UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

CREATIVITY-ENHANCEMENT IN MEDIA ORGANIZATIONS:

A STUDY OF THE PERCEPTION OF JOURNALISTS AND MEDIA MANAGERS

IN SAUDI ARABIA

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

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By

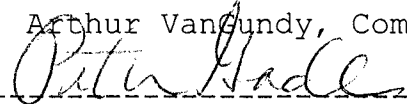AMMAR ABDULKARIM BAKKAR

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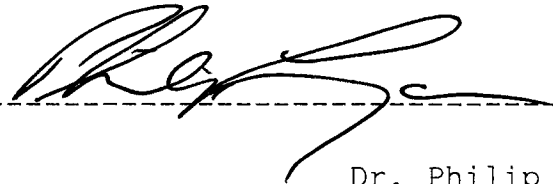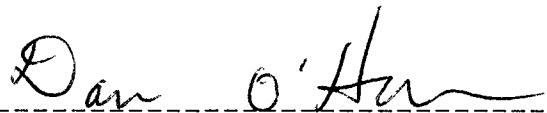
DEPARTMENT OF COMMUNICATION

BY

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ABSTRACT

This dissertation examines creativity enhancement in
the context of media organizations in Saudi Arabia. In the
empirical component of this study, managers and employees
in seven Saudi media organizations were surveyed for their
perceptions of creative climates in media organizations.
The Situational Outlook Questionnaire (SOQ) was used as an
instrument to collect the study data. The questionnaire
explores nine dimensions of the organizational creative
climate. A total of 209 participants (43 managers and 166
employees) responded to the SOQ by answering 53 questions
about their assessments of the organizational climate. They
also answered general demographic questions, and three
open-ended narrative questions. Research questions focus on
describing how managers and employees in Saudi
organizations perceive the climate in their organizations.
In addition, the research questions stress the effect of
demographic factors on the participants' perception, and
the differences between managers and employees. Statistical
tests show that gender is a significant factor in defining
differences between managers and employees in perceiving
creative climate, especially regarding challenge, trust,
and freedom dimension of the SOQ. This finding reflects a

unique situation for gender in Saudi media organizations. When comparing their perceptions to those reported in other international organizations, managers and employees in Saudi media organizations report significantly lower levels of challenge, risk-taking, idea support, freedom, playfulness/humor, and trust/openness on the SOQ, and significantly higher levels of conflict. Employees, and not managers, reported significantly low levels of debate. Differences between males and females, as well as managers and employees on these dimensions are explained in terms of the situation of Saudi media organizations. The study conducts an extensive literature review of factors that lead to creative climates in organizations in order to introduce a model of making of a creative organization. This model includes three major factors: a) the management system of the organization, b) daily work activities, and c) organizational life. These factors are connected to a specific degree of creativity needed for an organization, based on the special nature of the organization. An explanation of the model's strengths and weaknesses is offered.

CHAPTER ONE: INTRODUCTION, RATIONALE, PROBLEM

STATEMENT, AND DEFINITIONS

Research in several disciplines views creativity as
one of the most desirable qualities in an organization
(Charnes & Cooper, 1984; Cummings & Worley, 1997;
Lampikoski & Emden, 1996; Thompson, 1997). According to
chaos theory and complexity theory, creativity is an
essential survival tool for an organization in an ever-
changing business world with intensified global competition
(Cummings & Oldham, 1997; Eisenhardt & Brown, 1998;
Johnson, 1990; Turnipseed, 1994; Wah, 1998). Creativity is
a critical factor that stimulates the introduction of new
products or services to the external market, as well as
improves the efficiency of operations within the
organization and solves various kinds of problems facing
organizations on a daily basis (Cummings & Oldham, 1997).
In fact, Guilford (1959) considers creativity the major
solution for "challenges on all intellectual fronts,
scientific, and cultural as well as economic and political"
(p. 142).

Organizations also need creativity to survive in the stock market. Research shows a correlation between stock prices and the introduction of new ideas (Baumol, Blackman, & Wolf, 1989; Denison, 1974; Lampikoski & Emden, 1996; Kuczmarski, 1996). According to Kuczmarski (1996), "the aggregate impact of the announcement of a new product was an increase in stock price of approximately 75 percent over a three-day period" (p. 89). Creativity is also significant on the national economic level. Based on several economic studies, novel ideas and new products account for 60 percent "of the competitive improvement in the economy of any country" (Lampikoski & Emden, 1996, p. 155). On the other hand, the absence of new ideas can prove ruinous. For example, Sherr (1996) claims lack of creativity was a main reason behind the basic deficiency in the Soviet economic system.

Creativity is not only important for organizations but also for employees. Turnipseed (1994) has found a significant relationship between creative climate and employees' satisfaction with their organization and personal lives. Hackman and Oldham (1980) used their Job Descriptive Survey to find that employees have a significantly stronger preference for a creative job over a well-paying job. In a medical study, Amick and his

colleagues (2002) show that employees who have jobs that involve a high level of routine work and who do not have enough control over their day-to-day work activities face an increased chance of dying early. According to the study based on data collected from more than 25,000 households during 25 years, passive jobs cause 33 percent higher risk of dying than active jobs. Flexibility, empowerment, engagement, and creativity are characteristics of active jobs (Amick et al., 2002).

The work of researchers is vital in suggesting strategies to enhance creativity in organizations. According to Kuhn (1984), such research helps organizations to develop an administrative revolution "of leveraging creativity, of maximizing its appearances and applications ... [by using] means of generating families of fresh ideas, clusters of original alternatives, so that in the analytical/ evaluation phase best choices can be made" (p. 30). Kuhn (1984) also suggests that a high level of academic-business cooperation and information flow are key concepts for the proliferation of creativity and innovation management theories. In order to achieve this, he recommends that academia "attack micro problems at the level of the company rather than macro problems at the level of the economy" (P. 29).

For organizations, a higher level of creativity means a higher quality and quantity of ideas. To reach its higher level, organizations should utilize their vast human resources by fostering the creative ability of every person in the organization (Lampikoski, & Emden, 1996). According to some researchers, quantity of ideas, regardless of their quality, is highly significant because "quality of output seems to be a mere probabilistic function of quantity of output" (Simonton, 1995), and because more ideas will give more options to organizations (Cummings & Oldham, 1997). According to research, increasing the possibility of great ideas requires "risking a parallel increase in the production of misses" (Simonton, 1995, p. 88).

As the literature review presented in Chapter 2 demonstrates, organizations can enhance creativity by hiring creative people, establishing a leadership style that allows creativity, creating a climate that supports creativity, and modifying organizational communication factors, channels and messages in a way that enhances creativity. By doing so, organizations are likely to increase innovative output, leading to greater profits, as well as increase employees' satisfaction with their work and daily lives.

Understanding issues of creativity in organizations requires understanding theories on change and development in organizations (Hage, 1999). These theories explain how organizations change, and the nature of organizations that accept constant internal change, which usually stems from implementing relatively new ideas. One of these theories is structural contingency theory (Burns & Stalker, 1961; Pennings, 1992). This theory affiliates constructing an organic, innovative, dynamic, and flexible organization with the changing demand that creates such an organization. Stable demand creates a mechanical organization, potentially leading to stagnation. In most cases, successful organizations must have extensive and diverse knowledge channels, as well as intra- and interorganizational networks that observe changes in the environment, which leads to having constantly changing demand. This requires innovation and flexibility (Burns & Stalker, 1961; Pennings, 1992).

Political theory, on the other hand, argues that change and development in organizations is primarily related to the power structure within the organization (Hage, 1999; Pfeffer, 1992). The main proposition of this theory is that demand and changes determine the power structure of an organization or the dominant coalition

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(Hage, 1999). Such political grounding explains why some organizations refuse change or accept only some kinds of change and reject some other kinds. Within this frame too, innovation, risk-taking, flexibility, organizational power shift, and other organizational issues can be explained (Pfeffer, 1992). Resource dependency theory is a modified version of political theory that connects power structure and change to controlling the resources of the organization (Hage, 1999; Pfeffer, 1992).

Adaptation to change within organizations can also be approached through organizational ecology theory (Hannan & Freeman, 1989). This theory assumes that organizations can be adaptive if they are structured in a specific form that allows members of the organizations to adapt to new challenges. This form is selected based upon a specific challenge, such as globalization, toward which adaptiveness is directed (Hannan & Freeman, 1989).

<div align="center">Rationale</div>

Despite the significant value of organizational creativity, much research is yet to be done on several major issues in this regard. The present research focuses on three of these issues:

1. Differences Between Managers and Employees. As the literature review in chapter 2 shows, organizational creativity studies initially examined factors thought to be related to creativity as operationally defined by researchers and management experts (e.g., Hackman & Oldham, 1980; Majaro, 1988; Moos, 1986; Muramatsu & Ichimura, 1986). Later on, following the steps of educational research on creativity enhancement in classrooms (e.g., Fleith, 2000; Fryer & Coilings, 1991), researchers gave more attention to how employees perceive the creative climate and perceive factors related to creativity. Researchers now understand that creativity is a process that represents the interaction between the personalities of employees with their environment.

Researchers have formulated the concept of "psychological climate" (Isaksen & Lauer, 2002) to represent how an employee perceives the elements of an organization. According to this concept, how employees subjectively perceive the idea-handling systems and feedback mechanisms within their organization is just as critical as the actuality of these systems and mechanisms (as might, for example, be measured by a management instrument). If an employee does not feel that his/her idea will be positively handled, he/she might be negatively

influenced, even if in reality management handles new ideas in a positive, friendly manner.

However, researchers do not give considerable attention to the effect of psychological climate as perceived by managers. Because the organizational climate (Isaksen & Lauer, 2002) is highly affected by the interaction between management and employees, a significant difference between managers and employees in perceiving the creative climate of the organization might affect the organization. Thus, Researchers need to acknowledge the possibility of such an effect and to examine it thoroughly. The present study is an initial step in such an examination.

2. Media Organizations. When it comes to media organizations, it is very rare to find studies that deal with creativity-fostering behaviors. Such a lacuna seems odd knowing that media organizations represent a decisive part of our modern world. Moreover, creativity represents an essential part of the everyday work of journalism, since media products are creative products. Researchers should not disregard the unique nature of media organizations in their organizational creativity studies.

Media organizations are unique because they are both political and business organizations (Napoli, 1997). Media

organizations are political because they influence public

opinion and have the power—with differing levels based on

the political system—to affect society, government

policies, individual behavior, and relationships among

various social sectors. At the same time, media

organizations are governed by business plans and profit-

maximizing objectives (Napoli, 1997).

The fast-changing and highly competitive business

world of the media requires creativity to deal with diverse

challenges. For example, journalists in the United States

(and some other countries) are considering new ideas such

as public journalism[1] to face the challenge of high

dissatisfaction with their role in informing the public and

serving their communities (Rosen, 1995). On the micro-

level, media organizations struggle on a daily basis to

find new ideas to attract the attention of their audience.

By focusing on media organizations, this study

attempts to introduce a body of data that can be later used

to construct more developed concepts and theories on

creativity enhancement in media organizations.

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[1] Public journalism is a movement that asks newspapers and journalists
to move beyond simply reporting the news, and to "take an active role
in encouraging citizenship by initiating, and even leading, forums for
public discussions of issues" (Riede, 1999, p. 1) [reference is not on
the list of references].

3. Saudi Organizations. When it comes to the Middle East in general, and Saudi Arabia in particular, the present literature search found very few studies dealing with supporting creativity in general organizations and no studies about creativity in media organizations. Saudi Arabia is a developing country with one of the fastest growing populations in the world (Alsaqqaf, 1999). Although Saudi Arabia is a wealthy country due to the value of its oil reserve, which is the largest in the world, Saudis face critical political, social, and business challenges that impact their future (Alsaqqaf, 1999).

Media organizations in developing countries such as Saudi Arabia not only have to deal with these challenges as all general organizations do, but also are expected to contribute to the development process in various ways (Schramm, 1964). Because such contributions might not be a main function for mass media in developed countries (Schramm, 1964), we rarely find studies that guide media organizations in developing nations toward creative problem solving that fits their situation.

It should be noted that Middle Eastern countries[2], except Israel, Iran, and Turkey, have similar cultures

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[2] Middle Eastern countries are: Bahrain, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Palestine, Qatar, Saudi Arabia, Syria, Turkey, United Arab Emirates, and Yemen (Sallam, 1991).

(Sallam, 1991). Two major factors cause this similarity.

First, these countries share similar cultural, historical,

linguistic, and religious backgrounds. In fact, they were

part of one country, the Ottoman Empire, until 1918. All

these countries are developing countries in terms of their

political, economic, and social structures and theories

(Sallam, 1991)[3]. The second factor behind the similarity of

cultures in the Middle East is the great migration movement

among Middle Eastern countries, especially the migration to

the Gulf countries (Bahrain, Kuwait, Oman, Qatar, Saudi

Arabia, and United Arab Emirates). Gulf countries enjoy

fast developing and strong economies helped by the high

prices of oil (Sallam, 1991).

Based on these three issues, an exploratory study is a

logical addition to research about creativity in

organizations. In this study, a focus on creativity-

enhancement factors in Saudi media organizations will be

directed by examining the perception of journalists and

media managers. The study is based on theories and concepts

embodied by communication research. That is to say, it

regards organizational communication factors as main tools

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[3] Iran and Turkey share parts of this factor with other Middle Eastern
countries though there are significant differences. For example, people
in Turkey speak Turkish, and people in Iran speak Farsi; in addition,
the dominant religious sect in Iran is Shiite, while in other Middle
Eastern countries, the dominant sect is Sunni (Sallam, 1991).

for enhancing creativity. Although creativity has been
primarily the domain of psychology researchers for more
than five decades, communication research has brought a
significant addition to the body of literature.
Understanding that communication has a considerable effect
in enhancing creativity has changed the way researchers
deal with creativity phenomena (as the literature review in
chapter 2 shows).

Problem Statement and Research Questions

This study explores conditions that best enhance the
creativity of employees in Saudi mass media organizations.
In addition, this study examines the differences between
employees and managers in Saudi media organization in terms
of their perceptions of their organizational creativity
climate. Based on the results of this study, conclusions
are drawn on enhancing creativity in media organizations in
the Middle Eastern and developing countries. A conclusion
is also introduced on the issue of the difference between
managers and employees in their perception of
organizational support for creativity.

Because of the scarcity of research theories and
studies that deal with creativity in Saudi organizations,
using hypotheses does not seem appropriate; rather the

following research questions are suggested to guide this study:

RQ1: To what extent do Saudi media organizations support creativity as evaluated by managers in these organizations?

RQ2: To what extent do Saudi media organizations support creativity as evaluated by employees in these organizations?

RQ 3: Are there significant differences among managers of Saudi media organizations with respect to their demographics (age, gender, position, years of experience, or type of organization) in their perceptions of creative climate in Saudi media organizations?

RQ 4: Are there significant differences among employees of Saudi media organizations with respect to their demographics (age, gender, positions, years of experience, or type of organization) in their perceptions of creative climate in Saudi media organizations?

RQ5: Are there significant differences between managers and employees in Saudi media organizations in their perceptions of creative climate in Saudi media organizations?

RQ 6: What are the environmental conditions that enhance creativity in Saudi media organizations as perceived by managers working in these organizations?

RQ 7: What are the environmental conditions that enhance creativity in Saudi media organizations as perceived by employees in these organizations?

RQ8: Are there significant differences between media managers and employees in Saudi media organizations in their perceptions of environmental conditions that enhance creativity in Saudi media organizations?

RQ 9: What are the environmental conditions that hinder creativity in Saudi media organizations as perceived by managers working in these organizations?

RQ 10: What are the environmental conditions that hinder creativity in Saudi media organizations as perceived by employees in these organizations?

RQ 11: Is there a significant difference between media managers and employees in Saudi media organizations in their perceptions of environmental conditions that hinder creativity in Saudi media organizations?

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Definitions

Creativity

Although researchers and authors on creativity agree on the general concept of creativity, the exact definition of creativity seemsf to be controversial. While some definitions focus on the product, others focus on the process, the person behind the process, or even the environment (Csikszentmihalyi, 1996; Feldhusen & Goh, 1995; Ford, 1995;). The following is a brief discussion of how creativity is depicted in research on each of these four foci.

The product

An example of definitions that focus on the final product is Amabile's (1983) popular definition of creativity as a useful and valuable novel response to the task at hand. Generally, product definitions agree on four features of the creative product: novelty, value, divergence, and affiliation with complex mental activities.

Novelty. Creativity produces novel, original, or unique ideas and products (Anderson, 1965; Holtzman, 1984; King, 1995; Kono, 1988). Novelty is a relative concept. What is novel for one industry may not be novel for another industry or may not be novel for the same industry in another country or at another firm. In creative problem

solving, novelty might only mean in some cases coming up

with a solution that has not been tried with the same

problem (Kasper, 1986). For some researchers (e.g.,

Hazelton, 1984), adaptation to change is a creative

product. Likewise, Kasper (1986) points to novelty

associated with adopting an idea for the first time in an

organization, no matter whether other organizations are

using this idea or not. On the other hand, Kono (1988)

emphasizes that the product of creativity must be very new

to society, such that "no one has previously discovered or

invented the product" (p. 106).

Value. Creativity should produce "highly valued"

(Holtzman, 1984, p. 188) and useful ideas or products. A

"creative" masterpiece by a renown artist is thus different

from some scratches done by a little child. Some

researchers connect the greatness of creativity to the

challenge it helps to solve; the more difficult the problem

is, the greater the act of creation (Newell, 1984). In a

professional field, high professional knowledge is a must

to generate creative (i.e., useful) solutions (Amabile,

1997; Gilmartin, 1999).

Divergence. Studies on creative problem solving

connect creativity to divergent thinking that ultimately

yields the creative idea. In fact, it is very rare for a

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creative person to come up with a creative idea without scanning many options. Newell (1984) believes that creativity involves "an irrelevant generation of possibilities" (p. 219) that might lead to an unexpected outcome.

Complex Mental Activity. Although many studies focus on the environmental conditions that foster creativity, creativity is a complex mental process (Csikszentmihalyi, 1996). However, different fields require different levels of cognitive complexity and sophistication in expressing creativity (Gilchrist, 1972).

The Process

Some researchers focus on the process of creativity. A widely cited definition of creativity, used in studies in more than 30 countries (Palaniappan, 1998), is that of Torrance (1974), which states that creativity is

> The process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies and so on; identifying the difficult, searching for the solutions, making guesses or formulating hypotheses and possibly modifying and retesting them; and finally communicating the results. (p. 8)

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Thalbourne and Delin (1994) also stress the process of creativity in their definition claiming that creativity is

A process in which two or more preexisting elements--whether they be colors or forms, musical notes or words, or ideas in general--have been put into a relationship that is arrestingly unexpected, a relationship that may variously be regarded as aesthetically appealing, mind-expanding, interesting, and even useful, depending on the context. (P.5)

Looking to creativity as a process is popular in psychology research (Jennings, 1967; Mednick, 1962) and innovation research (Chairmonte, 1986; Turnipseed, 1994).

The Person Behind the Process

According to Tardiff and Sternberg (1998), the definitions that focus on the creative individual include three aspects: cognitive characteristics, personality and emotional qualities, and experiences during one's development (e.g., being a first-born, having many hobbies). In fact, most of the literature on creativity examines it from the individual's point of view. According to Ford (1995), that is because "psychologists of various stripes have dominated the study of creativity. The most common approaches were based on psychometric (test

measurement) methodologies and cognitive psychology" (p. 15).

Creative individuals are identified by their motives. According to Ford (1995, p. 23), empirical research shows that creative individuals are motivated by "creativity" (interest in doing novel things), "variety" (maintaining broad interests, and enjoying variety), "independence" (desiring independence, and self-determination), "achievement" (seeking professional accomplishment), and "superiority" (seeking dominance and having a high need for power) (p. 23). In addition, Maslow (1959) in the definition of his concept "self-actualization" considers creativity and being "relatively unfrightened by the unknown, the mysterious, the puzzling" (p. 89) as essential parts.

Empirical research shows that these motives are supported by individual expectations such as "creative self-image", self-confidence, and tolerance of ambiguity (Ford, 1995, p. 25). Research also focuses on two personal aspects that facilitate creative motivations: open expression of emotions, and "vast amounts of physical energy" (Ford, 1995, p. 25). To achieve creativity, people use several means including creative ability (divergent thinking skills and ideational fluency), intelligence and

education, intuition (utilizing "intuitive impressions to direct sensory perceptions," and social competency) (Ford, 1995, p. 30).

