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THE IMPACT OF INTELLIGENT MANAGEMENT METHODS ON THE CREATIVITY LEVEL OF EMPLOYEES IN THE CREATIVE SECTOR

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ABSTRACT

Purpose: *This paper examines the relationship between intelligent management methods and the level of creativity among employees in the creative sector. It aims to assess how modern tools such as Design Thinking, Agile, and AI technologies support creative performance.*

Need for the study: *In the era of digital transformation and the knowledge economy, it is essential to understand how intelligent management tools impact creative behavior and innovation potential in the workforce. The creative sector plays a vital role in regional development, yet its integration with AI-based management strategies remains understudied.*

Methodology: *The study is based on the KANH-III Creative Behavior Questionnaire. It surveyed 125 employees from 89 creative sector companies in the West Pomeranian region using the CAWI method.*

Findings: *Results indicate a high level of nonconformist and heuristic behavior, suggesting strong creative potential among respondents. Intelligent management tools are found to contribute positively to creative attitudes.*

Practical Implications: *The findings offer insights into developing intelligent management strategies that support innovation and enhance human capital potential in the creative sector.*

Keywords: creativity, intelligent management, AI tools, creative sector, innovation

JEL: L26, O31, O32, J24

1. INTRODUCTION

Today's companies, striving for dynamic growth and increased competitiveness, attribute key importance to creativity as a driver of innovation. Creativity is increasingly expected not only in the workplace but also in broader societal and economic contexts. It enables individuals to assimilate new information more effectively, solve problems efficiently, and develop original, practical solutions. In today's knowledge-based economy, the ability to generate and implement innovative ideas is becoming a critical element of competitive advantage at both the individual and organizational levels (Czerwinska-Lubszczyk et al., 2022).

Creativity plays a pivotal role in the creative sector, which encompasses industries focused on innovation, design, and artistic expression. Employees in this sector are expected to demonstrate high levels of creativity, as it is a fundamental requirement for successfully navigating a rapidly changing professional environment. The ability to think divergently, generate novel concepts, and adapt to evolving market conditions is crucial for the sustainable development of creative enterprises. Given the growing emphasis on creativity as a competitive asset, it is essential to systematically assess employees' creative potential in this sector. Such research enables a better understanding of creativity dynamics and provides valuable insights into whether professionals in the creative industry exhibit a high degree of creative thinking (Roszkowska, 2021).

However, in modern management, creativity is no longer perceived solely as an innate individual trait – it can be strategically cultivated through intelligent management methods. Approaches such as Design Thinking, Agile Management, and AI-driven decision-making provide structured frameworks that enhance employees' ability to think creatively and solve complex problems. Intelligent management tools, including knowledge management systems and AI-powered collaboration platforms, are increasingly utilized to facilitate and sustain creative processes within organizations (Jia, et al., 2023).

To maintain a competitive edge, companies in the creative sector are increasingly adopting intelligent management solutions such as AI-assisted brainstorming tools, digital prototyping, and real-time market analysis. These technologies allow organizations to enhance creative potential, optimize project workflows, and better respond to evolving industry demands. Therefore, researching employees' creativity levels in this sector is not only relevant but also essential in understanding how modern intelligent management methods shape creative performance (Patel, et al., 2024).

This article aims to assess the creativity level of creative sector employees in the West Pomeranian region. The study will be conducted using the KANH-III questionnaire, developed by S. Popek and R. Bernacka, which allows for diagnosing employees' creativity levels. Additionally, this research examines the role of intelligent management approaches in shaping creative potential. The analysis results contribute to a deeper understanding of creativity in the creative sector and provide a foundation for developing strategies that support creative competence development, particularly through the integration of modern management practices and AI-driven solutions.

2. LITERATURE REVIEW

In developing creative potential, it is important to distinguish between creativity and ingenuity, although the terms are often used interchangeably in business practice. Ingenuity refers to the thought process leading to ideas, while creativity encompasses the broader conceptual process through which new ideas are generated and transformed into innovations through structured problem-solving approaches (Nikitenko, 2022). Creativity is also associated with terms such as creative potential, creative work, or creative process. Every person has creative potential within themselves, which they can develop and apply using both cognitive and technological tools, transforming it into innovative solutions (Florida, 2004). Modern businesses are increasingly leveraging AI-powered technologies to enhance and accelerate creative problem-solving (Jia, Luo, Fang, & Liao, 2023).

