



**FOSTERING CREATIVITY IN FIRMS
THE CASE OF POPPYNS STORE**

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1. INTRODUCTION

In an increasingly complex, changing and demanding business context, the success of companies must necessarily be based on the development of creative ideas and the progressive change in the strategic approach as an essential tool to cope with the intensification of turbulence conditions (Cotec, 2005). Therefore, creativity can be the instrument to achieve a competitive advantage and acts as a differentiating element and generator of added value in firms.

In this sense, companies must seriously recognize the essential role of creativity in their activity, as well as the continuous need for renewal. They should establish the conditions to encourage it and carry out the necessary practices for its own promotion. The creative organization will be able to react more quickly and effectively to changes in the environment. It will be able to generate innovative ideas focused on problem solving and processes improvement, which will allow for its continuous regeneration.

The dynamism of the current market represents a constant challenge of creativity, renewal and adaptation for the companies that operate in it. One of the consequences of changes in market trends has been the high increase in online sales, compared to physical sales, which has meant the end for many traditional retail companies (Pavel, 2016), and also the emergence of new retail stores, such as concept stores. These companies are retail stores that link commercial activity with cultural activity, in multifunctional spaces, where creativity is at the center of their "concept", which results in the offer of a product with high benefit for the customer.

The objective of this work is to deepen both into the concept and theories related to creativity in the business field and examine its application in a concept store. With this aim, the first part of the work is focused on the study of the contributions of different influential authors in this matter, and on the analysis of their application in organizations. For this, both the sources of creativity in the company and the factors that influence them will be analyzed, as well as the actions that must be developed to promote it. In order to understand to what extent creativity is a source of competitive advantage in today's company. In the second part of the work, a brief description of the business model of the concept stores will be carried out in order to later develop a case study of the Poppyns Store, a concept store located in Valencia, where the characteristics of the activity carried out and the work environment are elements that allow us to exploit the creative capacity of the human capital that it has. Finally, the

conclusions obtained from both the theoretical review and the case study of the Poppyns Store will be offered, in addition to the limitations for carrying out the work and future lines of research.

2. CREATIVITY

2.1 The concept of creativity

According to Real Spanish Academy (RAE) creativity is the power to create something or the ability of peoples to produce. In the academic field, given the wide variety of studies and research on creativity from different fields, approaches and applications, it is difficult to find a widely accepted definition of creativity. Garaigordobil (2003) refer that there are as many definitions of what creativity is as possible points of view and theoretical positions. The concept and way of understanding creativity has been studied since the end of the 19th century, where the Theory of Genius predominated, whose main architect was Francis Galton, with his work *Hereditary Genius* that established that creativity was an innate and hereditary gift in some individuals (Galton 1869, cited in Salas, 2002). This concept has evolved, passing through different authors, to the present day, where it is stated that creativity is not an exclusive matter of the individual, but rather an interaction between multiple individual factors and their sociocultural context (Pascale, 2005).

By way of illustration, Table 1 shows some of the most influential authors on the concept of creativity, arranged chronologically over more than a century, with their most characteristic works. These authors are the forerunners and maximum exponents of the different theories on creativity. Until the late 1940s the predominant theory was the "Theory of Genius". Thereafter Guilford (1950), emphasis was placed on Specific Thought Processes, which established that only some individuals, through certain different mental processes, were able of producing creative works. During the 1960s, the Psychometric and Differentialist approach emerged, the precursor of which was Torrance (1962). At this moment, the development and execution of a series of tests focused on the knowledge of the keys to giftedness stands out. From 1970, Information Processing Theories take hold to later make way to Cognitivism current. It is along the 1980s when the social aspect of creativity begins to be taken into account, with Amabile's Theory of Components (1983), which emphasizes the sociocultural environment, compared to previous individualistic conceptions of creativity. Finally, in the mid-1990s the Ecological Approach emerged, whose authors were Gardner and

Csikszentmihalyi, which studies the synergy between all the factors that must occur for creativity to occur and establishes that “creativity cannot be studied by isolating individuals and to his works in the historical and social environment in which his actions are carried out ”(Salas, 2002, p. 7).

Table 1: Chronological evolution of the concept of creativity

AÑO	AUTOR	OBRA CARACTERISTICA
1869	Galton	“Hereditary Genius”
1908	Freud	“El poeta y los sueños diurnos”
1910	Dewey	“How we think”
1913	Poincaré	“Science et méthode”
1925	Terman	“Genetic studies of genius”
1926	Wallas	“The art of thought”
1950	Guilford	“Creativity
1962	Torrance	“Torrance tests of creative thinking”
1968	Barron	“La personalidad creadora
1972	Newell y Simon	“Human Problem solving”
1975	MacKinnon	“IPAR’s”
1981	Simonton	“Personality and social psychology”
1981	Gruber	“Darwin: sobre el hombre”
1983	Amabile	“Social Psychology of creativity”
1985	Sternberg	“Beyond IQ”
1997	Gardner	“Mentes creativas”
1997	Csikszentmihalyi	Creatividad

Source: Adapted from Salas (2002)

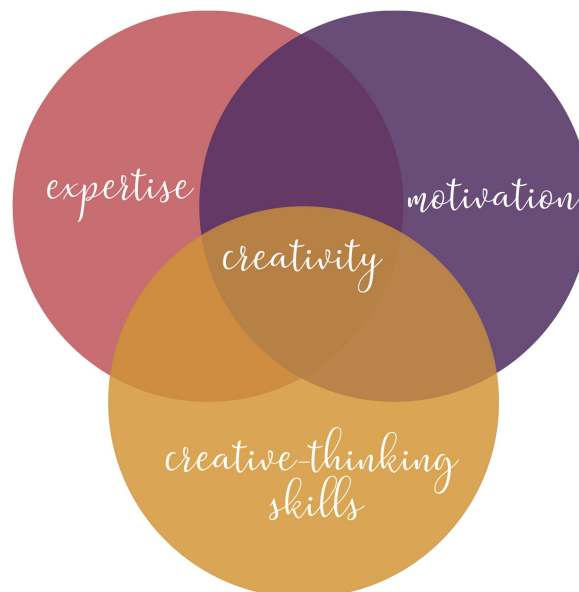
For the study of creativity in the current organizational situation it is essential to highlight the theories from which creativity is understood as the result of the interaction of multiple personal elements with their environment and not only as a result of the mere capabilities of an individual. In this regard, authors such as Amabile (1983) and Csikszentmihalyi (1998) have made great contributions, helping to understand more deeply the phenomenon of creativity and in this way being able to develop a favorable framework to encourage the creative potential of each person. Both authors explain creativity through two models, where several relevant factors come together, on which creative power will depend.

2.1.1 The Componential Theory of Creativity by Teresa M. Amabile

Teresa M. Amabile's research has focused primarily on the social and motivational factors that influence verbal, artistic, and problem-solving creativity. Her main work was "The Social Psychology of Creativity", whose publication took place in 1983. In it, the author collects her theory on creativity, as well as mechanisms to measure it and various criteria to enhance and maintain it.

His central hypothesis is that of the principle of intrinsic motivation, which maintains that the intrinsically motivated state is conducive to creativity, whereas the extrinsically motivated state is detrimental (Amabile, 1983). Intrinsic motivation arises from the individual's perception of the task or thing and of the value attributed, which is interesting, challenging, enriching, etc. For its part, extrinsic motivation comes up from external elements, such as, for example, higher remuneration (the fact of earning more, although it is not harmful, will not foster greater creativity). According to this theory, the intrinsically motivated person will be able to develop their creativity to a fuller measure than if they only found extrinsic motivations. To expand on this idea, the author develops a model in which she identifies three components of creativity: Motivation, expertise and creative-thinking skills. Through their interaction and with favorable conditions, the individual will reach the highest levels of creativity.

Figure 1. Component Model of the creativity by Teresa M. Amabile



Source: Adapted from Amabile (1983)

- **Expertise**

The author defines this component as all the skills related to the domain that the individual may have in the subject and which are considered cognitive paths to arrive, through creativity, at the answer. Domain-relevant skills include knowledge, expertise, technical skills, intelligence, and talent in the particular domain where the problem-solver is working. These characteristics will depend on both the innate cognitive abilities and capacities and the level of education of the person.

- **Creative-thinking Skills**

The cognitive processes related to creativity refer to the individual's personality traits, risk taking, independence, different perspective ability, in addition to a high level of discipline, flexibility and tolerance of ambiguity. The levels in this component will depend on the training, the experience in generating ideas and the personality traits.

