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The Influence of National and Organisational Culture on Creativity in Libyan Work Environments

By

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A Thesis Submitted to the University of Huddersfield in Partial Fulfilment of the Requirements for the Degree of Doctor of Philosophy

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Abstract

Culture is deemed to be a crucial basis for creativity in various respects. The aim of this study is to explore the relationships between different cultural dimensions, and the work environment for creativity. Within this area of study, little empirical research has been conducted that examines the roles that national and organisational cultures play in influencing a work environment that stimulates or impedes creativity. A research model has been developed that illustrates the possible relationships between the cultural dimensions and the creative work environment of an organisation. Essentially this model is to be utilised as a framework to examine the impact of cultural dimensions on the work environment for creativity. The method used to investigate this research question is a quantitative investigation of six companies that operate in the Libyan oil and gas sector: three Libyan companies, one Italian, one Spanish and one German. This was supplemented with qualitative investigations. This entailed gathering information through semi-structured interviews with Libyan employees from senior management to lower level employees, from different sectors including oil, food, banking services and communications. The aim was to identify the aspects of Libyan cultural dimensions that have an impact on creativity.

The study draws the following conclusions:
(1) Generally, the results of the study found a direct relationship between power distance and creativity. However, the relationship between power distance and creativity was found to be not mediated by power culture; that is, the correlation between power culture and creativity was weak. Similarly, the correlation between individualism and creativity was significant. In examining the relationship between uncertainty avoidance and creativity, it was found that uncertainty avoidance was not directly correlated with creativity, but that the relationship was mediated by role culture. In examining the relationship between femininity and creativity, it was found that there was no direct or indirect correlation between them.

(2) There are differences in countries' status on national culture dimensions. Libya, on one hand, and Germany, Italy and Spain on the other, have significantly different organisational culture types, which have affected the work environment for creativity.

(3) A quick review of the principles of Libyan culture and the ways they conflict with creativity is in order. The first principle is the Family System, which blocks creativity through strict gender role expectations, rigid parent–child relationships and an overemphasis on obedience and loyalty. The second principle is the Education System, which inhibits creativity through rote learning, memory and conformity, and in which quantity is favoured over quality in the process of eradicating illiteracy; it has produced an unskilled workforce requiring extensive on-the-job training in order to be creative workers. The third principle is the Hierarchical Relationships, which decrease creativity through unequal relationships, rigid social structure, gender role expectations, and authoritarian relationships between people. The fourth principle is Self-Effacement which stifles creativity through suppression of emotion, the silence ethic, an extreme value of humility, and conformity; due to fear of losing face (dignity, prestige and self respect) among peers. Such self-effacement is linked to the Arabic cultural value of modest behaviour, a highly respected virtue in Libyan society.

(4) Trust was found to be the key intervening variable, the necessary foundation, from which a creative context could be built. The establishment of trust between different levels of management and between management and employees had the most significant effect on organisational creativity. The effect of lack of trust was shown by Libyan employees – no willingness to present their ideas, even though the work environment still had problems with obstructing contextual elements, such as poor communication, and lack of autonomy, as there was a lack of trust operating between different levels of management, and management and between employees. As a consequence of the lack of trust, employees felt that even though they were provided with a number of organisational stimulants, they were not able to be creative within their work environment.

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Introduction

1.1 Introduction

'Max Weber had it right. If we learn anything from the history of economic development, it is that culture makes almost all the difference.'
(Lindsay, 2000: 2)

A great deal of the research performed in this area has been devoted to factors that influence creativity development: creativity fostered or hindered by cultural characteristics such as socialisation processes, beliefs, values and traditions. Socio-economic status and historical roots of a nation can also influence the development of the creative expression. As Csikszentmihalyi (2005) states, creativity is not only referenced on the personal level and the person's work, but also as a phenomenon that results from interaction between multiple factors.