E.P. Torrance provides an elaborate definition of creativity, indicating that it manifests itself in the search for new solutions in a problem situation—whereby a problem can be understood as both a task and a challenge (Torrance, 1995). It is a process involving the formulation of hypotheses, their testing, evaluation, and possible innovation. With the advent of intelligent management systems, AI-based decision-making, and digital collaboration platforms, the problem-solving process has become increasingly structured and data-driven, allowing organizations to facilitate and sustain creative processes more effectively. Creativity can vary depending on an individual's predisposition, experience, and the environment, which either encourages or limits creative thinking. Modern organizations are increasingly utilizing AI-assisted creativity tools, such as AI-driven brainstorming applications and intelligent knowledge management platforms, to enhance these processes (Patel, Kumar, Najana, & Balakrishnan, 2024).

For an individual to be considered creative, they must meet specific criteria. AI-powered systems, such as generative artificial intelligence (GAI), are now capable of identifying creative behaviors by analyzing patterns in problem-solving and innovation output (Huang, Jin, & Li, 2024). Identifying new

problems and effectively using previously acquired knowledge to solve them is of key importance. Also important is the realization that the learning process is dynamic and requires constant experimentation, including trial and error, to achieve the desired results. AI-based analytical tools can assist in tracking these patterns, offering personalized learning pathways and feedback loops that enhance creative skill development. Additionally, creativity is associated with the ability to concentrate and consistently pursue set goals, which determines the effectiveness of the creative activities undertaken (Taylor, 1988).

Analyzing the issue of creativity based on modern and classical theories, it is possible to distinguish different levels of creative development (Nęcka, 2001):

- Fluent creativity is the most basic level, referring to the innate ability to generate ideas and adapt to environmental changes. AI-assisted learning models are increasingly being used to recognize and enhance this form of creativity.
- Crystallized creativity involves idea generation, problem identification, and strategic solution development. This level requires persistence and advanced analytical skills, which can be augmented through AI-driven decision support systems.
- Mature creativity develops through years of experience and specialized knowledge acquisition. AI-enhanced knowledge management platforms and expert systems assist professionals in navigating complex fields and making informed creative decisions.
- Outstanding creativity leads to breakthrough innovations and paradigm shifts in science, art, or industry (Janasz, 2013).

This classification allows for a more detailed understanding of the phenomenon and integrates well with AI-driven creativity assessments (Moruzzi, 2025). Some AI systems are now designed to evaluate creativity levels by analyzing cognitive styles, problem-solving efficiency, and adaptability to new challenges (Conway, 2024).

As a multidimensional phenomenon, creativity plays a key role in innovation-driven organizations at both the individual and team levels. Its various levels – from basic creativity, present in all individuals, to outstanding creativity, responsible for major breakthroughs – illustrate that creative potential is not uniform and can be shaped by different cognitive and technological influences. Understanding these levels enables a more precise assessment of creative abilities and helps organizations determine how to develop and utilize creativity effectively using intelligent management solutions.

Due to the growing importance of creativity in AI-augmented workplaces, diagnosing employees' creative potential is becoming increasingly crucial (Moruzzi, 2025). AI-powered analytics, such as creativity assessment platforms and digital collaboration hubs, provide new ways to measure and foster innovative thinking. Understanding what fosters or limits creativity in AI-driven workplaces allows organizations to optimize knowledge-sharing, interdisciplinary collaboration, and innovation processes (Conway, 2024).

An empirical study was conducted in creative sector enterprises located in the West Pomeranian region, which actively use modern management tools and AI-based technologies. The primary aim of the study was to diagnose the level of employee creativity and to analyze how technological and organizational solutions support the development of creative potential. The results will provide valuable insights into the actual impact of intelligent management methods – such as design thinking, generative AI, or agile models – on employee creativity. This diagnosis will also make it possible to better align tools and organizational strategies with the needs of creative teams, and it will help answer the question of whether the use of modern tools has a positive effect on the creativity levels of employees. As such, the findings will serve as a foundation for designing effective strategies to foster innovation in technology-driven work environments.

The creative sector in Poland is a relatively new but dynamically growing area of the economy. The concept began to gain significance in the 1990s, when the economic potential of culture and creativity in business contexts started to be recognized. Also referred to as the creative industry, this sector integrates artistic activity, technological advancement, and entrepreneurship. Its key foundations include creativity, employee talent, and innovation. Enterprises in this sector possess significant economic potential – they generate profits, create jobs, and contribute to the development of intellectual property and intangible assets (Bąkowska et al., 2020).

In Poland, the creative sector plays an increasingly important role in socio-economic development. Its importance is highlighted particularly in areas such as job creation, stimulation of economic growth,

and fostering innovation. Moreover, creative industries contribute to urban revitalization and enhance the tourist and cultural appeal of cities (Sagan, 2017).

Despite its relatively short history, the creative sector in Poland continues to grow rapidly, and its potential is more widely recognized at both local and national levels. The rising significance of the sector reflects global trends that promote a knowledge-based, innovation-driven economy, where creativity is viewed as a key determinant of competitiveness (Janus-Khouri et al., 2024).