- **Motivation**

As mentioned previously, intrinsic motivation emerge from the individual's perception, from the passion with which he can carry out the task. According to Amabile, people are more creative when they are motivated mainly by the interest, enjoyment, satisfaction and challenge of the work by itself, and not by extrinsic motivators. The results of their investigations showed that external motivations, by themselves, are not capable of bring about creativity, even undermining intrinsic motivation, if it is strictly based on external elements.

In 1988, Teresa Amabile extrapolate her theory to study the influence that her Component Model exerts on creativity in closely related work teams. In this extension, the author considers various components to promote innovation, analogous to the components for creativity, which are the resources in the domain of the task (related to Expertise), the skills in innovation management (related to Creative -thinking Skills) and motivation to innovate (related to Intrinsic Motivation) (Amabile, 1988).

Since 1996, the academic has made other updates to her work, this time focusing on the Intrinsic Motivation Component. In this new review, Amabile recognizes the influence of certain extrinsic elements in the work atmosphere that can be positive for the development of motivation and creativity, such as recognition, endowment of

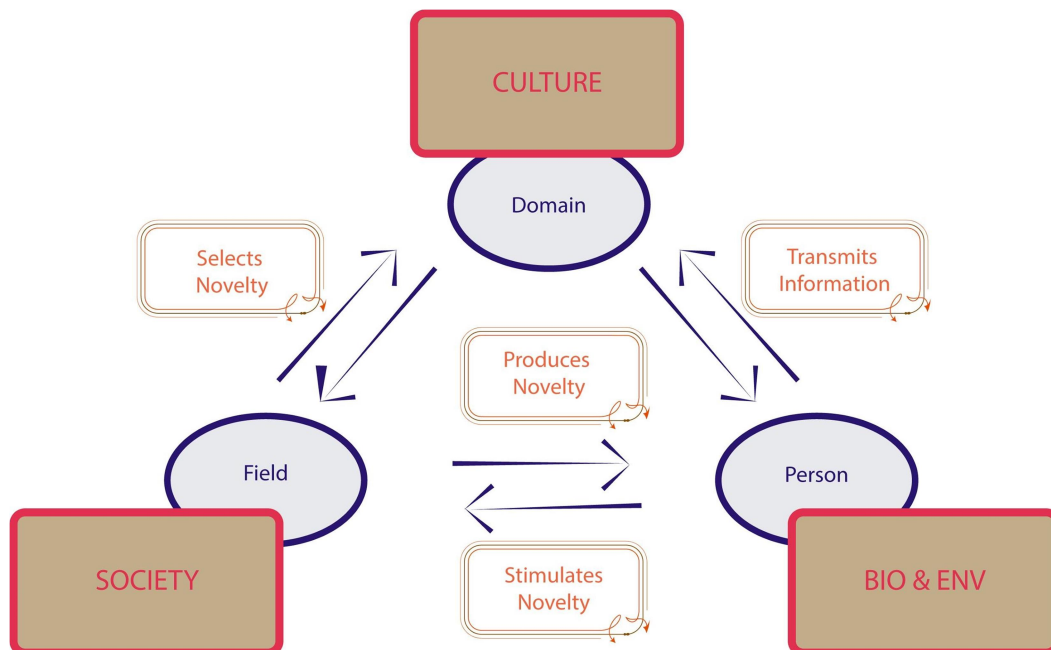
resources, level of involvement and collaboration, among others. The writer call this whole process as Motivational Synergy (Amabile, 1997).

2.1.2 The Systems Model by Mihaly Csikszentmihalyi

Mihaly Csikszentmihalyi is one of the most renowned psychologists in terms of creativity. This author stands out for being the creator of the Flow Theory, in his work *Flow: The Psychology of Optimal Experience*. According to this theory, the person is immersed in a state where he is fully involved in an activity, so he is able to fully exploit his abilities. His main contributions have been in the areas of happiness, creativity, subjective well-being and fun, where he has developed one of the most complex concepts of the mind, the state of mind of motivation intrinsic and maximum concentration (Csikszentmihalyi, 1990).

Mihaly Csikszentmihalyi's Systems Model is one of the main references in the field of creativity studies, in the scientific, artistic, educational and organizational scopes (Pascale, 2005). In this model, Csikszentmihalyi develops his study based on the integration of three subsystems in a holistic model, the interaction of which results in creativity, that are culture, society and the person.

Figure 2. Model of Systems by Mihaly Csikszentmihalyi



Source: Adapted from Csikszentmihalyi (1988)

According to this model, the facility of creativity will depend, first of all, on a culture that have the rules; secondly, of an individual who brings new ideas to a certain field; and, thirdly, from a field of experts who approve and validate innovation (Csikszentmihalyi, 1988).

- **Cultural context and domain**

The domain refers to pre-established patterns, objects, rules, representations and notations, which without the existence of which it would not be possible to introduce a variation. Therefore, Csikszentmihalyi (1999) argues that creativity arises when there is a change in the domain, lasting over time, by a person. This change will be better transmitted as long as the cultural context allows it.

- **Social context and scope**

This point brings together all the people who have influence over a certain realm, which the author calls the gatekeepers that give access to the domain. Variations cannot be carried out without the existence of a group with decision-making power to include or not the change in the domain. The importance of the creative individual lies in his ability not only to introduce a change in the domain, but also to convince that group of the value of the new idea. Likewise, creativity will be favored to the extent that they are receptive, or not, to innovation (Csikszentmihalyi, 1999).

- **The person**

According to Csikszentmihalyi (1999), creativity emerge when a person has a new idea of change or improvement over a certain sphere, which is chosen by the field to integrate it into that domain. Subsequently the creative individual will have to stick to the characteristics that make up both the domain and the scope. From this, it follows that for a person to introduce a creative idea about a domain, they must have access to and control of it.

For the author, creativity does not depend only on a mental process, but on the relationship between the psychology of the individual and his sociocultural context. For this reason, “creativity is not the product of isolated individuals but of social systems making judgments about individual products” (Pascale 2005: p. 68).

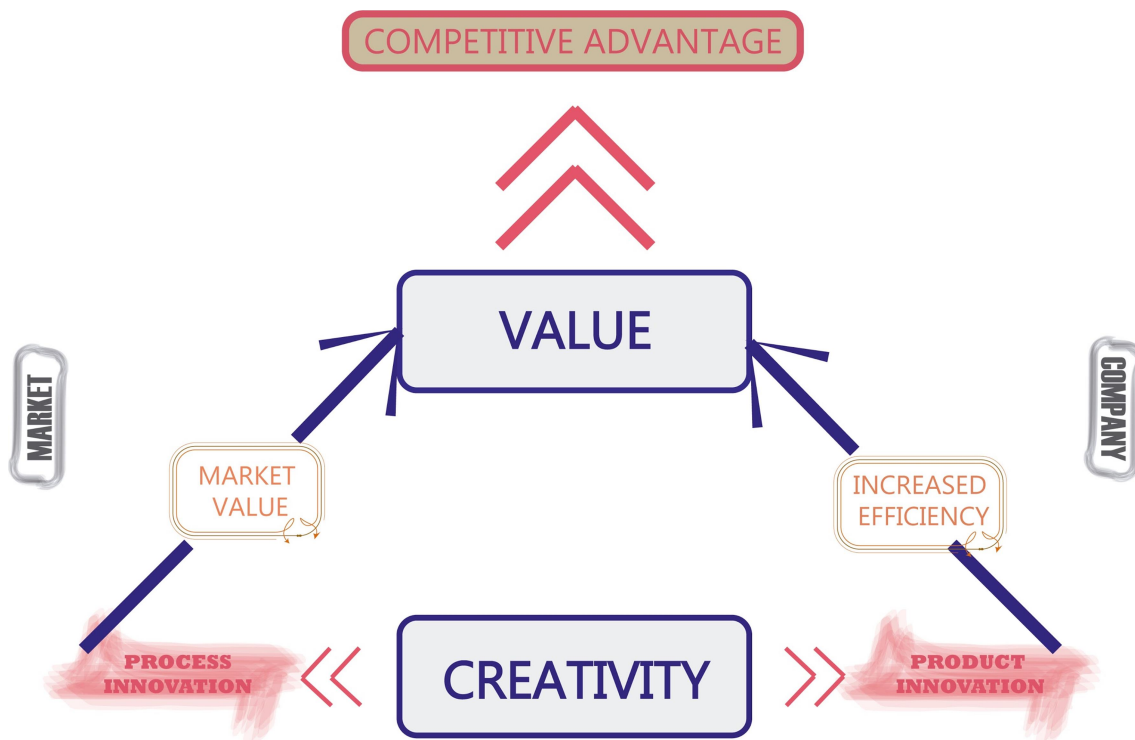
From the previous paragraphs it can be inferred that both the Amabile Component Model (1983) and the Csikszentmihalyi System Model (1988) study creativity through an interactionist approach. Both have in common the conception of creativity as the fruit of people and environmental variables, compared to previous, predominantly personalist, approaches that placed the individual as the only source of creativity. These theories could be understood in a complementary way. Thus, an intrinsically motivated person would be able to introduce lasting changes over time in the domain, if there is a sociocultural context or environment that allows it.

