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CREATIVE MANAGEMENT OF THE ADVERTISING FORM AND CONTENT*

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Abstract. In the last few years there has been a fundamental change in the approach to advertising. Requirements of the recipients have changed, so there has been a demand for more and more creative and interesting forms. Its creativity is influenced by many factors that, when used together, allow it to become so. Both theoreticians and practitioners agree on the role of individual components that are used in the creation of advertising. Therefore, the aim of the article is to consider cognitive, theoretical and methodological as well as empirical issues on the possibilities of creative advertising process and analysis of the application of accepted standards for the use of specific forms and content in advertising messages, so that they ensure the highest efficiency and effectiveness.

Keywords: creativity; advertising; the creative advertising process

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1. Introduction

The level of creativity of advertising is conditioned by many determinants that make up the process of its creation. Their appropriate application allows the increase of attractiveness of the recipients. Advertising is a creative work and thanks to its reception it becomes creative or not. In order for it to happen, it requires the use of an appropriate form of communication. Therefore, to show a certain scientific area and subject it to the analysis, two trends were distinguished in the article. The first one has a cognitive character and is focused on the analysis of the source. These studies included foreign and Polish literature, which allowed making a critical analysis and shaping the research framework. They concerned concepts related to the creative process of advertising and the analysis of

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elements that make up an advertisement that meets its goals. The conducted descriptive and cognitive considerations constituted the foundation for analytical considerations. The second one, the research one, focuses on conducted qualitative research, as well as analysis of secondary data, which was used to develop a case study, thus allowing verification of the assumed hypotheses and research goal.

2. A multidimensional character of the concept of creativity. A review of the literature

The review of the source literature allows noticing that different authors interpret the issue of creativity differently, although it must be emphasised that in some aspects their views are convergent. Most concepts of the term are characterised by fuzziness and vagueness. It can be assessed both negatively and positively. It all depends on the research context that will be accepted by the researcher. Negatively, because the defectiveness of the used terms and definitions leads to numerous errors and misunderstandings. Positively, because the ambiguity of expressions, when it is known for what purpose they will be used, can be removed by appropriate definitional measures.

When reviewing the definitions, it should be emphasised that research on creativity focuses on several trends. The first of these includes theories dealing with personality traits that determine human creativity. The next ones focus on creative products and their production systems, but there are also such ones in which the primary empirical stress is put on the study of creative processes.

In order to be able to group research contexts, it is worth pointing out that significant are those ones that relate to human's individual characteristics which are predispositions towards performing creative work, creative process, but also towards social context, as it is the social perception of a creative work that determines whether it is such one or it is not. For example, creativity depending on various scientific trends, represented by the author of the definition refers to various experimental fields (Franková, 2011): thought operations (Guilford, 1967); the ability (potential) to solve problems (Getzels, Csikszentmihalyi, 1976); personality traits (Szobiová, 2004; Pietrasiniński, 1978; Hlavsa, Jurčová, 1978, Eysencka, 1983, Nęcka, 2000); creativity and motivation: these approaches emphasise the close relationship between creativity and internal and external motivation (Amabile, 1983, Hayes, 1989); process and thought product (Kim, 1993; Cropley, 1999; van Woerkum, Aarts, de Grip, 2007; Mayer, 2008); interaction: creativity is a kind of interaction of the environment with the world (Goldberg, 1986; Hyatt, 1992; Bean, 1992); skill set (Smékal, 1995; Lubart, et. al., 2015).

Table 1. Definitions of creativity - literature review

Author	Concept of creativity
Stein (1953)	"Creativity as a process leading to a new product that is accepted as useful or acceptable for a certain group at a certain time"
Torrance (1965)	"Creativity as sensitizing to problems, deficiencies, gaps in knowledge, missing elements, disharmony, identifying difficulties, seeking solutions, attempts to formulate hypotheses regarding noticed shortages, repeated testing of formulated hypotheses and finally announcing the results of their work"
Guilford (1967)	"Creativity is the key to education in the fullest sense of the word and to solve the most serious problems of humanity"
Pietrasiniński (1978)	"Creativity as an activity bringing products that were previously unknown and at the same time socially valuable"
Grzywak-Kaczyńska (1988)	"Creativity occurs when someone reveals specific abilities in some area of life to a degree far above mediocrity, using them to create works of greater or lesser social value"
Suchodolski (1990)	"Creativity makes the human being the only creature that is not enclosed in a tight framework of adaptation to external and internal reality, but who, faithful to his/her own transformations and perhaps even to chimeras, is looking eagerly and incessantly for new shapes of life. Creativity causes that the human being is not determined by what he/she is, but by what he/she becomes, because at the same time his/her life is not shaped by conditions that are given"

	to him/her, but by visions to be obeyed, which means that his/her activity is not a repetition, but the courage of a new risk "
Cropley (2001)	"Creativity requires commitment, but also independence, it consists in making solutions, but also in their assessment, it is not the same as intelligence, but it is not species-different, either. It requires deep knowledge, but also release from its limitations, it implies calling something new to life, but can be studied without relation to the product, it "demands" the transgression of social norms, but only within the limits that society is able to tolerate "
Roger (2002)	"Creativity is the same as the creative process and activity leading to the creation of a new product, which is the result of the creator's unique personality on the one hand and the material, events and history of his life on the other. It is the ability to update oneself, to show one's own abilities and capabilities."
Zawadzki (2005)	"Creativity is everything that develops the old or establishes a new principle, aesthetic norm or unknown cause-and-effect relationship, that is, what detects the sources of phenomena, extends the scope of our knowledge, feelings, behaviours and which translates into a new element of the collective experience of societies , conventionally called culture "
Lubart, et. al (2015)	"Creativity is the ability to produce novel and adapted solutions in a specific context."