Several psychologists identify creative individuals based on the stage of psychological adjustment (Gelade, 1997). Most notable among these is Otto Rank. Rank (1945) describes three stages of psychological development. The first stage starts early in life, when individuals attempt to adapt to social norms following the guidance of their parents and social forces. Most people stay in this stage and in most cases limit their creative abilities, while fewer people move to the second stage. In the second stage, the individual's own attitudes, objectives, and principles emerge to be in conflict with social norms and rules. The conflict is resolved for the sake of the individual if he/she can move to the third and final stage of development, i.e., to function "fully and completely in harmony with his powers and ideals" (p. 264).

The Environment

The Context of creativity is significant to many researchers. Ford and Gioia (1995) note that "there are fundamental differences between the creativity process as studied by scholars of fine and performing arts, education, history of science, and child development (each has its own

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uniqueness) and the creativity process as it is applicable

to organizations" (p. 6). Weisberg (1995) suggests that the

context of the creative act differentiates the creativity

of an artist and the creativity of an employee. This is why

Weisberg believes that

> There are probably no general principles that can be
>
> extracted from the work of a painter that will
>
> spontaneously transfer to work in designing circuits
>
> for portable telephones, or designing a method for
>
> increasing consumers' interest in a new savings
>
> instrument. (p. 131)

In addition, the literature review in this study (see

Chapter 2) shows that environmental factors influence

creativity to a large extent. Furthermore, the review shows

also that many researchers believe that controlling

organizational creativity can be best done by controlling

the organizational climate.

Innovation

According to research, innovation represents a full

organizational process of generating ideas, transferring

them into new and real products, and then selling them

(Chairmonte, 1986). Creativity represents the process of

idea generation out of imaginative thinking at any stage

during the innovation process (Amabile, 1988, 1997;

Gilmartin, 1999; Lampikoski & Emden, 1996; Schumpeter,

1934; Staw, 1990). This includes generating ideas for

decision making and problem solving (Cummings & Oldham,

1997). On the other hand, innovation is mostly associated

with the process of "adopting (not creation)" of new

products (Ford, 1995, p. 16). Hence, creativity is

necessary but not sufficient condition for innovation. That

means that creativity is a crucial part of the innovation

process but innovation relies on other factors in addition

to creativity (Amabile, Conti, Coon, Lazenby & Herron,

1996).

However, it must be noted that some researchers use

the words "creativity" and "innovation" interchangeably

(Tidd, 2001). Turnipseed (1994) introduces a definition for

these two terms as "processes which result in finding and

solving problems and creating and implementing new

solutions" (p. 184).

Organizational Climate and Culture

Researchers differentiate between culture and climate.

An organizational culture has elements of meanings, values,

beliefs, art, heroes, myths, stories, artifacts, rules,

taboos, rituals, and roles (Buono & Bowditch, 1989). Any

description of an organization's culture should take into

account that a central theme of cultures is custom-the

regular way of doing things-and that cultures are learned, shared by the organization members, symbolic, transgenerational, and patterned (Buono & Bowditch, 1989). Accordingly, cultures represent the deepest layers of an organization. Organizational climates, in contrast, are more surface-level and dynamic. Climate is created out of observed and recurring patterns of behaviors and attitudes associated with life in an organization (Ashforth, 1985; Ekvall, 1991; Ekvall, 1996; Isaksen & Lauer, 2002; Pettigrew, 1990). Hence, cultures represent the foundation on which organizational climate is established. A culture of an organization is stable and changes slowly while the organizational climate changes based on the effect of several factors including culture, leadership, external challenges, and the like. However, not all researchers agree on this concept. According to Ekvall (1996), some researchers (such as Payne & Pugh, 1976) define the climate in such a way to make it identical with culture.

There are two types of climate: psychological climate and organizational climate (Isaksen & Lauer, 2002). Psychological climate encompasses the environmental attributes as perceived by an individual, a member of the organization. Such perception is highly affected by the person's values and circumstances. An organizational

climate represents the combination of the perception of
many members of an organization.

Additionally, Ekvall (1996) notes that some
researchers like Forehand & Gilmer (1964) and himself
consider climate as "an objective property of the
organization" (Ekvall, 1996, p. 105), while others such as
Schneider (1975) believe that climate is "a common
perception arising from the interaction between the members
of the organization" (Ekvall, 1996, p. 105).

Creativity-Enhancement

In a given context, all factors that lead to more
creativity are creativity-enhancing factors. Such factors
can be psychological, social, communicative and/or
contextual. On the other hand, all factors that restrict
choices, implement conformity, and/or apply fast evaluation
can diminish creativity (Amabile, 1989). Both types of
factors in organizations interact with each other to create
a climate that supports creativity or a climate that
resists creativity (Ekvall, 1996).

Creativity Management

In creativity management, a manager works to extract
the best creative ideas from employees. This is different
from managerial creativity, in which "a manager comes up
with a novel way of dealing with the organization and

direction of individuals to achieve a previously unrealized

goal" (Holtzman, 1984, p. 189).

CHAPTER TWO: LITERATURE REVIEW

Enhancing Creativity in Organizations

Although creativity is a mental process
(Csikszentmihalyi, 1996), research overwhelmingly suggests
that creativity can be enhanced and advanced by external
(environmental) factors (e.g., Albrecht & Ropp, 1984;
Amabile, 1983, 1988, 1995a, 1995b; Britz, 1995; Cabra,
1996; Csikszentmihalyi, 1988, 1996; Cummings & Oldham,
1997; Ekvall, 1983, 1987, 1991, 1996, 1997; Ford, 1995;
Gardner, 1993; Isaksen & Kaufmann, 1990; Isaksen & Lauer,
1999; Johnson, Donohue, Atkin, & Johnson, 1995; King, 1995;
Lampikoski & Emden, 1996; Muramatsu & Ichimura, 1986; Pelz
& Andrews, 1976; Scott & Bruce, 1994; Torrance, 1963;
VanGundy, 1987; West, 1990; Woodman, 1995). Moreover, some
researchers conclude that highly creative people cannot be
productive without the support of their environment
(Csikszentmihalyi, 1988; Ford, 1995; West, 1990). That is
because "creativity does not happen inside people's heads,
but in the interaction between a person's thoughts and a
sociocultural context. It is a systematic rather than an
individual phenomenon" (Csikszentmihalyi, 1996, p. 23). In
addition, when people work in an environment that supports
their creativity, they perform better (Lovelace, 1986).

Contrary to some psychological theories (e.g., Barron, 1955; MacKinnon, 1965), many organizational studies point out that creativity can be learned, and people can be trained to be creative (e.g., Basadur, Graen, & Green, 1982; Feldhusen & Clinkenbeard, 1986; Fontenot, 1993; Osborn, 1963; Torrance, 1963, 1964; Thompson, 1979, VanGundy, 1987). As shown earlier (Chapter 1), creativity, according to some researchers, is a process that has specific steps that can be learned (e.g., Torrance, 1974). However, some investigators point out that these studies have methodological problems because they equalize creativity with divergent thinking (Feldhusen & Clinkenbeard, 1986). In response, Fontenot (1993) points out studies that show a significant correlation between creativity and divergent thinking (e.g., Harrington, Block, & Block, 1983).

Because creativity represents the raw material for innovation (Cummings & Oldham, 1997), many innovation management researchers (e.g., Chairmonte, 1986; Majaro, 1988; Muramatsu & Ichimura, 1986), who believe in the concept of creativity as a process, have been concerned with establishing effective and productive processes of idea generation in organizations. Toward this end, innovation researchers, in many cases, include idea

generation processes in a prominent place within their planning for organizational innovation. For example, a group of Japanese researchers in 1978 formulated the "fusion model for developing new products" (Muramatsu & Ichimura, 1986, p. 18). According to this model (see Figure 1), several factors affect creative idea generation that contribute to innovative products at the end of the process, including: (a) corporate policy that dictates different behaviors in an organization, (b) analysis of product strategy and current product line, (c) availability of market information, (d) assessment of users' needs, which should define the problem to be solved, (e) technology assessment, (f) technology possibilities, and (g) engineering information. In a fusion process, the development team coordinates the assessment of users' needs and technological possibilities (or possible solutions) through idea generation to come up with a final product (Muramatsu & Ichimura, 1986). Research shows that it is often impossible to develop products/solutions that are superior to all qualities of other available products/ solutions. To solve this problem, Muramatsu and Ichimura (1986) suggest that organizations prioritize the most important quality characteristics with the purpose of focusing on them during the stage of idea generations.

```
                    ┌──────────────┐
                    │ ① policy     │
                    └──────────────┘
              ┌────────────────────────────┐
              │ ② analysis of product strategy
              │   and current product line │
              └────────────────────────────┘

┌──────────────┐  ┌──────────────┐  ┌──────────────┐  ┌──────────────┐
│ ③ market     │  │ ④ users need │  │ ④ technology │  │ ⑦ engineering│
│ information  │→ │ assessment   │  │ assessment   │  │ information  │
├──────────────┤  ├──────────────┤  ├──────────────┤  ├──────────────┤
│ - politics   │  │PERCEIVED NEEDS│ │TECHNOLOGICAL │  │ - equipment  │
│ - society    │  │              │  │POSSIBILITY   │  │ - facilities │
│ - economics  │  │( presentation of│( recognition of│ - components │
│ - surrounding│  │ the problem to│ │ the possibility│ - parts     │
│   condition  │  │ be solved )  │  │ of solving the│  │ - materials  │
│ - users      │  │            ⑤ │  │ problem    ⑥ │  │ - technology │
└──────────────┘  └──────────────┘  └──────────────┘  └──────────────┘

                      ◇ IDEA
                        GENERATION ◇        ⓝ : item number
                                            ──→ : information
              ┌──────────────┐
              │ ⑧ FUSION     │
              └──────────────┘
                ( innovative
                  ideas )
```

Figure 1: Fusion Model For New Product Development
   (Muramatsu and Ichimura, 1986)

Another innovation model that emphasizes creativity as a major part of innovation is by Majaro (1988). The model includes four stages, where the first stage is idea generation, while the second and third stages are checking the idea in terms of compatibility to company objectives and in terms of commercial and technical feasibility. At the last stage only, starts the implementation of the new idea (Majaro, 1988). The same approach has been taken by Scott and Bruce (1994).

Currently, researchers widely understand that creating

a process for idea generation is not the only thing that

should be done to enhance creativity in organizations. In

fact, researchers, as the following literature review below

shows, believe now that many aspects of the organization

should be managed in order to stimulate creativity

(Woodman, 1995), or in order to encourage the creative

mental processes for employees when they face work-related

problems and when they have to make decisions. Moreover,

Ekvall (1991) suggests that an idea-handling system needs a

supportive organizational climate to be effective.

Otherwise, "an idea-handling system which is set up in an

organization where the climate is bad tends to make that

climate still worse. The system becomes another area of

conflict and distrust" (p. 77).

The Making of a Creative Organization

There are hundreds of studies that suggest conditions

and tools to enhance creativity in organizations. Some

researchers (e.g., Ekvall, 1996) suggest the concept of a

creative organization. Based on these studies, a creative

organization is one that has a high level of creativity

encouragement. That is different from the concept of the

innovative organization. An innovative organization is an

organization whose design is based on introducing

innovative products and services to the market (Ford,

1995).

By examining research related to enhancing creativity

in organizations (detailed later in this chapter), a model

about the making of a creative organization can be

proposed. Based on this model (see Figure 2 below), there

are three major factors that affect creativity in an

organization: a) management system and structures, c) daily

tasks and work activities, and d) organizational life.

Management System & Structures

A

| Leadership Style | HR Management | Formal Communication | Information Flow |

Handling Work Tasks

B

| Flexibility | Job complexity | Info. Availability | Structured CPS |

Organizational Life

C

| Culture & Climate | Supporting change | Playfulness | Heterogeneity |

D Degree of Creativity

Is It More Than necessary Level of Creativity for the Organization?

Yes

No

A Creative Organization

A Non-Creative Organization

Figure 2: The Making of a Creative Organization

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As the model shows, the nature of the organization is a factor in making a creative organization that is related to the level of quality as well as the quantity of creativity needed for an organization. That is to say, organizations differ in the type and magnitude of creativity they need to fulfill their objectives. Quite easily, we can differentiate the style and amount of creativity needed for a media organization, an advertising agency, a law firm, a small pawnshop, or a retail house.

Johnson et al. (1995) suggest that in understanding the types of creativity-enhancement factors, researchers and creativity strategists should consider the organization/ innovation match, which is the necessity and functionality of creativity based on the nature of the organization itself. Other factors that define creativity management in an organization include: whether the sector is profit making or not-for-profit, whether the organization is large or small, whether the product is original or repetitive, level of managerial decisions (top or middle), personalities of managers (assertive or passive), and whether or not the procedures are individual or collective (Kuhn, 1984). Additional issues that might affect the level of creativity quality and quantity are

market conditions, size of investment, and challenges
facing the organization (Hage, 1999).

The management system of an organization as a factor
comprises all the major management practices within an
organization, including leadership style, human resources
management practices, and information flow within the
organization. These practices leave long-term effects on
the organization. Changing the management system and
structures, or re-engineering the organization, requires a
lot of time and resources. These practices should be taken
into consideration from the first moment of building an
organization.

Dealing with daily tasks and work activities includes
all the decisions made by management regarding a project or
a specific task. The way work tasks in an organization are
handled can change from one project to another and from a
task to another. Daily tasks are often under the control of
department heads or project managers. Often, there are
different styles of handling work tasks within the
organization. Changing these styles is relatively easier
than changing the management sysem and can be done in a
short time.

Finally, organizational life includes climate,
culture, and informal communication networks. Contrary to

management systems and handling daily tasks, organizational life is not fully controllable by the organization. Although research suggests various ways of engineering organizational life and points out many relationships among organizational variables (e.g. Amabile, 1988; 1995a, 1997; Ashforth, 1985; Buono & Bowditch, 1989; Chatman, Polzer, Barsade & Neale, 1998; Deal & Kennedy, 1982; Ekvall, 1983, 1987, 1991, 1996; Holtzman, 1984; Holtzman, Diaz-Guerrero, & Swartz, 1975; Isaksen & Lauer, 2002; Kasper, 1986; Kuczmarski, 1996; Pettigrew, 1990; Payne & Pugh, 1976; Sternberg & Lubart, 1995), no one has claimed the ability of fully controlling and shaping the culture and climate of an organization. This is because there are so many factors that contribute to creating organizational life. In all cases, changing the elements of organizational life is a long-term matter that requires a lot of resources and sensitivity.

Based on the making of a creative organization model, management system and structures affect the styles of handling daily work activities. This, in turn, affects organizational life. Elements of organizational life establish rules and norms within an organization that affect future re-engineering of management systems and structures and affect styles of handling daily tasks. These

three factors together generate a degree of creativity in an organization. If this degree is compatible with the quantity and quality of creativity needed for the organization, we have a creative organization. On the other hand, if this degree is less than the quantity and quality of creativity needed for the organization, we have a non-creative organization.

Later in this chapter, some research instruments that measure the degree of creativity are reviewed. If a positive relationship between creativity and innovation can be supported—an issue that is still open for research—then we can utilize the methods of measuring innovation degree in organizations to determine the degree of creativity in these organizations. Current methods of measuring the degree of innovation of an organization include: total number of new patents and number per employee, creative concepts, publications and papers, number of new products and ratio of sales of new products to total sales, new tools, and new methods of production, analysis, and operations (Kono, 1988).

Although the proposed model is based on examining the available research on enhancing creativity in organizations, relationships within this model and the concept of degree of creativity are still to be tested by

researchers. Overall, there are certain strength points about this model. This model differentiates among creativity-enhancement factors based on the methods of controlling these factors. This presents to organizations a simple way of planning the establishment of a creative organization. In other words, the model brings attention to the difference between factors that are fully controllable by management and factors that are not easy to control. It also brings attention to the differences between long-term factors and short-term factors. Moreover, this model acknowledges the special nature of an organization which requires a unique level of creativity, and confirms the concept that organizations need various levels of creativity in terms of quality and quantity. If future investigation could establish a research instrument that defines the exact degree of creativity needed for an organization, then organizations would be able to accurately assess their level of creativity enhancement.

Finally, this model brings attention to the fact that creativity-enhancement factors are shaped and engineered on different levels. This applies to communication, in that there is formal communication that is part of the management system and informal communication that is part of organizational life. That also applies to information

flow where in part it applies to management system while it is also part of handling daily work tasks.

However, distinguishing the levels of creativity-enhancing factors is also a major limitation to this model, since that most factors can in fact be divided among all levels of the model (management systems, daily tasks, and organizational life). In this study, factors are assigned to the model's major components based on the focus of previous research on these factors.

There are other limitations to this model. The model simplifies the process of making a creative organization, while in fact; it is a highly sophisticated and controversial process. Also, this model is not sufficiently comprehensive to include all possible factors related to making a creative organization. For media organizations, this model does not account for the unique nature of media organizations as they are at once political and businesses (Hirsch, 1977). Thus, this model works best in conjunction with other models. One such complementary model is Amabile's (1988) componential model of creativity and innovation in organizations.

According to Amabile's (1988) model, three major factors need to be structured in an organization in order to enhance and support creativity: a) organizational

motivation to innovate, which is associated with the

general organizational orientation toward supporting

creativity in the organization ; b) resources, which deals

with what the organization offers to support creativity in

a specific domain including information and time; c)

managerial practices, which refers to all managerial

practices that support creativity including work autonomy,

clear strategies, and lively environment.

It should be noted that Amabile's (1988) model, the

making of a creative organization model and research

associated with them tend to be a micro-level studies. On

the other hand, there is a study that has taken a macro-

approach that includes many factors by studying the

relationship between "the social system" of an organization

and creativity (Turnipseed, 1994). Turnipseed (1994) uses a

system approach to introduce the macro-concept of the

social system. According to him, the social system

"includes the organization's members and their

relationships, and contains the roles, rules and

regulations, procedures, and structures of communication

and exchange among members of the organization and between

the members and the environment" (Turnipseed, 1994, p.

185).

To study the social system, Turnipseed (1994) examines the employees of an American manufacturing firm. He uses the Work Environment Scale (WES), developed by Moos (1986), which includes ten subscales that measure various dimensions of organizations. He also uses the Climate for Innovation Questionnaire to examine the support for creativity in organizations. Turnipseed's (1994) results show significant relationship between the different subscales of WES and the ten dimensions of CIQ. That means that combined higher averages of the WES dimensions (the relationship dimensions of involvement, peer cohesion, and supervisor support, the personal growth dimensions of autonomy and task orientation, and the system maintenance and change dimensions of clarity and innovation) indicate higher support for creativity and innovation in organizations.

Turnipseed (1994) points out that his system approach examines "the entire 'working organization' rather than isolated variables out of context" (p. 185), thus criticizing most of existing research on supporting creativity in organizations, as most studies take a micro-approach and focus on specific variables.

Another possible research approach that examines creativity in organizations from a general point of view

could be generated based on communication research.

Although communication is mentioned as a separate component

of the model proposed by this dissertation, all creativity-

enhancement factors and processes involve communication in

one way or another. Indeed, some researchers believe that

an organization "lives in, originates from, and exists by

means of the processes of interaction and communication"

(Kasper, 1986, p. 48). That leads us to consider that there

may be specific forms, quantities, qualities, and direction

of communication that may maximize creativity in

organizations. Reflections on this concept might produce an

interesting body of research.

What follows is a detailed literature review of the

three major factors that contribute to creating a creative

organization: management system and structures, handling

daily tasks and work activities, and organizational life.

<p align="center">Management Systems and Structures</p>

<p align="center">*Leadership Style*</p>

Research shows that enhancing creativity requires

"empowerment-oriented leadership that is supportive,

participative, unobtrusive, outcome oriented with clear

direction, where the leader serves as a role model" (Ford,

<p align="center">41</p>

1995, p. 34; see also Hackman & Oldham, 1980). Cummings and Oldham (1997) conducted an experiment that suggests that creativity in organizations may be best supported and highly creative people may be best managed by a non-controlling, supportive management style. According to Cummings and Oldham (1997), supportive management means that leaders "show concern for employees' feelings and needs, encourage them to voice their own concerns, provide positive and informational feedback, and facilitate skill development among employees" (p. 28).

In another experiment conducted in the dental clinics in Stockholm (the Swedish capital), Ekvall, Frankenhauser, and Parr (1995) reexamined relations between three leadership styles (change and development orientation, employee and relations orientation, and task and structure orientation) and between ten dimensions of creative climate, identified by Ekvall's research. The researchers posit very strong relations between change and development leadership style and creative climate, and low correlations between task and structure leadership style and most dimensions of creative climate. Ekvall et al. (1995) also suggest that the employee and relations leadership style strongly correlates with some creative climate dimensions such as trust/openness and idea support. It must be noted

that Ekvall (1996) does not consider leadership to be a climate dimension; rather it acts as one of the "antecedents to climate, having influence on its development or deterioration" (p. 119).

