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2025

International Association of Societies
of Design Research Congress 2025
DESIGN NEXT

Taipei, Taiwan
2-5 December 2025

Design Thinking

The Process of Designers to Motivate Themselves for Their Creative Performance

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1 Research Background Creativity and Motivation

Motivation plays a vital role in creativity.
Motivation can be divided into intrinsic and extrinsic motivation.
Intrinsic motivation: the motivation to engage in an activity for a purpose of the activity itself
Extrinsic motivation: the motivation to engage in an activity for a purpose other than the activity.
Behavior driven by intrinsic motivation is more sustained and leads to higher performance, while behavior driven by extrinsic motivation is less sustained and leads to lower performance.
There are also types of extrinsic motivation that are closer to intrinsic motivation.
Extrinsic motivation with integrative regulation, motivated by one's own values.
Extrinsic motivation with identification regulation, for self-esteem,
Extrinsic motivation with introjected regulation.
Extrinsic motivation with external regulation, to obtain rewards or avoid punishment.
It has been explained that the degree to which a person is more closely intrinsically motivated in dealing with objects is due to the degree to which the person feels autonomous (Deci & Ryan, 1980).

Motivation Regulation styles	Extrinsic				Intrinsic
Sense of Autonomy	External	Introjected	Identified	Integrated	
Creativity	Low	Somewhat low	Somewhat high	High	High
	Less effective	Somewhat less effective	Somewhat more effective	Effective	Effective

Figure 1. Relationship among types of motivation, sense of autonomy and creativity, based on Ryan & Deci's (2000) Figure 1 with some modification by the author

Extrinsic Motivation Matters

Intrinsic motivation is effective for creativity as well. However, because idea development is part of corporate activities, designers are inevitably motivated to develop ideas extrinsically, for example, for rewards, to fulfill their role as organizational members, or for customers. Therefore, previous research has accumulated findings on how to motivate designers extrinsically to demonstrate their creativity.

Are Designers Passively Motivated?

It can be said that designers who have been discussed in previous research are assumed to be essentially passive in getting motivated. However, this assumption may be challenged for the following reasons.

According to Schein (1978), designers should engage in development activities based on a self-image that includes their values. Therefore, designers can also be motivated extrinsically with integrative regulation based on their own values and engage in development activities trying to demonstrate their creativity.

However, in parallel, designers may be motivated extrinsically with external, introjected, or identification regulation, as the values held by the organization (project team, superior, client, etc.) involved in development are often different from their own values.

Therefore, it can be said that designers are, on the one hand, extrinsically motivated with integrative regulation based on their own values, while on the other hand, they are extrinsically motivated with identified, introjected, or external regulation.

Are Designers Trying to Actively Motivate Themselves?

According to Gillet et al. (2013), a state of being motivated without a sense of autonomy, such as being extrinsically motivated, is more unpleasant than a state of being motivated with a greater sense of autonomy, such as being extrinsically motivated with integrative regulation. Therefore, we would assume that even if designers are in a state of being extrinsically motivated in part with introjected or external regulation, they may return to their own values and actively try to put themselves in a state where they are more extrinsically motivated with integrative regulation to exert their creativity and seek pleasure.