Source: on the basis on: (Guilford, 1967; Pietrasinski, 1978; Kaczyńska-Grzywak, 1988; Suchodolski and Wojnar, 1990; Suchodolski, 1990; Kłosińska, 2000; Zawadzki, 2005 and Lubart, et. al, 2015).

Moreover, there are also definitions that combine different aspects of the dimension of the concept of creativity. This type of definition represents: Amabile, 1996; Ford, 1996; Shalley, 1991; Perry-Smith and Shalley, 2003; Mayer, 2008.

Taking into account the specificity of creativity, it is impossible to arbitrarily determine which of the theoretical proposals is the most appropriate. The authors consider it justified to analyse it in a multifaceted dimension, taking into account its multidimensionality and synergic approach. Only the integration of multithreading experiences can lead to empirical conclusions that will have a revolutionary meaning for the development of this issue.

3. The creative process in the creation of advertising - selected theoretical and empirical aspects

3.1. The creative process - an attempt to define

The psychological process that leads to new and valuable solutions, and its final effect is a specific product that is called a creative process. It is often recognised as a processing cycle of complex information consisting of clearly separated phases (Dewey, 1988, Nosal, 1992 acc to: Andrzejewska, 2007; Bugaj, Szarucki, 2018; Garcés, 2018). It refers to both everyday life and the creation of outstanding works. Moreover, it does not result from the projection of abilities, but it is a process of learning and acquiring competences (Staśkiewicz, 2004). The components of the creative process are eight mental sequences which include: (a) discovering and defining the problem, (b) coding available information, (c) categorizing available information, (d) selecting superior categories, (e) combining information and reorganising information categories, (f) development of the idea (idea of solution), (g) implementation of the idea (idea of solution), (h) monitoring of the effects of implementing the idea (idea of solution) (Sternberg, 2001).

The creative process is a complex mechanism and it is determined by many factors, and it starts with the appearance of a problem (it concerns questions about the scope of knowledge unknown so far or as a result of which there is no answer to the theses, etc.). It is an independent investigation into the knowledge gained both from appropriate sources in the course of formulating the problem, solving it, and finally verifying it, and from the one that is the solution itself to the problem. It takes the form of research activity that appears in a given situation and forces the subject (creator, researcher) to pose questions - problems, to formulate hypotheses and to

verify them through mental and practical operations. Its result is a specific work - the so-called creative product (Wełyczko, 2012; Sokół, 2015).

Most often the creative process presents itself in the form of stages, although it does not always have to take their form. The precursor of phasedness is Wallas (1926) (the stages of the creative process according to the author are presented below). He is the creator of the incubation theory in which specific phases are taken into account. The stages of the creative process are related to the awakening of creativity and listening to the opinions, remarks and proposals of subordinates; not *patronising* subordinates; creating a positive work atmosphere in which failures are accepted as a useful experience; a priority recognition of the development of subordinates by encouraging and entrusting them to do the job according to their qualifications; the reasons of mistakes, and not treating symptoms, avoiding by the superior suspicion in dealing with subordinates, taking into account one's own measure by superiors to subordinates (Skrzypek, 2009; Nichols, Stephens, 2013; Koch, et al. 2017; Sopińska, 2018).

3.2. The creative process in advertising

If the creative process in the advertising is to be effective, it must be innovative in relation not to the accomplishment of a task, but to the goal to be achieved. This final effect of the advertisement, the way it is presented and its reception by a group of consumers to which it is addressed is what is expected from the creators of the advertisement. According to Hackley (1998), there are two dimensions of the creative process in advertising, which determine that it brings tangible benefits or not: organisational (Patwardhan, et al. 2009; Garbarski, 2018) and functional (Kover, 1995; Borghini, et al. 2010; Garbarski, 2018). It should be noted, however, that both these dimensions interpenetrate and through synergy create space for a better effect of the final creative work.

The first of them in, the source literature quite often refers to the internal and external environmental conditions that should be created for the creators to develop in this capacity. According to T. M. Amabile (1983, 1986, 1988), T. M. Amabile and D. Grysiewicz (1987):

- these are: freedom or autonomy in making decisions related to completing the task; in this case, advertising;
- good project management, in which the manager is a model to follow, has enthusiasm resulting from completion of the task, high communication skills, can stimulate the team to work, controls the work of the team, but without limiting creative freedom;
- adequate resources and easy access to them;
- courage in undertaking new ideas and managing them;
- various organisational characteristics that create a system conducive to considering new ideas, co-action and cooperation;
- treating defeats not in terms of defeat;
- the use of a reward system for innovation;
- dissemination of the conviction about the high value of creative work;
- allocating the right time for creative thinking about the problem;
- shaping the sense of challenge resulting from the intriguing nature of the problem, its weight and importance to the environment;
- indication of the pressure or clear need generated by external factors towards the organization or by the need to complete something important.

