explore effective strategies used by creative industry managers to enhance creative performance. Strategies found in this study are vital for motivating employees to persist in developing novel creations and innovations needed for creative industry business survival and success. While the results of this study offer

valuable insights, a need for additional research on ways to motivate creative performance enhancement and to address study limitations remain. The findings in this study revealed that certain leader behaviors were effective motivators for enhanced creative performance. Additional research could be conducted to identify how or if other leader behaviors, for instance, building trust, may improve employee creative performance. Results of this study also showed that communication was used to motivate creative performance enhancements. For example, supplemental research about the mitigating effects of communication on creative performers could be done to build on this study. Further research on how providing tools and support and autonomy may affect employee creative self-efficacy motivation to persist in completing creative tasks can be executed to expand on the study findings as well.

Qualitative single-case studies have limitations. A limitation of this study is that the findings were based on the insights provided by four creative industry managers. Limiting the study to four participants may not have yielded a depth of knowledge and experiences possessed by creative industry managers with different understandings and capabilities. For additional knowledge on strategies to enhance creative performance, future researchers are recommended to replicate the study and to include more participant perspectives. The study was also limited to a creative industry firm in the New York tristate area. Another recommendation is to replicate the study emphasizing other cases in different geographical regions to gain more in-depth knowledge and understanding of strategies used to motivate employees to enhance creative performance.

Reflections

The pursuit of a doctor of business administration (DBA) degree was not an easy undertaking. Persisting through the doctoral study process was a challenging, however, a necessary progressive step in my academic and professional journey. Throughout the DBA process, I learned aspects of literature review, qualitative research methodology, case study procedures, and data collection techniques needed to investigate my research topic. The knowledge obtained from conducting this study aided my exploration of effective managerial strategies to motivate creative performance enhancements. During the interviews with study participants, I discovered that creative industry managers effectively use leader behavior, communication, tools and support, and autonomy strategies to motivate employees to enhance creative performance.

My role as the primary data collection instrument for this study was to conduct the study without biased perspectives or preconceived notions. I interviewed four creative industry managers who were forthcoming in providing insightful responses to interview questions. Each study participant had over 20 years of experience managing creative performers. Throughout the process, each participant expressed enthusiasm about partaking in this study and sharing their knowledge and expertise in creative industries. Upon completion of this study, I gleaned a greater appreciation for strategies managers of creative industry firms use in motivating creativity enhancements needed for business profitability and success.

Conclusion

The aim of this qualitative single-case study was to explore the effective strategies used by some managers of a creative industry firm to motivate employees to enhance creative performance. Participants for this study were selected using purposeful sampling. Data collection for this study transpired through semistructured interviews with four creative industry managers and via the review of relevant company documents. Interviews were conducted using video conferencing. Video conferencing was used in keeping with social distancing mandates to prevent spreading of the COVID-19 virus. An analysis of the data collected yielded 4 major themes: (a) leader behavior, (b) communication, (c) tools and support, and (d) autonomy. The findings of this study supported findings depicted in the literature review. The study findings also aligned with Bandura's (1977, 1995) social cognitive theory, which suggested managers could affect employee self-efficacy motivation to persist in performing tasks through (a) enactive mastery, (b) vicarious modeling, (c) verbal persuasion, (d) affective arousal, or (e) training experiences.

All creative industry managers confirmed the use of approaches to influence employee motivation toward creative performance enhancements. Recommended strategies to influence employee creative self-efficacy motivations are: (a) exhibit or use leader behaviors, (b) facilitate communication exchanges, (c) provide tools and support, or (d) establish an autonomous work environment and give employees autonomy over creative projects. Given these strategies, managers may motivate employees to enhance creative performance in creative industry firms.