From this point of view, creation or creativity is never the result of individual action alone: it is the product of three main shaping forces as indicated earlier (Csikszentmihalyi, 2005). Therefore, it is important to investigate and understand the emergence of creativity in different cultural contexts in order to establish conditions that will maximise individual opportunities for the development of creative abilities in several domains. Sternberg (2002) emphasises that cultural exploration of human thought around the world is more than just in terms of abilities: we will never understand our thoughts until we investigate our culture and its influence on our thinking style. For example, a wide range of traits or behaviours of a creative person can be learned and identified through his or her culture, such as challenges, freedom, support for new ideas, trust, openness, playfulness and humour, debates and risk taking.

In many studies on creativity, culture has been found to be an important factor affecting creativity at the national and organisational level (Hoffman, 1999). The majority of the literature on creativity has focused on the individual, team and organisation, and it has been found that the cultural environment can influence both the level and frequency of creative behaviour. Creativity does not occur without a context. The physical and social environment can serve to spark creativity or to quell it. The environment is also involved in the definition and evaluation of creativity (Sternberg and Lubart, 1995).

The interactive nature of creativity has been the foundation of several works: Amabile (1996), Csikszentmihalyi (1988) and Gruber (1982), for example, suggest that creativity can be understood as the combination of the person variables (intellectual processes, knowledge, intellectual style, personality, motivation) and the environmental variables (physical setting, state of the field of endeavour, culture). With regard to the determinants of culture influencing creativity, Martins and Terblanche (2003) identify strategy, structure, support mechanisms, behaviour that encourages motivation, and open communication as some of the determinants of organisational culture that influence creativity.

Early research on creativity has primarily centred on discovering and describing the nature of creative people (e.g. Barron, 1955; Jones, 1964; Meer and Morris, 1955). While research at this level has yielded significant findings, the nearly exclusive focus on the individual level of analysis has failed to develop more macro explanations of creativity. In order to fill this void, there has been a development in the literature that has seen a progression in the scope of creativity research from its origins at the individual level, to research at the group or social psychological level, and then to the organisational level (Amabile et al., 1996). For the purposes of this research the focus of this study is to examine creativity at the organisational level.

Furthermore, these models generally result from research exploring firms internally, and have not explicitly looked at external factors such as the environment in which the firm is operating. The researcher argues that this is because most of the literature on creativity

originates in Western countries, and these countries have creative industries and currently the right environment. However, this is not the case in other parts of the world (developing countries) where creativity cannot be fully understood in isolation from the external environment factors that shape how the firms run. This provides a clear gap in current understanding. Indeed, even within that literature the quantity and quality of the empirical evidence with the relationship between culture and creativity are rather poor. There is increased recognition that cross-cultural differences exist, but discussion often remains at the conceptual, inferential or propositional level (Trevelyan, 1999; Lubart, 1999; Robert and David, 2003).

According to Bohm (1998), creativity is a complete process that is difficult to express in words. However, it is generally agreed that creativity is a matter of individual cognitive processes. But creativity goes beyond just the personal level – it also has a social level. This suggests that individual, personal styles are affected by external forces, and cannot occur without outside influence (Lubart, 1999: 339). Thus, most importantly, creativity is dependent on, affected by, and impacts its social context, thereby being directly related to culture which is one aspect of the social context. This study aims to explore the relationship between culture and creativity.

Culture unifies people's behaviour, but it may also create barriers between people; creativity faces the consequences of culture for various reasons. People's beliefs and behaviour can contribute to or block the process of developing and implementing new ideas. The study takes culture as its focus and in doing so it argues that culture is an appropriate concept to describe how creativity is influenced by various human factors. Culture affects creativity because it shapes the patterns dealing with novelty, individual initiatives and collective actions, and understandings and behaviours with regard to risks as well as opportunities.