In the West Pomeranian region, the creative sector plays a noteworthy role in the regional economic landscape, bringing together artistic, design, and technological activities. The region is home to the Zachodniopomorski Klaster Przemysłów Kreatywnych (Eregion), which fosters collaboration between businesses and institutions, promotes innovation, and encourages the exchange of knowledge and experience. In Szczecin, the Center for Creative Industries at the Academy of Art implements research and development projects and facilitates knowledge transfer between science and business. Additionally, regional initiatives such as the “Your Business Under the Flag of Success” competition promote entrepreneurial creativity and innovation. The West Pomeranian Voivodeship identifies creative industries as one of the priority sectors in its development strategy, acknowledging their potential to stimulate innovation and economic growth (Kowalewski, 2019).

Based on the above, the author assumed that a high level of creativity should characterize employees in the creative sector, as it is a key factor determining their effectiveness and capacity to generate innovative solutions. Accordingly, the study focused on analyzing this sector, with particular attention to assessing the level of creativity among its employees and determining the extent of individual differences. This approach enables a more accurate understanding of the creative potential present in the sector and allows for the evaluation of how creativity is expressed in professional practice.

As many creative sector organizations increasingly adopt AI-driven technologies – such as generative tools, intelligent design platforms, and data-informed creative planning – the study also provides an opportunity to reflect on whether and how such technologies influence the manifestation and development of individual creative abilities in the workplace.

3. METHODOLOGY

3.1 Participants

An invitation to participate in the study was extended to 307 enterprises purposively selected based on the previously defined criteria. A total of 89 entities confirmed their participation, representing nearly 29% of the target population. In total, 125 individuals employed in these 89 creative sector companies operating in the West Pomeranian region completed the survey.

The research sample was selected using a purposive sampling method, based on the following inclusion criteria:

- Only entities meeting the definition of the creative sector, according to the Polish Classification of Economic Activities (PKD-2007), were included in the study (see Table 1),
- The analysis covered companies registered in the West Pomeranian Voivodeship,
- The survey included companies with at least several employees, allowing for the identification of human resource management processes within the organization.

The structure of the surveyed sample, according to the PKD 2007 classification, was as follows:

- Section G - 7 entities (8%),
- Section J - 39 entities (44%),
- Section M - 34 entities (38%),
- Section R - 9 entities (10%).

The sample included employees, managerial staff, and participants of both sexes.

Table 1. Sections of PKD 2007 constituting the creative sector

Section	Department/class/subclass	Name
Section G	47.78.Z	Retail sale of other new products in specialized stores
Section J	58.11.Z	Book publishing
	58.13.Z	Newspaper publishing
	58.14.Z	Publishing of magazines and other periodicals
	58.19.Z	Other publishing activities
	58.21.Z	Computer game publishing business, programming
	59.11.Z	Activities related to the production of films, videos and television programs
	59.13.Z	Activities related to the distribution of films, videos and television programs
	59.14.Z	Film projection activities
	59.20.Z	Sound and music recording activities
	60.10.Z	Broadcasting of radio programs
	60.20.Z	Broadcasting of free-to-air and subscription television programs
Section M	71.11.Z	Architectural activities
	73.11.Z	Activities of advertising agencies
	73.12.A	Intermediation in the sale of advertising time and space on radio
	73.12.B	Intermediation in the sale of advertising space in print media
	73.12.C	Intermediation in the sale of advertising space in electronic media (Internet)
	73.12.D	Intermediation in the sale of advertising space in other media
	74.10.Z	Specialized design activities
	74.20.Z	Photographic activities
Section R	90.01.Z	Artistic performance exhibition activities
	90.02.Z	Activities supporting the exhibition of artistic performances
	90.03.Z	Artistic and literary creative activities
	90.04.Z	Activities of cultural facilities
	91.01.A	Libraries' activities
	91.01.B	Activities of archives
	91.02.Z	Museum activities

Source: own elaboration based on (Kasprzak, 2013).

3.2 Research Protocol and Stimuli

The study was conducted using a structured survey questionnaire. To ensure greater flexibility and broader reach, an indirect data collection method was applied through a computer-assisted web

interview (CAWI). The questionnaire was made available online and distributed to participants via email.

The current version of the questionnaire consists of 26 items and incorporates two continuum-based scales. The first dimension, Conformism-Nonconformism (K–A), evaluates the extent to which individuals tend to conform to or challenge established social norms. The second scale, Algorithmic Behavior–Heuristic Behavior (N–H), includes 13 items reflecting preferred cognitive styles, ranging from schematic, routine thinking to openness to novel, non-standard solutions.