2.2 Creativity at the organizational level

2.2.1 Creativity as a source of competitive advantage and added value

In the organizational sphere, the role of creativity cannot be considered as a novel phenomenon, since the two terms, business activity and creativity, have always been related. What is relevant to highlight, as something new is the recognition of the role of creativity as an essential element in companies, as well as its extension and penetration at all organizational levels, in response to the continuous changes in an increasingly turbulent environment. (Fernández, 1993). "The creation of a sustainable competitive advantage in companies, when they are immersed in an environment that requires a high capacity for innovation, implies a strong concern to come to appreciate the particular problem that surrounds creativity" (Cotec, 2005: p. 26). In fact, the relevance of innovation in the current competitive context is assuming an increasing orientation by companies towards promoting creativity, as a fundamental element of generating benefit and differentiating competitive advantage (Crea Business Idea, 2009). In this sense, the consideration of creativity as a source of competitive advantage leads companies to formulate their policies based on their development.

Figure 3. Mechanisms for generating competitive advantage through creativity



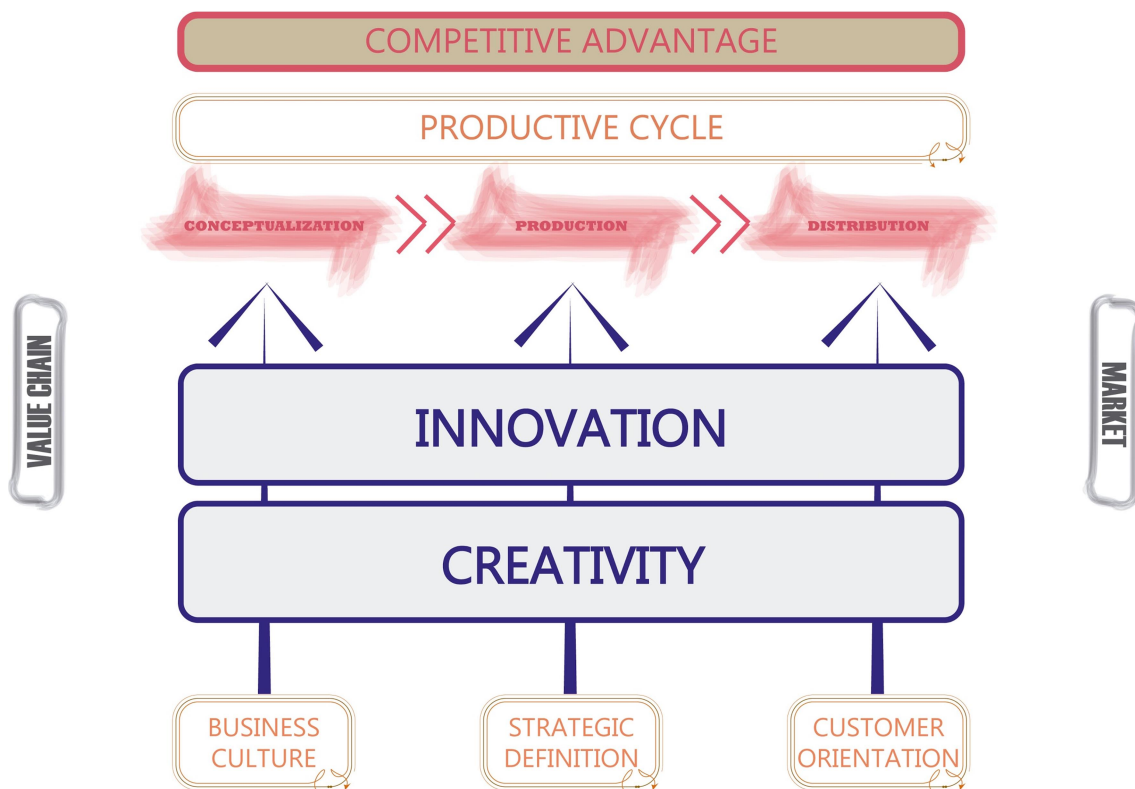
Source: Adapted from Crea Business Idea (2009)

Creativity is the decisive source of competitive advantage, from which both new technologies and wealth, prosperity and new forms of understand the industry (Florida, 2002). Figure 3 shows, in a graphic way, the competitive advantage as the result of a process initiated by creative activity, which will result in innovation over the production and development processes of products or services, which will allow the generation of value that will achieve the competitive advantage.

In today's knowledge society, companies are aware that the generation of ideas and their application is generated by innovation, which translates into a competitive advantage and commercial benefits. For Foster (1987), excellent companies are able to achieve the combination of both functions, the generation of ideas and the management of innovation in a systematic way. Organizations of recognized success (Microsoft, Nissan International Desing, etc.) develop various techniques to stimulate creativity as a source of competitive advantage, with the aim of finding and taking advantage of the creative potential of each person (Rajadell et al., 2006).

The organizational creativity is conceived as "the creative result of a complex social system, and can be defined as a function of the creativity of the individual and the group, where both constructs vary, in turn, depending on contextual influences, including coming from the environment "(Cotec, 2005: p. 60). In this sense, the actions of the company must be aimed at analyzing, favoring and promoting creativity on a daily and inclusive basis. This fact which will influence and affect horizontally and integrally its internal and external functioning, in all its activities and processes, forms of organization and in their relationship with the environment, as an element of cross-value to the entire value chain (figure 4). This will result in increased competitiveness through the correct management of knowledge and skills of human capital, the creation or development of new products, adaptation, generation and entry to new markets and the consequent competitive advantage (Crea Business Idea, 2009).

Figure 4. Creativity as a transversal aspect of the company's activity



Source: Adapted from Crea Business Idea (2009).

It is necessary to establish a creative organizational culture, where creativity is the central axis of the company, recognizing that the continuous need for renewal forces that the promotion of creative thinking is not reduced to an isolated and sporadic act, but that there is a firm commitment to discover and enhance the creative capacity of the organization. The company's management must be people-oriented, supporting its creative initiatives and facilitating the necessary conditions for its development, allowing employees to be more imaginative and active in the search for new ideas.

2.2.2 Factors that stimulate creativity in organizations

There are many studies carried out on factors that influence creativity in the company, due to there are several relevant theories in this regard. Authors such as Woodman, Sawyer and Griffin (1993), De Bono (1995) and Amabile (1997), have made important contributions in this view.

For their part, Woodman, Sawyer and Griffin (1993) argue that, in order to promote organizational creativity, an analysis must be established at the three levels that represent the main sources of creativity. In turn, establish lines of action on them.

1. On the individual level, human, with his personal and psychological characteristics, is valued as the first of the sources of creativity, which will be conditioned, among other elements, by his situation (two other levels).
2. At a collective or group scale, the immediate context of the person is given, so it will have effects on the attitudes, aptitudes and behaviors of the same. In this line, the action must be focused on favoring elements that enhance creativity, as well as on the elimination of barriers that limit or block it. On this dimension, synergies will occur, promoting the development of a level of group creativity, which would hardly take place in an isolated individual.
3. In the organizational sphere, the two previous dimensions take place and on which the company must establish the necessary conditions for creating the aforementioned synergies. It will be necessary to develop an organizational culture focused on creativity, capable of generating an adequate ambiance for creativity, through a people-oriented leadership style and flexible organizational structures.

Edward De Bono, one of the leading authors on theories of creative thinking (lateral thinking), maintains that creativity is an inherent faculty of the human being, so, to a greater or lesser extent, it resides in all individuals. According to De Bono (1995), the most relevant in the organizational field is the creation of something useful and novel, with benefit for people. Knowing this, what makes the difference is the recognition of the power of creative thinking, as well as the establishment of facilities to carry out its real application. In this order, the author proposes three necessary points in this business context.

- Understanding the nature and logic of creativity. It is necessary to recognize the need for creativity, understand it in a reasoned way and know how to put innovative ideas into practice. According to the author, when this happens, there is a change of attitude in the forms of business leadership and management, after recognizing creativity as an essential source of competitive advantage, the necessary measures are put in place to promote it.
- Maintaining focus and attention. It refers to the will, motivation and attitude of an individual to carry out a certain idea or task, through effort, attention and time. Related to the intrinsic motivation of Amabile (1997), the company must succeed in linking the individual with the objectives and business projects, that the person feels as their own.
- Knowledge of the means, techniques and tools focused on the generation of new ideas, in a systematic and deliberate way, which will be mastered based on your practice. In this sense, the organization must provide all necessary means to promote innovative ideas and make the work environment a source of creativity.