Nevertheless, cultures differ in their values, which influence what is desirable or undesirable. Cultures that emphasise the values of collectivism and conformity to social

norms, and the values of uncertainty avoidance and high power distance, may restrain individuals from expressing their unique ideas and from deviating from the norm (Harzing and Hofstede, 1996; Westwood and Low, 2003). In contrast, cultures that emphasise the values of individualism, low power distance and low uncertainty avoidance create a cultural environment that supports the expression of one's unique ideas and the exploration of new ways of doing things (Brewer and Chen, 2007; Brewer and Gardner, 1996; Kim and Markus, 1999).

However, further research is needed to explore how creativity can be managed in organisations, and what factors allow creativity to take place. Zhou and Shalley (2003), Shalley et al. (2004) and Egan (2005) have all come to the conclusion that work environments that enhance intrinsic motivation increase creative output, whereas those that hamper intrinsic motivation decrease creative output. Consistently, many scholars have tried to identify the antecedents that make it possible to foster creativity in organisations, showing for example that an environment characterised by autonomy, diversity, free self-expression, supervisor's support, and the possibility to develop and learn increases motivation and, thus, the level of individual and team creativity (Amabile et al., 1996; Kanter, 1983). However, the specific mechanisms that allow the creativity to be disciplined and translated into an adequate and valuable output have remained less articulated in the literature.

Creativity comes from societies that are open to new ideas and new ways of doing things. Culture reinforces the behaviour and strategies required to succeed in any given environment. Values, norms and beliefs play a role in creativity and can either support or inhibit creativity, depending on how they influence individual and group behaviour.

Forming a creative organisation starts with having a creative culture at both a national and an organisational level: the values, rules, customs and incentives that govern the way we work and the way the organisation functions. In the world of creativity, culture comes down to shared attitudes, values and beliefs. It determines how well we encourage

creativity, risk taking, entrepreneurship, and networks to share knowledge and ideas. In short, cultures that encourage creativity tend to be more creative.

Among all the factors, culture probably plays the most important role in creativity. In this context, it is social culture in the general society that is referred to. How does the society treat new ideas? Does it encourage them? Does it discourage them? Does it scorn people who do things differently? Does it encourage people who are different? Does society seek conformity?

Creativity requires conditions to emerge. This is a crucial aspect that needs further investigation. Furthermore, in order to manage creativity in organisations it is important not only to enhance creativity, encouraging people to 'think outside the box', but also to 'define the box', that means understanding the context and constraints. In addition, it is generally recognised that part of an organisation's creativity is embedded in its individual members. Employees with a creative potential usually come up with new ideas that enhance the organisation's ability to grow and compete. Therefore, investing in human capital is surely one of the keys for organisational success. This was the case with the Libyan economy, which saw huge investment in its human resources in all its sectors during the 1990s and 2000s; this investment was unsuccessful because the culture that was needed to change the attitudes of the people towards the new changes was not there. Creativity requires conditions to emerge. Indeed, creativity means not just developing employees' skills to allow them to be creative, but also making sure that they have a proper environment for creativity and are not disrupted by the inflexible cultural heritage.

Following these considerations, two research gaps emerge in the literature. First, considering the tension between fostering and inhibiting creativity, further research is needed on the specific social mechanisms that allow creativity to take place. Second, considering the importance of culture in enhancing organisational creativity and results, further studies are required to analyse the impact of cultural values on creativity. The objective of this study is to address these gaps in the literature and, thus, advance research on creativity in organisational contexts.

Because creativity is an essential element of an organisation and crucial for overcoming challenges such as organisational change, and as little attention has been given to the relationship between culture and creativity, especialy from the Eastern perspective, this study will address this gap by looking at the influence of culture on creativity in the Libyan setting. Haski et al. (2008) argue that values are shaped more by societal socialisation processes, such as parental, educational or religious socialisation, rather than through organisational socialisation, which targets more the process of sense-making within organisations. The study is thus more concerned with the wider societal characteristics and influences on creativity values rather than with the more local organisationally based environment. Hempel and Sue-Chan (2010) state that this is an exciting time for researchers examining the relationship between culture and creativity. Research should be moving out of educational and laboratory settings, to examine creativity in organisational settings. They argue that, as research moves from laboratory studies to organisational studies, there is a need to give greater consideration to contextualising creativity in organisational settings.