Norms for this instrument were developed using a single-scale model for individuals aged 15 to 60. Separate scoring standards for men and women were established for the K–A scale, while the A–H scale was standardized jointly for both genders.

Response scores were assigned according to the following key (Bernacka et al., 2016):

- A (yes) – 4 points,
- B (somewhat yes) – 3 points,
- C (I have no opinion) – 2 points,
- D (rather not) – 1 point,
- E (no) – 0 points.

The exceptions are questions 15 and 24, for which the answer scores are reversed, except for answer C, whose value remains unchanged.

3.3 Research Apparatus

The research was based on the Creative Behavior Questionnaire – KANH-III. In 2016, R. E. Bernacka presented a revised and updated version of the diagnostic tool originally developed by S. Popek in 1989, giving it a new designation – KANH-III (Bernacka et al., 2016).

The KANH-III questionnaire was used in this study to assess the creativity level of employees working in the creative sector in the West Pomeranian region. According to the developers of the latest version of the tool, the reliability of the scales increases proportionally with the respondents' creativity levels. Therefore, organizations operating in the creative sector constitute a relevant target group for applying the KANH-III questionnaire, enabling its effective use in diagnosing creative potential in workplace environments.

All respondents completed the Creative Behavior Questionnaire – KANH III, assessing each of the 26 items using the five-point scale described earlier. The full content of the questionnaire is provided in Appendix 1 of this publication.

3.4. Analysis of Measurement Data

Interpretation of the KANH-III results is based on the assumption that lower total scores reflect a greater tendency toward conformism and a dominance of algorithmic behavior, characterized by schematic thinking and reliance on established action patterns. In contrast, higher scores indicate a stronger inclination toward nonconformism and a preference for heuristic behavior, associated with openness to novelty and a creative approach to problem-solving.

The scoring system enables a quantitative assessment of creative potential, facilitating the comparison of individual and group results across organizations. The reliability of the KANH-III scales, as noted by the tool's authors, increases with the respondents' creativity level, which reinforces the tool's validity in environments with high creative demands – such as the creative sector.

4. RESULTS

The main objective of this study was to assess the level of creativity among employees working in the creative sector in the West Pomeranian region. The research tool, the Creative Behavior Questionnaire – KANH-III, was applied using a five-point Likert scale with a neutral midpoint, allowing respondents to indicate the degree of agreement with each statement. The results were interpreted using sten norms, which enabled standardized evaluation and comparison. The distribution of sten scores is presented below in Tables 2–5.

Table 2. Sten norms for K-A scale - Conformism-nonconformism

Conformism-nonconformism	
Workers in the creative sector of the West Pomeranian province	
Points	Sten
≤9	1
10-14	2
15-19	3
19-23	4
24-28	5
29-33	6
34-38	7
39-43	8
44-48	9
≥49	10

Source: own elaboration.

Table 3. Sten norms for the N-H scale - Algorithmic-heuristic behaviour

Algorithmic-heuristic behavior	
Workers in the creative sector of the West Pomeranian province	
Points	Sten
≤22	1
23-25	2
26-28	3
29-31	4
32-34	5
35-37	6
38-40	7
41-43	8
44-46	9
≥47	10

Source: own elaboration.

Table 4. Sten norms for the scale (K-A+N-H) – Creative attitude

Creative Attitude	
Employees in the creative sector of the West Pomeranian region	
Points	Sten
≤33	1
34-41	2
42-49	3
50-57	4
58-65	5
66-73	6
74-81	7
82-89	8
90-97	9
≥98	10

Source: own elaboration.

Table 5. Determining the severity of employee behavior based on the sten score

Sten	Level
1-4	low (conformism, algorithmic behaviour, reproductive attitude)
5-6	average (neutral behaviour)
7-10	high (nonconformism, heuristic behaviour, creative attitude)

Source: own elaboration.

The average score for the Conformism–Nonconformism scale (K–A) among creative sector employees was 38.66, with a standard deviation of 6.35. Scores ranged from 9.00 to 51.00. According to the sten interpretation, this average falls within the 7th sten and above, indicating a dominant nonconformist attitude. Figure 1 illustrates that only four respondents exhibited a conformist profile, 24 scored within the average range, and 94 demonstrated a nonconformist orientation.

A factor analysis of this scale revealed four underlying dimensions that explain 49% of the variance. These include intrinsic motivation, critical independence, openness, and courage. Each factor comprises a set of paired statements reflecting either conformist or nonconformist tendencies. This confirms the prevalence of nonconformist attitudes in the studied group.