Moose (1986) coined the term supervisor support which has been defined as "the extent to which management is supportive of employees and encourages employees to be supportive of one another" (Turnipseed, 1994, p. 193). Turnipseed (1994) found a significant relationship between supervisor support, measured using the Work Environment Scale (WES), and all the ten dimensions of Climate for Innovation Questionnaire (CIQ).

In the same study, Turnipseed found a considerable relationship between task orientation (which is a dimension of WES that refers to focus on getting the job done with efficient planning and execution) and challenge, a CIQ-dimension. This relationship indicates the importance of focused direction and attention to enhancing creativity. In addition, Turnipseed (1994) found significant relationships between autonomy, a WES dimension, and several CIQ dimensions. This highlights the importance of freedom and implies that job control is good for creativity too. In essence, as much as employees need freedom, they also need order. This seems to be the major challenge for leadership

that wants to enhance creativity knowing that freedom and order may pull in conflicting directions (Ekvall, 1993).

A common approach to leadership is based on centralization, which can be operationally defined "by questions about top management control, one-way communications, and narrow delegation" (Ekvall, 1996, p. 120). According to Ekvall (1996), several studies show that centralization has significant negative correlations with all creative climate dimensions, as determined by Ekvall's research.

Cummings and Oldham (1997) and Thacker (1997) suggest establishing training programs for leaders in order to teach them about creativity management. Leaders should also be rewarded when they adjust their behaviors in order to motivate them to continue their creativity-supportive behaviors.

Research about creativity and leadership does not clarify the question of whether having leaders with high degrees of creativity will affect the employees' levels of creativity and the leaders' ability to enhance creativity in their organizations. However, studies about creativity in classrooms show that having creative teachers helps students develop more creative characteristics (Jennings,

1967; Torrance, 1964). This highlights the possibility that having creative managers is a significant matter.

Human Resources Management practices

Woodman (1995) suggests that hiring creative employees is a main approach to encourage creativity in organizations. However, it should be noted that when an organization establishes a policy of attracting creative people to work for it, this policy should reflect on the organization's practices of hiring, training, career development, results-oriented appraisals, employment security, decision-making participation, job descriptions, promotion mechanism, and employment strategies (Delery & Doty, 1996).

Researchers suggest hiring creative employees because some psychologists believe that creative people have personal characteristics that make them more creative than other people (e.g., Barron & Harrington, 1981; Csikszentmihalyi, 1996; Cummings & Oldham, 1997). Taylor (1990) goes further to stress that creativity is associated with natural curiosity and cannot be learned. He then introduces the critical role of hiring the right employees for organizational creativity. Turnipseed (1994) claims that this is an extreme view but agrees with the general concept of hiring the right people because he has found a

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significant link between creativity and satisfaction with personal life which cannot be managed by organizations.

In addition, empirical studies by Cummings and Oldham (1997) show that organizations can better enhance creativity by hiring creative people. Other studies show that highly creative people are significantly better than highly intelligent people in terms of both achievement quality and quantity (Blockhus, 1961; Getzels & Jackson, 1962, Torrance, 1960).

Studies identify a large set of characteristics that are associated with creative personalities. In most cases, these studies produce these characteristics through examining the traits of highly creative people based on their creative production or their life history (McAdam & McClelland, 2002). A famous study of this type is that of MacKinnon (1962), who examined the traits of that of 40 most creative American architects to determine high independence as a major trait for creative individuals. In general, highly creative people are "self-confident, attracted to complexity, tolerant of ambiguity, and intuitive" (Cummings & Oldham, 1997, p. 23). Additionally, creative people more often attempt to connect the facts around them or to arrange them in a new way, and they more

often challenge assumptions than uncreative people (Kirkpatrick & Locke, 1995).

Guilford (1959) defines several traits associated with creative people including general sensitivity to problems and fluency of thinking. According to Guilford's research, fluency can be broken down to four types; word fluency, associational fluency, expressional fluency, and ideational fluency. Creativity traits also include flexibility, originality, redefinitions, and semantic elaboration (Guilford, 1959).

Interestingly, some studies correlate creativity with strong beliefs in the paranormal, mystical experience, and "aspects of psychopathology (magical ideation, hypomania, and extent of experience of symptoms resembling mania and depression)" (Thalbourne & Delin, 1994, p. 6). Other researchers have linked creativity to "madness" (Andreasen, 1988; Jamison, 1989, 1993; Neihart, 1998).

To determine who is creative, researchers have developed several instruments. Some of these are tests that depend on self-reporting. A widely used self-report test is Gough's Creative Personality Scale, or CPS (Gough, 1979; Gough & Heilbrun, 1965). CPS is a self-report 30-adjective survey. Empirical research results support the validity of the test and the correlation between the 30 adjectives and

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creative ability (Gough, 1979). A similar instrument is the Torrance Creative Motivation Inventory (Torrance, 1963).

Kirton (1994) introduced the concept of adaptors and innovators as different styles of creative problem solving. According to Kirton (1994), adaptors are characterized by precision, making things work within existing frameworks, solving problems apparent in current paradigms, liking structure, and so on. Innovators, in contrast, seek alternatives without being constrained by existing customs, and so tend to be less disciplined in their thinking. Innovators often reframe the problem, and generate more frame-breaking outcomes. To measure this concept, Kirton (1994) proposed his Kirton Adaptation-Innovation Inventory (KAI). The test includes 32 descriptive statements that distinguish between adaptors and innovators. According to Keller and Holland (1978) and Kirton (1989, 1994), the test is highly reliable.

Research shows that organizations, in order to increase the level of organizational creativity, should select employees with an innovative problem-solving style based on implementing KAI (Cummings & Oldham, 1997). Kirton (1994) believes that this is significant when considering that problem-solving styles are often stable, i.e., not easily changeable.

The usefulness of these tests (CPS, KAI, and Creative

Motivation Inventory) to organizations may be limited

because they all depend on individuals' self-description.

Studies show that some people tend to exaggerate in

reporting their intellectual and social status and traits

like creativity, producing what is called "egoistic bias"

(Paulhus & John, 1998, p. 1025).

To avoid such bias, other tests rate the quality and

quantity of ideas generated as a reaction to a problem

presented by the test. Examples of these tests include the

Rorschach Test (Kris, 1952), Brick Uses and Consequences

Test (Guilford, 1959), Unusual Uses Test (Guilford, 1959),

and Remote Associates Test (Mednick, 1962), in addition to

Torrance's (1962) set of complex tests, that until recently

have been the most widely used to examine creative

abilities (for more details on the test administration and

scoring procedures, see Torrance, 1962; Torrance, Yamamoto,

Schenetzke, Palamutlu, & Luther, 1960; Yamamoto, 1962).

However, Cummings and Oldham (1997) point out that

hiring only creative people may not be an ideal situation

for some organizations. For these organizations, they

suggest using these instruments to identify highly creative

employees in order to adjust their work conditions and to

allow the best use of their creative abilities. This is

related to a classic organizational concept referred to as "the right people in the right place" (Schneider, 1983).

Furthermore, some researchers believe that hiring highly creative people may be not the best solution for business organizations. Gelade (1997) uses Rank's (1945) three stages of creative development (introduced in Chapter 1) to explain that highly creative people will experience conflict between their creativity and the rules of the market place. For example, creative designers in advertising organizations face the conflict between their sometimes-radical creativity and the needs and wants of clients. This situation is defined by "the intermediate Rankian stage of creative development" (p. 62). Gelade (1997) was able to support his hypothesis by applying his Revised NEO Personality Inventory (NEO PI-R) to a group of creative advertising and design professionals and to a comparable group of professionals and managers in occupations that were not evidently creative. Based on this investigation, he suggests that many of these subjects were at the intermediate stage of creative development and not the final Rankian development stage.

Being creative is not the only major characteristic of a person who can produce creative output. Amabile et al

(1996) add another personal characteristic, intrinsic

motivation. Their theory is that

> People will be most creative when they are primarily
>
> intrinsically motivated, by the interest, enjoyment,
>
> satisfaction, and challenge of the work itself; this
>
> intrinsic motivation can be undermined by extrinsic
>
> motivators that lead people to feel externally
>
> controlled in their work. (Amabile et al., 1996, p.
>
> 1158; see also: Amabile, 1983, 1988)

> Other researchers (Amabile, 1997; Gilmartin, 1999;

Sternberg, O'Hara, & Lubart, 1997) have stressed the

significance of high professional knowledge and skills as

necessary antecedent requirements for creativity in a

professional field. An example of this is the greatly

creative work of the Indian mathematician Srinivasa

Ramanujan. However, his work was not particularly useful

because he "invented" what mathematicians have known for a

long time. Because of Ramanujan's lack of contact with the

outside world, he was unaware of the existing "knowledge"

(Sternberg et al., 1997). An experiment done by Sternberg

and Lubart (1995) indicates that people can be creative in

some domains and not creative in other domains, based on

their knowledge.

As stated above, human resources management practices should work in harmony on enhancing creativity in organizations. For example, Job clarity, which includes a clear knowledge of rules, regulations, and management expectations, has been strongly linked to creativity by Turnipseed (1994). Raudsepp (1987) believes that creativity should be clearly stated as part of the work routine.

Research also focuses on reward systems and their significance to enhancing creativity (Fishbein & Ajzen, 1975; Ford, 1995; Hackman & Oldham, 1980; Reid, 1978). Hackman and Oldham (1980) stress that defining the rewards in a specific way tells employees what is wanted from them. The reward system that suggests creative people will be paid more sends a strong message to the employees about the preferences of the organization. It is very common to see employees who do their jobs routinely without thinking about creating new ideas or about contributing to the success of their organization because no reward is associated with such contributions. Such employees may ask themselves "why bother?" and go about their duties without innovation.

American Business Communication Association (ABCA)'s Teaching Methodology and Concepts Committee (1983) points out that "the contribution should be valued for its own

worth and not measured against an objective standard" (p. 49). According to this view, employees should be rewarded if they attempt to think creatively no matter what the usefulness of their ideas may be. However, "more profitable" seems to be an industry standard. One company offers one percent of sales for two years as an incentive to employees, customers, vendors, or even employees of competitors who develop new ideas (Shaw & Saitta, 2002). Another company's practice adds recognition as a reward. The company names some of its innovative products after the persons who formulated the ideas (Shaw & Saitta, 2002).

Formal Communication

Research supports the notion that the process of creativity is significantly related to communicating the outcome to upper management (Torrance, 1974). To enhance creativity, an organization should set up an idea-handling system where every member in the organization has the opportunity to communicate a novel idea to people who have the authority to put these ideas into practice. A communication system will be successful if it allows novel ideas introduced by employees to go through the five stages of collective decision making: stimulation, initiation,

legitimating, decision, and action (Rogers & Shoemaker, 1971).

Such creativity-encouraging systems should also give employees the right to receive feedback. Feedback in the workplace is, according to Hackman and Oldham (1980), "knowledge of the actual results of the work activities" (p. 77). It is important that this feedback is rapid, accurate, and continuous (Albrecht & Ropp, 1984). Feedback can be a very important tool for enhancing creativity (Farr, 1995) if it can effectively encourage members of the organization to be more heavily involved in different processes of creativity (Reid & Rotfeld, 1976). According to Farr (1995), feedback should stress "learning and mastery by employees" (p. 137), and should establish employees' beliefs about success to be "congruent with contemporary organizational thought that emphasizes the need for employees to be empowered in their work, to be committed to the organization, and to feel ownership in the tasks they perform" (p. 137).

Information flow.

Free information flow is an important condition to enhance creativity in organizations (Albrecht & Ropp, 1984). Kanter (1982) conducted a study of five companies

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and found that organizational cultures which allow

different kinds of information to flow freely have the

highest rates of innovation. Sternberg et al. (1997)

believe that not only should information flow freely but

also the most recent information should be brought

constantly to the organization to enhance the production of

new ideas. They also recommend that innovative

organizations invest heavily in acquiring knowledge. As

will be explained later in this chapter, organizations must

motivate employees to share all kinds of information with

other members of the organization (Kalman, Monge, Fulk, &

Heino, 2002).

Task-related factors

Flexibility

Flexibility is significant to enhancing creativity.

Tasks should have limited structure and employees should

have the choice about work methods (Eisenhardt & Brown,

1998; Ford, 1995; Wah, 1998). According to Eisenhardt and

Brown (1998), flexibility is establishing few rules, i.e.,

only those needed to prevent big mistakes, but at the same

time, give the organization the freedom to grow and to

renew itself constantly. Research shows that employees

might suffer from too many binding regulations that reduce the ability to challenge the work problems.

Some researchers focus on the concept of freedom/autonomy, which is associated with flexibility. These researchers conclude that "creativity is fostered when individuals and teams have relatively high autonomy in the day-to-day conduct of the work and a sense of ownership and control over their own work and their own ideas" (Amabile et al., 1996, p. 1161; see also Bailyn, 1985; Paolillo & Brown, 1978; Pelz & Andrews, 1966). Amabile et al. (1996) add that "studies of creativity have revealed that individuals produce more creative work when they perceive themselves to have choice in how to go about accomplishing the tasks that they are given" (p. 1161; see also Amabile & Gitomer, 1984).

Management should tolerate the nature of creative decisions in the beginning, those ideas "novel in character, vague in structure, open ended in process and ambiguous in content" (Kuhn, 1984, p. 35).

Rigidity might happen even to creativity in organizations, when it becomes dominated by "images and patterns of activities and organizations that have a common sense of style and a rigid connotation of meaning. Such creativity, paradoxically, becomes structured and

unidimensional, wooden and confined rather than fluid and free" (Kuhn, 1984, p. 30).

It should be noted that management of organizations must strive to understand the process of generating ideas that requires sometimes-unconventional approaches (ABCA Teaching Methodology and Concepts Committee, 1983). According to the ABCA Committee, creativity involves doing things in an opposite way to the methods used before. "This excessive unorthodoxy is designed to break one's own thinking habits, which tend to constrain and sometimes restrict creative ability" (ABCA Teaching Methodology and Concepts Committee, 1983, p. 47).

Job Complexity

Empirical studies show that job complexity is an important motivation for creativity (Cummings & Oldham, 1997). When employees' "jobs are complex rather than simple, employees are more motivated, more satisfied, and often more productive" (Cummings & Oldham, 1997, p. 27; Hackman, Oldham, Janson & Purdy, 1975). Cummings and Oldham (1997) suggest that complex jobs motivate creativity because

> Highly complex jobs allow employees to see the
> significance of and exercise responsibility for an
> entire piece of work; have the autonomy to exercise

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choices about how and when the work gets done using a
variety of skills; and receive enough feedback from
the work itself to monitor their progress. (p. 27)

Information availability.

Another factor related to creativity enhancement is
information availability. Reid and Rotfeld (1976)
introduced "A Conceptual Model of Advertising Creativity"
(p. 27), in which they included elements for enhancing
creativity for advertising copywriters. One of these
elements is making all necessary data for a creativity
process available. It is not an uncommon complaint by
employees that management withholds information and keeps
employees who are asked to solve a problem uncertain about
some aspects of the problem. This is especially the case if
a problem is perceived as sensitive or related to the power
structures of the organization. Another common complaint is
that organizations are sometimes not willing to spend much
money on subscriptions or "access for all" to databases
(Reid & Rotfeld, 1976). The concept of open-book management
(Case, 1998) came as a response to these challenges. Under
this concept, one function of managers is to allow
employees access to a wide range of information during
their work.

Moderate Time Pressure

Several studies suggest that providing sufficient time for creative work and problem solving is a condition for better quality and greater creativity and originality in the outcome (Davis, 1969; Isenberg, 1981; Karau & Kelly, 1992; Kelly & Karau, 1993; Kelly & McGrath, 1985). These studies agree that time pressure is important for motivating organization members, but this pressure should be moderate rather than high.

Structured Creativity Approaches

When tasks include generating ideas or solving problems, some structured approaches to problem-solving may be used to yield better results. Lyles and Mitroff's (1980) survey shows that American managers believe that rational and structured approaches to problem solving are the most appropriate. In fact, there are several advantages to using structured creative problem solving, including: increasing the certainty about the situation and the problems needing to be solved, increasing the possible solution alternatives, raising the level of competition advantages, more efficient solution revisions, and better usage of organizational creative human resources (Summers & White, 1976; VanGundy, 1988).

One of these approaches is Creative Problem Solving

(CPS). This model was initiated by Parnes and Osborn in the

1960s. The original model was designed to include three

stages, and it has been extended by its authors and by

other researchers to include six stages: objective finding,

fact-finding, problem finding, idea finding, solution

finding, and finally acceptance finding. Each stage

consists of two phases: divergent and convergent. During

the divergent phase, problem solvers become concerned with

collecting as much data as possible. During the convergent

stage, problem solvers should review the data to select the

best possible to fit the stage, the problem at hand, and

what they hope to achieve (VanGundy, 1987, 1988).

Literature associated with the CPS model emphasizes

the significance of structure. Structure can be defined as

the extent of information, clarity, and concreteness that

the problem solvers have about a certain state affiliated

with the problem. Problems have three states: initial

problem state, goal state, and the transformation state

between the initial problem state and the goal state.

Problems are well structured when problem solvers have a

clear idea about the initial state and the goal state. On

the other hand, they have an ill-structured problem if they

do not have a clear perspective on the initial problem

state and the goal state. Finally, there are semi-
structured problems in cases where vagueness and lack of
information are associated with the initial state or the
goal state (VanGundy, 1987). Studies show that the stage of
problem-finding represents the most important component of
creative problem solving, and to some extent of creativity
(Dillon, 1982; Fontenot, 1993; Getzels, 1975; Getzels &
Smilansky, 1983). The problem-finding stage is also held by
many to be the most difficult stage (Fontenot, 1993;
Getzels & Smilansky, 1983).

To facilitate the idea generation stage, researchers
have developed many games, activities, questions, and
approaches. It was Osborn (1963) who introduced the ideas
of brainstorming, checklists based on principles of
combination and development, list of questions, and the
like. Other methods include changing the focus of problems
(Evans & Lindsay, 1999; VanGundy, 1988). It is suggested by
research that there is a significant relationship between
the number of idea generation techniques and number of
successful products (Sowrey, 1989).

An empirical study done by Fontenot (1993) shows that
training for creative problem solving is effective in
increasing fluency and flexibility in data- and problem-
finding and positively affected the quality of the problem

statement. The study was conducted with business people and produced significant differences between experimental groups and control groups (Fontenot, 1993).

Organizational Life

Organizational Culture

As stated in Chapter 1, an organizational culture has elements of meanings, values, beliefs, art, heroes, myths, stories, artifacts, rules, taboos, rituals, and roles (Buono & Bowditch, 1989). Organizational cultures are stable and not easy to change (Ashforth, 1985). Cultures are learned, shared by the organization members, symbolic, transgenerational, and patterned (Buono & Bowditch, 1989).

To survive, members of organizations attempt to mingle with cultures of their organizations by learning different actions and attitudes appreciated by the organization and by avoiding actions and attitudes shunned by the organization (Kasper, 1986). However, some members also attempt to actively affect the culture of the organization as a reaction for not being satisfied with some components of it. Others may behave passively by abiding by the rules or eventually leaving the organization (Kasper, 1986).

Deal and Kennedy (1982), Johnson (1990), and

Turnipseed (1994) suggest that an entire organization's

cultural norms must be reconstructed to support creativity

and innovation. Turnipseed (1994) stresses that creativity

as an organizational characteristic must be supported

throughout the organization and cannot be limited to a

specific department. Ekvall (1991) divides organizations

into four types, based on research on Sweden organizations:

(a) "a bureaucratic culture with and authoritarian face";

(b) "a bureaucracy with a human face"; (c) " the classic

entrepreneurial culture headed by a pushing, idea-rich and

dominating person"; and (d) "a culture of relation and co-

operation" (p. 78). While in the first type of

organizational cultures, ideas are not acceptable by the

organization, the second type handles ideas in effective

systematic way, but the organizations continue to be weak

in creativity because of low level of change orientation.

The third organizational culture type is especially active

in dealing with ideas, since these organizations are

usually young and recent. For these cultures, establishing

a formal idea-handling system might slow down the ideation

process. The fourth type of culture is based on

appreciating people's ideas because the organization is

strategically based on innovation. These organizations need

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an idea-handling system of they are large. For Ekvall

(1991), this type is the best for enhancing creativity and

adopting new concepts.

Organizational Climate

Organizational climate is associated with repeated and

observable behaviors and attitudes founded up the

organizational culture. As stated in Chapter 1,

organizational climate is less stable than culture and can

be easily influenced by processes and conditions within an

organization (Ashforth, 1985).

Ekvall (1991) introduced a model that explains the

relationship between organizational climate and creativity.