In order to achieve high levels of entrepreneurial creativity, getting back to Amabile (1997) theories on motivation applied to the organizational sphere, it is necessary to combine both types of motivations, intrinsic and extrinsic. The result is a synergy capable of increasing the degree of creativity and innovation, through the combination of strong personal interest, involvement, and rewards as a reward for achievements capable of supporting, recognizing and developing people's skills and competences.

Altogether, in the previous contributions it is spotlight that the company must detect what elements or factors are capable of stimulating or promoting to generate creativity.

If creativity is considered as a business asset, the key will be to convert ideas into useful knowledge and these in added value. In this sense, it is necessary to select creative people, capable of devising, individually and collectively, and defending these ideas. Furthermore, the company will have to find sufficient resources to foster creativity and will have to carry out a form of leadership capable of effectively managing creative potential (Kao, 1997).

2.2.3 Factors that block creativity in organizations

It is as important to find and develop the factors that encourage the generation of ideas, in order to enhance creativity, as to detect and eliminate obstacles that could interfere with the performance of each person's creative potential. In the same line of the three levels of analysis raised by Woodman, Sawyer and Griffin (1993) as sources of creativity, various authors such as Amabile and Grysiewicz (1989). De Guzmán (1994) and Von Oech (1987) have proposed the analysis of those elements that can constitute a barrier in the free expression of creativity in people, on and the other in individual and contextual spheres.

- **Individual or personal barriers**

Individual blocks could be differentiated into two types, cognitive and emotional (De Guzmán, 1994). The cognitive ones are due to the intellectual inability to generate ideas or find solutions to a problem, related to the knowledge and experiences of the person, which affects the perception of reality and their attitudes towards it (pre-established ideas, stereotypes, etc.). Regarding the emotional characteristics capable of blocking creativity, they refer to feelings rooted in people, such as fear, insecurity, self-imposed limits, guilt, among others, that prevent the individual from expressing their creativity and acting in an innovative way. Regarding these emotional limits, Von Oech (1987) lists several obstacles, such as stopping when finding the first correct answer, pragmatism, not leaving the established instructions, rejecting ambiguity, error and risk, sense of ridicule etc.

In reference to these mental blocks (Casado, 2004) in "Organizational unlearning" he proposes the idea that in order to overcome cognitive and emotional limits, in a certain way, it is necessary to unlearn, to relearn, forget the knowledge acquired by experience and change the frame of reference, in order to perceive reality in a different way.

- **Contextual barriers**

Contextual blocks refer to group, corporate and socio-cultural dimensions. These bumps originate in the setting in which the person acts, influencing directly, positively or negatively, the attitudes, aptitudes and capacities of the same to externalize their creativity (Amabile and Gryskiewicz (1989). In the organizational environment, the boundaries to Creativity arises according to the degree of rigidity or flexibility of the company. They can also rise due to the lack of synergies in a work group, due to negative or toxic interrelationships. Finally, there are the limitations imposed by society, principles, values, norms, among others, are the so-called socio-cultural obstacles.

Organizational obstacles appear from actions that interfere with the degree of freedom of the worker to be able to develop and disseminate their ideas. These limitations occur because of a traditional business culture, with rules and rigid hierarchical structures, non-person-focused leadership styles, and highly standardized processes. Buggie (1984) states that some of the most frequent impediments in the business terms are the need for approval and justification, high pressure on results, excess bureaucracy, little decision-making power, which leads to lack of communication, fear failure and frustration. These factors implies not being able to achieve the intrinsic motivation explained by (Amabile, 1997). In order not to hinder creative thinking, it is necessary to understand the relationship between flexibility and tolerance, as contrary to totalitarianism and the creative functioning of the person Gowan (1978).

It should be noted that Amabile's Component Model (1983) feature the importance of the social and work conditions, as extrinsic elements that can positively or negatively influence creativity. The author offers a number of factors that can influence people's motivation and creative potential. Causes that can block creativity include the existence of rules that penalize new ideas, a strong emphasis on the status quo, a conservative management and leadership system, and a low capacity to take risks. In contrast, others can stimulate creativity. The positive feeling of a challenging job, the existence of collaborative work teams, with diverse abilities and focused on ideas, freedom and flexibility for decision-making and a management that supports the development of innovation and new ideas from employees are some examples of them.

According to the previous contributions, creative blocks could be defined as a set of ideological and psychological characteristics capable of creating barriers to people's

imaginations, the result of an erroneous perception of reality and the inability to confront attitudes and behaviors unfavorable in a timely manner.

For the organization, it is a complex challenge to understand the blocks that can affect the expression of creativity. Many times these barriers are difficult to identify, since they derive from pre-established rules of conduct and social habits, which may be ingrained decisively and unconsciously in the culture, but that can have direct consequences on personal, group and therefore organizational attitudes (Cotec, 2005). It is essential to recognize and locate these obstacles, to develop practices and techniques focused on promoting creativity that allow their removal.

2.2.4 Practices that foster creativity in organizations

Once the fundamental sources of creativity in the business environment have been identified and analyzed, as well as the factors that encourage or block it, it is necessary to identify practices focused on their development and real application. Starting from this basis, the company's performance should aimed to exploiting creativity in each of the sources proposed by Woodman, Sawyer and Griffin (1993), at the individual, group or team level and in the organizational context.

- **Individual actions**

The basic lines of action of the organization at the individual level begin in the selection process, taking into account the personal characteristics of the applicant (behaviors resulting from his experience and learning), his intellectual and spatial abilities, and his cognitive styles, which they collect the ways of carrying out their mental actions (Goldsmith, 1993). Subsequently, the company must enhance and develop these capacities with the desire of channeling its creative potential towards the generation of ideas, their communication and their subsequent implementation in practice. Referring to Amabile's (1983) work, motivation for tasks is the key element, which makes the difference between the potentially creative person and the person who can effectively make them shine. Following this theory, organizations should achieve that both the tasks and the business objectives pose a challenge for the employee, through which they will carry out an intrinsically motivated state for their achievement. In addition to enhancing intrinsic motivation, the company's performance should focus on developing informative or permissive extrinsic motivation (Amabile, 1996), in order to obtain personal and professional improvement of the employee.

To deepen the actions at the individual level related to the tasks and other elements that have an influence on people's attitudes and behaviors, it is necessary to develop creative practices at the other two levels, the work teams and the organizational environment.

- **Group actions**

Authors such as Nicolao (1990) emphasize the indisputable sovereignty of the benefits of the group creative process, prioritizing individual creative work, because of the disruptive or complementary contributions and the synergies that take place within an excellent work team. Based on this, the institution must take into account a series of requirements put into the correct creation of the team, such as the size (between 5 and 11 people), the heterogeneity of the members and the appointment of a leader capable of creating a climate of communication and trust within the group (De Bono, 1991).

Creativity in work teams can be build up through the implementation of several specific tools center on their development. These techniques encompass different procedures to facilitate the creative resolution of specific tasks and problems, which Aznar (1974) refers to as creativity technology. It is necessary for the management of the company its knowledge, understanding and correct application depending on the organizational and group needs.

Pastor (2013) in his work Creativity and Innovation argues that creativity techniques should be understand as "tools that facilitate creative work, especially when we practice it in groups" (Pastor, 2013; p. 119). Such techniques are essential to enhance the generation of ideas in work teams, to activate divergent thinking in combination with convergent thinking and to promote and implement creative thinking. Given the variety of these tools, the author recommends exercising only a small number of these, in order to correctly control and master your technique. In turn, he proposes four of them, designed at group work, which he considers the most relevant for stimulating creativity.

1. The analogy is commonly used to the promotion of creative ideas, through it an attempt will find a solution to some question, taking into account the application of previously successful solutions to similar questions. Within analogies, synectics is especially important, a four-stage process that seeks to link various apparently irrelevant elements to address the resolution of a complex problem. The first of the stages consists of the representation and decomposition by

parts of the problem, in order to understand each of the elements that compose it. In the second stage the generation of ideas takes place, each one of them will take into account, however implausible they may seem. The third stage focuses on the search for analogies, trying to present points of view that have not been contemplated. Finally the revision of the connections found takes place and the resolution proceeds.

