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Archetypes of creativity: Identification and dissemination in the Ukrainian business

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Abstract. In the context of Ukraine's post-war recovery, creativity acts as a key factor in the innovative development and increased competitiveness of business. The aim of the study was to identify creativity archetypes among employees of Ukrainian organisations, to assess their prevalence, motivational factors, barriers, and workplace factors that influence creative activity. The methodology was based on an online survey of 168 respondents from various sectors of the creative industries and socio-demographic groups. Content analysis of responses, descriptive statistics, and comparative analysis of respondent groups were applied for the analysis. The identification of archetypes was carried out on the basis of self-assessment of creative potential, frequency of use of creative methods, and perception of the benefits of creativity using a point scale. As a result, seven archetypes of creative workers were identified, each with a unique motivational profile, specific barriers, and a need for targeted support in the work environment. It was established that the dominant archetypes in the sample are "Optimist" (32.9%), "Pragmatist" (24.1%), and "System Creator" (21%), together accounting for 78% of all respondents. The most influential motivators were financial incentives (81.5%), flexible working hours (64.3%), and professional development (63.7%). A concept of targeted measures oriented towards the characteristics of each archetype was developed, with recommendations for optimising the environment to develop their creative potential. The practical significance of the study lies in the possibility of using its results by business managers, HR specialists, and organisational development consultants to implement effective programs that stimulate the creative activity of personnel, taking into account archetype-specific features. Their implementation will contribute to the sustainable development of business and post-war economic recovery based on innovation and creativity

Keywords: organisational creativity; employee archetype; creativity motivational factors; creativity barriers; work environment; personnel development; innovative development

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Introduction

In the conditions of Ukraine's military reconstruction, the issue of effectively utilising the creative potential of employees acquires particular relevance. The ability to generate new ideas, apply non-traditional, resource-saving and customer-oriented approaches to organising economic activity, as well as demonstrate flexibility and rapid adaptation to changes and threats in the internal and external environment, constitutes a key factor for business success and sustainable development in modern conditions. An analysis of the scientific literature reveals a considerable body of research devoted to organisational creativity. Organisational creativity is examined in the context of strategic development, innovation management and human resource management. It is recognised as a strategic resource for achieving competitive advantages, substantially increasing productivity and improving the financial performance of an enterprise. The effectiveness of stimulating creativity depends on the ability of leaders to cultivate a corporate culture that supports creative expression and to remove internal and external constraints. Mechanisms of leadership, motivation and communication within organisational structures are key factors that require a comprehensive managerial approach.

The concept of the archetype, originally defined in psychology, refers to a universal, stable model of behaviour, thinking and emotional patterns embedded in the collective unconscious. These models function as primary images shaping both personality and culture. Archetypes are not merely passive constructs; they actively influence the formation of response types among individuals and groups. In business research, this term is widely used to deepen the understanding of managerial roles and styles within organisations, enabling the classification of employees according to their motivational and behavioural patterns. Archetypes of creative workers may be viewed as a classification system for thinking models, behavioural types and motivational drivers that contribute to the formation of innovative environments within business structures. Revealing the essence and role of these archetypes is an essential condition for developing effective human resource management strategies, particularly in stimulating creativity and innovative activity.

Various cognitive archetypes of thinking and creativity among managers and employees were discussed in the article by E. Miron-Spektor *et al.* (2018). The authors distinguished several approaches to creative problem solving: paradoxical thinkers, analytical performers, innovative experimenters and integrators. They emphasised that, for the effective management of innovation processes, different archetypes should be combined within organisational teams, as the balance between opposing style orientations (structure-creativity, stability-change) serves as a driving force for innovative success. Researchers M. Gonçalves & P. Cash (2021) identified eight archetypes of creative ideas – shaping ideas, incremental ideas, tangent ideas, bridging ideas and others. Using protocol analysis and network analysis, they examined 31 ideation sessions conducted with novice designers. Their findings demonstrated that typologies of creativity should account not only for individual characteristics, but also for the dynamics of teamwork. Similarly, S. Vasconcellos *et al.* (2024) identified types of creative workers among employees of innovative enterprises using quantitative surveys and cluster analysis. They distinguished such archetypes as proactive innovators, idea generators and adaptive employees, depending on the level of creative activity and contribution to innovation processes.

Researcher B. Akan (2025) conducted a bibliometric analysis of more than 370 publications in the field of business and management for the period 2001-2024, using thematic mapping and social network analysis. The study emphasised the importance of understanding diverse archetypes for effective management of innovation processes. A typology of creative workers was proposed based on the level of creative potential, the frequency of applying creative methods and confidence in the value of creativity. Three archetypes were highlighted: active innovators, passive potential creators and sceptics. S. Pemsel & J. Söderlund (2024) systematically described four archetypes of creativity management in project-oriented organisations: Directive – creativity is initiated from above, clearly regulated and subordinated to strategic goals; Incubation – creativity emerges at the team level with minimal managerial intervention; Integrative – the organisation creates conditions for the free exchange of ideas and supports experimentation; Adaptive – creativity is directed towards solving specific tasks within a project. The authors argued that the choice of management archetype determines the balance between control and autonomy, influences the type and quality of innovations, and affects the organisation's adaptability to change.

In a comprehensive bibliometric and content analysis, T. Panda & T. Swamy (2025) examined scientific publications on creativity and employee innovation in business and management for the period 2001-2024. The study included Scopus and Web of Science publications addressing the typology of employee archetypes, their creative potential and the role of leadership in stimulating innovative behaviour. Term co-occurrence analysis and thematic mapping were used to trace the evolution of research – from general issues of creativity to the deeper study of digital transformation, intercultural collaboration and the introduction of artificial intelligence into creative processes. Social network analysis made it possible to identify links between archetypes of managers and employees depending on their approaches to creativity. Various archetypes of creative workers, their typologies and the role of leadership in shaping creative activity and innovative behaviour were highlighted. The authors emphasised the importance of a personalised managerial approach and the selection of appropriate tools to support different types of employee creativity. Despite substantial progress, issues concerning the integration of approaches for measuring creativity, identifying distinct creativity

archetypes and defining methodological principles for targeted support programmes remain unresolved – particularly in sectors and countries affected by military conflict and post-war reconstruction. This underscores the relevance and practical significance of the present study.