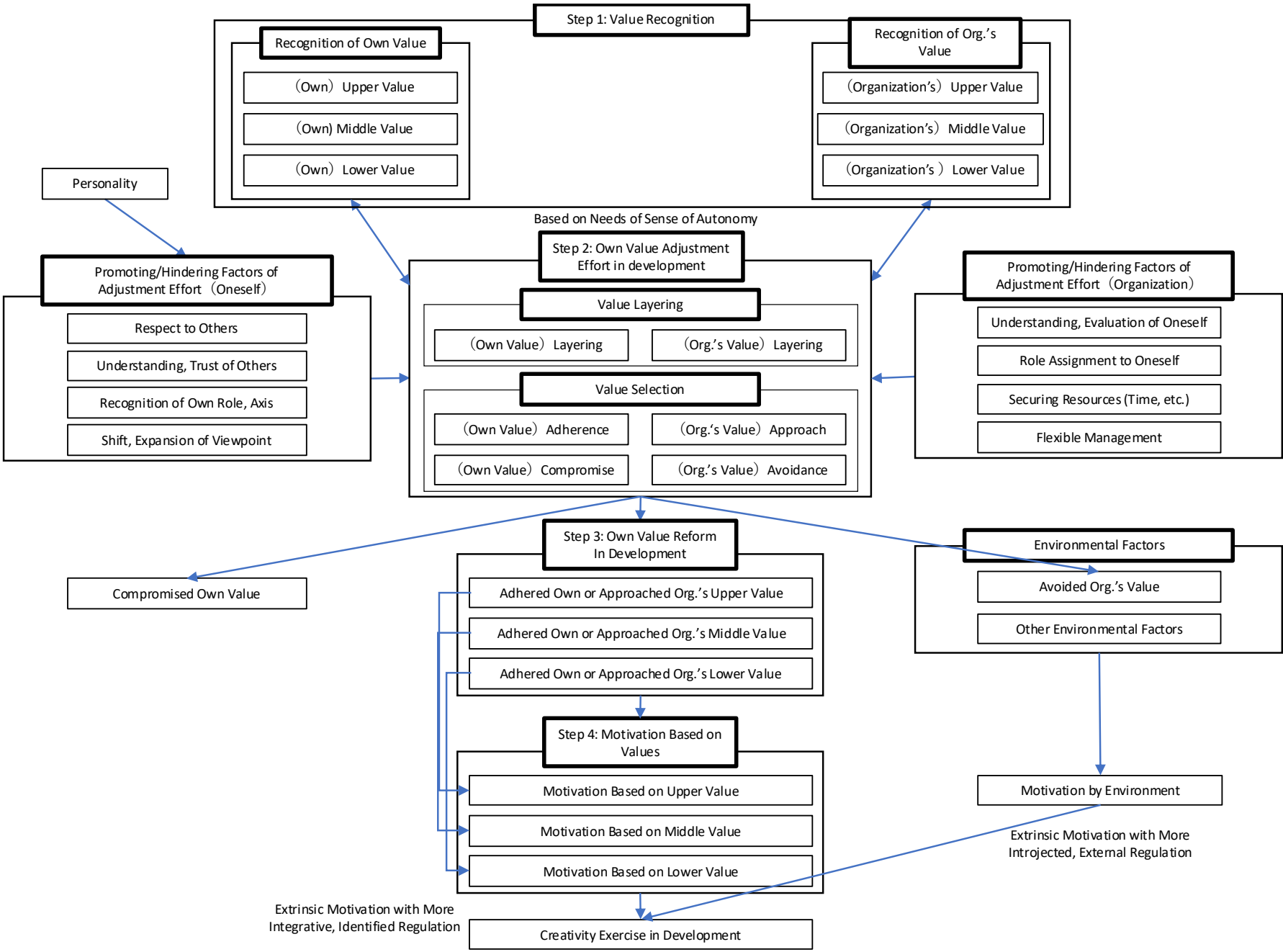


Figure 2. Designer's Creativity Motivation Process Model

Research Questions

When designers are involved in the development that requires creativity:

RQ1: How are they motivated? Do they actively try to motivate themselves extrinsically based on their own values, that is, with integrative regulation? If so, how do they do this? What are the factors that promote and hinder this?

RQ2: How can designers actively motivate themselves to lead to greater creativity?

2 Method

The survey method: a qualitative interview with designers who worked on an idea development project that required creativity.

The interviewed subjects: designers (in-house and freelance), marketers, business managers, writers, and researchers who have a track record of some kind of creative performance, 32 participants in total (Table 1).

The results were analyzed according to Kinoshita's (2003) M-GTA (Modified Grounded Theory).