In his model, Ekvall emphasizes that climate operates as an

intervening variable in an organization. Based on his model

(see Figure 3 below), climate influences organizational

processes including creative problem solving and associated

decision-making process. These process influence

organizational climate and the organizational utilization

of resources, which in turn affect the quality of

organizational outcome and organizational climate.

Resources
People, Machinery, Concepts, Funds, etc.

Climate

Organizational
&
Psychological Processes

Problem-Solving, Decision-Making, Learning, Motivation,
Communication, etc.

Effects on
Quality, Innovation, Productivity, Well-Being,
Job Satisfaction
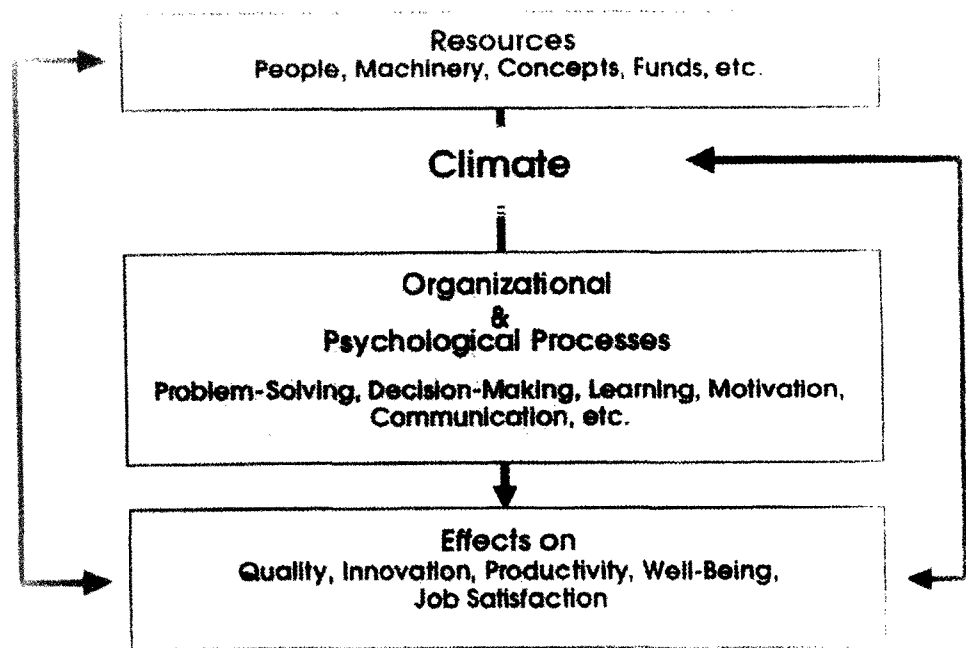
Adapted from Ekvall Swedish Council for Management and Work

FIGURE 3: A Model of Climate as an Intervening Variable
(Ekvall, 1991).

Schneider and Reichers (1983) assert that an

organizational climate must be associated with a specific

referent such as climate for innovation, climate for

quality, climate for safety, and the like. Rousseau (1988)

agrees with this concept, suggesting what he calls facet-

specific climates. Although the idea of specializing

climates sounds intriguing, Anderson and West (1998) point

out that there is much debate about how specific methods

can create specific climates, and how these climates can

lead to specific organizational outcomes. Insofar as

climate for innovation, Anderson and West (1998) and West

(1990) suggest that climates should have four major factors
to be predicted as innovative: a) vision, b) participative
safety, c) task-orientation, and d) support for innovation.
On the other hand, Ekvall (1991) suggests that measuring
creative climate should focus on ten dimensions: a)
challenge, b) freedom, c) dynamism/liveliness, d)
trust/openness, e) idea time, f) playfulness/humor, g)
conflict, h) idea support, i) debates; and j) risk-taking
(see the Appendix for explanation of these dimensions).

Informal Communication

Some researchers suggest that having networks of
interpersonal contact is a significant factor in enhancing
creativity. Johnson et al. (1995) and Nonaka (1990) explain
that because new ideas are risky, employees have the need
to share their ideas with members of the organization whom
they trust, seeking encouragement and enforcement of the
validity of the idea. Albrecht and Ropp (1984) conclude,
"Innovative ideas are not usually discussed among people
who have weak ties within the organization because their
uncertainty toward one another is greater" (p. 81). Tushman
(1978) points out that more intensive interpersonal
interaction is required due to the very complexity of
creative ideas which in turn need high quality decisions.

Organizations can support this factor by organizing social events that help with enhancing the interpersonal relationships between employees (Tushman, 1978).

Albrecht and Ropp (1984), Kanter (1982), and Klein (1981) go further to suggest bringing managers and employees together regularly in problem solving sessions. A study done by Turnipseed (1994) shows a significant link between peer cohesion, measured as a dimension of the Work Environment Scale (WES), and several factors of the Climate for Innovation Questionnaire (CIQ) such as trust/openness, play/humor, and debate (see the following sections for more about the scales and definitions of dimensions).

Cummings and Oldham (1997) report that creativity researchers such as Amabile and her colleagues (1996) believe that intrinsic motivation is what drives people to work creatively. Kirton (1994) suggests stressing teamwork for tasks that require creativity. Teamwork will allow including innovators and adaptors within the team, which often contributes to better results.

Therefore, teamwork should be engineered to support that motivation. Leaders should make sure that team members around highly creative people

> Do not inhibit their ability to integrate divergent
> information, to pursue frame-breaking ideas, or to

focus on their work. In addition, some co-worker interaction may actually provide important further motivation to these employees, by stimulating wider interests, adding complexity, or introducing some competitive pressure to enhance the novelty, usefulness, or number of their contributions relative to their co-workers. Thus, employees' high creative potential will be maximized when this potential is stimulated and motivated by the work context.

(Cummings & Oldham, 1997, p. 28)

Haken (1987) adds that strong work relations allow free information flow within the organization, which is critical for generating new ideas.

On the other hand, an empirical study done by Cummings and Oldham (1997) shows that high competition has a significantly positive effect on innovative problem-solving type (based on KAI, described earlier in this chapter) and creative personalities (based on CPS, also described earlier). Creative people who faced high competition produce much more creative suggestions than creative people who faced low competition or people with adaptive problem-solving style. This suggests that competition helps to maximize the creative performance of creative employees (Cummings & Oldham, 1997).

In addition, Ford (1995) suggests that "Frequent contact with interdisciplinary networks of people at different levels of an organization" (p. 34) can increase the quality of ideas produced in an organization. Brass (1995) focuses on relations among co-workers in different departments of the organization. "The 'strength of weak ties' lies in the fact that such ties often act as bridges between different groups. As such, these work relationships often are a key source of novel, divergent, nonredundant information" (Brass, 1995, p. 94). Brass suggests encouraging employees to establish relations across departments by establishing interdepartmental teams for business and leisure activities. Some researchers believe that using a specific type of physical layout and shared office resources encourages frequent and durable interactions among employees (Kouzes & Posner, 1995).

Sethia (1995) reports the significant relationship between creative employees and their professional community in order "to keep abreast of its knowledge frontiers and to 'persuade' it about the significance of their own new contributions" (p. 100).

Finally, we should not ignore the role of communication technologies in shaping organizational life. Research has provided conclusions regarding the effect of

using communication technologies on organizations. For example, employees can communicate about their ideas using a company intranet, where anyone who chooses may establish a personal homepage that includes his/her ideas. Other employees can tap into the site and write down their comments about these ideas. This idea is used by one American company and has proved successful, according to company sources (Warner, 2002).

Still, several studies suggest that communication channels that have greater nonverbal capacities are more likely to "create more positive perceptions of others, more favorable, friendly, pleasant, and cooperative" (Neumann, 1997, p. 343; and see also Champness, 1973; Ryan, 1976), and to foster interpersonal attraction and relationship growth (Korzenny, 1978). Given this, face-to-face communication seems to be the best medium for communication (Albrecht & Ropp, 1984; Johnson, 1990; Johnson et al, 1995; Ray, 1987). Johnson (1990) concludes that "interpersonal channels generally have been found to be more useful than mediated channels" (p. 9) in communicating complicated ideas. That is because interpersonal channels are more flexible, activate more senses, and carry more information (Johnson, 1990). Based on this theory, teleconferences or phone calls achieve better results than e-mails or memos.

Supporting Change

Organizations interested in enhancing creativity should construct an organizational life that supports change and celebrates creativity and innovation (Ford, 1995; Kuczmarski, 1996). However, researchers have found that a large percentage of leaders in organizations fear change and prefer complete stability (Sternberg et al., 1997; Zajonc, 1968).

Fear of change might be transferred to a case of prosecuting change agents. Westen (1978) describes a situation where a low-level manager "may be intrigued with your idea personally ... but corporately afraid" (p. 37). In his study of the creativity process within the three TV networks (ABC, CBS, and NBC), Westen (1978) suggests that self-censorship among creative people is a negative characteristic caused by the behavior of the network managers toward employees' novel ideas. The fear of getting "into trouble" (p. 38) holds back writers, producers, and others from introducing their very new, yet their best, ideas. In fact, West (1990) considers participative safety a key condition for creativity and involvement in decision-making processes. West (1990) notes that "participativeness and safety are characterized as a single psychological

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construct in which the contingencies are such that involvement in decision making is motivated and reinforced while occurring in an environment that is perceived as interpersonally non-threatening" (West, 1990, p. 311).

One of the negative cultural habits detected by Sternberg and Lubart (1985) is that in many business organizations, there is a belief that it is unwise to be creative. Creative people in such cultures are viewed as oddballs and are likely to be isolated. Some organizations are dominated by high appreciation for criticism, which makes it hard for new ideas to survive. This appreciation comes from the psychological tendency to look at critics of other's intellectual work as more intelligent than supporters (Amabile & Glazebrook, 1982; Sternberg et al., 1997).

To fight these tendencies, organizations should celebrate creativity for its sake. A practical solution, suggested by a large number of researchers (e.g., Maier, 1963; McAdam & McClelland, 2002; Osborn, 1963; Sutton & Hargadon, 1996; VanGundy, 1987), is eliminating criticism and evaluation of ideas during the period of idea generation, or what is called "Segregation" (McAdam & McClelland, 2002). This segregation draws the attention to idea generation, structured creative problem solving, and

brainstorming (Maier, 1963). Along these lines, Rickards and Freedman (1978) recommend establishing a time period between the idea generation stage and idea evaluation stage.

To celebrate creativity, management may, for example, send all kinds of messages demonstrating the value of creativity. In this regard, Kuczmarski (1996) suggests sending out or hanging articles about innovation, giving speeches about creativity, congratulating employees who introduce new ideas and holding awards banquets to recognize them, attending brainstorming meetings, and avoiding cutting the innovation budget. Ford (1995) points out that leaders of an organization should direct employees to find creative solutions to problems in clear language. Blumler and Spicer (1990) note that leaders, in order to hear ideas, should not give the signal that they prefer safe over adventurous ways of doing businesses.

Change-supportive organizations are, according to research, more flexible in their structures (Kanter, 1983). This includes flexibility in the chart of the organization and employees' job descriptions, even though flexibility may create some uncertainty and ambiguity in some parts of the organization (Kanter, 1983), and even though this kind of organization is harder to manage (Sternberg et al.,

1997). Further, Nemeth (1992) suggests that tolerating dissent and minority views is essential to a corporate culture that wants to develop original ideas.

Collectivism

Some researchers believe that high levels of organizational collectivity (versus individuality) is an essential condition for creativity enhancement. Chatman and colleagues (1998) as well as Kramer, Brewer, and Hanna (1996) conclude that the emergence of creativity is highly affected by "trust that novel ideas will be used for the benefit of the collective" (Chatman et al., 1998, p. 752). Such trust is expected to be enhanced by the management of the organization. In other words, management should allow employees to contribute to the decision-making processes that affect the whole organization. Moreover, to support creativity, organizational cultures should be "characterized by cooperation, collaboration, and concern for employee well-being" (Ford, 1995. p. 34).

Social dilemmas often negatively affect collectivity in organizations. According to Kalman et al. (2002), social dilemmas are "situations that pit the interests of the collective (e.g., group, organization) against self-centered interests of its members" (p. 127). In this regard, one of the most important social dilemmas that

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diminish group creativity is the employee's feeling of ownership of ideas. Individuals might hesitate to share their best information, ideas, or problem solutions because they believe that knowledge is power, they do not trust other group members, or their leaders do not share information with them (Goman, 2002). In theory, voluntary participation in collective action is incompatible with the self-interests of economically rational individuals (Olson, 1965).

Studies about collective action show that communication is a critical factor in promoting cooperative choices (Dawes, Kragt, & Orbell, 1990; Kerr & Kaufman-Gilliland, 1994; Komorita & Parks, 1994; Lopes, 1994; Messick & Brewer, 1983) and in mobilizing a collective into action (Collins-Jarvis, 1997; Diani & Eyerman, 1992; Klandermans, 1984, 1992; Marwell & Oliver, 1993). According to these studies, communication functions as a motivation for collective action because individuals look at it as a low-cost/low-risk pre-action game. If communication involves too much work (high-cost) or threatens the individual's status (high-risk), self-interest may take over. On the other hand, initiating collective communication produces more follow-up collective action without a higher need for motivation.

In addition, Kalman et al. (2002) propose a model to motivate employees to share information and ideas. The model includes several variables such as: (a) organizational commitment; (b) organizational instrumentality, an instrumentality that links collective information and idea sharing to broader organizational benefit; and (c) connective efficacy, an expectation that information and ideas contributed will reach other members of the collective. "A key challenge of collaboration is to so intertwine the personal gains of each individual with the realization of collective success that the two become hard for people to distinguish" (Kalman *et al*, 2002, p. 129).

<center>*Playfulness*</center>

Research shows that integrating playfulness and humor in the workplace can encourage creativity (e.g., Barrett, 1998; Bowman, 1987; Freud, 1950; Getzels & Jackson, 1962; Mattimore, 1993; Schachtel, 1959; Schafer, 1969). Playful individuals are more effective in terms of decision making and interpersonal negotiations (Staw & Sigal, 1993; Sternberg et al., 1997). Getzels and Jackson (1962) examined "playful attitude toward theme" (p.74). This attitude was found in 89 percent of creative students' answers, and in 32 percent of intelligent students'

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answers. In another test, Picture Drawings, Getzels and

Jackson (1962) found humor is present in 53.8 percent of

highly creative students, and but only in 17.8 percent of

highly intelligent students. They conclude that "the highly

creative tend to be more fanciful and humorous. Indeed,

some of their pictures seem to be rather esoteric fantasies

or elaborate pictorial puns, apparently intended as much

for their own enjoyment as anyone else's" (p. 51).

Isen and Daubman (1984), Isen, Daubman, and Nowicki

(1987), and Isen, Johnson, Mertz and Robinson (1985)

conducted several studies and concluded that "positive

affect," or feeling happy, induced by means of humor and

playfulness, such as watching a few minutes of a comedy

show, giving word association to positive words, or

receiving a small bag of candy, improved performance on

tasks that are generally regarded as requiring creative

ingenuity. In these three studies, after inducing

positive affect, subjects were more able to solve problems,

give associations to common, neutral words, depict patterns

and degrees of relatedness among stimulus elements, bring

together apparently disparate material in a useful or

reasonable but an unaccustomed way, and categorize stimuli

more inclusively, significantly better than subjects in

control groups. In Isen et al.'s (1987) study, subjects

with positive affect were significantly better at solving

higher level problems, such as attaching a candle to a wall

using a box of tacks, a candle, and a book of matches in a

way that allowed burning without dripping wax on the table

or floor. The same performance could not be obtained by

inducing negative affect, or by engaging the subjects in

physical exercise, called "affectless arousal" (Isen et

al., 1987, p. 1129). Some organizations implemented the

idea of encouraging creativity by establishing a humor room

for people to watch comedy movies, play games, or unwind

(Caudron, 1992; Sternberg et al., 1997).

Heterogeneity

Studies about creativity in organizations indicate

that heterogeneous work groups in terms of race, age,

tenure, education, and gender perform better than

homogeneous groups in producing creative outcomes (Chatman

et al, 1998; Hoffman, 1979; Nemeth, 1992; Sternberg et al.,

1997; Weick, 1979). Heterogeneity helps with generating "a

greater variety of ideas, perspectives, and approaches to

solving problems" (Chatman et al, 1998, p. 750). Because

individuals have limited experience on their own,

heterogeneity allows groups to draw on more diversified

experience, which is likely to provide more and better

ideas.

McLeod, Lobel, and Cox (1996) examined the issue of ethnic diversity and found that ethnically diverse groups are more creative than homogeneous groups. However, studies show that to achieve this advantage of diversity, group members must perceive the benefit of having different people in their work groups. Otherwise, people will feel uncomfortable with members who are different and more unattached to the group (Chatman et al., 1998; McLeod et al., 1996). This negative effect increases in cases involving novel solutions because people are often afraid of expressing new ideas in the workplace, especially to other members who are perceived to be different from them (Amabile, 1988; Chatman et al, 1998).

Group members should not only believe in the importance of diversity but also perceive the similarity of attitude among other group members. Otherwise, individuals may be afraid of voicing creative ideas (Kramer et al., 1996). Such perception can be supported by utilizing teamwork management strategies (Kirton, 1994).

In addition, diversity requires organizations to take all actions necessary to show their appreciation for all members of the organization and to show that everybody is treaded equally. Otherwise, if employees perceive inequality, they perceive the climate of their organization

to be unsupportive of creativity, according to an empirical study done by Turnipseed (1994) using Climate for Innovation Questionnaire.

Creativity Enhancement in Media Organizations

What has been said above about creativity enhancement in organizations applies to media organizations. However, some special characteristics of media organizations should be taken into account when considering issues related to enhancing creativity in media organizations.

Media organizations, as explained in Chapter 1, are considered to be political organizations and business organizations at the same time (Napoli, 1997). Media organizations influence and are highly influenced by the political system (Schramm, 1964). For example, in countries ruled by non-democratic governments, media organizations receive financial support from the government and become an unofficial part of the political system. In some third-world countries, media organizations are officially owned by the governments (Sallam, 1991).

In addition, creativity, for media organizations, is part of the everyday making of their products. People in media organizations regularly devise new ideas for their work, practice creative problem solving in their executing

of these ideas, and finally in writing their stories (or scripts for radio or television). Still, news work is different from pure creative work, such as designing commercial ads, because it is impacted by so many professional rules and routines, as well as by editors and newsroom managers. On the other hand, to suggest new rules and patterns of news work is another kind of creativity in media organizations. For decades, journalists have abided by the rules of their profession. During daily planning meetings, which represent idea generation sessions for media organizations, journalists may find themselves tied up within the confines of journalistic routines, which they have learned to respect over the years.

Indeed, this condition might reinforce other organizational functions that challenge creativity. A group of mass media researchers (e.g. McManus, 1994; Meyer, 1995; Schudson, 1978; Soloski, 1989) propose that "routinism" is a trick often used by media industries and media managers in order to establish work habits that protect economic logics of reducing cost and maximizing profit, protect their corporate interests and business relations or protect their political, and social ideologies.

For example, the recently established media routine known as "infotainment," which emphasizes mixing journalism

with entertainment functions, is forced upon journalists
not because this is what audiences necessarily want, but
because entertainment values (i.e., "light reporting")
attract high attention at low cost. The same thing applies
to "sensational" news stories. In fact, a study by Weaver
and Wilhoit (1996) suggests that constraints in media
organizations are increasing because of the economic
pressures that limit journalists' resources and constricts
their data- or information-gathering activities. Thus, the
business routines of media organizations may actually
undercut the political routines!

Gans (1979) mentions five situations that prevent
media organizations from pursuing change, including
increased pressure from power structures, high cost of
journalism that accompanies many new journalistic concepts,
high cautiousness by those who rise to the top of
organizational hierarchies, and finally "the competitive
bind" (p. 289) that prevents media organizations from
making dramatic changes that could cost them their
existence if the changes were unsuccessful (especially with
intense competition). When journalists perceive that they
are highly restrained by upper-management's ideologies and
business directions, they may feel so restricted that they
stop producing ideas, leaving the job to managers who may

produce ideas that conflict with what journalists want. This in turn reinforces the feeling of restraint and further stymies innovation.

In fact, routinism is part of a bigger obstacle to creativity, that of conformity to organizations. While organizations by nature motivate conformity, the extreme adherence to order motivated by seeking security, may lead to "absolute order, paralysis and finally to social death" (Kasper, 1986, p. 50). On the other hand, development and creativity require a relative lack of conformity, which in extreme cases might lead to "chaos and finally, thus, also social death" (Kasper, 1986, p. 51). Such conflict between order and development confuses organizations as to appropriate strategies and may slow down the implementation of creative ideas.