The purpose of this research is to identify how Libyan culture dimensions are displayed in practice in Libyan organisations. The findings will be highly relevant for academics and practitioners in understanding how culture can influence creativity.

1.2 Choice of subject

Choosing the subject of a research project can be challenging. The researcher typically chooses the topic based on their interest, experience, academic knowledge and career goals. This background has led the author to ask himself questions such as, what influence does national culture have on creativity? Can creativity be explained by cultural dimensions? The researcher thinks that the selection of a research topic is important, as well as as the need for answering questions and finding solutions for challenging issues related to the topic.

The topic for this thesis has been chosen due to the increasing importance of understanding the lack of ability to be creative in Libya in general, through understanding Libyan cultural characteristics. Moreover, it is important for Libyan organisations to be fully aware of the impact that the cultural values of their employees are likely to have on the success of their business.The researcher of this thesis previously conducted an extended literature search and reviewed many articles on creativity and the importance of culture on the success of new ideas. As a result, the researcher acquired the idea that culture does have an impact on creativity. This is an exciting area that requires further research and understanding.

The researcher believes that research in this area would greatly benefit both foreign and Libyan organisations, in addition to management and organisational literature. The researcher carried out an office survey for the previous research and studies, but did not obtain information on previous studies directly related to the topic. The reason may be that creativity is a complex psychosocial process involving numerous salient factors, of which culture is but one. The majority of the literature on creativity has focused on the individual, yet the social environment can influence both the level and frequency of creative behaviour.

The following discussion reflects the researcher's understanding of the literature related to this field, and the points the researcher identified that created the need to study the impact of national and organisational culture on creativity:

1. There is a lack of empirical research that explores the influence of national culture on organisational culture and how this influence and interaction might affect individual outcomes within organisations, with regard to creativity.

2. Hofstede (1991, 1994 and 2001) and Hunt (1991) found evidence that organisation and management theories developed in Western countries are insensitive to cultural differences and hence cannot be successfully applied in other cultures. Therefore, the applicability of the theories developed in Western countries, when used in other national contexts, needs further empirical investigation. Thus, organisations have to

understand the habits, customs and values of their employees and the society in which they operate. This study aims to bridge this gap.

3. Hofstede (1984) proposed that cultural relativism, which his finding supported, calls for more effort given to theory building, especially in those countries in which theories of modern management and organisation are imported from abroad.

4. Few studies written on the problems and obstacles hindering development in Arab countries gave serious consideration to the interaction between the cultural specifics of these countries and their capability to be creative.

5. Creative activity in Libya appears to be low. Libya's capacity to innovate was ranked lowest among the 111 countries analysed in the Global Competitiveness Report (GCR) 2005–06 and the Libya Business Executive Survey (LBES) 2005, conducted among senior executives in state-owned and private enterprises. This low level of innovation is also apparent from the number of inventions recorded in Libya – seven per annum on average in the last decade. Even these do not all represent real inventions, as many of them are process improvements to available solutions, which already exist outside Libya.

The importance of this study is relevant to the role of creativity in management and organisational development and, thus, in goal achievement and improvement of human life. Little research has focused on determining the factors that affect organisational creativity in the Arab world, especially in developing nations such as Libya, which is another source of importance for this study. Such a study may also shed more light on the different aspects of such an essential concept and its applications. Despite the respectable state of development, businesses in Libya are still in need of creativity in many aspects of their organisation, structure, behaviour and management in general. It is hoped that this study may introduce the concept of creativity, and its useful applications to the business environment in Libya.