Alternatively, the literature mentions the following factors that determine the success of creative advertising: agency ethos, the type of clients, the size of agency, the location of agency. Then, the features that an individual or team should have in order to effectively create creative works are presented. Creativity as a personality trait, to be properly used, is a constellation of predispositions which, by appearing together, allow obtaining the desired effect and effective implementation of the creative process. For example, according to R. J. Sternberg and T. I. Lubart the effectiveness of creativity is determined by the following resources, which are possessed by a human being as his/her predisposition or conditions created in the environment: cognitive resources (R 1 - intelligence, R 2 - knowledge, R 3 - cognitive styles); affective and volitional resources (R 4 - personality, R 5 - motivation); environmental resources (R 6 - environment).

On the other hand, the functional aspect concerns the creative process (focusing the deliberation on selected aspects presented in the further part of the article), which will be discussed in detail in this article. It is the process of creating advertising and using creative tools and methods in it, so that the final effect, that is, the advertising would be satisfactory in view of the novelty for the recipient.

The process of creating advertising can be divided into such stages, as analysis of the existing situation, strategic planning, creation and control. It is worth mentioning that the initial stage called the creation is not, despite appearances, an idea made up of nothing. Creative ideas developed as part of advertising often require practical knowledge. The creative process in advertising can be divided into two stages, in which tools and methods of creative work are used - the conceptual stage in which the idea arises, and the implementation stage in which the effect is developed. The first one deals with the analysis of the existing situation and the search for new approaches to the issue, so as to be able to surprise the recipient of the advertisement. At this stage, creative sources of inspiration are sought for on many levels that can be applied, i.e. the type of the recipient and his/her perception and the most effective means of receipt adapted to him/her, i.e. the choice of the type of advertising and the way of its presentation. Creativity at the conceptual stage level always involves in-depth analysis of what can then be challenged and, in consequence, surprise the audience. The latter aspect was examined from the side of customers / recipients (Hill, Johnson 2004 and Peszko, Sokół, 2016). Such focused research refers to the public perception of a creative work, but it determines the conceptual process when creating the advertisement. Because this will ultimately decide whether it is possible to recognise advertising as creative or not and what conditions it must meet to become creative. Knowing the indications regarding the receipt of advertising and elements conditioning its creative nature it is possible to use them in the process of its creation.

4. Creative management of the form and advertising content by the advertising agencies - the authors' own investigations

4.1. Material and methods

In accordance with the described in the article ways of building advertising messages in the publication "Creativity and creativity in advertising media", in order that the management of the form and the advertising content was fully effective specific rules concerning verbal and visual attributes must be observed. In the case of the verbal part, the main attention is paid, first of all, to the length of the headline, which should not exceed two lines; placing the name of the brand and / or the benefits of having it. Sometimes the headline becomes the main content; which should also take the form of a short sentence or constitute a two-syllable word.

Verbal attributes relate to maintaining balance, arrangement of compositions (in order to achieve clarity of the direction, the composition must be spread from the left to right edge. in the first place the perception registers an event in the upper left corner, ending in the lower right, darker elements, going to brighter from colour elements to ultimately a monochrome colour) (Peszko, Sokół, 2016), using the appropriate object size (according to literature it is assumed that the graphic should be in the central point, it should be greater than other elements contained in the advertisement; present: product or people using it, supported by visual metaphor, or other visual

procedures. well-known people strongly attract attention, related to the given brand when advertising the product; eye-catching women with vivid eye colours, families or men smiling or serious). Important is also the aspect of the arrangement of headings, saturation of the colour, number of colour layers, sharpness, clarity of the fonts as well as compliance with the visual identification system used and the prominent placement of the logo.

In order to strengthen the visual message, a number of activities that increase the attractiveness is used, among others (Peszko, 2016),

- food styling;
- disturbing the proportions of objects presented in the image;
- styling of the classic still life with the promoted object in the spotlight;
- using allusions or referring to works of art recognised in culture works of art,
- photographs, films or known threads;
- iconic illusion;
- using metaphors;
- and comparisons;
- tautology;
- visual ellipses;
- transmission using advertising teasers and / or story boarding.

The principles of building advertising messages from the composition side should also be respected: "The consumer starts his/her journey from the inside, and then moves from the upper left corner to the upper right. Then he looks at the lower left corner and ends at the right. Guided by this principle, the creative distribution of space allows a better effect and increases the efficiency of the message. As regards colouring, both in the case of the press, as well as in the outdoor and indoor advertising, it is important to preserve the contrast of the background and letters " (Peszko, Sokół, 2016).

The most creative solution used in messages are word games.