The purpose of this study was to identify archetypes of creativity among employees of Ukrainian organisations, determine their prevalence, identify key motivators, incentives and barriers to creative activity, and develop recommendations for targeted support and development of their creative potential. To achieve this aim, several tasks were addressed. Based on the responses from a specially conducted survey of creative workers, creativity archetypes were identified and a quantitative assessment of their prevalence among participants was carried out. The next step was to determine the most significant motivators of creativity, both at present and in the future, as well as the main barriers to creativity for representatives of different archetypes. Priority factors and features of the work environment that stimulate employee creativity – particularly those associated with different archetypes – were also identified. These findings formed the basis for developing a concept of targeted support programmes adapted to the specific characteristics of each creativity archetype.

Materials and Methods

The information base of the study comprised the results of an online survey developed and conducted at Vadym Hetman Kyiv National Economic University from April 2024 to May 2025. The theoretical foundation of the study was formed by classical and contemporary theories of creativity and motivation, which determine the key factors in the development of an individual's creative potential and the influence of the organisational environment on its realisation. In particular, when formulating the questionnaire items, the social-cognitive theory proposed by A. Bandura (1986) and reviewed by J. de la Fuente *et al.* (2023) was applied, emphasising the importance of self-efficacy – an individual's belief in their own creative abilities – as a driver of motivation for creative activity.

In addition, the componential model of creativity developed by T. Amabile (2012) was used. The study by J.-B. Xu *et al.* (2023) recognises this model as a basis for identifying creative skills, motivation and intrinsic motivation, which are essential for the development of creative potential. The study also incorporated the foundations of organisational behaviour theory, substantiated by S. Robbins & T. Judge (2020) and further developed in the work of R. de Barros *et al.* (2025), which highlight the role of motivation and the work environment as stimulators or barriers to creativity within organisations. This theoretical framework enabled the formulation of relevant questions aimed at identifying individual and organisational factors of creativity, as well as motivators and characteristics of the work environment that influence respondents' creative activity.

Data collection was organised using the Google Forms platform. The questionnaire was disseminated through thematic Telegram groups and personal email distribution. A total of 168 participants took part, representing various creative industries – primarily IT, marketing, arts and crafts – which ensured the interdisciplinary nature of the sample. Socio-demographic profiling of respondents was carried out according to the following criteria: age (categorised into age groups), gender, social status (employed workers, entrepreneurs, students, etc.), sector of activity (IT, marketing, education, arts, crafts, etc.), organisational size (micro, small, medium and large enterprises), and target market (Ukrainian or international). The survey was anonymous. To ensure confidentiality and compliance with ethical standards, participants received information regarding the purpose of the study, the processing of personal data and their right to withdraw at any time. Ethical compliance was ensured in accordance with the guidelines on the ethics of scientific research involving human participants, in particular the World Medical Association (2013).

Methodologically, the study employed a systematic approach using multidisciplinary methods. Structural and functional analysis was applied to identify archetypes of creativity; content analysis was used for qualitative processing of open-ended responses; and descriptive statistics and comparative analysis were employed to assess the prevalence of archetypes, motivational factors, barriers and incentives across different groups. These methods were selected to obtain historically and statistically valid empirical results on the dynamics of creativity and factors supporting it in post-war Ukraine. The analytical report on the survey results was published on the scientific platform Zenodo (Ligonenko *et al.*, 2025), which ensured open access to the research materials and enhanced their academic verification. The identification of archetypes was based on the scoring of responses to three key questionnaire items: self-assessment of creative potential, frequency of the use of creative methods and perceived benefit from creativity in professional activities. Responses were converted into scores from 1 to 3 (Table 1).

Table 1. Scoring of responses to questionnaire questions

Question	Answer provided by the questionnaire	Score
Self-assessment of creative potential	I consider myself an extremely creative person.	3 points
	I believe I have some creative abilities.	2 points
	I don't consider myself a particularly creative person.	1 point
Using creative methods	I often use creativity.	3 points
	Sometimes, but more often I resort to traditional methods.	2 points
	I don't use creativity.	1 point

Table 1, Continued

Question	Answer provided by the questionnaire	Score
Feeling the benefits of creativity	Yes, my ideas help improve work.	3 points
	Sometimes, but not always, ideas bring results.	2 points
	No, standard methods are more effective.	1 point

Source: developed by the author

The respondent's total score determined his or her archetype (innovator, system creator, optimist, practitioner, potential creator, disappointed sceptic or traditionalist). The criteria and rules for identification are presented in Table 2.

Table 2. Identification and characteristics of creativity archetypes

Archetype	Score range	Brief description	Typical combination of answers
Innovator	9	High self-esteem, systematic use of creative methods, confidence in the benefits of creativity in professional and entrepreneurial activities	3+3+3
System creator	8	High/average self-esteem, systematic use of creative methods, but does not always see the result of using a creative approach in professional activities	3+3+2, 3+2+3, 2+3+3
Optimist	7	Average self-esteem, occasional use of creative methods, believes in the potential benefits of creativity in professional activities	3+2+2, 2+3+2, 2+2+3
Practitioner	6	Average self-esteem, periodic use of creative methods, partial belief in the effectiveness of creativity in professional activities	2+2+2, 3+1+2, 2+3+1, 1+3+2, 2+1+3, 1+2+3
Potential creator	5	Average/low self-esteem, occasional use of creative methods, does not always see the results of creativity in professional activities	2+2+1, 2+1+2, 1+2+2, 1+1+3, 3+1+1, 1+3+1
Disappointed (skeptic)	4	Has creativity and skills, but does not see the benefit for the organisation, is demotivated to be creative in professional activities	1+2+1, 1+1+2, 2+1+1, 1+3+0, 3+0+1, 0+3+1
Traditionalist	3	Low self-esteem, uses mostly traditional methods, sees no benefit in a creative approach in professional activities	1+1+1