1.3 Research problem

In Libya action has been taken to stimulate creativity. However, although the right steps may have been taken, such as involving personnel in decision making, sending people for

training and education abroad, recruiting and appointing personnel with creative characteristics, setting standards for work performance and giving regular feedback, creativity is still impeded in some ways. During the 1980s, 1990s and 2000s a lot of money was spent on building up an elaborate infrastructure to facilitate independence in different areas (e.g. food, education, industry, health and transportation). According to National Strategy Report (2008), Libya's five-year development plan (1984–89) included several long-run measures to raise industrial production and to expand and improve the quality of agriculture and public services. Of the government's oil revenue, 70% was earmarked for the development plan; of this total, 23% was allocated for public works, 17% for agriculture, 16% for communications, 13% for education, 7% for public health, and 4% for industry. The 1991–96 development plans targeted a growth of 11% annually in GDP. Investment was allocated as follows: industry and mineral resources, 15%; agriculture, 14%; communications, 14%; housing, 11%; petrochemicals, 11%; and education, 9%. The 1997–2001 development plan called for investment in industry, 23%; agriculture, 18%; communications, 12%; and electricity, 12%. The plan for 2001–05 foresaw $35 billion total of investments, mostly in hydrocarbons, power and water, with a projected GDP growth rate of 5%.

This effort was unsuccessful because the culture that was needed to change the attitudes of the people towards the new changes was not there. According to a CERA[1] report (2005), Libyan companies generally suffer from a lack of vision, poor leadership, waste of expensive resources and disregard for the potential of human resources as an important agent for change, overlooking customers, and the absence of a scientific, systematic approach towards organisational management. All of these challenges are preventing the country from developing.

1.4 **Significance of study**

One of the significant contributions that Anthropology and Sociology can add to the body of existing knowledge in organisation theory and management is to come up with

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[1] Cambridge Energy Research Associates (CERA)

findings that can be used to tackle problems arising from work situations. One way of doing this is to examine critically how the culture of a particular society affects work behaviour in general and how this in turn determines organisational creativity. The logical question that may be asked is: 'To what extent is culture a determinant of organisational creativity?' And again, what other variables intervene between culture and organisational creativity? The significance of this study is anchored in the answers to these and some other related questions.

The study is thus more concerned with the wider societal characteristics and influences on creativity rather than the more local organisationally based environment. Our approach is similar to current research showing country-level effects on general values (Schwartz and Sagie 2000). (Page 19)

This study offers several contributions. First, the study expands prior theorising on creativity, chiefly focused on the individual, team and organisational levels of analysis, by investigating the role of national culture on creativity.

Second, this study is cross-cultural in nature, linking national cultural values with creativity. As such, this research contributes to a growing stream of cross-cultural management studies offering more detailed theories and empirical evidence linking individuals' values, attitudes and behaviours to national variables.

1.5 **Research Questions and Research Hypotheses**

The researcher sought to answer the following research questions:

1-What are the relationships among national culture dimensions (Power Distance, Uncertainty Avoidance, Individualism and Masculinity), organisational culture dimensions (Power Culture, Achievement Culture, Role Culture and Support Culture) and work environment for creativity factors (Encouragement of creativity, Autonomy or freedom, Organisational Impediments to Creativity).

The above research question was explained using the following research hypotheses:

Hypothesis 1: Power distance will have a significant positive correlation with power culture and this will have a negative effect on creativity.

Hypothesis 2: Uncertainty avoidance will have a significant positive correlation with role culture and this will have a negative effect on creativity.

Hypothesis 3: Individualism culture will have a significant positive correlation with achievement culture and this will have a positive effect on creativity.

Hypothesis 4: Femininity culture will have a significant positive correlation with support culture and this will have a positive effect on creativity.

2- How are Libyan cultural dimensions evidenced in creativity?