Like metaphors, they play a special role in slogans. The slogan is called a password advertising, whose task is to draw attention and encourage action or evoke specific emotions. When creating slogans, it is worth paying attention to the rules indicated by W. Budzyński in the publication "Advertising, Techniques of effective persuasion, which are, among others, originality and suggestiveness of the slogan, short range of words (3-5). Moreover, it should focus on the enterprise, on the product displayed in the advertisement; should be real, it should have the right sound and rhythm; be easy to remember: be easily absorbed by the ear, be consistent internally and encourage to action, as well as arouse positive associations and emotions, etc. (Budzyński, 2000).

The aim of the article was to analyse the application of accepted standards for the use of specific forms and content in advertising messages, so that they could ensure the highest efficiency and effectiveness. In 2016 in the book entitled Creativity and creativeness in the advertising media, the authors' research showed (Peszko, Sokół 2016):

- a strong role of music and sound as elements shaping, building and constituting for the respondents a significant element of the media message, accompanying during its entire duration. An exception is the Internet and telephone, where they are brought to the element at the initial stage of the message, which is an incentive to further action;

- in the case of verbal messages, humorous texts and simple messages are of particular importance in terms of impact on the recipient;
- advertising messages are expected to fulfill the entertainment function to a greater extent. In the case of messages that are to convey something important, the message should be characterised by simplicity, without having to guess what the advertiser meant. These indications translated into the type of exchanged advertisements most remembered, which were usually characterised by a humorous plot or the simplicity of the message, as well as catchy texts.

Hence, the aim of the study was to analyse the application of the principles of building advertising messages within the range of the form and content, and to evaluate the procedure for determining the details of the client's order. On the basis of the goal defined in such a way, the following research hypotheses were derived:

H.1. Advertising agencies use, to a varying degree, the principles of building creative forms and advertising content.

H.2. Social media are not fully used by the agencies to show possibilities of their portfolios in order to assess their implementation capabilities.

H.3. Advertising agencies determine the details of performing the valuation and executing orders according to their own standards.

The aim of the compilation was achieved and the hypotheses were verified on the basis of the results of the empirical study. The research was carried out in several stages to justify the research problem in the best possible way. In order to assess the extent to which the obtained results from quantitative research and described standards in the source literature translate into real activities, as well as secondary data analysis qualitative research were performed, the data were used to develop the study of the cases.

The method of the case study is defined as "empirical reasoning, which refers to the contemporary phenomenon in its natural context, especially when the boundary between the case and its context cannot be unambiguously determined" (Dańda, Lubecka, 2010). In its case, it is recommended to use combinations of different test methods. The most commonly used methods are: inter alia, participant or non-participant observation, interviews, experiments, analysis of stagnant data, including analysis of the documents, information or content analysis, etc. When preparing descriptions of the case study, the above recommendations were used, which composed sequentially the following stages:

1. At the first stage an analysis of the existing data was carried. The data derived from the firm websites of the analysed advertising agencies, on which the enterprises published their portfolios, i.e. they presented the advertising materials that they prepared. This activity was aimed at making a comparative analysis within the range of the described forms of creation and advertising content and its practical application.
2. At the next stage, a non-standard method of qualitative research was used, which was a combination of two research methods of this category. With its help, it was possible to analyse the way the advertising agency works on the form and content at the stage of determining the terms of cooperation with the client. By submitted offer requests, the agency had the opportunity to identify to what extent it uses briefs or it does not, what are its standards of cooperation with the client in the creation of the offer, what it offers. In addition, the answer allows classifying the type of agency to the types accepted in the literature and practice. Attention was also paid to social media possessed and used by agencies, in order to observe whether it is also possible to find work that they perform there.

Eventually the problem of researchers was presented with the help of multiple case study. This was the last stage in which analyses and conclusions from the conducted studies were taken into account. Below the methodologies and main conclusions from individual studies that allowed developing the case study are presented.

4.2. Results and discussion

4.2.1. Analysis of stagnant data from websites and identification of social media used by the surveyed enterprises

Through analysing the portfolio of advertising agencies on websites, a comparative analysis was carried out in the field of form management methods described in the literature and advertising content, and its practical application by advertising agencies and its customers. The following table presented in Table 2 shows the aggregate results of the analysed advertising materials of 11 examined entities (ten of the first selection and one additional received as part of the refusal received during offer requests). In order to preserve the anonymity of the surveyed entities, the description of the Agency was introduced - its plus number for easier identification of the location. The analysis was focused on outdoor materials and materials used for image purposes such as exhibition walls or billboards.

In the case of the analysed materials, the advertising message consists of verbal elements (the headline and the proper text) as well as visual elements (illustrations and graphic design). Through the common occurrence of these elements, its effectiveness and efficiency increase. The image is both colours, shape and effects, the purpose of which is to evoke involvement in the recipient's sense of sight, and to attract attention for, at least, a few seconds.