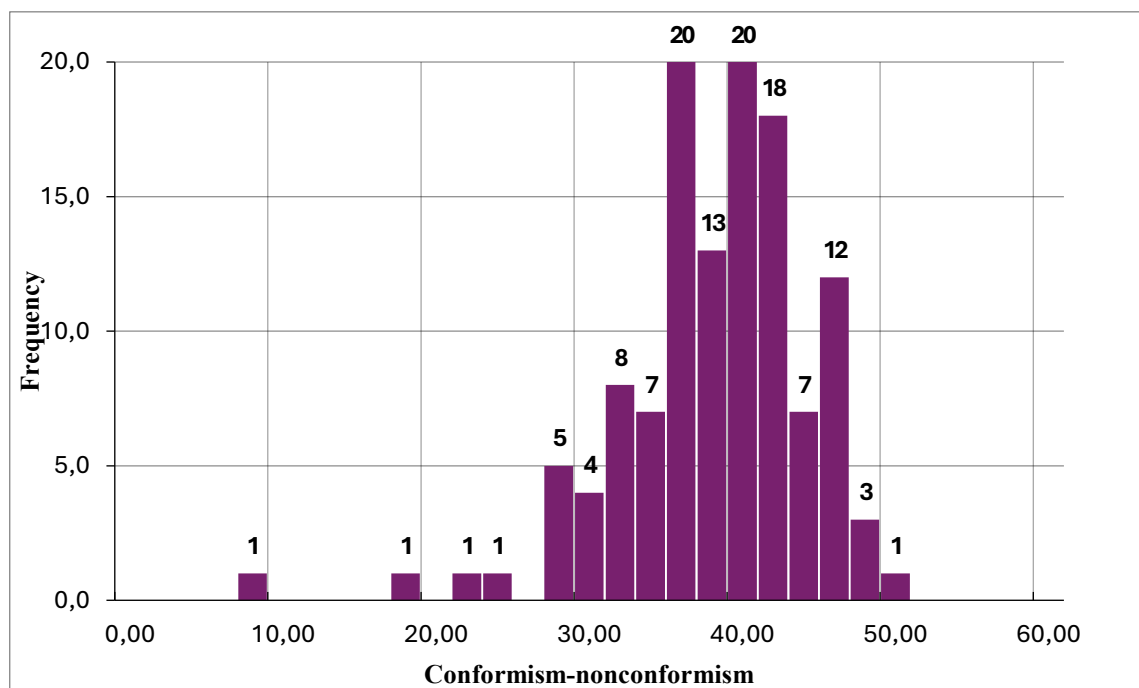


Figure 1. Results of the Conformism–Nonconformism scale for the surveyed sample of the creative sector of the West Pomeranian Voivodeship

Source: own elaboration.

Table 6. Factors I-IV of the scale used to assess the measurement of conformism-nonconformism behavior of the studied sample of the creative sector of the West Pomeranian province

Factor I – intrinsic motivation		
Conformism	The number of the statement in the form	Nonconformism
Poor resilience and stamina	20	Resilience and perseverance
Submission	18	Consistency
Dependency	12	Independence
Independence	7	Self-organization
Lack of criticism	25	Self-criticism
Factor II – critical independence		
Conformism	The number of the statement in the form	Nonconformism
Subordination	4	Domination
Intolerance	5	Tolerance
Low self-esteem	26	High self-esteem
Passivity	22	Activity
Stereotypical	9	Originality
Factor III – openness		
Conformism	The number of the statement in the form	Nonconformism
Defensiveness	16	Openness
Intellectual rigidity	2	Adaptive flexibility
Factor IV – courage		
Conformism	The number of the statement in the form	Nonconformism
Timidity	24	Courage

Source: own elaboration based on: (Bernacka et al., 2016).

Regarding the Algorithmic–Heuristic Behavior scale (N–H), the average score was 37.56, with a standard deviation of 6.92. The minimum and maximum scores ranged from 22.00 to 52.00. Based on the sten norms, these results suggest that heuristic thinking is the dominant cognitive style in the sample. Figure 2 shows that 19 respondents demonstrated algorithmic behavior, 36 fell within the average range, and 62 displayed heuristic behavior, typically associated with creativity and open-ended thinking.

Factor analysis of this scale identified four factors explaining 48% of the variance: reflexive openness, innovative talents, creative talents, and cognitive self-efficacy. These dimensions reveal the complexity of cognitive styles among respondents and highlight the presence of traits beneficial for creative work.