The second question was split into four sub questions:

1. How is the Libyan cultural dimension of Power Distance evidenced in creativity?

2. How is the Libyan cultural dimension of Uncertainty Avoidance evidenced in creativity?

3. How is the Libyan cultural dimension of Collectivism evidenced in creativity?

4. How is Libyan cultural dimension of Masculinity evidence in creativity

1.6 Research aims

The main aim of this research is to investigate how cultural values can influence creativity, and to ascertain whether those values can be the fundamental reason why some nations are more creative than others. Thus, to this end, the researcher intends to:

- Explore and explain the influential relationships of cultural dimensions with creativity, at both the national and organisational levels.

- Determine how the incompatibility (if any) of creativity with socio-cultural values and attitudes can 'block' the motivation of creativity in a nation.

- Explain the interaction between Libyan national and organisational culture, and how such an interaction can affect creativity in Libyan society.

1.7 **Research Objectives**

To give effect to the problem statement, the primary purpose of this survey research was to examine the influence of national and organisational culture on creativity. To achieve the purpose of this research, the following objectives have been stated:

1. To identify the profile of national culture dimensions, namely power distance, uncertainty avoidance, individualism/collectivism, and masculinity/femininity, within the home countries of the selected companies.

2. To identify the profile of the existing organisational cultures, namely power, role, achievement and support, within the selected companies.

3. To identify the profile of the work environment for creativity, namely freedom, supervisory encouragement, management encouragement, work group supports, challenging work and organisational impediments within the selected companies.

4. To gauge the relationships among national culture dimensions, organisational culture dimensions and work environment for creativity.

5. To identify the aspects of Libyan culture at national and organisational level that have an impact on creativity.

Chapter Two

Cultural values and Creativity

The relationship between cultures and creativity is examined in this chapter, by focusing on a review of the literature concerning the relationship between culture values and creativity. It looks at how creativity is affected by national culture values. The chapter ends with a look at the relationship between national cultural dimensions and creativity.

2.1 Introduction

The desire to create something new and different seems to be universal. Creativity is perceived positively across cultures (Westwood and Low, 2003). Creativity corresponds to basic human needs of exploration (Kashdan, Rose and Fincham, 2004), variety (Drolet, 2002) and uniqueness (Brewer and Gardner, 1996); similarly, the relationship between the personal characteristic of openness to experience and creativity was found to be universal (Heine and Buchtel, 2009). If the desire to be creative is universal, are all cultures creative in the same way, or is it possible that different cultures have different attitudes to the aspect of creativity?

Cultures differ in their values, which influence what is desirable or undesirable. Cultures that emphasise the values of collectivism and conformity to social norms, and the values of uncertainty avoidance and high power distance, may restrain individuals from expressing their unique ideas and from deviating from the norm (Harzing and Hofstede, 1996; Westwood and Low, 2003). In contrast, cultures that emphasise the values of individualism, low power distance, and low uncertainty avoidance create a cultural environment that supports the expression of one's unique ideas and the exploration of new ways of doing things (Brewer and Chen, 2007; Brewer and Gardner, 1996; Kim and Markus, 1999).

The literature on cultural values and creativity is relatively limited and the empirical findings are inconsistent and sometimes contradict the theoretical predictions. For example, the Thomson Science Innovation Indicator Country Ratings (2004) (in Brocklehurst, 2005) showed that Japan ranks at the top of the list with regard to the absolute number of patents. Yet, Japan is a highly collectivistic culture with high power distance – two cultural values that restrain uniqueness and novel ideas. In this chapter, we expand the existing theory on culture and creativity by differentiating between the cultural values that facilitate creativity and those that inhibit it.

The study now turns to consider culture and creativity more directly. Culture has been variously defined, but a dominant mode of representation has been in terms of shared values. The relationship between various cultural values, particularly in terms of dimensions of culture, has proved to be fertile ground for researchers and commentators and there is a growing literature in this area. As will be shown in the next section, there have been many claims made for a relationship between different values and value dimensions and creativity. On many occasions these are more presumed than empirically demonstrated, or else values are related singly and out of context.