Table 2. Outdoor advertising / exhibition walls, advertising boards of the surveyed agencies - the analysis of the applied principles of form and advertising content management

The applied principles / subjects examined	Applying activities that increase attractiveness	The preserved principle of how to build an outdoor advertising message	Graphics	The rules related to the heading and content	The logo and colours	The application of a slogan that complies with the rules of creation
Agency I Nowy Sącz	Incidentally Activity: food styling, technique focused on synesthesia	The preserved principle of how to build an outdoor advertising message	Not always preserved rules of composition, too many graphics within a single image, or the dominance of text over graphics, a significant part of projects, a large part of projects focused on the presentation in the form of an inscription	Preserved rules regarding the heading and text, short, not exceeding two lines, often headlines are the main part	Clearly displayed logo - colours compatible with the visual identification system	None in the presented projects
Agency II Lublin	Food styling, focusing techniques on synthesis, hyperbole, non-standard exposures - going beyond the format and size of the information board	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	The preserved rules for the heading and text, short, not exceeding two lines, which complement the image	Clearly displayed logo-colours consistent with the visual identification system, the appropriate saturation and clarity of the images, in one case the colour composition was not preserved, which resulted in the merging of the	The used advertising slogans comply with the creation rules

					background with the images	
Agency III Łódź	Iconic illusions, Focus on the text forms of the game of colours	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	Preserved, not short, not exceeding two lines, complementing the image or headings are the main part of the project	The logo shown - colours consistent with the system, visual identification, appropriate saturation and clarity of images, in one case no coherent visual identification system preserved - different typefaces of the fonts used	None in the presented projects
Agency IV Szczecin	Focus on the text forms and colours	In most implementations, the principle of building an external advertising message	In the case of placing, constituting an element of a larger whole	Indirectly preserved rules related to headings. Quite a lot of content, but a space between the messages is kept	The logo shown, in the part of implementation too many colours, within the frame of one message or colours not fully matched to the branch, saturation and clarity not fully preserved	None in the presented projects
Agency V Poznań	Food styling, iconic illusion	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	The preserved, not short, not exceeding two lines, complementing the image or headings are the main part of the project	The logo shown - colours compatible with the system, visual identification, appropriate saturation and clarity of images	The used advertising slogans comply with the creation rules
Agency VI Dębno Małopolskie	Iconic illusions, food styling	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	The preserved rules regarding the heading and text, short, not exceeding two lines, constituting a complement to the image or headings are the main part of the project	The logo shown - colours compatible with the system, visual identification, appropriate saturation and clarity of images	None in the presented projects
Agency VII Kraków	Focus on the text forms of the game of colors - Iconic illusions, technique focused on synesthesia	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	The preserved rules concerning the heading and text, short, rarely used additional texts, headings that complement the image or being the main part of the project	The logo shown - colours compatible with the system, visual identification, appropriate saturation and clarity of images	None in the presented projects
Agency VIII Kołobrzeg	Hyperboles, tautologies	The preserved principle of how to build	The preserved principles of graphic composition, size of objects and proportions of the	The preserved rules concerning the heading and text, short, rarely used	The logo shown - colours compatible with the system, visual	None in the presented projects

		an outdoor advertising message	content	additional texts, headings that complement the image or being the main part of the project	identification, appropriate saturation and clarity of images	
Agency IX Białystok	Tautology, technique focused on synesthesia, hyperbole	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	The preserved rules concerning the heading and text, short, rarely used additional texts, headings that complement the image or being the main part of the project	The logo shown - colours compatible with the system, visual identification, very high colour saturation, a frequently used contrast rule and high image clarity preserved	None in the presented projects
Agency X Gdańsk	Hyperbole, non-standard forms of shapes of advertising materials, tautology, application of comparisons, iconic illusion	The preserved principle of how to build an outdoor advertising message	The preserved principles of graphic composition, size of objects and proportions of the content	The preserved rules concerning the heading and text, short, rarely used additional texts, headings that complement the image or being the main part of the project	The logo shown - colours compatible with the system, visual identification, appropriate saturation and clarity of images	The used advertising slogans comply with the creation rules
Agency XI Bydgoszcz	Tautology, technique focused on synesthesia, hyperbole	The principle of building an outdoor advertising message is not always preserved	The preserved rules related to the heading, short frequently headlines are the main part of the project, in the case of the text they dominate in the messages of numerous implementations	The logo shown - colours compatible with the system, visual identification, appropriate saturation and clarity of images, frequently used colour contracts	None in the presented projects	None in the presented projects

Source: the authors' own work

Too many typefaces, or the placement of many small objects reduces the clarity of the image, and thus also that of the message. The shape is designed to evoke certain associations or emotions. Also, the proper composition of the whole is important. In the case of the agencies under analysis, in the majority of cases the rules of proper management of form and advertising content are observed. In individual cases, the supersaturation of the amount of content over the visual aspect occurs. The surveyed enterprises, in their implementations, also apply activities that increase attractiveness. In some cases, the agencies on their sites indicated for what aspect they were responsible during the implementation, however in the dominant part of the studied entities there was no such information, hence it is also difficult to clearly state how much they influenced the created composition, its content and form. Moreover, during the e-mail survey the aspect of the subject's influence was examined. The results of the survey were presented in the case study.