2. Brainstorming is another of the most recognized and practiced techniques in generating ideas. This technique will be use in innovation processes, for problem solving and for decision-making on a specific point. It is advisable to apply it in groups of 6 to 12 people, led by a moderator, who will introduce the session, and then proceed to generate ideas and finally draw the conclusion. The brainstorming has four rules aimed at its correct functioning, which are, the non-admission of criticism of the ideas that emerged until the end of the session, disinhibition should be promoted, the objective should be focused on generating sufficient amounts of ideas and lastly, a complementarity between the proposed ideas should be sought, as well as suggestions for their improvement.
3. *Brainwriting* is a dynamic similar to brainstorming, focused on group work with the aim of generating novel ideas. The difference is that the groups have to be six participants, who will write down three ideas in just 5 minutes. Subsequently, each participant gives their ideas to the partner next to them, to repeat the process until completing the cycle. They took the ideas of each partner work as a source of inspiration for the rest. One of the advantages of this technique is that it can be applied in newly created groups, between unknown people, since the ideas are written anonymously, which allows a collaborative environment capable of developing multiple alternatives.
4. Forced relationships, also known as random words, is a creative methodology that consists of relating the question that is awkward to elements that have little or nothing to do with it. The objective is to find a very new idea from the forced relationship between two very different elements, under the theory that the mixture between the known and the unknown generates new perspectives. One of the methods that carry out for the development of this technique is that of "random words", by means of which a word chosen at random and an attempt is made to relate it to the specific problem that is being studied, being able to

establish a relationship that allows its resolution. For the correct execution of this technique, a positive and open climate is essential in the work team, so that spontaneous and creative participation is encouraged.

Creativity in organizations does not usually arise spontaneously, it is an attitude that must be encouraged and developed, through actions that allow their daily life (Pastor, 2013). The creation of work teams, as well as the implementation of creativity techniques in them, as a means of solving problems and generating ideas, is one of the indispensable practices for promoting creative thinking in the organization. The correct application of these questions may lead to creative solutions for complex situations or tasks, in turn enhancing intelligence, the generation of ideas, the synergy between the members of the group, communication, the ability to synthesize and, of course, the creativity, which will have a direct influence on the value and competitive advantage of the organization.

- **Actions in the organizational context**

Selecting creative people according to the needs of the company and creating heterogeneous work teams by itself is not enough, the creative spirit must spread naturally through all practices and structures, giving rise to a creative organizational culture that involve the entire company, at all levels. For this reason, it is essential to carry out practices that allow the development of this complex social system of organizational creativity, where both individual and group creativity will be conditioned by contextual influences, both internal and external to the company. In this sense, both Amabile's Component Theory (1983) and Csikszentmihalyi's Theory of Systems (1999) coincide, which indicate that from the interactions between all the elements of the business environment and the person, creative synergy will result.

Suliman (2001) defines the work environment as people's perceptions of culture and the enduring characteristics of the internal environment of their work context. Because the business climate represents the least abstract aspects, the most visible elements of the organizational culture, the company's actions should focus on generating a favorable work environment for the promotion of the values, attributes and creative behaviors that give place to a creative organizational culture (Foucher and Soucy, 1991).

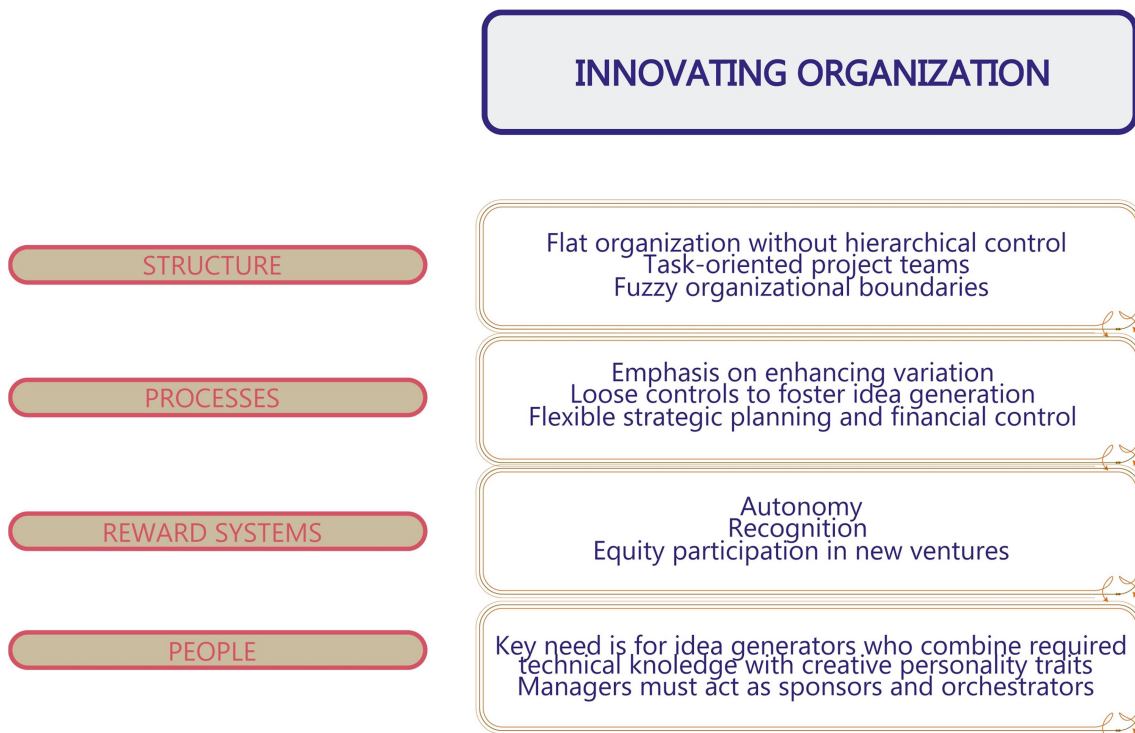
Regard to the development of a suitable climate to favor creativity in the business environment, there are a series of actions that encourage innovative ideas and will have positive influences both on the groups and on the people who compose it. In this sense, Ramírez (2018), based on the work of (Fobler and LeBlanc, 1995), lists a series of practices directed to this end, on which contributions Andrews (1996) and Amabile (1998) have also contributed, such as performances to favor the intrinsic motivation of the employee. These practices will aim at making both the company's organizational structures and the processes for carrying out tasks more flexible, promoting a people-oriented management system that will enhance their creative capacity.

- Establishment of tasks, goals and objectives that constitute new challenges and achieve full linkage between the mission of the organization and the personal objectives of the employees.
- Encouragement of discussion and critical thinking in work groups, making people feel free to take initiatives and can overcome formal communication barriers.
- Give employees the opportunity to carry out jobs in which they feel most inspired and can develop their skills and creative capacity to the maximum.
- Establishment of an incentive and recognition system where the effort made by the employee is valued and recognized, thus promoting extrinsic motivation.
- Allocation of time dedicated exclusively to creative thinking, apart from routine activities, to shape ideas for improvement or new projects.
- Promote people's confidence and security, through greater decision-making power and flexibility, in order to overcome fear of error and risk aversion.
- Promote a communication system that allows the flow of information freely, both vertically and horizontally, eliminating all kinds of bureaucratic barriers.
- Favor the personal and professional improvement of people, through tasks, development and training programs that allow them to be carried out and prevent them from falling into monotony.
- Provide all the material and intellectual resources and resources necessary to carry out the creative process without limitations.
- Encourage a people-oriented leadership style, capable of sharing and defending the creative values of the organization, achieving the involvement and active participation of the entire work team.
- Development of an adhocracy (organic) organizational structure, whose central axis is creativity and flexibility, as opposed to a bureaucratic structure, which seeks efficiency and stability, characterized by greater rigidity.

To the extent that these practices could apply, the organization will provide with a work environment capable of transmitting the implicit values and beliefs that give rise to and are consistent with a creative organizational culture. Employees can come to identify themselves, share, participate and develop their full potential, in order to achieve business goals and their own.

After analyzing both the sources of creativity in the organization and the practices that should carry out on them for their promotion, some of the characteristics that allow us to differentiate the company with a focus on creativity and innovation from the one focused on operability. In this sense, Grant and Jordan (2015) indicate that innovative companies, which are associated with a creative context, are defined by a series of characteristics, collected in Table 2, that allow the necessary conditions for creativity, through actions on four key internal elements, organizational structure, processes, reward systems and people.