Source: developed by the author

To assess the motivators of creativity, the questionnaire included the question: "What methods of motivating creative workers do you consider the most effective?" Respondents could select multiple options from four alternatives: financial incentives (bonuses, salary increases); flexibility in work and the ability to plan working hours independently; professional development and training; and recognition, distinctions and awards. To determine the main barriers to creativity, respondents were asked to rate the level of importance of several potential obstacles, including resource limitations, bureaucracy, resistance to change, lack of support, difficulties in implementing ideas, uncertainty of outcomes, and lack of experience or motivation. The assessment was carried out on a five-point scale, where 1 indicated the minimum and 5 the maximum level of significance. The list of barriers encompassed both organisational factors (bureaucracy, lack of resources) and psychological factors (scepticism, demotivation), providing a comprehensive view of elements that inhibit creativity and inventiveness in the workplace. This approach enabled a systematic assessment of key obstacles to the development of creative potential across different archetypes, as well as the identification of priority areas for supporting and stimulating innovative activity within organisations.

To identify priority factors within the work environment, respondents answered the question: "Which factors, in your opinion, could most contribute to the growth of creativity among employees in your organisation (and are appropriate for implementation)?". The proposed list included: workspace (creative office environment); material incentives for innovation or career opportunities for creative employees; the cultural life or social positioning of the company; and other factors. Answers were given on a scale where 1 represented maximum support and 5 represented minimum support. A comparative analysis of motivational factors, barriers and priority work-environment factors was conducted for each identified archetype. The chosen methodology ensures historically and statistically valid results that have practical value for developing strategies to enhance creative potential in the post-war context of Ukraine and to strengthen innovative activity in the business environment. The survey results will be used to formulate recommendations for supporting creative activity in organisations, taking into account the specific characteristics of different types of creative workers. This approach provides a comprehensive understanding of the factors that facilitate or hinder the development of organisational creativity during post-war economic recovery.

Results and Discussion

Assessment of the prevalence of creativity archetypes and formation of their socio-demographic profile

The results of the frequency analysis of the prevalence of individual creativity archetypes are presented in Figure 1. The analysis was conducted on the basis of 168 completed questionnaires, which took into account the total scores for the key parameters: self-assessment of creative potential, frequency of using creative methods, and perception of the usefulness of creativity in professional activity.

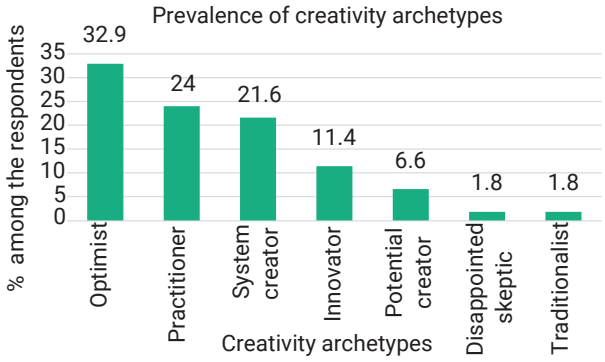

Figure 1. Results of frequency analysis of the prevalence of individual creativity archetypes among study respondents
Source: developed by the author

Almost one-third of respondents (32.9%) belong to the Optimist archetype. Representatives of this group exhibit an average self-assessment of their own creativity, periodically use creative methods in professional and entrepreneurial activity, and believe in the potential benefits of creativity. The second most common archetype is the Practitioner (24.1%), that is, individuals who apply creative methods when necessary and are convinced of the effectiveness of creative approaches. The third most prevalent archetype is the System Creator (21%), which includes individuals who systematically employ creative tools in their professional activity. Thus, 78% of respondents belong to highly creative archetypes that actively use creative methods, stimulate creativity and believe in its effectiveness. Skepticism regarding creativity and adherence to traditionalist approaches were recorded in only 3% of respondents.

Socio-demographic analysis showed that the Optimist and Practitioner archetypes are more common among young people under the age of 35, predominantly from the IT sector and creative industries, while the System Creator archetype is more frequently represented among older age groups with project management experience. These trends correspond to the characteristics of professional activity and the motivational factors typical of these groups. The optimistic attitude of young specialists under 35, especially those working in IT, can be explained by several important factors. The culture and working environment of the IT industry traditionally support innovation, openness to experimentation and readiness to take risks, which forms a positive perception of creativity as a key resource for professional development. Young employees demonstrate high adaptability to rapid technological changes, which strengthens their confidence in their creative abilities and in their capacity to influence outcomes. Educational programmes and corporate training initiatives that emphasise creative thinking also equip this generation with relevant skills and motivation to generate and implement new ideas. In addition, the desire for self-realisation, professional growth and participation in innovation processes reinforces young employees' belief in the effectiveness of creative approaches. Thus, the interaction of corporate culture, educational trends and personal motivations fosters an optimistic attitude towards creativity among younger groups within the IT sector.

The prevalence of the System Creator archetype among older respondents with project management experience is explained by several factors. Accumulated professional experience enables these specialists to understand which creative methods are most effective in solving specific tasks, encouraging their systematic integration into work processes. Experience in project management develops skills in structuring, planning and embedding creative approaches within implementation and control procedures, making creativity not a spontaneous phenomenon but a consistent tool for achieving objectives. Older employees often bear greater responsibility for final outcomes, which motivates them to rely on proven creative methodologies to increase team efficiency and enhance product quality. Professional maturity and confidence also allow them to balance innovative approaches with practical constraints, resulting in creativity that is more focused and effective. Thus, the combination of experience, responsibility and methodological competence explains the systematic use of creative tools among representatives of this archetype. The socio-demographic profile of the identified archetypes – including their social status, the size of the organisations in which they work, and their target markets – is presented in Table 3.