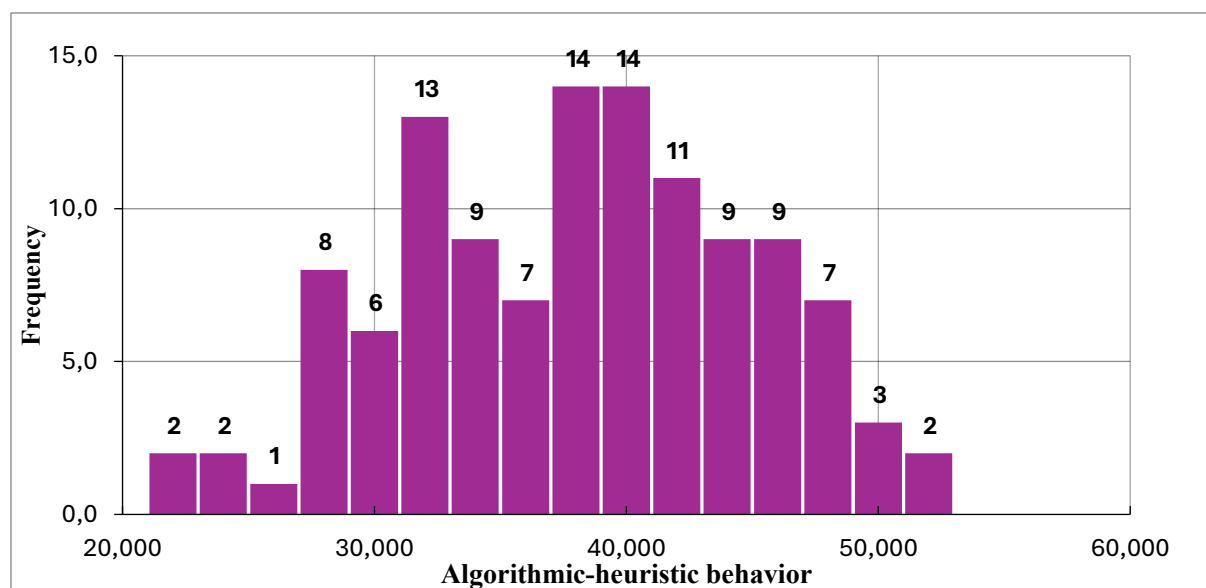


Figure 2. Results of the Algorithmic-Heuristic Behavior scale for a sample of the creative sector in the West Pomeranian region
Source: own elaboration.

Table 7. Scale factors for assessing the algorithmic-heuristic behavior of the studied sample of the creative sector of the West Pomeranian region

Factor I – reflexive openness		
Heuristic behavior	The number of the statement in the form	Algorithmic behavior
Cognitive activity	21	Cognitive passivity
Learning through understanding	8	Learning through understanding
Divergent thinking	14	Convergent thinking
High reflectivity	3	Little reflexivity
Independent observation	13	Perceptive leadership
Intellectual independence	6	„Implementing yourself.”
Factor II – innovative talents		
Heuristic behavior	The number of the statement in the form	Algorithmic behavior
Proficiency and construction skills	17	Low efficiency and construction skills
Technical ingenuity	23	Lack of technical ingenuity
Factor III – creative talents		
Heuristic behavior	The number of the statement in the form	Algorithmic behavior
Artistic talents	10	Lack of artistic talent
Creative imagination	11	Recreative imagination
Verbal Creativity	1	Verbal reproduction
Factor IV – cognitive self-efficacy		
Heuristic behavior	The number of the statement in the form	Algorithmic behavior
Intellectual flexibility	19	Intellectual rigidity
Self-directed learning	15	Targeted learning

Source: own elaboration based on (Bernacka et al., 2016).

The combined scale (K–A + N–H), representing the overall Creative Attitude, yielded an average score of 76.00 with a standard deviation of 12.24. The range of results varied between 33.00 and 101.00.

This places the average respondent within the high creative range (above 7th sten), confirming a strong creative attitude among the employees surveyed. Figure 3 indicates that 4 respondents were classified as having a reproductive attitude, 37 were average, and 73 exhibited a creative attitude.