4.2.2. Methodology and results of the analysis of the substantive content of e-mail correspondence

The applied method is an unconventional form of qualitative research. It is a combination of the studies of the content analysis with the adopted method within the framework of the projection methods used in focus studies. As the method of selecting the examined group, the analysis included agencies that met certain criteria.

As a starting point it was assumed that each selected unit was to represent a different part of Poland, so as it would be able to eliminate the possible doubt in terms of conditions for the development opportunities of a given enterprise. Moreover, in the study Warsaw was not taken into account due to the place of the seat of the agency, due to the determinants flowing from the market, which are conditioned by the headquarters of the majority of corporations, applying global standards.

As a criterion for selection, it was assumed that the selected agency must have available on its website a portfolio that will enable comparative analysis. Large and smaller agencies were accepted in order to make possible comparisons, whether the size of the company and the time of its operation on the market have an impact on the range of the offer and its creativity resulting from the long functioning or the back office of employees.

A request for proposal has been sent to 10 selected advertising agencies, as part of which the initial implementation need was specified:

- Developing a logo and advertising slogan - it is indicated that the client has ideas, but we do not know if they are suitable.
- Preparation of advertising materials, i.e. advertising leaflets, roll-ups and a banner.

The e-mail also asked about the way of execution or whether the offer inquiry should be prepared on the pattern of the indicated brief or only description of expectations regarding the logo and other materials should be made.

To determine the scope of the enterprise's implementation capabilities the question was asked if the scope of work possibilities can be shown when the enterprise cannot complete the entire query e.g. is the enterprise responsible only for the printing already ready-made materials. In addition, the subjects were asked if the implementation of advertising materials can count on consultancy of the agency in terms of colours, applied forms, etc.

The research took place between 18-30 April, 2019. The offer inquiry was directed to ten advertising agencies. Six replied, one of which refused implementation, hence, additionally, the query was sent to another advertising agency.

The test results are presented in the form of the statement in Table 3. The details have been introduced to the case study as a complement to information on the entities analysed.

Table 3. The test results Agency

Agency	The application of the brief	The presentation of the scope of work on the commissioned projects	The method of making the valuation	The accepted method of communication within the range of the management order (its form and content)
Agency I	NO	Transmission of the information from the client - preparation of 2/3 of the agency's proposals.	Prices according to to the price list.	The e-mail way, providing information on expectations about the client's order.
Agency II	The brief prepared after signing the contract	The information on the possibility of completing the entire order Marketing consulting was additionally indicated.	According to the price list.	The e-mail way, no personal meeting was required.

Agency III	No, the preferable message is to place an order describing expectations in detail.	Indication of necessary details to determine the next stages of work on the projects.	The cost estimate after providing detailed information about the order.	The e-mail way plus a telephone contact. A possibly detailed description of expectations and information on formats, quantities, etc. are required
Agency IV	NO, sending the order describing in detail the expectations, formats, quantities, etc.	Information about the possibility of completing the entire order with a description of how to work after sending an e-mail with the details of the order.	Valuation after determining details.	The e-mail way, required specification of details in the scope of work on the creative and printing parts.
Agency V	NO, preferred meeting at which details or detailed e-mail arrangements will be fixed	Information on the implementation of the full scope of work after the meeting and discussion of details.	The valuation made after precise specification of the parameters in the case of printing and determining the details of the remaining elements.	Information on the implementation of the full range of work after a personal meeting and discussion of details. The possibility of e-mail work is allowed - acceptance of the offer, evaluation of projects, adjustments until obtaining the preferred result.
Agency VI	NO, no form, sending an order with information about the industry the enterprise name. Possible suggestions what the client likes.	Information on the possibility of completing the entire order, without providing details.	The majority determined according to the price list, with some inquiries for parameters.	The e-mail way, no personal meeting was required.

Source: the authors' own work

4.2.3. The case study

The method of the case study allows for an in-depth analysis of the examined issue. Solving scientific problems using the described method focuses on conducting tests in the form of a single or multiple case study (Słupinska, Szwajlik, 2018; Szwajlik, 2018).

The case study analysis was carried out based on the action scheme described in the source literature, covering seven subsequent stages (Grzegorzczuk, 2015):

Stage one - determining the subject matter and goals

The main objective of the study was to make an analysis showing the use of standards described in the literature used by advertising agencies in terms of forms and content in advertising messages. It was also important for the authors to analyse the design procedure at the stage of arranging details with the client.

Stage two - determining the subject of the case study

Entities that had an advertising portfolio on their website were selected for the study. The units came from different parts of Poland so that it would be additionally possible to observe whether there were location dependencies in the scope of the level and range of work. As an additional advantage of the selected entity, it was determined to have accounts in at least one social media, so as to determine how many projects can be found there. For the final description within the framework of the case study advertising agencies that responded to requests for proposals were accepted.

The seat and owned social media of selected entities are presented in Table 4.