Table 3. Socio-demographic portrait of individual creativity archetypes

Archetype	Age	Sex	Social status	Sector	Organisation size	Market	Typical features
Innovator	Up to 35 years old (≈58%), 35-45 years old (≈42%)	Women 58%, men 42%	Employees, sole proprietors, students	IT, marketing, media, design, education	Micro (≤10 people) and medium-sized businesses	Ukraine 63%, world 26%	High self-esteem, frequent use of creative methods, belief in usefulness, orientation towards development and innovation
System creator	25-35 years old (≈24%), 35-45 years old (≈33%)	Men 61%, women 39%	Employees, sole proprietors	IT, marketing, education, consulting	Medium (10-250 people) and large-sized (>250)	Ukraine 60%, world 29%	High/average creative potential, regular use of methods, seeks flexibility, does not always see the result
Optimist	25-35 years old 21%, 35-45 years old 42%	Men 63%, women 37%	Employees, sole proprietors	IT, marketing, advertising, education	Micro and large-sized business	Ukraine 47%, world 42%	Average creative potential, sometimes uses methods, partially recognises benefits, appreciates flexibility and support

Table 3, Continued

Archetype	Age	Sex	Social status	Sector	Organisation size	Market	Typical features
Practitioner	Up to 25 years old 32%, 25-35 years old 28%	Men 55%, women 45%	Employees, sole proprietors	IT, design, education, marketing	Micro and medium-sized businesses	Ukraine 68%	Average potential, situational application, focus on simple stimuli
Potential creator	25-35 years old 25%, 35-45 years old 33%	Men 50%, women 50%	Employees	IT, education, marketing	Medium-sized business	Ukraine 75%	Medium/low potential, needs support and training, rarely sees benefits
Disappointed skeptic	55-65 years old 67%, 25-35 years old 33%	Men 67%, others 33%	Self-employed, students	Crafts, architecture, marketing, education	Micro and small business	Ukraine 100%	Has potential, but sees no benefit, often demotivated
Traditionalist	45-55 years old 67%, <25 years old 33%	Women 67%, men 33%	Employees, business owners	Cultural heritage, crafts, education	Small and medium-sized businesses, state-owned enterprises	Ukraine 100%	Low potential, rarely applies methods, sees no benefit, focused on standard solutions

Note: SE – sole proprietors
Source: developed by the author

Identification of motivational factors of creativity

According to the results of the survey (multiple choice from the proposed list of factors), the overwhelming majority of respondents consider financial incentives (bonuses, salary increases) to be the most effective motivator of creativity. This option was selected by 81.5% of participants. Less common, yet still dominant motivators (over 60%), included flexibility in work and the opportunity to independently plan working hours (64.3%), as well as professional development and training (63.7%). By contrast, recognition, distinctions and awards act as a motivating factor for only 45.8% of respondents, indicating that symbolic forms of encouragement are perceived as less influential than material incentives or opportunities for autonomy and learning. Table 4 presents the distribution of creativity motivators across different archetypes of creative workers. A dash indicates that none of the respondents belonging to a particular archetype selected the corresponding motivational factor.

Table 4. Comparative table of motivational factors for different archetypes of creative workers

Archetype	Financial incentives (%)	Work flexibility (%)	Professional development (%)	Recognition (%)
Innovator	89.5	63.2	57.9	42.1
System creator	83.3	80.6	77.8	52.8
Optimist	76.4	67.3	65.5	41.8
Practitioner	82.9	61.0	61.0	39.0
Potential creator	75.0	41.7	58.3	66.7
Disappointed skeptic	100.0	-	-	66.7
Traditionalist	100.0	-	-	50.0

Source: developed by the author

Financial incentives (bonuses, salary increases) are the most important motivator for all archetypes, especially for traditionalists and the disappointed (sceptics), where this indicator reaches 100%. Recognition, distinctions and awards are most significant for potential creators (66.7%) and disappointed respondents (66.7%), as well as for traditionalists (50%). Flexibility in work and the ability to plan one's own schedule are particularly valued by system creators (80.6%), optimists (67.3%) and innovators (63.2%). Professional development and training play an important role for system creators (77.8%), optimists (65.5%) and innovators (57.9%). Thus, the analysis of the results makes it possible to outline clear motivational profiles for each creativity archetype. Innovators expect comprehensive support that combines financial incentives, flexible working arrangements and opportunities for professional development, while also attaching considerable importance to public recognition of achievements.

System creators demonstrate an orientation towards a balanced combination of flexible conditions, learning and development opportunities, financial incentives and openness to recognition. For optimists, all the main factors are relevant, although priority is given to financial rewards and flexible working hours. Practitioners primarily value financial incentives, supplemented by opportunities for professional development and elements of flexible work organisation. Potential creators place recognition of achievements at the forefront, while financial motivation and development opportunities are of

secondary importance. Disappointed respondents (sceptics) focus mainly on material incentives and recognition, considering other factors significantly less important. Traditionalists are almost exclusively oriented towards financial incentives, only partially assigning value to public recognition.

Identification of barriers to creativity

The results of the survey (score-based assessment of the importance of the proposed list of barriers) by archetype are presented in Table 5. The main barriers to creativity are those that received the highest importance scores on the five-point scale for each archetype.