Based on the above, we may assume that in media organizations there are two kinds of creativity: creativity within the box, or "patterned creativity," and creativity outside the box, or "creativity beyond patterns." Creativity within the box represents the creative daily work done by journalists (such as constructing a story), while creativity outside the box represents breaking the

patterns and coming up with novel ideas that may shape new

media products and/or shape the media organization itself[4].

For media organizations, the traditional approach to

enhance creativity is by hiring creative journalists

(Suwyn, 1997). Giles (1991) describes eight characteristics

that distinguish creative journalists from others.

According to him, editors should be aware of these

characteristics during processes of hiring and developing.

These eight characteristics are: (a) fluency, which is "the

ability to generate and articulate a large number of

different ideas rapidly"; (b) originality, which is "the

quality of producing unusual or atypical answers to

questions, responses to situations, or interpretations of

events"; (c) flexibility, described as "the ability to move

easily from one frame of reference or one approach to

another"; (d) tolerance of ambiguity, which is "the ability

to be comfortable with situations in which the questions

are not clearly defined, the methods are unfamiliar, the

resources are not all in hand and the rules are not in

order"; (e) playfulness and humor; (f) strong work ethic,

described as "the instinct for showing strong curiosity and

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[4] It is intriguing that this distinction may be applied to a broad range
of creative communication acts and may be developed into a creative
communication theory. Greene (1984) introduces a communication
cognitive theory, called action assembly theory, that simply starts
from an observed phenomenon, that human communication behavior is "at
once novel and creative, yet patterned and repetitive" (p. 289).

for being positive, enthusiastic, and optimistic about their [journalists'] work"; (g) independence, which is "the tendency to create their [journalists'] own standards and to be less concerned with what others think"; and (h) nonconformity, which is "the lack of concern with making a good impression on others" (Giles, 1991, p. 246-247).

Recent trends of managing newsrooms in the United States emphasize the need to restructure in order to establish and foster a high level of creativity. As shown below, some of these trends adopt already well-known management practices followed in other business organizations.

Ziegler (1999), the managing editor of *Asbury Park Press*, published in New Jersey, suggests using "delegation," which is "selectively sharing your work with your other staffers" (p. 5), in order to allow employees in the newsroom to contribute their own ideas and to grow in a specific area. However, Ziegler (1991), as well as Hudson (1997), the managing editor of *Lansing State Journal*, believes that managers should set clear parameters in the beginning and "provide enough framework so the goal is understood" (Hudson, 1997, p. 5). Ziegler (1999) notes that giving employees the opportunity to be creative will encourage their commitment to the project at hand.

According to Suwyn (1997), the managing editor of *Savannah Morning News*, a change in power relations is needed in order to build more efficient relationships. Suwyn's (1997) new structure is based on the premise that "power can come from anywhere. A reporter's idea may be better than the team leader's" (p. 3).

When it comes to organizational life, Suwyn (1997) states:

> Innovation is not a new product or a new position or the new hot shot we hire. Innovation is the atmosphere where the majority of people in your organization see themselves as problem solvers; where people take responsibility for improvement because it is good for them and good for the paper. (p. 1)

According to Suwyn (1997), *Savannah Morning News* is one of the few American newspapers that emphasizes creativity. Since the newspaper switched to a team-based newsroom, the editors at the *Savannah Morning News* have identified four basic principles that help guide their decisions: a) integrity, b) integration, c) initiative, described as constant learning, and seeking information, ideas, and stories that lead to improvement; and d) innovation, which is constant change, or looking to the future, being on the

cutting edge, being a problem solver, respecting the past,

and understanding the future (Suwyn, 1997).

On the other hand, Hudson (1997) discusses experiences

at the *Examiner* in San Francisco similar to Suwyn's (1997)

Savannah Morning News. The managing editor of the

newspaper, Sharon Rosenhause, claims brainstorming involves

employees from throughout the building, including

> some people who ordinarily would not be involved. That
>
> helps to break down some walls ... The key is to make
>
> sure every person on the team feels as though he or
>
> she has a reason for being there ... a contribution to
>
> make". (p. 7)

Rosenhause adds, "If you start out by saying this is what

we're going to do and this is how we're going to do it, you

don't leave much room for individuals to be creative, to

sign on" (as cited in Hudson, 1997, p. 7).

Establishing a culture that rewards creativity is very

important considering the experience of newspapers that

decide to adopt the new concepts of public journalism.

Studies show that while readers are highly interested in

public journalism, journalists in newsrooms across the

United States are not accepting it easily. With the

exception of one newspaper, The *Charlotte Observer*, all

newsrooms that have adopted public journalism are

witnessing a resistance to its concepts by journalists

(Thorson & Friedlnad, 1997). It appears that the primary

reason behind this resistance is that the principles of

public journalism are not consistent with traditional

concepts of journalism taught in journalism schools.

However, Thorson et al. (1997) believe that such resistance

is associated with journalists' fear of change.

Creativity Enhancement in Saudi and Middle Eastern

Organizations

Researchers believe that Middle Eastern business and

government organizations, including Saudi organizations,

suffer from a set of problems that hinder their ability to

be creative (Abdulkarim, 2002; Abufaris, 1990; Alkubaisi,

2002; Haigan, 1998, 1999; Hamshiry, 1993; Makhamra &

Aldahhan, 1988; Mikdashi, 1999; Mustafa, 1990). That seems

to be expected by researchers who understand that modern

management principles have only been introduced in the

Middle East over the last fifty years, which is a

relatively short time for acceptance and development. In

addition, poor economy and weak public organizations in

most Middle Eastern countries do not stimulate rapid

adoption of modern management practices (Abdulkarim, 2002;

Awamleh, 1994; Haigan, 1998; Mustafa, 1990). Mustafa

(1990), who surveyed 657 workers in the textile-
manufacturing sector in Egypt, suggests that government
organizations are much less supportive of creativity than
business organizations. Hamshiry (1993) refers that to weak
budgets that do not allow sponsoring new ideas.

Organizational leadership is responsible for many of
the problems facing these businesses in the Middle East,
specifically in Saudi Arabia (Haigan, 1998). According to
Haigan's (1998) research, most managers are not aware of
scientific modern management principles. In addition,
managers in Middle Eastern organizations follow in general
a centralized management style that does not welcome
participation (Mustafa, 1990). Centralization in Middle
Eastern organizations is associated with complicated
routines and regulations that hinder the freedom of
employees and reduce the flexibility of organizations
(Hamshiry, 1993).

In addition, cultures of organizations in the Middle
East are connected to the general societal culture. Haigan
(1998, 1999) detects a cultural phenomenon of refusal to
admit mistakes or weaknesses. Many organizations in the
Middle East, represented in their managers and owners, are
not ready yet to review their performance by self-
evaluating or by allowing outside consultants to evaluate

the organizations because of their fear of criticism or admitting mistakes (Alkubaisi, 2002; Haigan, 1995). Makhamra and Aldahhan (1988), who surveyed 40 Jordanian companies by interviewing 180 employees in managerial positions, point out that this phenomenon represents one of the most important factors hindering creativity. Hamshiry (1993), who surveyed 100 employees in specialized libraries in Jordan, and Mikdashi (1999), who used KEYS to survey 300 managers in Lebanon, suggest similar conclusions. Fear of failure and criticism is preventing leadership in Middle Eastern organizations from taking risks or allowing employees to take risks (Mustafa, 1990). In Haigan's (1999) study of 34 Saudi government organizations, fear of failure is perceived to be the most important factor in terms of hindering creativity.

The lack of encouragement given creativity is readily observable in Middle Eastern organizations. Companies do not reward creativity (Abdulkarim, 2002; Abufaris, 1990; Alkubaisi, 2002; Haigan, 1999; Hamshiry, 1993; Makhamra & Aldahhan, 1988; Mustafa, 1990). Companies have weak idea-handling systems (Mustafa, 1990). There is a lack of playfulness in organizations (Alkubaisi, 2002; Haigan, 1999), and a lack of encouragement of teamwork (Haigan, 1999). Companies put such high work pressure on some

employees that they do not find time for creativity

(Suliman, 2001). Some companies depend on Western

consultants to an extent that makes the contribution of

internal employees unimportant (Alkubaisi, 2002; Haigan,

1999).

However, researchers show that employees in Middle

Eastern organizations are eager for an environment that

encourages creativity (Abdulkarim, 2002; Makhamra &

Aldahhan, 1988), especially employees who do not have high

work pressure (Suliman, 2001). Some studies show that some

Middle Eastern organizations are starting to take actions

to encourage creativity. Ayoub (2000), who surveyed 317

employees in the banking sector in Saudi Arabia, suggests

that some practices are being initiated in order to

encourage creativity among employees. However, Ayoub (2000)

connects such practices to managers who have high education

levels and many years of experience in the banking sector.

A study by Talafha (1995), surveying industrial

companies in Jordan, found that many of the managers in the

surveyed organizations believe in encouraging creativity.

Among the 174 managers surveyed by Talafha (1995), 39%

encourage teamwork in their organizations; the study

suggests significant relationship between teamwork and

creativity in the organizations. On the other hand,

Mikdashi (1999) has examined the relationship between teamwork and creativity without finding any significant relationships, though he points out a significant positive relationship between creativity and work challenge.

Another study by Mohammed (2002) examines 150 government departments in the United Arab Emirates to suggest that leadership style, decentralization, fair evaluation of employees, following the latest management trends, quality control, cultural diversity, and focus on customers all significantly contribute to improving creativity in these organizations. Abdulkarim (2002), by surveying 143 employees of a Jordanian telecommunication company, suggests that motivation, clarity of objectives, empowerment, and constant evaluation contributes significantly to motivating creativity in organizations.

Measuring Creativity Enhancement in Organizations

Measuring the levels of quality and quantity of creativity enhancement in an organization requires defining what exactly is to be measured. Based on the following literature review of available measurements and instruments, researchers have been focusing more on employees' perceptions of organizational creativity enhancement, than on the actual organizational creativity

enhancement itself. This is because organizational creativity researchers stress that "it is the psychological meaning of environmental events that largely influences creative behavior" (Amabile et al., 1996, p. 1157; and see also Amabile, 1988; Woodman, Sawyer, & Griffin, 1993). A study by Turnipseed (1994) shows that "workers will respond to the work environment as they perceive it" (p. 187) and that the employees' perceptions of the work climate affect their views regarding the organization's support for creativity. For example, if an employee thinks that the organization does not want him/her to propose new ideas, he/she will behave based on that perception even if it is wrong and the upper management would like to see new ideas introduced by employees.

In addition, studies based on employees' perceptions of the organization are built upon the assumption that people who are exposed to similar conditions describe these conditions similarly (Drory, 1993; Ekvall, 1991; Jones & James, 1979; Lauer & Isaksen, 2001). However, perceptual differences can occur due to individual circumstances and/or the effect of suborganizational climates. Research has also found demographic differences can affect perception of organizational characteristics (Lauer & Isaksen, 2001).

Although there is value in analysis of employee perceptions, studying a sophisticated phenomenon like climate as it is perceived by the people creating it can be a problematic matter, especially when it comes to the extent of objectivity and bias in reporting perception. To investigate this issue, Isaksen and Kaufmann (1990) measured the relationship between cognitive style (using the Kirton Adaptation-Innovation Inventory [KAI] which discriminates between adaptors and innovators) and the perception of creative climate (using the Creative Climate Questionnaire [CCQ]). In other words, this study examines the interaction between two factors that are believed to affect personal creativity in organizations. After dividing the subjects into two groups based on their cognitive style, significant correlations were established between the cognitive styles and four dimensions of CCQ—challenge, conflict, dynamism, and risk-taking. Their results "indicate that adaptors view more challenge, dynamism, and risk-taking within their individual psychological climates than innovators. Innovators view more conflict within their climates than adaptors" (Isaksen & Kaufmann, 1990, p. 181). These findings show a clear weakness in studying perceptions of creativity because of the variability among individual psychological climates. Right now, the only

response among researchers to this difficulty, other than exploring factors that create such variability (Isaksen & Lauer, 1999), is the hope that all biases among respondents to creative climate instruments will counterbalance each other (Ekvall, 1996).

There are several quantitative instruments that attempt to examine the level of organizations' support for creativity in terms of quality and quantity. The following is a review of these measurement tools.

The Siegel Scale of Support of Innovation

This questionnaire developed by Siegel and Kaemmerer (1978) examines the respondents' perceptions of organizational leadership, ownership, norms for diversity, continuous development, and consistency. However, Amabile et al. (1996) points out that the data of this scale has been validated only on school teachers and students which makes "its utility in business organizations is uncertain" (p. 1156).

Measurement Tools based on Ekvall's research

These instruments are founded upon research by Göran Ekvall, a Swedish researcher who has been focusing on organizational climates that promote creativity since the early 1980s (Ekvall, 1983, 1987, 1991, 1996, 1997; Ekvall, Arvonen & Waldenstrom-Lindblad, 1983). Ekvall's research is

widely received in North America by researchers who have
translated and tested his work (Cabra, 1996; Isaksen &
Lauer, 2002; Isaksen, Lauer, & Ekvall, 1999; Lauer, 1994;
Sobieck, 1996; Speranzini, 1997). The three main surveys
that measure creativity in organizations based on Ekvall's
research are: The Climate for Innovation Questionnaire
(CIQ), the Creative Climate Questionnaire (CCQ), and the
Situational Outlook Questionnaire (SOQ). In each of these
versions, as Ekvall (1996) explains, "the respondent is
addressed as an observer of life in the organization, asked
to tell how people in the workplace usually behave. He/she
is not to report about his/her own behavior, nor
communicate personal feelings" (p. 108). An example of an
item that shows this concept: "it is common here for people
to use their own initiative," which avoids the perceptual
view of an item like "most people here think (or agree)
that it is possible to use initiative here" (Ekvall, 1996,
p. 109). According to Ekvall (1996), such item can achieve
an objective organizational view despite the biases of the
respondents because the aggregated responses counterbalance
each other as some respondents overestimate the situation
and others will underestimate it. This assumption of
counterbalancing, however, does not take into account those
factors that produce biased understandings among a large

sector of employees of the organization such as the poor

ability of the leadership to communicate the welcomeness of

new ideas.

Ekvall's instrument was translated from Swedish to

English starting in 1986 using an approach called back

translation. A Q-sort face validity test using was used to

review the English translation (Isaksen & Lauer, 2002). The

following sections review the CIQ, CCQ, & SOQ.

The Climate for Innovation Questionnaire

The CIQ was developed by Ekvall et al. (1983), and

then refined by the Creative Problem Solving Group (1992).

The questionnaire is a 60-item instrument, which

empirically measures ten dimensions of the climate support

for creativity (Amabile, 1988; Ekvall & Tangeberg-Anderson,

1986; Turnipseed, 1994). The dimensions measured by CIQ

include a) challenge, the degree of involvement by members

of the organization in its decision-making process; b)

freedom, the degree of people's autonomy in making

decisions about their work; c) dynamism/liveliness, the

extent to which organizational life is full of new things

and new ways of thinking and doing work; d) trust/openness,

the degree of emotional safety associated with putting

forward new ideas; e) idea time, the amount of time that

people can use to generate and test new ideas and concepts;

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f) playfulness/humor, the degree to which the organization's atmosphere is relaxed, spontaneous, and characterized by jokes and laughter; g) conflict, the level of personal and emotional tensions in the organization, and the degree of hatred among individuals; and plots, gossip, slander; h) idea support, the degree of attention and manner of handling and evaluating new ideas; i) debates, the extent to which new ideas are discussed and argued openly; and j) risk-taking, the degree to which uncertainty and ambiguity in the organization are tolerated. For all these dimensions except conflict, higher scores indicate a more supportive climate to creativity, while for conflict the opposite applies (Lauer, 1994).

A study done by Ekvall's colleagues and students provides support for the CIQ by examining 30 international organizations and distinguishing innovative from non-innovative or "stagnated" organizations (Isaksen & Lauer, 2002). The researchers classified organizations that were able to send considerable novel products and services to the market as "innovative" and classified organizations that were not unable to send innovative products and services to the market as "stagnated." The researchers also used Ekvall's CIQ to find significant and clear differences between innovative organizations and stagnated

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organizations on all dimensions (Ekvall, 1987, 1996; Ekvall et al, 1983; Isaksen & Lauer, 2002).

One of the researchers who has used CIQ is Turnipseed (1994). Examining 101 employees of a manufacturing company, he found considerable differences in how workers perceived the CIQ variables. Turnipseed (1994) concludes that there are significant correlations between CIQ and Work Environment Scale (WES) that measures the macro-social system of an organization.

The Creative Climate Questionnaire

The CCQ is similar to the CIQ; it tests the same dimensions based on the same concepts, although it contains 50 items (Ekvall, 1996). Based on ten studies using the CCQ, Ekvall (1996) concludes that the reliability of the instrument is satisfactory. According to the internal consistency of the dimensions scales (coefficient alpha), calculated on the individual level, Ekvall concludes that the reliability would remain satisfactory on the organizational level based on the logic mentioned above. In another study, Ekvall (1993) shows that the reliability of CCQ is stable over time based on examining the attitudes of 30 engineers for three years.

Several other studies demonstrate the validity of CCQ and "practical relevance and usefulness of the climate

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factors of the CCQ as tools for the organizational

diagnosis and treatment" (Ekvall, 1996, p. 110). Moreover,

Lauer (1994) suggests that CCQ has "conceptual validity" by

finding support in the literature for the ten dimensions of

CCQ.

The Situational Outlook Questionnaire

The SOQ is a revised version of the CCQ (Isaksen &

Lauer, 1999; Isaksen, Lauer, Murdock, Dorval, & Puccio,

1995). The measure has received extensive validation by the

group of researchers, mostly in the United States, who have

adopted Ekvall's concepts for their studies (Isaksen &

Kaufmann, 1990; Isaksen & Lauer, 1999; Isaksen, Lauer,

Ekvall & Britz, 2001; Lauer & Isaksen, 2001; Lauer, Isaksen

& Dorval, 1996). Some of these studies focus on the

individual as the unit of analysis (Isaksen & Kaufmann,

1990; Isaksen & Lauer, 1999; Isaksen et al., 2001), while

the focus for Lauer and Isaksen (2001) and Ekvall (1996) is

the organization as the unit of analysis. On the other

hand, Isaksen and Lauer (2002) selected teams to be their

unit of analysis.

When SOQ was translated to English, it was similar to

CCQ in that it contained five items for each of the 10

theoretical dimensions for a total of 50 items. However,

after testing the instrument on a sample of 419
participants, Lauer (1994) concluded:

> An exploratory principal component analysis (Varimax
> rotation) revealed 10 factors with an eigenvalue equal
> to or greater than 1.0 and accounted for 62.1% of the
> total variance. Examination of the delineation of
> items in the Varimax rotation did show some
> inconsistency with the theoretical loading patterns.
> The coefficient alphas for the sample ranged form .72
> to .87 for the 10 theoretically based factors.
> (Isaksen & Lauer, 2002, p. 34)

Another study by Isaksen and Kaufmann (1990) on a sample of
634 participants produced similar coefficient alphas. These
tests were followed with a comprehensive refining process
in order to advance the factors structure and coefficient
alphas of the instrument (explained in detail in Cabra,
1996; Isaksen et al., 1995).

According to Isaksen and Lauer (2002) "exploratory
factor analysis supported a nine-factor principal axis
(oblique rotation) factor structure rather then the 10
factor principal component (varimax rotation) structure
reported by Ekvall, Arvonen, and Waldenstrom-Lindblad
(1983)" (p.34). The nine dimensions of SOQ are the same as
CIQ. The dimension of Dynamism/Liveliness has been deleted

from the SOQ (See the Appendix for full description of dimensions and sample questions). The nine-factor structure of SOQ was supported in a study by Isaksen et al. (1999). Additional examination of SOQ reliability and validity has been carried out by several researchers (Britz, 1995; Cabra, 1996; Isaksen et al., 1999; Isaksen & Kaufmann, 1990; Isaksen et. al., 1995; Lauer, 1994; Talbot, Cooper, & Barrows, 1992; Turnipseed, 1994).

The latest version of SOQ consists of 53 items. Five of the dimensions have six questions each (freedom, idea time, playfulness and humor, conflict, and debate). There are five questions each for three of the dimensions (trust and openness, idea support, and risk taking) and seven questions for one dimension (challenge and involvement). For the 53 questions, answers range from "not at all applicable," scored as zero, to "applicable for a high degree," scored as three. A cumulative score for the entire SOQ is not obtained to prevent misinterpretation. In addition, there are questions about demographic information and three open narrative questions about the aspects of workplace that supports and hinder creativity (Lauer, 1994).