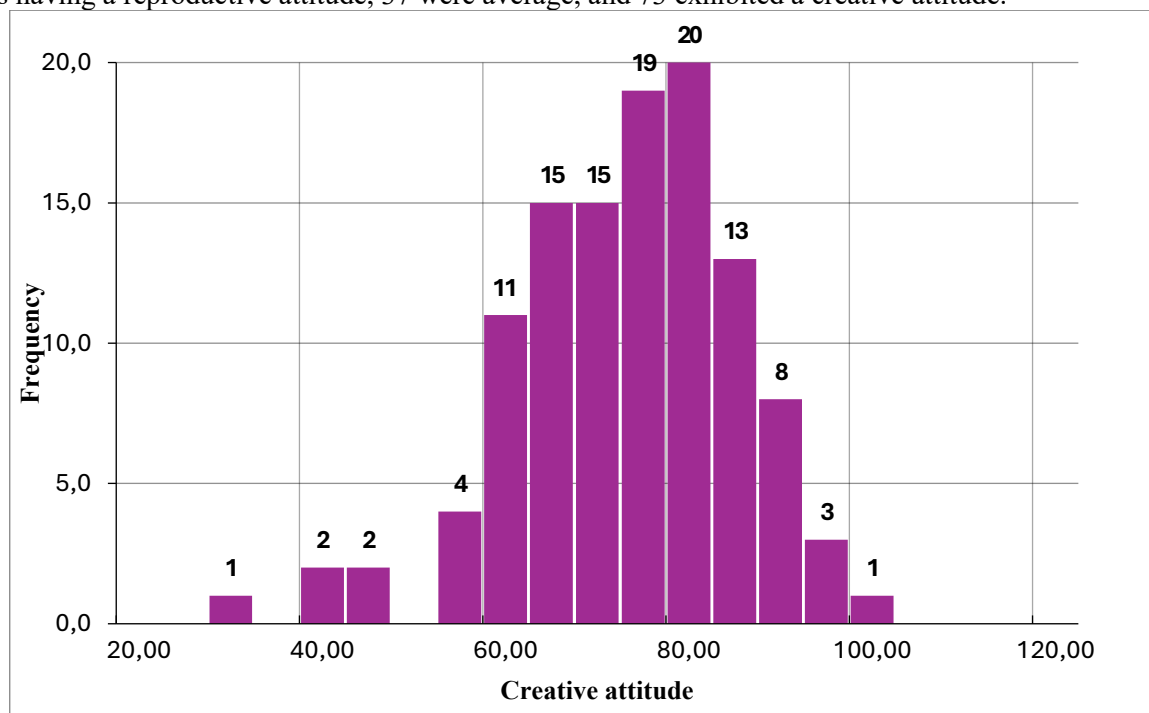


Figure 3. Results of the Creative Attitude scale for the surveyed sample of the creative sector of the West Pomeranian region

Source: own elaboration.

The findings confirmed that the majority of respondents demonstrated a nonconformist attitude, heuristic cognitive style, and a strong creative profile – indicating a high level of creative potential across the sample.

5. DISCUSSION

The results of the study confirmed a high level of creativity among employees working in the creative sector in the West Pomeranian region. Most respondents exhibited nonconformist attitudes, heuristic cognitive styles, and an overall creative approach – traits that are essential for innovation in knowledge-based economies. The dominance of these characteristics supports the assumption made in the introduction: that creativity is a key factor in shaping the competitive advantage of organizations in creative industries.

In particular, the findings emphasize that individuals employed in this sector not only tend to think independently and seek unconventional solutions but also function well in environments requiring adaptability and innovation. These results are consistent with prior research which highlights the relationship between creative potential and nonconformist, heuristic tendencies.

Moreover, the study confirms the relevance of using intelligent management approaches – such as Design Thinking, Agile frameworks, and AI-supported tools – in fostering and sustaining creativity at the organizational level. The alignment between high levels of creativity and work environments that implement intelligent management methods suggests a positive correlation. As employees demonstrate creative behaviors, organizations that reinforce such potential with modern managerial support systems are more likely to thrive in dynamic markets.

Although this study did not test the direct impact of intelligent management tools, the surveyed enterprises are known to implement modern practices such as digital prototyping, real-time collaboration platforms, and AI-enhanced problem-solving environments. Therefore, the high creative scores observed may be at least partially attributed to the stimulating conditions shaped by these tools and approaches.

These results also underscore the need for continued research into the interaction between creative potential and specific technological or managerial interventions. Future studies could empirically test whether and how different AI-based systems or innovation management practices affect measurable creativity outcomes.

Additionally, artificial intelligence offers promising solutions for creativity assessment. Methods for AI-supported creativity diagnostics are rapidly evolving and can complement traditional psychometric tools. Examples include the use of natural language processing (NLP) to evaluate the originality of employee-generated content, AI-supported psychometric testing that adapts in real time, and generative systems capable of evaluating the innovativeness and feasibility of ideas. Tools such as idea management platforms or intelligent collaborative systems (e.g., Slack with integrated AI modules) can also be used to track team-level creative dynamics. These approaches not only increase the objectivity of creativity assessments but also enable scalable, data-informed decisions about talent development and innovation strategies. Future implementations of AI-based creativity assessment tools could offer even more objective and scalable evaluation frameworks.

In practical terms, the findings offer valuable insights for leaders and HR professionals in the creative sector. Diagnosing the level of creative potential within teams allows for more targeted deployment of AI tools and intelligent management strategies. This ensures that such technologies are used not only as efficiency boosters, but also as creativity enablers—strengthening organizational innovation capacity through human–technology synergy.