Table 5. Significance of barriers to creativity by archetype (score)

Archetype	Insufficient resources	Bureaucracy and formalisation	Resistance to change and conservatism	Lack of support and incentives	Difficulty implementing ideas	Uncertainty	Insufficient experience and competence	Ignoring ideas and demotivation	Skepticism and lack of motivation
Innovator	2.5	2.0	2.3	2.2	2.0	1.8	1.7	1.5	1.3
System creator	3.0	3.2	3.1	2.9	3.0	2.8	2.7	2.5	2.3
Optimist	2.8	2.9	3.0	3.1	3.2	3.0	2.8	2.7	2.5
Practitioner	3.2	3.3	3.5	3.4	3.3	3.1	3.0	2.9	2.7
Potential creator	3.4	3.5	3.6	3.7	3.4	3.3	3.5	3.2	3.0
Disappointed skeptic	3.6	3.7	3.8	3.9	3.7	3.5	3.4	3.6	3.5
Traditionalist	3.8	4.0	4.2	4.1	3.9	3.8	3.7	3.9	4.0

Source: developed by the author

The results obtained can be explained as follows. For Innovators, the most significant barrier is the lack of resources (2.5), which is associated with the intensity and activity of their work, requiring extensive material and technical support. The second most important barrier is resistance to change and conservatism (2.3), which hinders the acceptance of new ideas and limits rapid adaptation. The third barrier is bureaucracy and excessive formalisation (2.0), which slows down innovation processes by constraining freedom of action and limiting creative initiative. The System Creator archetype values consistency, structure and clarity in creative activities. They prioritise streamlined processes, well-developed methods and adherence to established rules; therefore, barriers that disrupt this order have the greatest impact. Bureaucracy and excessive formalisation (3.2) create obstacles due to unnecessary administrative procedures, delaying the implementation of innovative ideas. Difficulty in implementing ideas (3.0) arises because System Creators tend to plan and control each stage of the process, so any complications related to access to resources, changes in strategy or lack of team support reduce the effectiveness of their creative work. Lack of support and incentives (2.9) also negatively affects their motivation, as they expect understanding and organisational backing.

For Optimists, the primary barrier is the difficulty of implementing ideas (3.2), since they are open to new opportunities but may underestimate the complexity of practical implementation. Lack of support and incentives (3.1) presents additional difficulties, as Optimists typically rely on approval and encouragement, which reinforce their enthusiasm and belief in success. Uncertainty of results (3.0) represents a psychological barrier: despite their generally positive attitude, instability or potential failure may provoke doubt and limit their creative activity. The Practitioner archetype values stability, tangible results and practical solutions. Their strongest barriers are resistance to change and conservatism (3.5), which limit the acceptance of new ideas and experimentation, and lack of support and incentives (3.4), which reduces motivation for creativity during periods of change. Bureaucracy and excessive formalisation (3.3) complicate work processes and turn simple, effective solutions into lengthy procedures, hindering the implementation of creative ideas. In general, Practitioners prefer traditional approaches, value structure and clarity, and are often constrained by a reluctance to take risks or deviate from established methods.

A Potential Creator possesses a high level of creative potential but faces significant obstacles in realising it. The most important barrier for this group is lack of support and incentives (3.7). They require external support – moral, organisational or resource-based – to implement creative ideas and develop their skills. Resistance to change and conservatism (3.6) impede innovation, as new ideas often face scepticism from colleagues or organisational systems. Lack of experience and competencies (3.5) highlights the need for professional training, upskilling and development of practical skills that would reduce uncertainty and enable more effective use of creative potential. This archetype requires maximum attention to both personal and professional development, as well as a supportive environment conducive to innovation.

The Disappointed (Sceptic) archetype often experiences a pronounced lack of support and incentives (3.9), leading to low motivation and a sense of isolation in the workplace. They find it difficult to overcome the complexity of implementing ideas (3.8) due to limited resources

and a lack of encouragement for innovation. Scepticism and demotivation (3.6) reinforce negative attitudes, making them distrustful of change and innovation, which reduces creative activity and limits participation in collective creative processes. For Traditionalists, the most significant barriers are resistance to change and conservatism (4.2), lack of support and incentives (4.1), and scepticism and lack of motivation (4.0). This set of barriers reflects their preference for stability and constancy, as well as reluctance to adopt new methods. Bureaucracy and insufficient support further strengthen this tendency. Low motivation and scepticism explain their limited readiness for change and innovation.

Identification of priority factors of the work environment

To analyse more deeply how the characteristics of the work environment influence the manifestation of creativity among representatives of different archetypes, it is advisable to examine the importance ratings of relevant factors for each identified type. Such an approach makes it possible not only to observe general trends but also to identify the unique priorities that shape creative activity and the conditions necessary for its activation depending on the dominant archetype. In this context, Table 6 summarises the data obtained and enables the identification of specific patterns in how different groups perceive work environment factors either as incentives or as constraints.

Table 6. The importance of work environment factors for creativity (by archetype)

Archetype	Freedom	Workspace	Material encouragement	Cultural life
Innovator	1.8	2.0	2.3	2.6
System creator	2.0	2.2	2.5	2.7
Optimist	2.2	2.5	2.8	2.9
Practitioner	2.3	2.6	2.9	3.0
Potential creator	2.4	2.7	3.0	3.1
Disappointed skeptic	2.5	2.8	3.1	3.2
Traditionalist	2.7	3.0	3.3	3.4

Source: developed by the author

The highest-priority work environment factor for all respondents is "freedom" in relation to work schedule and dress code, which received an average score of 2.1 on a five-point scale, where 1 indicates the highest priority. A total of 68% of respondents assigned 1-2 points to this factor. The second most important factor is the organisation of the workspace (average score 2.4; for 54% of respondents, it represents the highest priority). Material incentives and career opportunities for creative employees ranked third (average score 2.7, with 41% identifying this factor as their top priority). The lowest-rated factor was the cultural life of the organisation (average score 2.9), which proved to be important for only one-third of respondents. No significant differences in priorities were found across the different archetypes. The importance of individual aspects of the work environment for each creativity archetype is presented in Table 7.