In a study done by Lauer and Isaksen (2001), five international organizations (two based in USA, three based

in the UK) have been examined using SOQ. The researchers
conducted an exploratory analysis considering demographic
groups (based on gender, age, educational level, years of
service, and time in current position) as subclimates of
the organization. Some significant relationships were found
between these groups and the nine dimensions of the SOQ,
but researchers imply that these relationships are
different from one organization to another based on the
conditions of the organization (Lauer & Isaksen, 2001).

Another study by Isaksen and Lauer (2001) shows that
the SOQ "may be able to discriminate effectively among
different levels of perceived support for creativity in the
immediate work environment" (p. 31). The researchers
conducted the survey with 1,830 participants. They also
included an omnibus question phrased as "I feel the
immediate work environment is supportive to my personal
creativity" (p. 35). This question classified respondents
into four groups based on their answers: "non supportive"
(n = 201), "to some extent" (n = 609), "fairly applicable"
(n = 702), and "applicable to high degree" (n = 318). The
researchers suggest significant relationships between the
means of all nine dimensions of the SOQ and each level of
perceived support for creativity. These relationships
demonstrate the convergent validity of the SOQ. However,

this study faces the limitation of "shared method variance" (p. 38) because the respondents answered the instrument questions and the omnibus question in the same test period.

Isaksen et al. (2001) and Isaksen and Lauer (2002) tested the concurrent criterion-related validity of SOQ by asking study participants about their perceptions of "a best- and worst-case climate experience and correlated these results across dimensions to conclude that SOQ "is able to consistently and significantly discriminate between the two types of experiences" (Isaksen & Lauer, 2002, p. 73; Isaksen et al., 2001, p. 171)[5].

Instruments Based on Amabile's Research

These instruments are designed based on the work of Harvard creativity researcher Teresa Amabile. According to Amabile (1995b), KEYS scales (formerly, Work Environment Inventory) are designed to assess perceived stimulants and obstacles in organizations. Research supports KEYS scales in terms of factor structures, internal consistencies, test-retest reliabilities, and preliminary convergent and discriminant validity (Amabile et al., 1996). Amabile and her colleagues (1996) point out that a construct validity study of KEYS shows the ability of this instrument to

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[5] The same exact statement has been used in both studies.

discriminate between high-creativity projects and low-creativity projects.

Other Organizational Measurement Tools of Creativity

There are many measurement tools that examine the climate of organizations based on several factors including creativity. An example of these measures is the Work Environment Scale (Moos, 1986). This scale measures three major dimensions of organizational environment using ten subscales. These dimensions are a) system Maintenance and change (including clarity, control, innovation, and physical comfort), b) relationship (involvement, peer cohesion, and supervisor support), and c) personal growth (autonomy, task orientation, and work pressure). The definition of innovation used in this scale is "the degree of emphasis on variety, change, and new approaches" (Turnipseed, 1994, p. 193).

Another example is the Organizational Assessment Instrument (OAI), which examines several aspects related to the design and structure of the organization including creativity (Drazin & Van De Ven, 1985). Research shows that this instrument is "reliable, valid, and comprehensive" (Amabile et al., 1996, p. 1155).

CHAPTER 3: METHOD

Chapter 1 establishes the rationale and eleven questions guiding the present research. These questions attempt to explore the perception of managers and employees in Saudi media organizations regarding the state of creativity enhancement in these organizations.

To answer these eleven questions, the Situational Outlook Questionnaire (SOQ) has been selected[6]. As Frey, Botan, Friedman, and Kreps (1991) point out, using organizational surveys to evaluate organizations is a popular communication research method. SOQ has been specifically chosen because "no other measure, available in the behavioral scientific literature, had the same degree of evidence of its ability to effectively discriminate creatively productive organizations from their stagnated counterparts" (Isaksen et al., 2001, p. 177). In addition, reviewing research that supports different instruments shows that SOQ has the best record in terms of applying it to organizations in different countries and cultures around the world (Isaksen et al., 2001).

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[6] The researcher attempted to contact the Center of Creative Leadership in order to get permission to use KEYS as a second instrument. The center requires the approval of Dr. Amabile, who due to her busy schedule gave her approval months after submitting the request. By then, the researcher had already finished collecting the data for this dissertation.

Chapter 2 introduces SOQ in full details. SOQ was developed and tested by researchers to examine the extent to which an organizational climate supports creativity. SOQ measures nine dimensions of organizational climate: a) challenge and involvement; b) freedom; c) trust and openness; d) idea time; e) playfulness and humor; f) conflict; g) idea support; h) debate; and i) risk taking (See the Appendix for explanation of each dimension; Isaksen et al., 1999; Isaksen & Lauer, 1999). All these dimensions except conflict tend to enhance creativity in organizations, while conflict hinders creativity. Lauer and Isaksen (2001) differentiate between debate and conflict, stating that debate is about open discussion of ideas and view points and allowing those with different life experiences to interact while conflict is more associated with negative emotional tensions within the organization. Lauer and Isaksen (2001) describe the version of the SOQ used in this study mentioning that it contains

> five to seven items for each of the nine dimensions
> for a total of 53 items. The items are framed in such
> a manner that they ask the respondent to be an
> objective observer of the environment in which he/she
> is working. Respondents answer the items on a 4-point
> [Likert-like] scale; in which 0= Not at all

applicable; 1 = Applicable to some extent; 2= Fairly

applicable; 3 = Applicable to a high degree. The

overall scores for each dimension are calculated by

taking the average (total scores divided by number of

items) of the respondent's results for each dimension

and multiplying this by 100. All dimensions therefore,

have a theoretical range from 0 to 300. This procedure

allows for ease of comparison across dimensions. (p.

135).

Although SOQ does not exhaust all factors that

influence creativity in organizations (see Chapter 2), its

nince dimensions represent some of the most important

issues related to enhancing organizational creativity. In

fact, Ekvall and other researchers who have validated and

used SOQ believe that these dimensions define the level of

support for creativity in organizations because they have

found that SOQ could discriminate between creative

organizations and non-creative organizations (Ekvall, 1987,

1996; Ekvall et al., 1983; Isaksen & Lauer, 2002). Also,

they have found significant relationships between SOQ

dimensions and other factors critical in terms of

influencing creativity in organizations such as leadership

(Ekvall et al., 1995), task-orientation (Turnipseed, 1994),

centralization (Ekvall, 1996), the macro-social system of

the organization (Turnipseed, 1994), organizational culture (Ekvall, 1991, 1996), and idea-handling systems (Ekvall, 1991). As described in Chapter two, investigators have established the validity and reliability of SOQ (e.g., Britz, 1995; Cabra, 1996; Isaksen & Kaufmann, 1990; Isaksen & Lauer, 2002; Isaksen et. al., 1995; Isaksen et al., 1999; Lauer, 1994; Talbot et al., 1992; Turnipseed, 1994).

Translation Procedures

In order to use SOQ in Saudi Arabia, it had to be translated into Arabic. Based on the translation procedures set by the Creative Problem Solving Group, the owner of SOQ copyrights, the researcher and another person, who is an Arab-American Economics professor at an Ohio university, translated SOQ to Arabic independently. Later, the two translations were merged to create a final draft of the Arabic version of SOQ.

The questionnaire was given to a limited number of journalists and media managers as a pilot test of the translation. The journalists were observed while filling out the surveys, and they were asked about the clarity, interest, and logic of the questions. Changes suggested by the sample journalists were considered and reflected in the final version of the questionnaire.

Study Population and Sampling

It is estimated that there are approximately 25 media organizations in Saudi Arabia (Alsaqqaf, 1999). Nine of these organizations are Saudi private organizations— Alriyadh, Aljazirah, Okaz, Alwatan, Alyoum, Alnadwah, Albilad, Almadinah, and Aldawah. They publish seven Arabic local daily newspapers, two English local daily newspapers, three Arabic national weekly magazines, and five news web portals. In addition, there is the Saudi Press Agency, which is a wire service owned by the Saudi government. The government also owns Saudi TV, which produces three television channels, and owns Saudi Radio, which broadcasts five FM and AM national radio channels. Various government ministries and departments own around 25 monthly and quarterly magazines. The production of these magazines is usually managed by small private media organizations acting as subcontractors.

In addition, there are approximately ten media organizations in Saudi Arabia that are registered in other countries due to the difficulty of getting a permit to register media organizations locally. One of these companies is the Saudi Research & Publishing Corporation (SRPC), which is considered to be the largest media organization in the Middle East. SRPC is registered in the

United Kingdom and is owned by a group of Saudi
businessmen. SRPC publishes six daily newspapers, three
weekly magazines, and two web news portals. Another media
organization registered in the United Kingdom and owned by
Saudi businessmen is Middle East Broadcast Company (MBC),
which owns three TV stations and two FM radio stations.
There is also the Almajd TV station, which is registered in
the United Arab Emirates[7].

   According to Hamza (1995), media organizations in
Saudi Arabia tend to have a very centralized management
system based around the Editor-in-Chief. The individual
manages the newsroom, all issues related to content, and
all issues related to editorial staff. At the same time,
there is another system that deals with all business
aspects of the organization, headed by the general manager.
According to Hamza's (1995) study, management systems in
the editorial departments in different media groups are
similar in that they are centralized, unstructured,
individualistic, and human-relations oriented. The other
system that deals with promotion, sales, and business
aspects varies in nature from one organization to another.
However, Hamza (1995) insists that in all organizations he
examined, these two systems remained in constant conflict

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[7] This information has been put together by the researcher who has
worked as a journalist in Saudi Arabia for more than 10 years.

that usually disabled the organization, unless one of the two system heads, the Chief Editor or the General Manager, becomes more powerful and controls the other.

To examine the state of creativity enhancement in Saudi media organizations, the researcher has selected seven organizations: a) Alyamama Publishing and b) Alwatan Publishing, the biggest local media organizations; c) SPRC and d) Almajd TV, some of the biggest international media organizations; e) Saudi TV, the most prominent government-owned media organization; f) *Computer Oasis* magazine, a monthly magazine owned and managed by the Department of Education; and g) Rawnaa, which manages six government-owned magazines and owns five other magazines registered outside Saudi Arabia. By selecting these organizations through a stratified purposeful convenience sampling technique (Frey et al., 1991), the researcher believes that the sample properly represents the population of media organizations in Saudi Arabia. The researcher, who works for MBC group, did not include the group in the sample to prevent any possible bias.

Based on an agreement between the researcher and these media organizations, the results in this study are not connected to the names of the organizations. Rather, organizations are randomly coded as A, B, C, D, E, F, and

G. Departments are coded using two letters, wherein the first letter represents the code of the organization, and the second letter represents the code of the department.

Procedures

The researcher obtained complete lists of all the employees and media managers who work in these seven organizations. The Arabic version of SOQ attached with a consent letter in Arabic and English was sent to each manager or employee within selected departments. The researcher selected only departments that are involved in the process of generating the final media product, which includes newsrooms, art departments, production departments and web editorial departments. As explained in Chapter 2, these departments are in nature different from other business-oriented departments such as promotion, advertising, finance, sales, and distribution. The researcher only selected one location for each organization. This location is the headquarter for all these organizations except organization B whose Riyadh regional office was selected as a matter of convenience.

All letters and surveys were distributed through contact people chosen by the researcher within these organizations. The contact people prepared the list of

names, delivered the questionnaires personally or through the company mail system, and followed up with employees personally, by phone, and/or electronically. Contact people also made sure that all questionnaires were returned complete with no missing questions. The researcher met some of the department heads in each of the selected organizations in person in order to give them the questionnaires, ask them to encourage their employees to fill them out, and answer any inquiries. No fee has been paid in all cases to the participants or contact people.

In the first page of SOQ, an open narrative question asks the respondent to define the context, or the specific work setting of which the respondent think when answering the questionnaire. Because such a question might open a realm of potential contexts, which might create inconsistency and increase variance, respondents were instructed specifically to regard the whole organization when trying to evaluate the climate, and not the department, the team, or the office[8].

The response rate of the surveyed organizations was 54.3%, detailed as shown in Table 1.

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[8] This procedure was followed based on specific advice from Dr. Kenneth Lauer at the Creative Problem Solving Group in Buffalo upon approving the researcher's request to use SOQ.

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Table 1: Response Rate for SOQ for Each Saudi Media

   Organization

Organization	SOQ sent out	Response Rate	*N*
A	50	80%	40
B	32	100%	32
C	85	45.88%	39
D	22	63.6%	14
E	35	91.4%	32
F	120	36.6%	44
G	41	19.5%	8
Total	385	54.3%	209

Participants

Participants in this study (N= 209) included managers
(N= 43, 20.6% of sample) and employees (N= 166, 79.4% of
sample) who work in selected departments in Saudi media
organizations. Excluded were free-lance employees and also
managers who had some form of ownership of their media
products. That is because these types of managers and
employees might have different perception of the
organizational climate.

Managers are specified as people who have some sort of
official management position that allows them to control
the organizational climate. Managers who have participated

in this study have titles such as: Publisher, Editor-in-

Chief, Editorial Manager, Editorial Director, Operational

Manager, News Manager, Newsroom Manager, Sports Section

Manager, Division Manager, Site Chief Editor, Art Director,

Department Manager, and Publication Manager.

Most of the employees who participated in this study

are journalists, editors, reports, or writers (N= 122).

However, there are participants who are photographers,

administrative assistants, layout and graphic specialists,

and typists (N=44).

Not all participants have Saudi nationality. As stated

in Chapter 1, Saudi Arabia as fast-growing economy has been

able to attract so many professionals in different fields

to work in Saudi business organizations. However, because

the nature of media products requires that professionals

can speak and write Arabic very well, all participants are

from Middle Eastern countries. As explained in Chapter 1,

most Middle Eastern countries have similar cultures as well

as sharing the Arabic language (Sallam, 1991). That is why

the researcher does not consider nationality as a factor.

Regarding gender, 84.2% of the participants were male

(N= 176) and 15.8% were female (N= 33). These percentages

reflect the reality of gender distribution in Saudi media

organizations. Until the late 1980s, men dominated Saudi

media organizations. However, Saudi Arabia has been going through a fast changing process. In the early 1990s, Saudi media organizations started establishing special departments for female journalists and writers, which are slowly changing the gender ratio in Saudi media organizations. Despite the fact that so far all journalism schools in Saudi Arabia accept men only, self-trained female journalists have been able to prove impressive in terms of holding positions at Saudi media organizations[9].

The mean age of participants is 31.94 years with a range of 19 to 57 years (SD= 7.6). The education status of the participants is distributed as: completed high school only (N= 30, 14.4% of sample), some college education/ two-year degree (N= 38, 18.2% of sample), bachelor's degree (N= 97, 46.4% of sample), some graduate education (N= 30, 14.4% of sample), master's degree (N= 11, 5.3% of sample), and doctorate (N= 3, 1.4% of sample).

Participants were asked about the amount of time they had working in their current organization and the amount of time in the current specific position. The following two tables (Tables 2, 3) shows the participants' answers to these two questions.

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[9] According to researcher's observations.

Table 2: Years of Service in the Current Media Organization

for the Study Participants

Years of Service	Percentage of Sample	*N*
Less than 6 months	6.7%	14
6 months - 1 year	10.5%	22
1 year - 2 years	29.2%	61
2 years - 5 years	36.8%	77
5 years - 10 years	10%	21
10 - 20 years	5.3%	11
More than 20 years	1.9%	4

Table 3: Years of Service in the Current Position for the Study Participants

Years of service	Percentage of sample	*N*
Less than 6 months	9.1%	19
6 months - 1 year	14.4%	30
1 year - 2 years	34.9%	73
2 years - 5 years	30.6%	64
5 years - 10 years	8.6%	18
10 - 20 years	2.4%	5
More than 20 years	.5%	1

As the tables demonstrate, a high percentage of the participants have not been for very long in their current organizations or their current positions. This is because Saudi media organizations have witnessed a rapid development in the last five years. In addition, media

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organizations have been hiring more college graduates,

Saudi employees[10] and female employees.

Content Analysis Procedures

SOQ contains three open narrative questions about aspects of the work environment most supportive to personal creativity, aspects most hindering creativity, and the most important actions the respondent would take to improve the work environment in terms of enhancing creativity. The narrative section of the questionnaire has a clear statement that reads, "Please remember to use the work settings, context, or job situation you identified on Page One when responding to the following questions" (Creative Problem Solving Group, 1998, p.4). The first open-ended question asks, "What aspects of your working environment are most helpful in supporting your creativity?" Question two states, "What aspects of your working environment most hinder your creativity?" Based on the opening statement to the section, these two questions ask the questionnaire respondents to describe the current situation in their organizations. Question three asks, "What is the most important action you would take to improve the climate for creativity in your working environment?" Through this

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[10] The Saudi law requires all organizations to replace non-Saudi employees with Saudi employees whenever it is possible.

question, respondents are asked to express their personal opinions about what could be done to enhance creativity in their organizations. However, 53% of the respondents (N=110) misunderstood question one or two by answering these questions in general terms and not specifying their answers to the organizations they referred to in their quantitative answers. To solve this problem, the researcher has coded these questions as general questions about what research participants think will most support or hinder creativity in organizations based on their personal opinions and overall experiences. Also, the answers to question one and three have been merged into one categorization system, since they both deal with supporting creativity in organizations.

To analyze the answers of these open-ended questions, a qualitative content analysis process was conducted. The analysis was completed using steps of content analysis outlined by Frey et al. (1991), and Riffe, Lacy, and Fico (1998).

The coding process started by defining categories. The researcher examined the answers to open-ended questions and then classified them to small categories. The small categories are then grouped in larger categories. The "unit of analysis" is one question answer on one questionnaire.

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Any given answer might include several categories. The categories that emerged to question one and three are: a) leadership style, which includes positive communication between managers and employees, participative leadership, trusting employees, decentralization, management by objectives, increasing work challenges, and the effect of leadership style on organizational culture; b) organizational support to employees, which includes training and English language courses financed by the organization and includes supporting professional growth, offering tools, equipment, capabilities, human resources (such as assistants), and information by the organization; c) dealing with ideas and change, which includes expressive encouragement for creativity, risk-taking, and new ideas, allowing employees to try new ideas, using structured creative problem solving, and idea-handling systems; d) rewarding system, which includes encouraging creativity through financial rewarding; e) organizational policies, which include maintaining the rights of employees, hiring policies, job description, and work hours flexibility; and f) organizational life, which includes positive communication among employees, team-spirit, playfulness, diversity, appropriate office setting, and enjoyment.

The categories that emerged on question two about what

hinders creativity in media organizations are the same as

the categories that emerged for question one and three.

When participants talk about negative matters that diminish

creativity, these matters were related to: a) leadership,

which includes negative relationships between management

and employees, controlling leadership style,

centralization, complicated job routines, lack of job

challenge, and too cautious decision-making; b)

organizational support to employees, which includes lack of

resources and weak support to professional and personal

growth; c) dealing with new ideas and change, which

includes preventing personal initiatives, fear of change,

lack of open discussions, weak idea-handling systems, and

not giving time for ideas; d) rewarding system, which

includes lack of any rewarding system that encourages

creativity; e) organizational policies, which includes

delaying salaries, denying employees their rights, rigid

work system, holding employees responsible far too much,

vague job descriptions, hiring based on personal reasons,

and lack of fairness among employees; and f) organizational

life, which includes conflict, lack of playfulness,

unsuitable setting and noise, racism, and bad relations

among employees.

The researcher coded all the data. However, an inter-coder reliability of 0.91 may be established based on a small sample of questionnaires (7 questionnaires) that were coded by the researcher and two other graduate students (See Riffe, Lacy, & Fico, 1998) for coding formula and procedures).

A value of 1 is given to any issue mentioned in an answer on a questionnaire. A value of zero is given to any issue that is not mentioned in a specific answer on a questionnaire. For question one, the higher the total value of a factor, the higher journalists or media managers perceive it as a significant creativity-enhancement factor. For question two, the higher the total value of a factor, the more respondents perceive it as hindering creativity. For question three, the higher the total value, the more respondents recommend this action to improve creativity in organizations.

CHAPTER 4: RESULTS

The Situational Outlook Questionnaire is a
quantitative instrument that helps identify the level of
support for creativity in the organization based on the
perceptions and the evaluations of the questionnaire
respondents (Lauer & Isaksen, 2001). SOQ was used in order
to answer the research questions of this investigation into
Saudi media organizations' creativity (as described in
Chapter 1). SOQ is a 4-point Likert-type scale that
measures nine dimensions of organizational climate
associated with creativity. For eight of these dimensions:
(challenge, freedom, trust, idea-time, playfulness/humor,
idea support, and debate), higher scores are associated
with better climate for creativity. For one dimension
(conflict), higher scores are associated with a climate
that diminishes creativity, while lower scores are
associated with a climate that supports creativity.
Accumulative scores for all SOQ dimensions are avoided by
researchers to prevent misinterpretation (Lauer, 1994).