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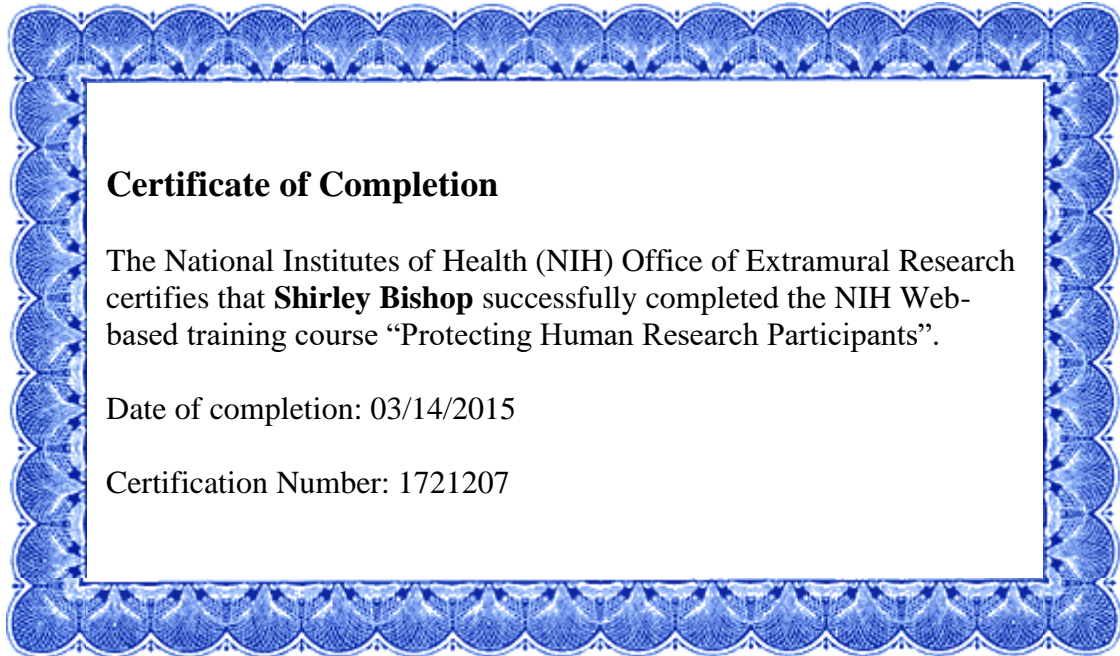
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Appendix A: Interview Protocol

The purpose of this qualitative single-case study is to explore strategies managers of creative industry firms use to motivate employees to achieve higher levels of creative performance. I used the semistructured interview technique as the primary means of collecting data from four creative industry managers. The following interview protocol was used to query each manager:

1. Greet and introduce myself to the participant.
2. Reiterate the purpose of the interview.
3. Provide the participant with a copy of the consent form.
 - a. Discuss the contents of the form.
 - b. Disclose the need and my intention to record the interview session.
 - c. Allow participants time to review the form.
 - d. Answer any questions that may arise.
4. Place the recording in a conspicuous place and advise the participant that I am about to begin recording the interview.
5. Turn on the recording device, state the date, time, and location of the interview.
6. Identify the participant using a P1, P2, P3, P4 identification code.
7. Beginning with the central research question, start querying the participant and proceed in asking questions sequentially to final the question.
8. Follow-up with any additional questions as needed.
9. Conclude the interview sequence.
10. Advise participants of the member checking process and follow-up procedures.
11. Confirm and exchange contact information with the participant.
12. Thank the participant for engaging in the study.
13. Turn off the recording device.

Appendix B: Certificate of Ethical Compliance



Appendix C: Interview Questions

1. What effective strategies do you use to motivate employee creative performance?
2. What strategies were most effective in motivating employees to enhance creative performance?
3. What strategies were least effective in motivating employees to enhance creative performance?
4. What criteria do you use to set creative performance goals?
5. How do you assess the effectiveness of the strategies you use to motivate employees to enhance creative performance in your firm?
6. What barriers did you encounter in implementing strategies to motivate employees to enhance of creative performance?
7. How did you address the barriers to implementing strategies to motivate employee enhancement of creative performance?
8. What else might you add to the discussion concerning motivating employee creative performance?