Table 7. Importance of aspects of the work environment in terms of creativity archetypes (multiple choice), % of respondents

Archetype	Open exchange of ideas	Friendly team	Flexible working hours	Innovation space	Support and energy from colleagues	Collaboration with others	Freedom of expression	Financial compensation	Tolerance and openness	Developed cultural infrastructure
Innovator	82	74	68	59	54	51	48	44	41	38
System creator	75	68	65	59	54	51	48	44	41	38
Optimist	68	64	61	59	54	51	48	44	41	38
Practitioner	64	60	58	59	54	51	48	44	41	38
Potential creator	59	54	52	59	54	51	48	44	41	38
Disappointed skeptic	54	50	48	59	54	51	48	44	41	38
Traditionalist	48	45	43	59	54	51	48	44	41	38

Source: developed by the author

The most important aspects of the work environment were: open exchange of ideas and opinions (72% of respondents); a supportive team (68%); flexible working hours (65%); an innovative space (59%); support and energy from colleagues (54%); and the opportunity to collaborate with different people (51%). The least important were: developed cultural infrastructure (38%); tolerance and openness (41%); financial compensation (44%); and freedom of expression (48%). No fundamental differences were identified across archetypes. The importance of individual aspects of the work environment for different archetypes of creativity demonstrates general trends that

promote creativity among all respondent groups. The most significant factor for each archetype was an innovative space, supported by 59% of respondents across all groups, which indicates the universality of this factor as a key stimulus for creative activity.

Open exchange of ideas and a supportive team also occupied leading positions, receiving the highest scores within the range of 54-82% depending on the archetype. In particular, Innovators and System Creators value open exchange of ideas most highly (82% and 75%, respectively) and consider a supportive team atmosphere especially important (74% and 68%). By contrast, the Traditionalist archetype demonstrates lower scores on these aspects: 48% for open exchange of ideas and 45% for a supportive team. This reflects its greater conservatism and a weaker need for collective creativity, which suggests the necessity of targeted efforts to overcome such limitations. Flexible working hours, support and energy from colleagues, opportunities for cooperation, freedom of expression, financial compensation, tolerance, and a cultural infrastructure show relatively stable values within the range of 38-68% for all archetypes. This indicates their general but less differentiated role in stimulating creativity. It is important to note that no fundamental differences were identified among the archetypes regarding the perceived importance of these aspects, which indicates a similar set of needs for the development of creativity regardless of the specific type of creative behaviour. This makes it possible to recommend a universal approach to shaping the work environment, with an emphasis on the key incentives: an innovative space, open exchange of ideas and strong team support.

Development of the concept of targeted support programmes for different creativity archetypes

The proposed concept of targeted support programmes for different creativity archetypes is based on taking into account the motivators, barriers and expectations of each group, which enables the most effective targeting of efforts and resources (Table 8).

Table 8. Prerequisites and content of the support programme for different archetypes of creative workers

Archetype	Expectation	Barriers	Motivation	Support Programme
Innovator	Recognition; resources for experimentation; autonomy; participation in strategic decisions	Insufficient resources; bureaucracy; resistance to change	Financial incentives; flexibility; professional development; public recognition	Grant programs for innovative ideas; internal accelerators and experimental laboratories; public recognition: awards, prizes, conferences; the right to influence the organisation's strategic decisions
System creator	Flexible working conditions; development; simplification of bureaucracy	Difficulty implementing ideas; lack of support; excessive formalisation	Flexibility; learning; recognition	Flexible schedule and remote work; regular trainings, experience exchanges, internships; simplified procedures for submitting ideas; project competitions with funding
Optimist	Support for initiatives; financial incentives; flexibility	Uncertainty of outcome; insufficient support	Financial incentives; flexibility; support for ideas	Bonuses for initiative and participation in projects; independent planning of working hours; mentoring programs for the development of ideas; regular feedback on implemented initiatives
Practitioner	Simple and clear incentives; training; support	Lack of incentives; conservatism; limited resources	Financial incentives; training; simple tools	Clear key performance indicators with bonuses for achievements; workshops on practical creativity; access to simple tools for implementing ideas; mentoring and support in implementation
Potential creator	Mentoring; training; recognition of small achievements	Insufficient experience; lack of support; insecurity	Recognition; mentoring; training	Mentoring programs from experienced colleagues; trainings to develop creativity and confidence; recognition of even small successes (honors, feedback); involvement in team projects to gain experience
Disappointed skeptic	Feedback; recognition; psychological support	Lack of support; ignoring ideas; demotivation	Financial incentives; recognition; psychological support	Feedback sessions on ideas (analysis of reasons for failures); coaching and work with motivation; participation in team projects to feel meaningful; celebration of attempts and efforts even without a final result
Traditionalist	Simplicity; gradual involvement; financial incentives	Skepticism; resistance to change; lack of motivation	Financial incentives; simple examples; gradual involvement	Small bonuses for participating in initiatives; hints of the real benefits of creativity; gradual involvement in simple creative tasks; trainings to develop openness to new things

Source: developed by the author

Innovators and system creators value freedom of expression, an innovative creative space, open exchange of ideas, flexibility in work and the support of colleagues most highly. Therefore, it is important to create conditions that ensure autonomy, access to resources for experimentation, and opportunities to participate in strategic decision-making. Practical solutions include grant programmes for innovations, internal accelerators, public recognition through awards, and simplified procedures for submitting ideas. Optimists and practitioners, who are oriented towards more traditional material and moral incentives, prefer flexibility, collective support and stable rewards. For them, bonus programmes for initiative, the ability to independently plan working hours, mentoring initiatives and regular feedback are effective motivational mechanisms.

Potential creators, who often lack sufficient experience and require support, are motivated through mentoring, recognition of even small achievements, and gradual involvement in creative activities. Mentorship schemes, confidence-building training, and encouragement through awards and participation in team projects are particularly useful for this group. Disappointed sceptics and traditionalists demonstrate lower levels of activity in creative processes, show scepticism towards innovations and resistance to change. For such archetypes, simplicity, psychological support, gradual involvement in creative tasks and financial incentives in the form of small bonuses are especially important. Effective measures for these groups include feedback sessions, coaching, real-life examples demonstrating practical benefits, as well as recognition of even minor attempts and achievements.