2.2 **Effects of Cultural Values on Creativity**

Values are an important element in defining culture. Many of the studies about the relationship between cultures and creativity have focused on values. For example, Kluckhohn (1951: 86) suggests that 'the essential core of culture consists of traditional … ideas and especially their attached values'. Schein (1985) also confirms this view, classifying culture in terms of three levels, with the most accessible aspect being espoused, shared values. Hofstede (1997) argues that culture is most obviously revealed in shared values. The dimensions of cultural value differences are one of the main ways in which cultural values have been discussed. For example, Parson's (Parsons, 1951; Parsons and Shils, 1951) pattern variables assumed that cultural values develop in relation to societies' responses to a set of problems. This was supported by Kluckhohn

and colleagues (Kluckhohn, 1951; Kluckhohn and Strodtbeck, 1961), and has since been the basis for numerous attempts at modelling, measuring and differentiating culture. However, in cross-cultural management the cultural dimensions of Hofstede (1980, 1982) and of Trompenaars and Hampden-Turner (1998) have played a leading role. Both frameworks have been used extensively to examine creativity within organisations, and it is important work that cannot be ignored. The next section deals more directly with the relationship between culture and creativity. It does so by reviewing work that purports to have a bearing on the relationship between various cultural values and creativity.

2.2.1 Creativity: the Individual and the Group

Individualism is important for creativity, particularly in relation to other values such as freedom, autonomy, independence and individual initiative (Jones and Herbert, 2000). Some of the research on the relationship between personality and creativity links independence with creativity, and it is thought that such traits and conditions are more often found in individualistic cultures (e.g. Herbig and Dunphy, 1998; Shane, 1992). This follows Hofstede's (1980) more global claim that high individualistic and small power distance cultures, as are found in the UK, the US and Germany for example, produce greater innovation. Empirical evidence has been found to show that individualism and low power distance are related to national differences in innovativeness, when controlling for economic factors such as income per capita and industrial structure (Shane, 1992, 1993).

According to Lampikoski and Emden (1996), individualistic values such as personal achievement, risk taking and entrepreneurism have contributed to Western creativity, in contrast to the Japanese collectivist values that result in strong group orientation and conformity which discourage the development of creative ideas. This is supported by Sheridan and Tatsuno (1990), who state that social sanctions would be imposed on Japanese people who create deviant ideas. It is claimed that Japanese collectivist values tend to favour incremental innovations, especially in processes based on general agreement and compromise (Lampikoski and Emden, 1996). Although such cultural orientation inhibits individual expression, there is a feeling of being part of a collective

entity working together towards a common end, such as the benefit of the corporation. Thus, 'Japanese workers are able to suppress ego and direct their efforts to collective objectives more than to individual interests' (Lampikoski and Emden, 1996: 185).

Japanese corporations have developed an alternative form of organisational practice that is compliant with such value orientation – that of suggestion schemes (Basadur, 1992; Lampikoski and Emden, 1996) that differ from similar Western schemes through emphasising problem-finding, and posting of suggestions so others can add to and develop ideas – and the type of reward strategies used. Such schemes constitute an important aspect of the incremental, process innovation of Japanese companies (Basadur, 1992). Variations on basic organisational practices can thereby be adapted to fit in with local values and behavioural orientations, and are equally successful and valid.

An alternative viewpoint is that individualism benefits the initiation stage of an innovation, whereas collectivism is of more value in the implementation stage (Nakata and Sivakumar, 1996). Moreover, Trevelyan (1999) also posits that divergent thinking is more likely in individualistic cultures where thought and action that go against the status quo have greater acceptance. However, she notes that Western individualism also generates greater potential for social loafing and interpersonal conflict. Group dynamics in collectivist cultures, which focus on consensus, harmony and group identification, are permissive of greater degrees of task differentiation within groups and this has a different kind of group facilitation of creativity.