Table 4. The seat and owned social media

The analysed advertising agency	The registered office	The owned social media
Agency I	Nowy Sącz	Facebook, Twitter (out of date - last publication in 2013), YouTube 9 last added material 8 months ago), Google+ (no longer an up-to-date social media)
Agency II	Łódź	Facebook (last publication of 2017), Twitter (out of date - last publication in 2013)
Agency III	Kołobrzeg	Facebook
Agency IV	Gdańsk	Facebook Pinterest, Instagram
Agency V	Lublin	Facebook, Youtube (last material in a given month)
Agency VI	Bydgoszcz	Facebook (redirected to a second account under a different name), Skype, Gadu-Gadu (inactive), Instagram (with information from Facebook, not thematically related)

Source: the authors' own work

Stage three - establishing contact with the subject of the case study

The analysis of substantive content of the content of mail correspondence of selected enterprises was preceded by the analyses of secondary information coming from the agency's website and social media related to the standard and offer being used as part of planning the forms and advertising content. This made it easier for the authors to prepare the content of the query sent to companies as part of the study.

Mail research was conducted in April 2019.

The form with the query was sent to the official website address of the surveyed companies.

In the case of secondary data analysis, the portfolio of ten selected advertising agencies on their official websites was analysed, as well as their social media for a desk research analysis.

Stage four - determination of the case study structure

In the beginning, the characteristics of individual entities constituting the case study are described. Then, based on the obtained data from the research: the analysis of secondary data-portfolio, social media and the research on substantive content of e-mail correspondence contents as part of which the work planning mechanism was presented as well as the level of applied standards and advertising forms, the method of form and advertising content management was defined by surveyed entities.

The case study was completed with conclusions in which the proposed directions of changes were additionally indicated.

Stage five - gathering information for the development of a case study

Within the framework of secondary sources, materials presented on the website and in social media of the surveyed entities were analysed. The main primary sources were the items of information gathered during the analysis of e-mail content. The information obtained was confronted with the knowledge shown in the compact publication developed as part of previous surveys and literature analyses. As a way of gathering information within the applied research methods prepared forms were used, that allowed gathering the obtained information from the studied enterprises into one whole and they also allowed for its possible comparability. The worked out tools facilitated the analysis process and made it possible to develop a case study on their basis.

Stage six - verification and evaluation of the collected research material

From the point of view of the purpose of the research, it was important to confront the results of the qualitative research (analysis of the contents of substantive content of e-mail correspondence) and the analyses of secondary data (data contained on the websites of the surveyed entities and in social media) with the information contained in the compact publication defining the standards for managing the form and advertising content (quantitative research). The authors are aware that the presented analysis has the character of pilot and demonstration studies, but constitutes the basis for further extended quantitative and qualitative research.

Stage seven - a written description of the case study

The first of the advertising agencies that decided on the valuation determined the amounts for the work in advance without asking for details or indicating how the implementation would look like. Asked about the process of preparing the whole logo and whether a personal meeting is necessary or information sent by the client via e-mail is enough "are the templates and names based on which we prepare proposals enough?"; "whether there are several variants or one in the sent price. "Within the range of the response, there was a brief piece of information that the information can be sent by e-mail and that the enterprise prepares 2/3 of the proposals.

The agency, as part of the preparation of its projects, which it presents on the website is guided by the principles of advertising design, however, it does not always refer to all of them linked with the management of the form and advertising content, especially in the field of graphic aspects. Often the headlines are the main part of the project. In the case of the presentation of their implementations in social media, single works appear there. This channel is not the source of information allowing for a wider understanding of the agency's capabilities. Some of the social media are out of date or the included materials have a distant date of publication.

The second of the advertising agencies presented the initial cost estimate, then it determined that the scope of services includes full marketing consulting. They prepare the brief after signing the order. The portfolio shows a lot of professionalism and adherence to the principles of form and content management. The composition of the verbal and visual parts is fully preserved. As part of the presented numerous implementations, there was only one case of not maintaining the coherence of the visual identification system in terms of the fonts used. Although the enterprise has information on the site about the use of social media, the profiles are not up to date, making it impossible for them to get to know the advertising agency's portfolio.

The third of the firms that responded to the query presented the entire implementation procedure - it stated that "from the submission of the project by the contracting authority, the preparation and sending of proposals for acceptance or implementation of changes takes place. After the projects have been approved, they are implemented. "An additional telephone contact was suggested so that the details could be clarified. Within the framework of the analysed projects, the reference to the principles of the composition is clearly visible. Dynamic hyperbolas and tautologies are often used as part of the techniques of making broadcasts more attractive. The creators' creativity is emphasised. The analysed agency shows commitment and willingness to help the customer in the implementation of the appropriate material. On the Facebook profile a rich portfolio can be found. The agency presents its implementations up to date and notes positive quotations in the form of "I like it" or positive comments of their work.