Analysis of Table 8 shows that each archetype has its own specific expectations for support and motivation, as well as significant barriers, including bureaucracy, lack of resources, resistance to change and imperfect communication. At the same time, all archetypes require a combination of financial, motivational and organisational measures that enhance flexibility, interaction and recognition. This approach enables the development of targeted support programmes that reflect the varying needs of creative workers, increase their involvement and productivity, and contribute to the formation of an innovative organisational culture. The absence of radical differences in some aspects of creativity stimulation between archetypes also makes it possible to plan and implement universal support practices.

In general, to support and develop creativity in organisations, regardless of the archetype of employees, it is appropriate to introduce a number of universal measures aimed at creating a favourable innovative environment. First, regular monitoring of employees' needs and barriers is necessary, enabling timely identification of changes in motivational attitudes and the adaptation of support programmes. Such monitoring may be conducted through periodic surveys, interviews or HR data analytics, ensuring the validity of management decisions. The second key direction is the establishment of an organisational culture that encourages openness to new ideas and supports experimentation, whereby employee initiatives are considered as opportunities for development rather than risks. This requires not only a declaration of values, but also practical mechanisms – for example, pilot projects, "failure budgets" for safe testing of ideas, and transparent procedures for reviewing innovative proposals.

An important component is the development of internal communities and the formation of a "creativity ecosystem", within which employees with different archetypes can exchange experience and participate in general organisational mini-projects, workshops or hackathons. Such informal cross-functional interactions contribute to the dissemination of knowledge, increased motivation and the creation of a culture of mutual support. No less important is the development and implementation of a multi-level motivation system that includes both financial (bonuses, salary increases) and non-financial incentives (recognition, career advancement opportunities, training, flexible schedules). The system should take into account the specifics of different archetypes, ensuring the individualisation of approaches while maintaining general standards of fairness and transparency in rewards.

Thus, the strategy for developing creativity should provide for a comprehensive approach – from the systematic collection and analysis of feedback to building an organisational culture that supports innovation and provides motivation. This will make it possible to strengthen the creative activity of employees of all archetypes and contribute to the sustainable innovative development of the organisation. The proposed archetypes of creativity (innovators, system creators, optimists, practitioners, potential creators, sceptics and traditionalists) expand the typologies proposed by other scholars. In particular, they clarify the socio-demographic characteristics of each type and their expectations of the working environment identified in the study by M. Manimala & K. Wasdani (2015). The similarity of the needs of innovators and system creators, described in the work of E. Martins & F. Terblanche (2003), is particularly noteworthy – highly creative employees prefer autonomy, flexibility and direct influence on strategic decisions. In the article by V. Zianko & T. Nechyporenko (2023), the authors focused on the impact of artificial intelligence on the financial sector of Ukraine, considering it a powerful factor of modernisation and development. They analysed in detail how the introduction of innovative technologies transforms business processes and contributes to increased competitiveness. Their conclusions emphasised the role of technological innovations as a driver not only of technical change but also of cultural transformations within enterprises, which opens up prospects for the formation of new archetypes of creativity.

The identification of archetypes of creativity not only deepens the understanding of the internal diversity of creative workers but also opens up real opportunities for building targeted and effective support programmes that can become an important component of strategies for the innovative development of enterprises and organisations.

This conclusion is consistent with studies that highlight the importance of an archetypal approach to understanding and managing employee behaviour in complex socio-organisational systems. The study by A. Kraevska & I. Shvarts (2023) focuses on criteria for assessing the effectiveness of management in industrial enterprises, identifying the key parameters that influence productivity and sustainability. The authors emphasised that management effectiveness is closely linked to the implementation of innovations and adaptation to change, which, in essence, is a manifestation of a creative approach to organising work. They highlighted the importance of a systemic approach to management, yet they did not sufficiently reveal the role of individual and collective creative strategies that shape archetypes of creativity in specific organisational contexts. The conducted research deepened the understanding of individual and collective creative strategies that form archetypes of creativity in specific organisational contexts.

The identified motivation factors of creative workers are consistent with the results of the study by B. Wikantiyoso (2024). The analysis of motivation patterns among creative workers makes it possible to distinguish key archetypes that correlate with the level of creative activity and the use of creativity tools in professional activities. The article by O. Hudz & I. Koval (2020) is devoted to analysing the concept of creative management in enterprises. The authors emphasised that creativity in business is not only the generation of ideas but also the systematic management of creative potential, which requires specialised approaches and structures. They showed that creative management contributes to increasing the innovative capacity of enterprises and forms new models of behaviour. The conclusions of the study conducted in this work confirm that creativity requires systemic management, and the analysis undertaken in this article provides the empirical basis lacking in the referenced study, identifying specific archetypes in Ukrainian companies.

Based on the empirical analysis, the positive impact of learning orientation (the desire to constantly acquire new knowledge and skills) on the level of creativity in the course of business activities was demonstrated. The mechanisms proposed by these authors, which contribute to the emergence of innovative and creative ideas, were used in the development of the concept of targeted support programmes. The developed concept of targeted support programmes for different archetypes of creativity is a logical addition to the proposals of O. Tarasov *et al.* (2022) regarding the development of archetype models for analysing leadership styles and team motivation in innovative environments, emphasising their role in increasing productivity and innovative potential.

The conclusions formed are consistent with the results obtained by W. Leal Filho (2015) concerning the importance of internal communities, open exchange of ideas and the development of cultural infrastructure for enhancing innovative potential. At the same time, they complement these approaches with targeted detailing of support programmes that take into account archetypes, which was not the focus of the aforementioned work. In the study by O. Plakhotnik (2022), emphasis is placed on the theoretical and methodological aspects of creative management, where the fundamental concepts and approaches to developing creative potential in organisations are outlined. The author carefully considered the factors influencing creativity and provided methodological recommendations for increasing the effectiveness of managing creative processes. The conclusions indicate the need to integrate various management tools to support creativity; however, there is no detailed examination of the specifics of the Ukrainian business context, which is important for understanding the features of the formation of creativity archetypes in this country. The author laid the theoretical foundations of creative management, and the present article has supplemented them by confirming these theories in practice within the Ukrainian business context, which is important for understanding the features of the development of creativity archetypes in this country.