The first research question examines the extent to
which Saudi media organizations support creativity as
evaluated by managers in these organizations. Table 4 shows

the means and standard deviations (SDs) for each SOQ

dimension.

Table 4: Means and SDs of SOQ Dimensions as Perceived by

Managers in Saudi Media Organizations

SOQ Dimension for Managers	N	Minimum	Maximum	*M*	*SD*
Challenge	43	28.57	271.43	146.51	63.51
Freedom	43	33.33	300.00	127.51	56.21
Trust/openness	43	40.00	300.00	163.72	76.37
Idea-time	43	33.33	300.00	144.57	70.12
Playfulness/humor	43	50.00	300.00	160.07	60.21
Conflict	43	00	216.67	96.89	49.50
Idea Support	43	40.00	300.00	146.97	77.56
Debate	43	50.00	300.00	156.58	66.18
Risk-taking	43	40.00	300.00	133.02	57.55

To evaluate means of the SOQ dimensions as perceived

by managers of Saudi media organizations, the means derived

in the present study were compared to population values

obtained by Ekvall (1996) in his study of employees'

perceptions in innovative and stagnated organizations using

the SOQ. Ekvall (1996) has determined 10 international

organizations as innovative based on their technical

novelty (producing original technical elements) or market

novelty (introducing new products to the market). He also

specified five stagnated international organizations based

on their failure to obtain needed technical or market

innovation. Ekvall (1996) applied SOQ to these 15

organizations by surveying their employees to conclude that

the SOQ demonstrates significant differences between

innovative organizations and stagnated organizations. Table

5 shows the means and standard deviations obtained by

Ekvall (1996) as reported by Isaksen et al. (2001). It

should be noticed that Ekvall (1996) has used a different

version of SOQ, which has ten dimensions instead of nine,

but that should not change the validity of these

descriptive statistics (Isaksen et al., 2001). Comparison

with pre-existing data will help to establish an

understanding of the current position of Saudi

organizations regarding supporting creativity.

Table 5: Means and SDs Using SOQ in Innovative and

Stagnated Organizations as Obtained by Ekvall (1996) and

Reported by Isaksen et al. (2001)

Dimension	Innovative Organization		Stagnated Organization	
	M	*SD*	*M*	*SD*
Challenge	238	27	163	10
Dynamism	220	33	140	22
Freedom	210	16	153	32
Trust/Openness	178	36	128	29
Idea Time	148	13	97	26
Playfulness/Humor	230	31	140	21
Conflict	78	31	140	14
Idea Support	183	14	108	23
Debate	158	31	105	6
Risk-Taking	195	27	53	15

A one-sample *t* test was conducted to compare values
obtained by Ekvall (1996) with means reported by managers
in Saudi media organizations and obtained in this study. A
one-sample *t* test compares means to a neutral value with
the assumption that test variables are normally distributed
in the population (Toothaker, & Miller, 1996). Regarding
the size effect, Green, Salkind, and Akey (1997) believe

that "a sample size of 30 should be sufficient to yield fairly accurate p-values" (p. 168). Table 6 shows statistics relating Ekvall's (1996) data to this study's data.

Table 6: t Test Values and df in Comparing Values Reported by Ekvall (1996) and Means of Managers in Saudi Media Organizations on SOQ dimensions

Dimension	Innovative Organization			Stagnated Organization		
	t test	df	p	T test	df	p
Challenge	-9.440	42	0.000*	-1.702	42	0.096
Freedom	-9.620	42	0.000*	-2.972	42	0.005*
Trust/Openness	-1.226	42	0.227	-3.067	42	0.004*
Idea Time	-0.320	42	0.750	4.449	42	0.000*
Playfulness/Humor	-7.614	42	0.000*	2.186	42	0.034
Conflict	2.504	42	0.016	-5.709	42	0.000*
Idea support	-3.045	42	0.004*	3.295	42	0.002*
Debate	-0.140	42	0.889	5.111	42	0.000*
Risk-Taking	-7.062	42	0.000*	9.118	42	0.000*

* $p < 0.01$.

Table 6 shows that the means of SOQ dimensions as reported by managers are significantly less than population

values of innovative organizations set by Ekvall (1996) in cases of challenge, freedom, playfulness/humor, idea support, and risk-taking.

Table 6 also demonstrates that the means of media managers' perceptions are significantly less than stagnated organizations in terms of freedom and trust/openness. Table 6 further shows that media managers' means are significantly higher than those of stagnated organizations in terms of idea time, idea support, debate, risk-taking, and conflict.

The second research question investigates how employees perceive the support for creativity in Saudi media organizations. Table 7 shows the means and standard deviations of the perceptions of employees.

Table 7: Means and SDs of SOQ Dimensions as Perceived by Employees in Saudi Media Organizations

SOQ Dimensions for Employees	N	Minimum	Maximum	*M*	*SD*
Challenge	166	.00	257.14	142.51	65.56
Freedom	166	.00	283.33	131.62	60.65
Trust	166	.00	300.00	149.63	74.07
Time	166	.00	300.00	137.65	66.43
Playfulness/humor	166	.00	300.00	147.38	67.99
Conflict	166	.00	266.67	111.44	63.93
Idea Support	166	.00	300.00	140.84	76.54
Debates	166	.00	516.67	145.18	72.59
Risk Taking	166	.00	280.00	118.31	56.32

A one-sample *t* test was conducted to compare values obtained by Ekvall (1996) from innovative and stagnated organizations to the means of Saudi media employees' perceptions of SOQ dimensions. Table 8 shows the related statistics.

Table 8: t Test Values and df in Comparing Values Reported by Ekvall (1996) and Means of Employees in Saudi Media Organizations on SOQ Dimensions

Dimension	Innovative Organization			Stagnated Organization		
	t test	*df*	*p*	*T* test	*df*	*p*
Challenge	-18.763	165	0.000*	-4.026	165	0.000*
Freedom	-16.648	165	0.000*	-4.540	165	0.000*
Trust/Openness	-4.933	165	0.000*	3.764	165	0.000*
Idea Time	-2.007	165	0.046	7.883	165	0.000*
Playfulness/Humor	-15.654	165	0.000*	1400	165	0.163
Conflict	6.740	165	0.000*	-5.755	165	0.244
Idea Support	-7.096	165	0.000*	5.528	165	0.000*
Debate	-2.275	42	0.024	7.132	165	0.000*
Risk-Taking	-17.541	42	0.000*	14.939	165	0.000*

* $p < 0.01$.

Based on the values mentioned in Table 8, employees of Saudi organizations ranked significantly less than innovative organizations but significantly higher than stagnated organizations on each of the following SOQ dimensions: trust/openness, idea support, debate, and risk-taking. In addition, these media employees scored significantly less than values of both innovative and

stagnated organizations on the challenge and freedom

dimensions of the SOQ. Means of employees' perceptions are

significantly higher than values of innovative

organizations in terms of conflict, and significantly lower

than values of innovative organizations in terms of

playfulness/humor. Means of employees' perceptions are

significantly higher than values of stagnated organizations

in terms of idea time.

The third research question is an exploration of the

effect of demographic characteristics of managers (age,

gender, education level, years of working at the

organization, and years of working in a specific position)

on their perceptions of the SOQ dimensions. To answer this

research question, a one-way multivariate analysis of

variance (MANOVA) was used to explore to what extent each

of these demographic variables of managers could predict a

significant difference in perceiving creative climate

dimensions as measured by SOQ.

According to Pillai's Trace test, which was selected

because it is robust for violations of assumptions and

unequal cell sizes (Stevens, 1986), gender predicts a

significant difference in a linear combination regarding

performing on SOQ, F (9,33) = .447, p = .011. A one-way

analysis of variance (ANOVA) was then conducted to evaluate

whether the gender group means on each SOQ dimension differ significantly from each other. The test showed significant differences between gender and trust/openness, F (1, 41) = 6.344, p = .016. No other differences between gender and other SOQ dimensions emerged as significant (see Table 9). The mean for male managers on the dimension of trust/openness is 154.87 (SD = 71.77), while the mean of female managers on the dimension of trust/openness is 250 (SD = 73.93).

Table 9: The Effect of Demographic Characteristics of Managers in Media Organizations on their Perceptions of the SOQ Dimensions

Gender / Dimension	F	p
Challenge	1.401	0.243
Freedom	2.726	0.106
Trust/Openness	6.344	0.016
Idea Time	0.026	0.873
Playfulness/humor	0.652	0.424
Conflict	1.671	0.203
Idea Support	0.570	0.455
Debate	0.003	0.957
Risk-Taking	0.084	0.774

Note: df = 1; error df = 41

The MANOVA to test the relationship between the SOQ dimensions in general and age groups of managers in Saudi media organizations revealed no significant differences, F (45,165) = 0.816, p = 0.905.

Study participants were asked about their level of education (high school, some college education, bachelor's degree, some graduate education, master's degree, or doctoral degree). To examine if there were any significant correlations between levels of education of managers in Saudi media organizations and their answers to the SOQ in general, a MANOVA was conducted. Pillai's Trace test showed no significant differences among level of education in regard to SOQ dimensions, F (45,165) = 1.057, p = 0.511.

When a MANOVA was conducted regarding years at the current organization and answers to SOQ, no significant differences were found, F (45,165) = 1.190, p = 0.267. A MANOVA was also conducted regarding years at the current managerial position and SOQ dimensions in general, but again no significant differences were found, F (45,165) = 1.408, p = 0.053.

Examining possible combinations between two demographic variables of managers also did not produce any significant differences. The same can generally be said

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about examining one demographic factor while controlling another factor, with one exception. When controlling the level of education, gender is found to have a highly significant correlation with SOQ dimensions in general; F (9, 26) = 0.542, p = 0.007. Using an ANOVA test, gender, when controlling for the level of education, is significantly correlated with freedom and trust: for freedom, F (1, 34) = 8.763, p = 0.006; for trust, F (1, 34) = 7.524, p = 0.010. See Table 10 for values of tests on all SOQ dimensions correlated with gender when controlling for level of education. Female managers have higher means (M = 170.83) than male managers (M = 123.07) in terms of perceptions of freedom in media organizations.

Table 10: ANOVA Test Values Regarding the Differences

between Gender of Managers, when Controlling Education

Level, and SOQ Dimensions

Gender / Dimension (When controlling Education level)	F	p
Challenge	2.168	0.150
Freedom	8.763	0.006
Trust/Openness	7.524	0.010
Idea Time	0.639	0.430
Playfulness/humor	2.107	0.156
Conflict	0.978	0.330
Idea Support	1.689	0.202
Debates	1.083	0.305
Risk Taking	0.375	0.544

Note: df = 1; error df = 34

The fourth research question looks at the effect of demographic characteristics of employees (age, gender, education level, years of working at the organization, and years of working in a specific position) on their perceptions of organizational climate dimensions as measured by the SOQ.

Using a MANOVA test, Pillai's Trace did not show a significant relationship between gender of employees and

SOQ dimensions, F (9,156) = .1, p = .053. Likewise, no significant differences can be found between employees' age groups regarding their responses to SOQ questions, F (45,780) = .201, p = .909. Like managers, the education levels of employees could not be significantly correlated to their answers to SOQ, F (45,780) = .287, p = .377.

Examining the correlation between years spent by employees at the current organization and SOQ dimensions using a MANOVA test, significant differences could not be established, F (54,963) = .298, p = .669. The same conclusion can be reached about the relationship between years spent by employees at the current position and SOQ dimensions, F (54,963) = .364, p = .26. The researcher has examined the interaction effect of combining two demographic factors using Pillai's Trace. Also, the researcher has examined each demographic factor while controlling another factor; no significant differences were found with one exception. Gender of employees in Saudi media organizations was found to create significant differences regarding SOQ dimensions when controlling for age, using Pillai's Trace, F (9, 26) = .478, p = .025. When conducting ANOVA tests to define which SOQ dimensions are significantly related to gender, when controlling for age groups, trust/openness was found to have a significant

relationship with gender when controlling for age groups, F

$(1,34) = 4.606$, $p = .039$. See Table 11 for statistics

related to all SOQ dimensions in regard to employees. It

should be noticed that male employees have higher means (M

$= 157.37$) than female employees ($M = 113.10$).

Table 11: ANOVA Test Values Regarding the Differences
between Gender of Employees, when Controlling Age
Factor, and SOQ Dimensions

Gender / Dimension (When Controlling Age)	F	p
Challenge	.752	.392
Freedom	1.817	.187
Trust/Openness	4.606	.039
Idea Time	.104	.749
Playfulness/Humor	.070	.792
Conflict	.851	.363
Idea Support	.001	.977
Debate	1.083	.305
Risk-Taking	.524	.474

Note: df = 1; error df = 34.

After examining how managers and employees in Saudi

media organizations perceive support for creativity within

these organizations, the fifth research question investigates the significant differences between managers and employees in their perceptions. In other words, this question focuses on the effect of position (manager or employee) on perceptions of creative climate in Saudi media organizations.

A MANOVA test was conducted to test the effect of position (manager or employee) on SOQ perception in general. None of the MANOVA tests (Pillai's Trace, Wilks' Lambda, Hotelling's Trace, or Roy's Largest Root) produced any significant differences between positions regarding perceptions of creative climate dimensions in Saudi media organizations. For Pillai's Trace, which is considered to be the most appropriate for unequal samples, F (9,199) = .056, p = .233.

However, when examining the effect of the interaction of position and gender, a significant relationship between the combination of position and gender, and SOQ dimensions can be established, F (9,197) = .088, p = .030. After conducting ANOVA tests to examine the effect of the combination of position and gender on each one of SOQ variables, a significant correlation can be established between the combination (position x gender) and a) challenge, F (1,205) = 5.555, p = .019; b) freedom, F

(1,205) = 6.628, *p* = .011; and c) trust/openness, *F* (1,205)

= 11.721, *p* = .001. See Table 12 for statistics related to

all SOQ dimensions.

Table 12: The Effect of the Interaction of Position and

Gender on Perceptions of SOQ Dimensions.

Dimension (with the effect of Position X Gender)	*F*	*p*
Challenge	5.555	.019
Freedom	6.628	.011
Trust/Openness	11.721	.001
Idea Time	.895	.345
Playfulness/Humor	2.971	.086
Conflict	2.698	.102
Idea Support	2.921	.089
Debate	.976	.324
Risk-Taking	.777	.379

* *df* = 1; error *df* = 205

Post hoc tests were performed to further define the

relationship between these variables. Tukey is selected as

a conservative post hoc test knowing that no null

hypothesis is subjected to support or denial, and knowing

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that comparisons will be among all levels of gender and position (Toothaker & Miller, 1996).

Upon conducting the Tukey test, the following significant differences were found: a) the difference between male employees and female employees on the dimension of challenge, p = .003; b) the difference between male employees and female employees on the dimension of freedom, p = .011; c) the difference between female managers and female employees on the dimension of trust, p = .002; and d) the difference between male employees and female employees on the dimension of trust, p = .015. Table 13 shows the means related to these four significant differences.

Table 13: *Means Related to Significant Differences between Managers and Employees in Media Organizations.*

Dimension	Male Managers	Female Managers	Male Employees	Female Employees
Challenge	-	-	150.36	105.41
Freedom	-	-	138.07	101.14
Trust	-	250.00	113.10	138.07

Research questions 6-11 were answered by qualitatively analyzing the content of respondents' answers to the three

open-ended narrative questions on the SOQ. The sixth

research question inspects the environmental conditions

that enhance creativity in Saudi media organizations as

reported by managers working in these organizations.

To answer this question, the managers' answers to

narrative question one and narrative question three were

analyzed. As explained in Chapter 3, these answers have

been merged in terms of coding to explore what managers

suggest to be the conditions that enhance creativity in

their organizations. Six categories have emerged, as shown

in Table 14.

Table 14: Categories Emerged after Analyzing the Content of
Narrative Questions on SOQ

Category	Elements
1. Leadership Style	Positive communication between managers and employees, participative leadership, trusting employees, decentralization, management by objectives, increasing work challenges, and the effect of leadership style on organizational culture.

2.	Organizational Support to Employees	Training and English language courses financed by the organization, supporting professional growth, offering tools, equipment, capabilities, human resources (such as assistants), and information by the organization.
3.	Dealing with Ideas and Change	Expressive encouragement for creativity, risk-taking, and new ideas; allowing employees to try new ideas; using structured creative problem solving; and idea-handling systems.
4.	Rewarding systems	All types of encouraging creativity through financial rewarding.
5.	Organizational Policies	Maintaining the rights of employees, hiring policies, job description, and work hours' flexibility.
6.	Organizational Life	Positive communication among employees, team spirit,

playfulness, diversity,

appropriate office setting, and

enjoyment.

Table 15 shows the issues that media managers in Saudi

organizations have focused on regarding support for

creativity in these organizations.

Table 15: Issues of Support for Creativity in Media

Organizations as Reported by Managers

	Category	Frequency	Percent
1	Leadership Style	12	27.9 %
2	Organizational Support to Employees	9	20.9 %
3	Dealing with Ideas and Change	19	44.2 %
4	Rewarding Systems	9	20.9 %
5	Organizational Policies	17	39.5 %
6	Organizational Life	9	20.9 %

The seventh research question focuses on employees

instead of managers in their perceptions of the most

important factors that enhance creativity in Saudi media

organizations. The same categories used for managers were

used to examine the answers of employees (Table 16).

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Table 16: Issues of Support for Creativity in Media

Organizations as Reported by Employees.

	Category	Frequency	Percent
1	Leadership Style	47	28.3 %
2	Organizational Support to Employees	42	25.3 %
3	Dealing with Ideas and Change	54	32.5 %
4	Rewarding Systems	35	21.1 %
5	Organizational Policies	49	29.5 %
6	Organizational Life	37	22.3 %

The eighth research question compares managers and employees in terms of their assessments of environmental conditions that they perceive as enhancing creativity in Saudi media organizations. Chi-Square tests were conducted to compare managers and employees on the six categories. No significant differences were found ($\alpha = 0.01$).

By examining Tables 14 and 15, we can notice that the percentages are similar except in two cases: dealing with ideas and change, and organizational policies. Managers seem to appreciate these two issues as important for creativity more than employees.

While research questions 6, 7, and 8 are directed toward factors that enhance creativity, questions 9, 10, and 11 examine factors that hinder creativity in media

organizations. Question nine focuses on these negative

environmental conditions as perceived by managers in Saudi

media organizations (see Table 17).

Table 17: Issues Related to Hindering Creativity in Media

Organizations as Reported by Managers.

	Category	Frequency	Percent
1.	Leadership Style	5	11.6 %
2.	Organizational Support to Employees	6	14 %
3.	Dealing with Ideas and Change	12	27.9 %
4.	Rewarding Systems	7	16.3 %
5.	Organizational Policies	22	51.2 %
6.	Organizational Life	9	20.9 %

On the other hand, question ten focuses on employees'

perceptions of environmental conditions that hinder

creativity in Saudi media organizations (see Table 18).

Table 18: Issues Related to Hindering Creativity in Media

Organizations as Reported by Managers.

	Category	Frequency	Percentage
1.	Leadership Style	38	22.9 %
2.	Organizational Support to Employees	33	19.9 %
3.	Dealing with Ideas and Change	45	27.1 %
4.	Rewarding Systems	38	22.9 %
5.	Organizational Policies	41	24.7 %
6.	Organizational Life	22	13.3 %

Comparisons between managers and employees in terms of their perceptions of factors that hinder creativity in Saudi media organizations are reported based on research question eleven. Chi-square tests were conducted to compare managers and employees on the six categories of hindering creativity in organizations. No significant differences were found ($\alpha = 0.01$), with the exception of the fifth category (organizational policies), χ^2 (1) = 11.359, $\alpha = 0.001$. Thus, there are highly significant differences between managers and employees regarding organizational policies.

By comparing the percentages on the two tables, we can notice that employees were more concerned about the

leadership style, rewarding system, and organizational

support to employees, while managers were more concerned

about organizational policies and organizational life.

CHAPTER 5: DISCUSSION

The Situational Outlook Questionnaire (SOQ) is an "instrument intended for use as a diagnostic tool to improve awareness and understanding of the organization's ability to support creativity" (Isaksen & Lauer, 2001, p. 31). This dissertation is guided by eleven research questions that examine creativity support in Saudi media organizations as perceived by managers and employees. In general, these questions attempt to establish relationships between the respondents' organizational status (manager or employee) and their answers distributed across the nine dimensions of the SOQ. The study also explores the relationship between demographic factors and the respondents' perceptions of support for creativity in their organizations, as measured by the SOQ. In addition, research questions focus on the issues that respondents feel support or hinder creativity in Saudi media organizations. Comparisons between managers and employees in this regard are made. In general, these research questions should facilitate exploring and conceptualizing issues related to creativity-enhancement in media organizations.