Table 2. Characteristics of innovative organizations



Source: Own elaboration based on Grant and Jordan (2015)

Table 2 summarizes the practices that according to Grant and Jordan (2015) characterize innovative companies, which carry out their activity through a people-

oriented management system capable of integrating creativity in each of the processes. According to the authors, a flat organizational structure will allow the innovative company to make relationships between the different members more flexible, organized in multi-functional work groups that will mark its strategic performance. Due to this, the company's efforts aim at promoting the motivation of its employees, through a reward system based on freedom in decision-making, recognition and professional growth. "Companies that are consistently successful in innovation have the ability to design organizational processes that capture, direct and exploit individuals' drive for achievement and success and their commitment to their innovations" (Grant and Jordan, 2015: p. 102).

3. THE CONCEPT STORE AS A CREATIVE ORGANIZATION

Concept stores are defined as retail companies that offer their products in multifunctional spaces, where different innovative ideas come together that give rise to "the concept". These organizations are characterized by their innovation, creativity, sustainability, and personalized service, in order to offer a total shopping experience, where customers can interact with the content and obtain 360-degree satisfaction (Eytan, 2015). These stores merge the offer of exclusive fashion brands with other activities representative of their owners, such as art galleries or cultural settings, with the goal of offering a shopping experience that adds value, beyond the mere acquisition of a product. Combining art, music, design and fashion in one store, concept stores offer customers the opportunity to get inspired, have fun, entertain, amaze, free their imaginations, pamper themselves, socialize, and try to interact with exclusive products on a multi-sensory level, in an innovative and memorable way" (Pavel, 2016, p. 172).

Image 1. 10 Corso Como



Source: Official website 10 Corso Como

The image 1 shows the main entrance of 10 Corso Como in Milan, considered one of the forerunners of the Concept Store and a benchmark in the sector (Borrás, 2017). The space went from being a garage to a store, with an art gallery, a bookstore, a restaurant and currently also a hotel.

Taking into account the origin of the Concept Stores as a response to changes in the market, it becomes evident that creativity must prevail in its business model, as a means of achieving differentiation that brings added value to the product. In this way, with the aim of offering an exclusive experience and establishing an emotional bond with the customer, in the Concept Stores, creativity and design interact to achieve it (Tres60, 2014).

4. CASE STUDY: POPPYNS STORE

4.1 Methodology

To examine the above aspects, we opted for an in-depth investigation of the situation through a case study. The case study allows understanding and interpreting the particularities that we wish to investigate of a specific phenomenon, its observation from different angles and to take into account multiple variables (Yin, 1994). In order to carry out the case analysis, since the investigation is carried out on a current phenomenon, in its real context, quantitative, qualitative or documentary review methods could be used, which make it possible to define limits that are sometimes diffuse. Likewise, to carry out the investigation, different sources of information can be used, both primary and secondary, such as conducting interviews, consulting files, reports or other documents (González et al, 2014).

For the development of a case study, different phases should be taken into account, according to Stott and Ramil (2014). These could be, firstly, the initiation phase of the work, where the objectives of the study are established, later the stages of preparation and conduct of the visit, where the research will be put into practice and finally the preparation and dissemination of the work to carry out the Poppyns Store case study I have followed the following stages. Firstly, once the objective of this work has been defined, I have selected the case study that I have considered adequate and relevant, with creativity in organizations as the main axis. Secondly, I have prepared the interviews with the managers of the company by preparing a questionnaire of a semi-structured nature. Thirdly, I have carried out interviews with its co-founders, Elena

Vilata and David Orrico, electronically, during the month of May of the current year 2020, whose approximate duration was one and a half hours each. In addition to the interviews, I have had the opportunity to review internal documents of the company, facilitated by them, such as sales and growth statistics, relationship of best-selling products and brands, evolution of customer loyalty, among others. Finally, I have analyzed and interpreted the information obtained, in order to contrast the creativity concepts explained in the literature review and their practical application in a real company and understand to what extent creativity can be a source of competitive advantage in the current company.

In this work, with the case study we intend to offer a detailed description of the real functioning of an organization in terms of creativity and to understand to what extent the concepts and practices on it developed in the theoretical framework of this work can be applied. The company selected to carry out the study is Poppyns Store, a concept store located in Valencia. The sources of information that have been used are both primary sources, through semi-structured interviews with company executives, and secondary sources, through the review of documents and internal reports provided by them. The preparation of the questionnaire for the interviews has been written taking into account the information collected in the theoretical framework of this work, in order to deepen the knowledge of the operation of the company on the three essential sources of creativity: The person, the groups and the organization. Annex 1 contains the questionnaire.

In terms of creativity, the study of a case like Poppyns Store is appropriate to examine, since the company has great potential and offers something exclusive in Valencia City, which adds value and differentiates it from the major competitors in the sector. Due to its mission and way of understanding the business, it must constantly be in search of new ideas, which will allow it to attract an audience that likes sustainable and quality fashion, art, culture, gastronomy and in general, from an exclusive shopping experience.

4.2 Company description

Poppyns is a multi-brand Concept Store located in the center of Valencia, whose opening date took place in November 2017. Its main activity is focused on the retail sale of products from emerging brands, carefully selected from the textile and home decoration sectors. The more than 800m² physical space, which includes a

landscaped cafe, a cultural events area and an art gallery space, has been created following the most avant-garde trends in interior design, making it one of its main attractions. In addition, the company is recognized for the added value that its cultural offer brings to it, since different cultural events, art exhibitions, workshops, conferences and other entertainment activities take place every week to help raise awareness and promote local artists. , emerging and consolidated. The company also offers its products through its online platform, which manages all orders for free. The set of all these activities contains the mission of the company, to promote the love of design and quality, where exclusivity is not associated with high prices, but rather products with soul, history and something to contribute. From this principle, its business model is developed and with it, its differentiating competitive advantage.

Image 2. Selling area of Poppyns Store



Source: Poppyns Store official website

Image 3. Dining area of Poppyns Store



Source: Poppyns Store official website

Other of the principles that give meaning to Poppyns activity is the philosophy of sustainable and ecological product. Thus, the search and selection of brands that meet these requirements mark their main product strategy. It is important to highlight the collaborations that the company carries out with leading brands in the sector, being recognized for their special care for the environment and for the defense of fair trade, such as Ecoalf or Bellerose, which comes together with the use of social networks, one of its main communication strategies. No less relevant are the cultural and restaurant activities, through which the company offers a unique shopping experience in Valencia. Given its innovative and avant-garde nature, various media, such as the Diario el Mundo, the fashion magazine Vogue, Diario Design or Valencia Plaza have echoed the company's activity.

Despite its short activity, Poppyns is being increasingly recognized, both by local and national audiences. Sales of last year 2019 compared to 2018 grew up by more than 50%, web traffic is getting higher and higher, and there are many companies that offer collaboration, such as Closca, Mouet or Minimum, something it seemed unthinkable in mid-2018, according to Elena Vilata, co-founder of Poppyns Store.

4.3 Analysis and results

4.3.1 Practices that encourage creativity in Poppyns Store

"Creativity plays a fundamental role in the company, we move in a sector where creativity is the daily basis. The competition is very high, the customer is very demanding and the market is constantly changing, so creativity is the only way to seek differentiation, in every way". This is Elena Vilata's answer to the question about the role of creativity in Poppyns Store. Starting from this basis, we will detail the actions carried out by the company to promote creativity and to what extent these are related to what is stated in the theoretical framework of this work, both in general, in their daily activities, and in specifically, through concrete practices aimed at finding and promoting novel ideas. According to Woodman, Sawyer and Griffin (1993), we are going to carry out an analysis in the three levels that suppose the main sources of creativity in the company the organizational, personal and group scope.

Table 3 offers a synthesis of the different practices that Poppyns Store implement, of which it could be affirmed that they are closely related to those that according to Grant

and Jordan (2015) characterize an innovative company, both for its flat organizational structure and for its high orientation towards people and work teams.

Table 3. Practices at Poppyns Store

SOURCES OF CREATIVITY	PRACTICES
ORGANIZATIONAL SCOPE	<ul style="list-style-type: none"> - Flat organization - Decentralized decision-making - Task-organization by different areas and teamworks - Work specialization / Division of labour - Overcome barriers of communication - Management pointed to creativity process
PERSONAL SCOPE	<ul style="list-style-type: none"> - Staff recruitment with creative and teamwork skills - Team work - Power in decision making process - An incentive program - Welcome new ideas - Active participation - A flexible schedule - Tolerance for mistakes - Self-chosen tasks - Making politics work for development and growth - Leadership focus on people
GROUP SCOPE	<ul style="list-style-type: none"> - Group work - After work activities - Group creativity techniques

Source: Own elaboration

4.3.2 Organizational scope

Organizational the structure of the company is defined as horizontal, due to the decentralization in decision-making and its low hierarchical levels, giving rise to a practically flat organization chart. According to Elena, "we organize ourselves according to our way of being; we like to be treated more than as bosses, as colleagues." The staff has 16 employees, organized by work areas, 6 of them carry out their activities in the store, 5 in the cafeteria and 5 in the offices, where human

resources, marketing activities (decisions about events and communication), accounting, logistics and web management. On the different areas, the employees, specialized in their tasks, have a high power of decision, based, rather than on rules, on the philosophy, values and principles that give rise to the basic underlying assumptions that support Poppyns' organizational culture, with evident orientation to people. This cultural context, which according to the Csikszentmihalyi (1988) Systems Model is the one that contains the rules, will allow the fluidity of creativity that will manage to introduce lasting changes over time by employees, since they can make decisions about the domain and have a social context that supports them.