Table 1. List of subjects interviewed

Expertise	Position	Experience	One's Value (Upper) (Middle) (Lower)	One's Upper Value Type	Org.'s Value (Upper) (Middle) (Lower)	Reformed Value (Upper) (Middle) (Lower)	Creativity	
1	Dsgn	Mgr	<30	Communication (Ad) Novelty (Ad) Expres. way (Cm)	Cs	Project goal (Ap) (Member's direct.) (Ap)	Communication Novelty Project goal (Member's thought)	H
2	Dsgn	-	5	Cust. value (Ap)	Cs	(Member's direct.) (Ap)	Customer value (Given direct.)	M
3	Dsgn	-	10	Solution (Ad) Cust. value (Ad)	Cs	(Member's direct.) (Ap)	Solution Cust. value (Member's direct.)	M
4a	Mktg	-	4	Self-express. (Ad) Competition (Ad)	Cr	(Boss's thought) (Ap) (Member's thought) (Av)	Self-express. Competition (Boss's thought)	M
4b	Mktg	-	7	Self-express. (Ad)	Cr	-	Self-express.	M
26	Mktg	-	10	Self-express. (Ad)	Cr	(Boss's thought) (Ap) (Member's thought) (Av)	Self-express. Competition (Boss's thought)	M
5a	Dsgn	Mgr	30	Sustainability (Ad)	S	(Member's direction) (Ap)	Sustainability (Member's direction)	H
5b	Mktg	Mgr	10	Brand (Ad)	S	(Member's direction) (Ap)	Brand (Member's direction)	M
5c	Dsgn	Mgr	30	Sustainability (Ad) Realization (Ad)	S	Fin. performance (Ap) (Member's direction) (Ap)	Sustainability Realization (Member's direction)	M
6	Dsgn	-	10	Exploration (Ad) Realization (Ad)	Cs	Sales (Ap)	Exploration Realization (Member's direction)	M
28	Dsgn	-	10	Mastery (Ad) Contribution (Ad) Growth (Ad) Work (Ad)	Cr	(Owner's thought) (Ap) Fin. performance (Ap) (Member's direction) (Ap)	Mastery Contribution Growth (Owner's thought) Fin. performance Work (Member's thought)	M
29	Mktg	Mgr	30	Contribution (Ad) Democracy (Ad) Cust. value (Ad, Cm)	S	Society (Ap) ROI (Av)	Contribution, Society Democracy Cust. value ROI	M
30	Mgmt	Mgr	30	Fun (Ad) Creative (Ad)	P	Sales/Profits (Av) Non-creative thought (Av)	Fun Creative	HH
31	Dsgn	Mgr	20	Fun (Ad) Business (Ad) Mastery (Ad)	Cs	(Member's thought) (Ap)	Fun Business (Member's thought) Mastery	M
32	Dsgn	-	20	Fill order (Ad) Grasp order (Ad) Expres. way (Ad, Cm)	Cs	(Client's thought) (Ap) (Order) (Ap)	Fill order - Order (Client's thought) Grasp order Expres. way	M

3 Findings from the Results

The findings of this study are summarized as follows.
In development that requires creativity,

RQ1-1 Designers want to be as autonomous as possible and actively try to be involved in development based on their own values and those of the organization that they are fully satisfied with.

In order to do so, they take (Step 2 in Figure 2):

Value layering strategy: layer their own and the organization's values into higher and lower layers as necessary,

Value selection strategy: adjust the values that form the basis of development by:

(A) **adhering** to their own values, (B) **compromising** them, (C) **approaching** the organization's values, (D) **avoiding** them for each layer.

RQ1-2 As a result, while designers are primarily extrinsically motivated **with integrative regulation** based on their own values, they are often in parallel extrinsically motivated **with identified, introjected or external regulation** based on the organization's values (Step 3-4 in Figure 2).

RQ1-3 Adhering to one's own values or avoiding the organization's values is **possible**:

when designers recognize the role they must play, or when the organization has free control over designers.

Approaching the organization's values or compromising one's own values is **possible**:

when designers respect, trust, and understand the other party, change their own perspective, or when the organization reserve resources such as time and budget for the designers.

RQ2 It may be particularly effective for creativity to:

(A) **actively approach** the values of the organization while **adhering** to one's own values, which are social-oriented, (B) **completely avoid** the values of the organization while **adhering** to one's own values.



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