However, unlike the study by N. Crilly (2025), the sample formed in this research did not reveal significant differences in the importance of individual factors of the working environment among the various archetypes, which indicates the existence of universal basic needs for the development of creativity. This may be due to the broader socio-economic context in Ukraine, where similar challenges and opportunities shape a comparable structure of needs among representatives of different sectors. Thus, the study confirms a number of widely recognised scientific provisions concerning the factors and motivators of creativity, while introducing novelty in the form of an archetypal approach and adapted recommendations relevant to the Ukrainian context of post-war reconstruction.

The attractiveness of the proposed methodological approach to identifying creativity archetypes lies in its simplicity and accessibility, which allows such studies to be scaled up and enables the application of the developed concept of support programmes in various organisations. The ease with which employees can be categorised by archetype makes it possible to determine their motivational needs, barriers and priority working environment conditions quickly, thereby increasing the effectiveness of support measures. This approach contributes to more accurate resource allocation and the adaptation of strategies for developing creative potential to the specific characteristics of different groups of creative workers. In addition, the accessibility of archetype identification methods makes it possible to reuse these tools within large organisations or at the regional level, significantly expanding the practical scope of the research. The developed concept of support programmes is universal, enabling the combination of both individual and collective strategies for motivating and stimulating creativity, which meets the current needs of dynamic business environments.

Conclusions

The study made it possible to determine the prevalence of creativity archetypes in the Ukrainian business environment, to outline the socio-demographic profile of

representatives of each archetype, and to identify the key motivators and working environment factors that influence employees' creative activity. According to the results, the most numerous archetypes were Optimists (32.9%), Practitioners (24.1%) and System Creators (21%), which together account for 78% of the sample. This indicates a predominant orientation among Ukrainian creative workers towards a combination of flexibility, pragmatism and a systematic approach to implementing creative solutions. The most important factors for the development of creativity were identified as freedom and autonomy at work, flexible schedules, a supportive collective climate, a modern and functional workspace, and open exchange of ideas. Overall, 81.5% of respondents consider financial incentives (bonuses, salary increases) to be the strongest motivator of creativity, while almost two-thirds (64.3% and 63.7%, respectively) emphasised flexible working hours, opportunities for professional development and training.

The study confirmed that the effectiveness of creative potential realisation largely depends on the alignment of support programmes with the characteristics of each archetype. For Innovators, priorities include resources for experimentation, public recognition and the ability to influence strategic decisions; for System Creators – flexible working conditions, professional development and reduced bureaucratic pressure; for Practitioners – clear and comprehensible incentives combined with learning opportunities; for Potential Creators – mentoring support, recognition of even small achievements and gradual involvement in creative projects; for Disappointed individuals and Traditionalists – psychological support, simplicity of tasks and moderate financial incentives. The developed concept of targeted support programmes enhances the engagement and effectiveness of creative workers and contributes to the formation of an innovative culture within organisations. The simplicity and accessibility of archetype identification also allow this model to be scaled across different industries and applied both at the level of individual enterprises and in inter-organisational or regional initiatives. The study demonstrated that for the sustainable development of Ukrainian businesses it is critically important not only to identify creativity archetypes but also to build a flexible support system that takes into account the motivational characteristics and barriers associated with each type. Further research should focus on testing the effectiveness of the proposed support programmes in real business settings, as well as examining the influence of digital technologies and artificial intelligence on different creativity archetypes in the context of rapid socio-economic change.

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Conflict of Interest

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Архетипи креативності: ідентифікація та поширення в українському бізнес-середовищі

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Анотація. У контексті повоєнного відновлення України креативність виступає ключовим чинником інноваційного розвитку та підвищення конкурентоспроможності бізнесу. Метою дослідження було визначити архетипи креативності серед працівників українських організацій, оцінити їх поширеність, мотиваційні чинники, бар'єри та фактори робочого середовища, що впливають на творчу активність. Методологія ґрунтувалася на проведенні онлайн-опитування 168 респондентів з різних секторів креативних індустрій та соціально-демографічних груп. Для аналізу було застосовано контент-аналіз відповідей, метод описової статистики та порівняльний аналіз груп респондентів. Ідентифікація архетипів проведена на основі самооцінки творчого потенціалу, частоти використання творчих методів і сприйняття користі креативності за бальною шкалою. У результаті виокремлено сім архетипів творчих працівників, кожен з яких має унікальний мотиваційний профіль, специфічні бар'єри та потребує адресної підтримки в робочому середовищі. Встановлено, що у вибірці домінують архетипи «Оптиміст» (32,9 %), «Практик» (24,1 %) та «Системний креатор» (21 %), що разом становлять 78 % усіх опитаних. Найбільш впливовими мотиваторами виявилися фінансові стимули (81,5 %), гнучкий режим роботи (64,3 %), професійний розвиток (63,7 %). Розроблено концепт адресних заходів, орієнтованих на особливості кожного архетипу, з рекомендаціями щодо оптимізації середовища для розвитку їх креативного потенціалу. Практична значущість дослідження полягає у можливості використання його результатів керівниками підприємств, HR-фахівцями та консультантами з організаційного розвитку для впровадження ефективних програм стимулювання творчої активності персоналу з урахуванням архетипних особливостей. Їх впровадження сприятиме сталому розвитку бізнесу та повоєнному відновленню економіки на засадах інновацій та креативності

Ключові слова: організаційна креативність; архетип працівника; мотиваційні чинники креативності; бар'єри креативності; робоче середовище; розвиток персоналу; інноваційний розвиток