Based on results of tests related to research question one, comparisons between media organizations in Saudi Arabia (as perceived by managers in these organizations) and international innovative organizations show that media organizations have weaknesses related to challenge, freedom, playfulness/humor, idea support, and risk-taking. It seems that challenge and freedom issues are related to the situation of most of these media organizations, which suffer from bureaucracy and the staid routines that have governed them for more than two decades. Most of these organizations have a long and complicated hierarchy. Anecdotally, a regional manager of a daily newspaper examined in this study confessed that he had never communicated with the Editor-in-Chief of the newspaper he works for. In fact, many of the journalists working for one of the biggest media companies surveyed in this dissertation reported in private conversations with the researcher that they have never met the General Manager of their company. These two examples explain the complications of the hierarchy in Saudi media organizations, and they also explain why challenge and freedom dimensions tend to be weak in these organizations. When comparing Saudi media organizations, as perceived by managers, to stagnated international organizations, Saudi media organizations have

significantly lower levels of freedom and trust/openness. At the same time, Saudi organizations have significantly higher levels of conflict. When the conflict dimension receives high scores on SOQ, such scores indicate a negative organizational situation. Saudi media organizations suffer from conflict and significantly low levels of playfulness/humor, which are associated with hindering creativity in organizations.

The data shows that there may be other factors that explain the negative atmosphere. Saudi media organizations have significantly low levels of risk-taking and idea support. Based on the organizational change theories mentioned in Chapter 1, media organizations keep mechanical forms to protect the power structure of the organization by focusing on stable demand. That might be the reason why all the organizations surveyed in this dissertation do not have formal idea-handling systems.

Examining the media organizations as perceived by employees of these organizations reveals the same weakness. Media organizations in Saudi Arabia are perceived by employees to suffer from significantly low levels of challenge, freedom, trust/openness, idea support, risk-taking, and debate. Employees also report significantly high levels of conflict within the organization.

Debate is low in the perception of employees, though not managers. It seems that this is a major difference between managers and employees in their perception of the climate, as debate usually serves the interests of employees more than managers, who have the power to voice their opinions.

When examining the effect of demographic factors on perception of SOQ dimensions, we find that most of the differences are not significant. That is consistent with research that indicates demographic differences on SOQ dimensions vary from one organization to another based on the conditions of the organization (Lauer & Isaksen, 2001). However, the gender of managers seems to be an influential factor, especially when it comes to the trust/openness. Female managers have significantly higher scores of trust than male managers. This discrepancy might be due to the situation of female managers in media organizations in Saudi Arabia. Female managers currently do not have ambitions (or at least, the opportunities) to occupy high positions in media organizations in Saudi Arabia. In addition, most organizations do not allow female managers to attend corporate meetings because the Saudi law requires that meetings can be attended by both genders through teleconferencing only. That denies women the ability to be

part of the power structure of media organizations, and hence, female managers do not have to get involved in the organizational politics. This lack of concern with internal politics might be a reason that increases trust and openness in the case of female managers in comparison to their male counterparts.

The unique situation of female managers in Saudi media organizations might explain why female managers score significantly higher on the SOQ's freedom dimension, when controlling for level of education. As stated in the Appendix, the freedom dimension is associated with controlling job elements. It seems that female managers who have weak communication channels with the upper management of the organization and who are not considered a critical part of the power structure of the organization are left relatively alone to manage their departments without much interference from upper management. That explains the higher level of freedom as perceived by female managers.

In contrast, the situation appears much different when it comes to female employees. Results of tests related to research question four show that female employees are significantly different from male employees on the dimension of trust/openness when controlling for age. Female employees have lower levels of trust within the

organization. That might be very understandable, knowing

that female employees are paid less, have fewer

opportunities for success, and have to put in much hard

work to gain acceptance in the organization. This

conclusion is consistent with results by Suliman (2001),

who surveyed 20 industrial organizations in Jordan. Suliman

(2001) notes that female employees participate less in

creative activities than male employees. Judging from the

results of this dissertation, Suliman's finding might be an

indication of low levels of trust and openness. It is

important to note none of these results should be in any

way interpreted as absolute gender differences in terms of

creativity. Research shows that gender differences on

issues related to creativity are very limited (Richardson,

1986). The gender differences emergent among Saudi managers

and employees are a reflection of specific employment

circumstances and cultural situations.

Tests to compare managers and employees in Saudi media

organizations, conducted in response to research question

five, show that gender is a significantly differentiating

factor. Four significant relationships have emerged. These

relationships seem to summarize the situation of media

organizations in Saudi Arabia (see Table 13 in Chapter 4).

Based on these tests, female employees are found to be

significantly fewer than male employees in terms of SOQ

scores on the dimensions of challenge, freedom, and trust.

That can be explained by the special situation of female

employees in media organizations in Saudi Arabia. Also this

situation might explain why female managers are

significantly different from female employees in perceiving

their organizational climate.

Data associated with research questions 6-11 show that

managers and employees are worried about various but

generally similar issues. The only significant difference

comes in the belief of managers that organizational

policies are the most destructive to creativity. This

belief might be explainable by the fact that media

organizations in Saudi Arabia suffer from bureaucracy and

complicated routines that do not allow managers to energize

and change the organizational climate. For employees, as

their answers to the open-ended questions show, managers

are responsible for this situation. For some employees, the

only solution to the problem is to replace all managers

with new set of managers. For managers, their ambitions for

change and development are present but they are not able to

implement their ambitions, which they typically blame on

the policies. Still, at least one manager believes that

employees are the problem. He writes in his response that

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he listens all day to their ideas, but all of them are

"just dumb ideas." It seems that the theory of external

attribution (Shaw, Floyd, & Gwin, 1971) can be applied to

this situation. Managers blame the policies and employees

blame managers, while the organization continues to be

creatively stagnant.

Another issue that can be observed from delivering

into the answers of study participants is the issue of

basic needs. Employees express that they need training,

equipment, information networks, and different types of

capabilities. Employees in some organizations express that

they do not receive their salaries on time, they work with

no contracts, or in general they lack job security. From

these comments, it is clear that employees are worried

about fundamental issues related to their jobs. When people

lack job security or do not receive their salaries on time,

or when the management system is fully authoritative or

disorganized, that means that people may not be able to

focus on the delicate issues related to enhancing their

creativity. Maslow (1959), in the definition of his concept

"self-actualization," considers creativity and being

"relatively unfrightened by the unknown, the mysterious,

the puzzling" as essential parts of self-actualizing (p.

89). These defining conditions might apply to

organizations. In developing countries, where organizations

sometimes lack the essential requirements needed by

employees, talking about self-actualization becomes

pointless.

Limitations and Future Research

This study faces several limitations that impinge upon

its results. Exploring creativity enhancement in media

organizations might require using more than one instrument,

such as using in-depth interviews or other qualitative

methods. Having more than one instrument to collect data

about media organizations would enrich the analysis within

this study and would enable the researcher to have a more

accurate picture. Despite all the advantages of using

quantitative research instruments, using self-report,

forced-choice questionnaires limits the data available for

a researcher as well as the flexibility to explore newly

emerged issues.

In addition, this study would provide more accurate

statistics if a larger sample had been used. Moreover, a

longitudinal approach would have ensured greater fidelity

in the results. Although the SOQ has been shown to be

stable over time (Ekvall, 1996), examining the participants

cross-sectionally does not show if the results are

generated because the organizations are passing through
special, atypical periods. In Ekvall's (1996) study, 30
engineers of a product development project in a high-tech
company were surveyed four times during that project. While
the means on the nine dimensions of the SOQ were high for
the first year of the project, which represents the period
of creative work, the means went down during the second
year, which represents the implementation period. Ekvall's
(1996) results show that there is some effect on creativity
associated with the period of being studied.

Amabile et al. (1996) mention two major limitations
for studies that use creativity scales: a) it is possible
that some of the climate factors are outcome variables of
the level of climate creativity rather than causal
variables, and b) it is possible that respondents have
different perceptions of the elements of creative work
environments. Future qualitative research might produce
data that can clarify attitudes and views held by employees
of Saudi media organizations.

In addition, this study is associated with the Saudi
cultural matrix. Although the respondents' open-ended
answers stressed issues that are similar to issues stressed
in American organizations, the design of this study does
not explore the unique cultural aspects of Saudi

organizations. Numerous studies show that managerial

practices produce different results in different cultures

(Hofstede, 1996; Holtzman, 1984; Jaeger, 1988). Many

cultural factors might affect the direction and effects of

organizational practices, including values, attitudes,

personality characteristics, approaches to problem solving,

and family lifestyles (Hofstede, 1996; Holtzman et al.,

1975).

Future research based on cultural theories might

determine the cultural-specific aspects of creativity

enhancement in organizations. In addition, studies on media

organizations in the United States and other countries can

create research data that allows for comparisons among

media organizations in different countries. In addition,

this dissertation shows that gender issues represent a

major matter in organizational politics. These issues and

their relationships with creativity need to be thoroughly

examined.

The present study does not address the political

dimension of mass media organizations. Studies show that

mass media content and organizational structure, hence

ideas, are influenced by the overarching political

structure under which the media organization operates

(Hirsch, 1977). Future research should seriously take this

issue into consideration. Napoli (1997) suggests adopting a principle-agent approach to the study of media organizations. According to this approach, researchers deal with media organizations as they deal with advertising agencies. Advertising agencies modify their creative products based on the client's requests (Gelade, 1997; Reid, 1978). Media organizations could also be interpreted as modifying their creative products, content, or programming based on the client's requests. In this case, the client could be the political powers that influence media organizations or the audience.

Moreover, future research might continue to delve into issues that are related to creativity enhancement in organizations in general. This study has mentioned the issue of the degree of creativity needed for an organization. However, Kirton (1976) emphasizes the need for research and instruments that distinguish variables of level of or capacity for creativity from variables of style or mode of creativity. According to him, an organization might be designed as a creative organization yet possess a weak capacity, which will affect the final creative products.

In addition, this study points out the significance of comparing the perception of managers and the perception of

employees. Future studies might give it more attention as
this issue represents an important gap in creativity
research built upon perception. Thus, studying the
relationship between the creative ability of managers and
the level of creativity enhancement in organizations might
have important implications.

As shown in this study (see Chapter 2), past research
has examined the significance of some factors in enhancing
creativity in organizations. However, future studies might
focus on introducing more details to help organizations
implement such factors. For example, although research
emphasizes the significance of establishing an appropriate
reward-for-creativity system, it does not offer answers to
questions such as: Which idea should be rewarded? Should
the rewards be directed to more valuable ideas or to the
creativity process itself? What is more valuable—that which
is more profitable, more original, or more interesting?

Ford and Gioia (1995) suggest several factors that
affect creativity in organizations and need to have
detailed examination by researchers, including:

> Interaction patterns among employees; the degree of
> trust among team members; the design of incentive,
> appraisal, and reward systems; political issues
> involved in creative or innovative decisions; the

availability of (and competition for) resources; the

history and culture of the organization; means versus

ends orientation; and internally driven versus

customer-driven philosophies. (p. 7)

This dissertation is one step on a long way to explore

one of the greatest gifts possessed by human beings, and

how this gift can be fostered and utilized within

organizational contexts. Possibilities for future research

are endless, with the potential for great influence on

humanity.

Summary

This study focuses on enacting a creative organization

that appreciates new ideas and encourages its to practice

their best creative abilities. To examine variables that

appear important to creativity enhancement, this study also

focuses on media organizations in Saudi Arabia. As stated

in Chapter 1, media organizations are unique because of

their huge effect on world events. They are also singular

because they represent business organizations and political

organizations at the same time. In addition to these

aspects, media organizations in developing countries such

as Saudi Arabia face the further responsibility of coping

with all the complicated challenges affiliated with being in a developing country.

This study should help Saudi media organizations to establish climate control procedures to enhance creativity. Researchers have overwhelmingly identified environmental factors as influential to the level of creativity in organizations. The making of a creative organization model combines these factors, organized by their effect and based on the mechanism needed for organizational change. These factors are: a) management system, which includes factors that can be fully controlled by the organization such as leadership style, formal communication, and information flow; b) daily tasks and work activities, which are related to factors that change from one project to another such as using structured problem solving techniques, job complexity, flexibility, and information availability; and c) organizational life, which combines factors that are difficult to control by the organization including culture, climate, and playfulness. These factors together create a degree of creativity in the organization that should exceed the needed level of creativity to become a creative organization. The degree of creativity depends on several factors, including the special nature of the organization

and some external factors (e.g., market demands, and political challenges).

This study proposes eleven research questions that ask about: a) perceptions of managers in Saudi media organizations with regard to the Situational Outlook Questionnaire's (SOQ) creative climate dimensions, b) perceptions of employees in Saudi media organizations with regard to SOQ dimensions, c) the effect of demographic factors on managers' perceptions of SOQ dimensions, d) the effect of demographic factors on employees' perceptions of SOQ dimensions, e) the differences between managers and employees in terms of their perceptions, f) managers' perceptions of factors that enhance creativity in organizations, g) employees' perceptions of factors that enhance creativity in organizations, h) the differences between managers and employees in terms of perceiving factors that enhance creativity, i) perceptions by managers of factors that diminish creativity in Saudi media organizations, j) perceptions of employees of factors that diminish creativity in Saudi media organizations, and k) the differences between managers and employees regarding factors that diminish creativity in organizations.

A sample of 43 managers and 166 employees at journalistic departments in six prominent Saudi media

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organizations participated in this study. They answered 53
4-point Likert-type questions included in the Situational
Outlook Questionnaire (SOQ) and three open-ended narrative
questions. The SOQ is an instrument that was introduced by
the Swedish research Goran Ekvall, and then translated to
English and used widely in research in the United States
and other countries. The SOQ has been translated to Arabic
under the supervision of the Creative Problem Solving Group
in Buffalo. The questionnaire examines nine dimensions of
the organizational climate, which are: challenge, freedom,
trust/openness, idea support, playfulness/humor, debate,
conflict, idea time, and risk-taking. Higher scores on all
these dimensions except conflict reflect higher levels of
support for creativity in organizations. On the other hand,
higher scores of conflict are associated with an
organizational climate that diminishes creativity. The SOQ
is highly reliable and valid based on studies done in
Sweden and the United States (e.g., Ekvall, 1993, 1996;
Isaksen et al., 1999; Isaksen & Kaufmann, 1990; Isaksen et.
al., 1995; Lauer, 1994; Turnipseed, 1994).

Results of data analysis show several significant
statistical correlations that lead to important
conclusions. Analysis of perceptions by managers and
employees of the organizational climate in Saudi media

organizations, compared to levels of perceptions in innovative and stagnated international organizations, shows the Saudi respondent with significantly low levels on the dimensions of challenge, freedom, risk-taking, idea support, trust/openness, and playfulness/humor. However, employees, and not managers, gave low scores of perceptions on the dimension of debate. An examination of the effect of demographic factors on perceptions of employees and managers shows that gender is a decisive factor that creates significant differences on the dimensions of trust/openness, freedom, and challenge. A statistical comparison between male managers, male employees, female managers, and female employees generates interesting conclusions. While female managers enjoy significantly higher levels of freedom in Saudi media organizations, female employees suffer from low levels of trust/openness, freedom, and challenge. This finding highlights the unique situation of female journalists in Saudi media organizations.

Using content analysis, the answers of managers and employees to open-ended questions about factors that they perceive to enhance or hinder creativity in organizations were coded under six categories: a) leadership style, b) organizational support to employees, c) handling new ideas,

d) the rewarding system, e) organizational policies, and f) organizational life. Managers have shown to posses a significantly higher level of belief that organizational policies effectively diminish organizations' creativity. The answers bring about three issues: a) creative climate cannot be fostered in organizations that deny employees their basic needs, b) managers blame organizational policies and employees blame managers for negative organizational climate, and c) Saudi media organizations suffer from bureaucracy and complicated routines that diminish creativity.

Finally, it must be noted that this study faces some limitations that inspire future research. First, this study does not truly deal with the cultural factors that can affect organizations. It also does not truly deal with the unique nature of media organizations. Third, the sample of this study is small and does not allow valid generalizations.

Future studies might use the exploratory data of this dissertation to put more focus on the cultural aspects of organizations. Studies also might give special attention to media organizations. Finally, examining and predicting creativity in organizations is a fertile area of research as creativity in organizations is highly needed and still

much to be studied in order to evaluate factors related to

fostering creativity in organizations.

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Appendix

SOQ Dimension Descriptions & Example Items

The Situational Outlook Questionnaire (SOQ) examines nine dimensions of organizational life that are associated with enhancing creativity in organizations. Definitions of these dimensions and sample questions follow as published by Creative Problem Solving Group (1992, 1999; see also: Isaksen & Lauer, 2002; Turnipseed, 1994). All rights reserved for The Creative Problem Solving Group - Buffalo. Further reproduction prohibited without permission from the copyright owner.

Challenge and Involvement: degree to which people are involved in daily operations, long-term goals, and visions. When there is a high degree of challenge and involvement people feel motivated and committed to making contributions. The climate is dynamic, electric, and inspiring. People find joy and meaningfulness in their work. In the opposite situation, people are not engaged and feelings of alienation and apathy are present. Individuals lack interest in their work and interpersonal interactions are dull and listless. **Sample Question:** Most people here strive to do a good job.

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Freedom: independence in behavior exerted by the people in the organization. In a climate with much freedom, people are given the autonomy and resources to define much of their work. They exercise discretion in their day-to-day activities. Individuals are provided the opportunity and take the initiative to acquire and share information about their work. In the opposite climate people work within strict guidelines and roles. They carry out their work in prescribed ways with little room to redefine their tasks. **Sample Question:** People here make choices about their own work.

Trust/Openness: emotional safety in relationships. When there is a high degree of trust, individuals can be genuinely open and frank with one another. People count on each other for professional and personal support. People have a sincere respect for one another and give credit where credit is due. Where trust is missing, people are suspicious of each other, and therefore, they closely guard themselves, their plans, and their ideas. In these situations people find it extremely difficult to openly communicate with each other. **Sample Question:** People here do not steal each others' ideas.

Idea Time: amount of time people can use (and do use) for elaborating new ideas. In the high idea-time situation,

possibilities exist to discuss and test suggestions that are not included in the task assignment. There are opportunities to take the time to explore and develop new ideas. Flexible timelines permit people to explore new avenues and alternatives. In the reverse case, every minute is booked and specified. The time pressure makes thinking outside the instructions and planned routines impossible. **Sample Question:** One has the opportunity to stop work here in order to test new ideas.

Playfulness/Humor: spontaneity and ease displayed within the workplace. A professional, yet relaxed atmosphere where good-natured jokes and laughter occur often is indicative of this dimension. People can be seen having fun at work. The climate is seen as easy-going and light-hearted. The opposite climate is characterized by gravity and seriousness. The atmosphere is stiff, gloomy and cumbrous. Jokes and laughter are regarded as improper and intolerable. **Sample Question:** People here exhibit a sense of humor.

Conflict: presence of personal and emotional tensions in the organization. When the level of conflict is high, groups and individuals dislike and may even hate each other. The climate can be characterized by "interpersonal warfare." Plots, traps, power and territory struggles are

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usual elements of organizational life. Personal differences yield gossip and slander. In the opposite case, people behave in a more mature manner; they have psychological insight and control of impulses. People accept and deal effectively with diversity. **Sample Question:** There is a great deal of personal tension here.

Idea Support: ways new ideas are treated. In the supportive climate, ideas and suggestions are received in an attentive and professional way by bosses, peers, and subordinates. People listen to each other and encourage initiatives. Possibilities for trying out new ideas are created. The atmosphere is constructive and positive when considering new ideas. When idea support is low, the automatic "no" is prevailing. Fault-finding and obstacle-raising are the usual styles of responding to ideas. **Sample Question:** People here receive support and encouragement when presenting new ideas.

Debate: occurrence of encounters and disagreements between viewpoints, ideas, and differing experiences and knowledge. In the debating organization many voices are heard and people are keen on putting forward their ideas for consideration and review. People can often be seen discussing opposing opinions and sharing a diversity of perspectives. Where debates are missing, people follow

authoritarian patterns without questioning them. **Sample Question:** Many different points of view are shared here during discussion.

Risk-Taking: tolerance of uncertainty and ambiguity in the workplace. In the high risk-taking case, bold initiatives can be taken even when the outcomes are unknown. People feel as though they can "take a gamble" on their ideas. People will often "go out on a limb" to put an idea forward. In a risk-avoiding climate there is a cautious, hesitant mentality. People try to be on the "safe side" and often "sleep on the matter." They set up committees and they cover themselves in many ways. **Sample Question:** People here feel as though they can take bold action even if the outcome is unclear.