6. CONCLUSION

The conducted research enabled the assessment of the creativity level among employees in the creative sector of the West Pomeranian region, providing meaningful insights into their creative potential. The results revealed that the surveyed sample was dominated by individuals demonstrating nonconformist attitudes, heuristic cognitive styles, and highly creative approaches. These characteristics are essential in the creative sector, where innovation and unconventional thinking are foundational to business operations. Only a small fraction of respondents showed conformist or algorithmic tendencies, indicating that the sector attracts individuals with a higher-than-average creative profile.

The findings support the assumption that creativity is a critical driver of success in the creative sector, where the ability to generate new ideas, develop innovative solutions, and adapt to a rapidly evolving market environment is indispensable. Employees with a high level of creative attitude are more likely to respond effectively to the challenges of the knowledge-based economy and contribute to organizational innovation.

The results confirmed the initial hypothesis regarding the high level of creativity in this sector. This suggests a natural selection mechanism – organizations in creative industries tend to attract and retain individuals with strong innovative capabilities. At the same time, the variability in creativity levels among respondents highlights the role of both internal and external factors in shaping creative potential. Key determinants include the work environment, access to development opportunities, leadership style, and exposure to intellectual stimuli.

Given these observations, companies in the creative sector should actively foster conditions that support creative thinking. This includes open innovation cultures, freedom to experiment, support for employee initiative, and implementation of intelligent management tools – such as AI-based platforms and collaborative technologies – that can further amplify creativity.

Additionally, AI-supported tools offer new opportunities for assessing and enhancing creativity in the workplace. These include advanced psychometric tests supported by machine learning, natural language processing techniques for idea analysis, and AI-powered systems capable of recognizing creative potential. Such tools can serve as valuable complements to traditional diagnostics like the KANH-III questionnaire, offering scalable, data-driven insights for talent management and innovation strategies.

In summary, this study confirms that creativity is not solely an individual trait but also a function of the environment and organizational strategies. The insights gained here lay the groundwork for further theoretical and applied research, as well as the development of practical tools for fostering and managing creativity in modern, innovation-driven organizations. These findings reinforce the view that creativity

is shaped not only by individual predispositions, but also by systemic organizational efforts. Integrating intelligent management practices—including AI-driven tools—may further enhance creative performance and should be considered as part of long-term innovation strategies in the creative sector.

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Appendix 1

Please respond to the statements included in the questionnaire.

The **KANH-III questionnaire** consists of statements related to various human activities performed in the learning process. Indicate to what extent the statements in the table reflect your behaviors, preferences, characteristics, or beliefs by marking the appropriate letter. **Do not skip any statements.**

No.	Statement	A – Yes	B – Rather Yes	C – No Opinion	D – Rather No	E – No
1	I enjoy creating written statements.	A	B	C	D	E
2	I quickly adapt to new places and situations.	A	B	C	D	E
3	I am inquisitive about new information or phenomena I encounter.	A	B	C	D	E
4	I like leading people and taking control of situations.	A	B	C	D	E
5	I believe that others have the right to their own views, opinions, or beliefs, even if I disagree with them.	A	B	C	D	E
6	I solve problems independently without following others.	A	B	C	D	E
7	In new or difficult situations, I function best when acting independently.	A	B	C	D	E
8	When I study, I always strive to understand the subject matter.	A	B	C	D	E
9	I attach great importance to performing tasks differently than my peers.	A	B	C	D	E
10	I am artistically gifted.	A	B	C	D	E
11	I like to fantasize and have many unconventional ideas.	A	B	C	D	E
12	I usually make decisions independently, without being influenced by others.	A	B	C	D	E
13	I am curious about everything around me.	A	B	C	D	E
14	I approach problem-solving from various angles.	A	B	C	D	E
15	I like it when someone gives me guidance on how to study.	A	B	C	D	E
16	I am an advocate of all kinds of innovations.	A	B	C	D	E
17	I construct and improve devices I use in my surroundings.	A	B	C	D	E
18	I achieve set goals despite difficulties.	A	B	C	D	E
19	New convincing arguments usually make me change my previous point of view.	A	B	C	D	E
20	I persistently complete difficult or tedious tasks with enthusiasm and to the end.	A	B	C	D	E
21	I enjoy expanding my knowledge without external encouragement.	A	B	C	D	E
22	I like taking initiative and undertaking actions.	A	B	C	D	E
23	I enjoy coming up with various improvements in my surroundings.	A	B	C	D	E
24	I am cautious when expressing opinions because I fear ridicule.	A	B	C	D	E

25	Before following orders or regulations, I analyze their rationale.	A	B	C	D	E
26	I have the impression that I am better than others, which gives me confidence in my actions.	A	B	C	D	E