This structure presents a contrasting position with traditional organizational positions, with rigid rules and hierarchical structures, which have as a consequence the origin of the barriers to creativity described by Buggie (1984), such as excessive bureaucracy, little decision-making power or lack of communication. One can also appreciate the disposition to establish flexible relationships, contrary to totalitarian practices that can, according to Gowan (1978), hinder creative thinking.

The Poppyns divide into three different processes the business model (the management of the store, the events and the cafeteria) oriented towards a common objective. Its fundamental activity, as I have commented in the description of the company, is that of the commercialization, through its physical space and online platform, of ecological, design and quality articles, mainly textiles and home decoration. In this sense, the process to deliver the product to the client begins with the search and selection of brands that meet the requirements of sustainability, exclusivity in the design and quality of the products. With this objective, a team made up of store employees and managers travel twice a year to some of the main international fashion fairs, such as those in Milan, Paris, London, Copenhagen or Berlin, in search of inspiration and for the acquisition of collections of later seasons. Once the product arrives at the store, the team presents and displays the article according to their criteria, taking into account elements such as hot or cold points in the store, the visual attractiveness of the product, its price, etc. In order to achieve an increased product that provides overvalue, the company carries out an extensive loyalty policy aimed at maintaining more personalized customer service. On the last point, employees play a fundamental role, since they have the power to manage any setback that may arise, the after-sales service, the resolution of objections, and the application of promotions, among other practices aimed at personalizing the shopping experience.

Another activity that adds value to the company in the face of market demands and is in turn one of the key elements in its differentiation strategy, is the holding of cultural events. It is in this aspect that perhaps the implementation of creative thinking can be appreciated in a more explicit way, given the continuous need to generate new ideas, in order to offer cultural activities that are attractive every week. The office team is in charge of managing the activities, from the search for artists (musicians, painters, writers, etc.) or specialists (for workshops or conferences), to communication of the same. It is important to remark that in the weekly team meetings, the employees propose ideas to show up in the events, managing to direct some of the activities that arise from these ideas. Most of the events are held for solidarity purposes, being together with the sustainable vision of the business, the corporate social responsibility of the Poppyns and in turn one of the communication strategies, along with the management of social networks.

The management of the café space is another of the company's key points, the exclusive competence of the work team in this area. One of the tasks that requires the most creative thinking is preparing the menu, which is changed every month, with signature dishes, the product of your imagination and experience. In addition, they have the power to make decisions about suppliers, prices, promotions and other issues soaring from their activity, such as the organization of activities carried out in the garden by other companies (talks, meetings, etc.).

According to the way Poppyns carry out the different processes of their activities, it becomes evident that the success of the company depends largely on the creative ideas that the people who make up the different work teams are capable of generating, both for solving problems to bring novelty and exclusivity to the client. In this sense, the company gives employees the opportunity to choose and drive out tasks that are challenging for them, where they feel most inspired and can fully exploit their skills and creative potential. This practice represents one of the key elements raised by Amabile (1983), in that the motivation for the task is what makes the difference between a potentially creative person and the one who can effectively create. This orientation to people marks the perception of employees about the enduring characteristics of the Poppyns organizational culture, defining a favorable internal climate for creativity in their work context, in line with the contributions of Suliman (2001).

In order to take into account the organizational structure and the importance that the decisions of the employees have on the different processes and activities in this

company, it is essential to eliminate any communication barrier, either between different areas, between employees or between employees and managers. In this regard, the executive is responsible for promoting the flow of information, coordinating and leading the different teams, also promoting active participation and seeking to generate a climate of trust and transparency, characteristics that they define, according to (Kao, 1997), to management capable of effectively managing creative potential. From this is also derived the management's disposition towards tolerance of errors, according to Gowan (1978), that may be committed in the development of different activities. According to Elena, "what truly generates a good climate and work environment is not the space, but also, that people feel part of the project, that they perceive it as theirs, that they feel listened to and that they know that their opinion counts".

The actions derived from carrying out the different activities in Poppyns coincide with several of the points raised by Fobler and LeBlanc (1995) aimed at creating a work environment that encourages creativity. Through flexibility, communication that flows without bureaucratic barriers, high decision-making power based on trust and tolerance for errors, participation and involvement of employees, interest in tasks, making available to all the resources necessary to carry out the different tasks and other practices that take place in personal and group settings. Which I will discuss later, set up an organizational culture and a work environment geared towards developing creativity at Poppyns. This form of organization takes place thanks to the support of a leadership style oriented towards people, "aware that the human capital of the company is its main source of value and creativity," concludes Elena. This affirmation rise to the fulfillment of one of the points raised by Andrews (1996) and Amabile (1998), for the generation of an adequate climate that allows incentives for innovative ideas.

As described, it could be concluded that the management of the company, according to De Bono (1995), understands that what makes the difference is the recognition of creative power, understanding its nature and providing all the means and resources necessary for its development. In order to achieve the link of employees with the goals and projects of the company and with this enhance creativity. Through these forms of organization and the values that define the philosophy of the company, with a strong focus on the person, an organizational culture focused on creativity can be developed, thus influencing the organizational scope raised by Woodman, Sawyer and Griffin (1993).

4.3.3 Individual level

The Actions by the company in the personal sphere begin at the time of recruitment and selection of employees. According to David, "this process takes into account, more than the resume that the person may present, the passion that he feels for the tasks related to the position that he is going to carry out, for example in those related to fashion or catering, and personal skills. " In this way, one of the requirements that is asked for is the ability to work in a group, related to skills such as empathy, ease of communication, proactivity, creative thinking focused on solving problems and generating ideas, among others. In this aspect, the company agrees with what Goldsmith (1993) has stated, which justifies the selection of creative people as the origin of the company's creative process. Once the selection has been made, a trial period of three months is established, where the rest of the employees are in charge of introducing the new partner to the different activities and transmitting the values shared by the entire company and which in turn shape their culture. Organizational. Subsequently, it is the same employees who provide feedback to the Human Resources area, with the intention of communicating whether or not the person conforms to the way of working and the philosophy of Poppyns, depending on this, the final decision is made, the responsibility of Human Resources. In this way, the company ensures that the person who enters the work team is able to relate positively and bring new synergies.

The selection policies carried out by the company are consistent with its business model and allow an approximation to that established by the Amabile Component Model (1983). Through this process, the company will be able to choose people who demonstrate domain-related skills, personality traits, and intrinsic motivation for the specific tasks to be performed that are adequate to develop the creativity demanded by the company. At the same time, through the interaction of a favorable work context and the influence of extrinsic motivations promoted by the company, Poppyns employees are capable of generating creative ideas and putting them into practice.

According to the Poppyns business model, and as David Orrico assures, coinciding again with the argument of (Goldsmith, 1993), "it is essential to promote and support novel ideas that brings up from employees". This is essential to develop and channel their creative potential, as well as its power of decision, both for solving the problems caused in the course of daily activities and for providing suggestions for improvement. One of the best examples of ideas that have been implemented by employees has

been to negotiate exclusive conditions with suppliers and to purchase products on stock. The realization of this idea has brought great benefits for the company, based on two elements. On the economic side, by influencing better stock management and the purchasing process for brands, which in the case of those in stock, if not sold at the end of the season, are returned to the supplier. On the other hand, positioning, guaranteeing that the products sold in Poppyns are not commercialized in any other center of competition, an example of this is the case of Ecoalf, with a presence in the Corte Inglés, but with articles exclusively for Poppyns.