The fourth of the analysed companies, similarly to the previous one, also specified the query. It asked for additional guidelines, inter alia, what does the enterprise do and to whom addresses its offer (then it will show them the place for the logo and password creation). In the case of printing materials, they will develop design as tools for everyday work with clients and for trade fairs and they will produce and advise the best solutions, materials, expenditures depending on the purpose they are supposed to fulfill. As part of the implementation, it

can be seen that the agency is largely guided by the visual message, additional texts are rarely used. Headings that complement the image constitute sometimes the main part of the project. There are many different activities that increase the attractiveness of the message from hyperboles, tautologies, the use of comparisons, iconic illusions and non-standard forms of advertising messages to non-standard forms of the shapes of advertising messages. Social media very well allow getting to know the agencies from the design side. Thanks to the use of various social media channels, the enterprise can show up as part of the various possibilities of these communication tools. Numerous implementations can be found there and confidence in the appropriate creative management of the form and advertising content in the projects that are being prepared can be gained.

The fifth advertising agency, which indicated that it is able to undertake the implementation in great detail, presented its offer by conducting correspondence by e-mailing a more detailed query. In addition, it proposed a personal meeting to discuss the exact scope of needs so that an appropriate valuation could be prepared. After indicating the lack of possibility of a direct visit by the client, a possible e-mail contact was also indicated, within which the terms of the order will be detailed. The procedure of actions was presented - after accepting the offer, graphic designer prepares graphic designs and sends them via email for corrections. It has been specified that for each implementation, the so-called material for the composition is needed (logo, ready texts, passwords, photos of products) and also suggestions, expectations as to the appearance, colour, etc. are welcome. As for the costs, the agency must know exactly what to do (what format, what product or image leaflet is it, how many products), it must know the parameters of printing (type, format, thick, thin or medium paper, whether there are any additional refinements, printing) to make a real valuation. The enterprise showed itself as professional both at the stage of detailing the order, as well as through its implementation. The presented portfolio shows extensive experience in creating advertising compositions that are to ensure high effectiveness of reaching target groups. The agency, apart from the standard forms of making the message more attractive, such as food styling, techniques focusing on synthesis, hyperboles, uses non-standard exposures, which shows its great creativity - going beyond the format and size of the information board. Thanks to such treatments, it provides much better recipients' attention. Facebook fulfills its communication, image and offer functions. It allows the possibility to analyse the way orders are managed.

The advertising agency, which refused to realise the order, explained that they will not undertake the task due to the number of orders. In the feedback it did not indicate the way of the conducted works nor did it ask about the time when the actions should be accomplished. In its place the query was sent to another advertising agency, which expressed interest, and invited it to place an order. After asking about the method of implementation and the scope of information needed by the agency to start work and determine the method of valuation, in response the enterprise stated that it does not use briefs nor any other forms. It needs information on what kind of industry it is, the name of the enterprise or any suggestions on what the client likes. In the scope of the valuation it presented the initial valuation of the logo and password preparation and it inquired about the size of the banner and the size and number of leaflets for the valuation.

As part of the portfolio analysed on the website of the enterprise, unfortunately it can be seen that the rules of building an external advertising message are not always preserved, especially regarding the principles of graphics composition, the size of objects and proportions of content. In the case of the text, it dominates in the presented projects. The enterprise remembers about the rules related to the presentation of the logo and preservation of the visual identification system - the appropriate saturation and clarity of the images. It often uses colour contrasts.

The social media used may mislead the customer. Facebook redirects to the second account under a different name. The presented projects, which are placed sporadically, focus more on the offer of printing materials with customer photos. From the Facebook account one can find out that the enterprise also has Instagram, however it is

not thematically related to the advertising agency, it is a form of photo reportage from a trip. In the Gadu-Gadu example, it is not active.

Conclusions

In conclusion, only one of the advertising agency referred to the brief, within which the client's needs and preferences are determined in the scope of the order, four others make such a refinement on the basis of clarification questions. The level of the detail, however, differs significantly in the case of the surveyed enterprises. Only part of it provided information about the advice and assistance offered during the implementation in the field of preparation. Moreover, the valuation method was also predetermined in some cases with a price list which may raise concern or doubt about how complex the process of joint work, settlements and adjustments at the indicated price may be. In terms of the offers presented, no location or size dependency of the enterprise was observed.

Within the scope of the applied forms of management standards and advertising content described in the literature, it can be determined that the analysed entities know the principles of the management of the creative message content in terms of form and content, but their implementation level differs between them.

The described analyses made it possible to successfully verify the first and third hypothesis. The standards and rules described in the literature should be more of an inspiration for advertising agencies, as they are ready-made solutions that could provide them with even more effective advertising materials.

In the conducted research process, it was also noticed that it is worth honestly looking at the agencies in terms of the extent they use social media, which unfortunately do not meet, for most of the agencies, the communication channel that can serve them both to present their portfolio, as well as to build relationships and image. This allowed positive verification of the second hypothesis. It should be mentioned that the desired direction of changes would be greater involvement of the surveyed companies in shaping their image in the social media, i.e. Facebook or Instagram, and not only through the website. It requires time and effort, but it would certainly bring tangible added results for these entities.

The area analysed in the publication will be more widely studied and presented in the author's papers in subsequent publications. Moreover, thanks to the obtained conclusions, further areas were indicated, which will expand their research, among others by analysis of the use of social media by entities responsible for creative messages.

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