Regarding the practices aimed at motivation, the company carries out an incentive system, where the employee is remunerated with 5% of the sales made by the team throughout the month, both in the store and in the cafeteria, In addition, wages are calculated 20% above what is established in the different agreements. In the case of office equipment, this percentage is 30%, in addition to having other availability and productivity bonuses. Common for all employees is the 30% discount on any of the products in the store, free consumption in the cafeteria and participation in all cultural events. Amabile (1996) refers to this type of practice as elements of extrinsic motivation, which by themselves can even block creative thinking. As I have previously commented, the freedom to make decisions that employees have is relevant, in terms of involvement, participation and motivation, one of the pillars of the company's operation and a source of intrinsic motivation according to Amabile (1996). Another element to consider is flexibility in schedules, since the employees are who organize the hours as best suits them, thus facilitating reconciliation with other personal activities. On the other hand, the employees of the different areas rotate in carrying out the tasks, with the aim of making them as routine as possible, in addition, the management encourages them to propose and make improvements to them. Another of the actions carried out by the company is related to training, through which the company facilitates in terms of hours and funding, the conduct of courses aimed at better performance of the activity and professional growth of Employees have taken courses in English, fashion design, sales techniques, communication and cooking. To measure the levels of involvement, motivation and satisfaction, Poppyns has facilitated the use of a tool called Happy Force, where employees, anonymously, participate in satisfaction surveys and formulate their opinions on any of the company's projects. The data collected by this tool places the company well above the sector average, according to David.

Returning to the theories of Amabile (1996), Poppyns practices on the personal level, demonstrate the intention of the company to achieve the interaction between intrinsic and extrinsic motivation, through recognition, endowment of resources or the level of collaboration, to give rise to motivating synergies, which is what truly flourishes and empowers creativity in the company.

4.3.4 Group level

As described in the previous points, the essential function of the work teams in Poppyns is evident, since all the tasks that are carried out by the teams from the different areas, fulfilling what has been argued by Nicolao (1990) regarding the sovereignty of the benefits of group work over individual work. With the aim of promoting both interpersonal relationships and synergies in teams, the company develops a series of activities external to the company's tasks for this purpose. Twice a year sports activities are carried out in groups, such as rafting or paintball and after the end of each season, a lunch or dinner is held, as a gesture of thanks from the company.

Aimed at generating ideas in a group and with the desire of promoting creative thinking as a habitual practice, an activity balance meeting takes place every month, where brainstorming takes place. For the execution of this creativity technique, two groups of eight people plus a moderator (Elena and David) are formed. Once the session is over, both teams meet, the ideas are shared and a conclusion is reached. A large part of the lines of action to be carried out in the short term emerges from the results of these meetings. Through this tool, the company finds creative solutions and innovative ideas to apply in any field of its activity.

According to the information collected and analyzed about the Poppyns Store business model, explained in the personal, group and organizational spheres, it could be concluded that the company manages to establish the propitious contextual framework proposed by Amabile (1983) and Csikszentmihalyi (1998) to encourage the creative potential of people in the company. Since the interactionist, approach developed by both authors is fulfilled, understanding that the measure of creativity will depend on the relationship between the person and a favorable sociocultural context.

5. CONCLUSION

To face the dynamism and complexity of the current market, the company must understand creativity as a necessary condition for its constant adaptation and renewal, on which its success will depend. The objective of this work was to analyze creativity at the organizational context, in order to understand the relevance of creative thinking as a generator of competitive advantage for the company. In this context, the person, the groups and the organization itself have been studied as the main sources of creativity and different practices have been described to enhance them.

The most significant aspect of this analysis has been the understanding of creativity because of the interaction between the individual and his socio-cultural context. To a greater or lesser extent, all the people are creative by nature, but in order to develop this capacity correctly, a series of conditions must be related to the person and his circumstances. In this sense, the intrinsic motivation of the person towards a certain task will be the one that allows him to express his creative potential. The organization, which is both a source of creativity and socio-cultural context of the person in the business environment, must promote an adequate work climate, through specific practices aimed at enhancing the intrinsic motivation of employees and with this their creativity.

With the purpose of analyzing the incidences of creativity in a real company, according to the contributions of various authors collected in the theoretical framework of this work, the case study of Poppyns Store, a concept store based in Valencia, has been carried out. Concept stores are establishments characterized by their innovation, due to the fusion between commercial and cultural activity, where the constant search for innovative offers marks their operation. From this research, it can be concluded that the continuous generation of creative ideas in Poppyns Store defines its differentiation strategy, as a way to anticipate changes in the environment and offer more value to people through their activity. With this objective, the company recognizes the need for creative thinking and maintains attention and focus on it, providing all the necessary items for its daily practice.

In this sense, Poppyns Store has managed to create an adequate work climate to enhance creativity, through a flexible organizational structure and culture oriented to people. His actions at the individual level focus on capturing both a strong interest in the tasks, and the involvement of employees with business objectives, through their

active participation and professional growth, achieving the motivational synergy that gives rise to creativity. It also takes advantage of the creative potential of the work groups, through which it carries out all its activities, generating a large part of the novel ideas that characterize the company. With a people-oriented management style, it could be concluded that for Poppyns, creativity constitutes an important source of competitive advantage by contributing to offer an innovative services and creating exclusive experiences that provide high benefit to the client experience.

In closing, I would like to highlight some of the limitations of this work. The investigation process has been affected in the stage of work field when carrying out the case analysis of the company. Specifically, limitations to a greater access to information arose as a consequence of the exceptional conditions set by the Covid-19, since I was not able to maintain the desired contact with both managers and their employees. An an extension of the work, the exceptional situation caused by the current global pandemic could constitute the basis for a future research. It would be very interesting to carry out an investigation on the evolution of the company's activity after the pandemic has passed, with the aim of knowing to if, creativity has helped him adapt to the new context, through particular practices. It would also be fascinating to carry out an in-depth study on the creative skills developed by Poppyns Store employees, in order to establish a model that allows defining their evolution in terms of creativity.

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Annexes

Poppyns Store Questionnaire

Interview 1 - The organization. Elena Vilata, co-founder of Poppyns Store

1. How did the idea of Poppyns come about? How would you define the company today?
2. What is your mission?
3. What is Poppyns' business model?
4. Apart from the physical establishment, does the company have an online presence?
5. Is there a philosophy or values that define you? Are they consistent with your original idea?
6. How is the company structurally organized? How many departments does it have? What is the number of employees?
7. Do you think there are communication barriers between employees, between employees and management or between different departments?
8. What do you think are the perceptions, attitudes, beliefs and interactions that predominate in the organization and that can shape its culture?
9. What is the process that is carried out to deliver the product to the customer? What criteria are followed for the choice of brands?
10. What are the marketing strategies that the company carries out in terms of product selection, pricing, communication and distribution?
11. What type of competitive strategy is carried out in the company, taking into account the location of the company and the great competition that exists, through which practices does the company adapt to the demands of the market?
12. What do you think is your competitive advantage?
13. Do you think the company provides added value to customers? What do you think is their perception of Poppyns in relation to the competition?
14. To what extent is the company willing to take risks?
15. What role or role does creativity play in Poppyns? Can you give me an example of how it really affects the activity of the company?
16. Do you think that there is a suitable work environment to foster creativity and achieve motivation in employees? Why?

17. What do you think are the elements that allow you to achieve a creative work environment or climate? What practices do you carry out to generate it?

Interview 2 - People and work teams. David Orrico cofounder of Poppyns Store

1. How is the employee selection process carried out? What aspects are taken into account? What skills, abilities or personal characteristics are required?
2. What actions does Poppyns take to encourage creative thinking in employees?
3. To what extent does the company support and is willing to carry out the innovative and improvement ideas raised by employees? Can you tell me some examples of ideas that have come out of the employees that have been realized?
4. What practices does the company carry out to motivate employees? (flexibility, remuneration, training, attractiveness of the task, etc.) Considering that motivation is one of the key elements of creativity.
5. To what extent do you think employees are interested, involved and satisfied with the company? Do you have a tool that allows you to know the level of employee satisfaction?
6. Do you think that the business objectives pose a challenge for the employees, because they would be interested in achieving them?
7. What do you think is your leadership style? (Authoritative, participatory, people-oriented.) Is employee participation in business strategy decisions encouraged?
8. To what extent are employees free to make decisions in their work area?
9. To what extent are the tasks standardized or dynamic? Do you think they pose a challenge for the employee? What practices are carried out to make tasks less routine?
10. Are there any actions that promote the personal and professional growth of employees?
11. Are tools or techniques applied that can encourage group creativity? Which?
12. To what extent does task completion take place in work teams?
How are the teams managed? What do you take into account when considering its composition? Are there synergies between the members?
13. How is the personal relationship maintained by employees, both internally and externally to the company? Taking into account that it is one of the aspects that influences the work climate.
14. To what extent do you think creativity represents a source of competitive advantage for the company? Do you think that the practices developed in this

regard, both individually and in teams and organizationally, are sufficient? Do you think the results reflect this?