The literature clearly suggests that culture influences creativity. Schwartz's (1992) self-direction value is positively related to creativity (Dollinger, Burke and Gump, 2007; Kasof, Chen, Himsel and Greenberger, 2007). In contrast, the values of tradition, security and conformity are negatively related to creativity (Dollinger et al., 2007; Kasof et al., 2007). Self-direction corresponds to the value of individualism whereas tradition, security and conformity correspond to collectivism (Hofstede, 2001; House, Hanges and Javidan, 2004). Individualism emphasises uniqueness, autonomy, independence and self-initiative

– all important to novelty (Jones and Davis, 2000). In contrast, collectivism emphasises conformity to the group, consensus and interdependence – all restraining the generation of unique ideas and self-expression (Brewer and Chen, 2007).

2.2.2 Creativity: Power and Freedom

According to Jones and Herbert (2000), a low power distance (PD) society is better for creativity because it allows individuals more freedom, and avoids the propensity in large PD cultures for rigid hierarchies, centralisation, emphasis on rules and regulations, and limited flow of communication and ideas, all of which contribute to limiting the creative potential. Kedia et al. (1992) claim that R&D productivity is higher in low PD and masculine cultures, since low PD allows individuals to be exploratory and creative and challenge the status quo. Similarly, Tylecote et al. (1998) posit that the low power distance found in UK companies allows the free flow of ideas necessary for successful R&D. However, such generalised viewpoints epitomise a Eurocentric viewpoint, typical of reasoning using broad dimensional differentiation, as in the claim by Herbig and Dunphy (1998: 15) that, 'Individualistic societies value freedom more than collectivist societies and freedom is necessary for creativity'. The assumption that creativity only occurs in situations of autonomy, independence and freedom in some of the literature is rather synonymous with the advocating of Western culture, ideology and systems. For instance, Jones and Herbert's (2000) argument suggests that positive innovative outcomes are more likely in cultures with high individualism, low power distance, weak uncertainty avoidance and high to moderate masculinity – in other words, cultures that are found almost exclusively in the West.

Arguments such as those upholding US culture and creativity often overlook the significant creative achievements of other cultures. There are many examples of high creativity in different cultural contexts, such as the ancient Egyptians or the Mayans, or the innovative scientific and technical accomplishments of the Chinese; further examples include the Arabs in the Middle Ages, the Spanish and Portuguese in the 14th–16th centuries – all examples of high-level innovation but with very different cultural contexts.

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Nakata and Sivakumar (1996) view this from a more random position, suggesting that both high and low power distance values are relevant to the creativity process, but at different stages. Trevelyan (1999) also argues that independence, as a dimension of creativity, is moderated by culture, and varies according to whether it concerns individual or group independence. Independence as an individual personality trait indicating a low need for social approval and individual determination is found mostly in the West and is beneficial for individual creativity in that context. Thus, in individualistic cultures there is a higher level of tenacity with respect to the achievement of goals. However, Early's (1993) research shows that in collectivist cultures there is a higher likelihood that groups will overcome obstacles and persevere with tasks (including creative tasks). Independence in a collectivist context refers to independence of the group in pursuing innovative tasks without interference from outside influences. A safe psychological environment is experienced within the group from which to explore and experiment with innovative ideas.

High power distance reflects the acceptance of inequality in the social hierarchy and control of the less powerful by the more powerful (Hofstede, 2001). Accordingly, one should comply with one's superiors and accept their authority. Low power distance reflects the value of equality and the belief that 'all men are created equal'. In hierarchical societies, the relationship between managers and subordinates is based on compliance and discipline. In societies with low power distance, the leadership style is of empowerment, encouraging employees to be autonomous, take responsibility, participate in decision making, and voice their opinions and ideas (Eylon and Au, 1999; Morrison and Milliken, 2003)

Subordinates in societies high on power distance are accustomed to depending on their supervisors for direction and decision making (House et al., 2004) and communication in high power distance cultures is mostly top down (Javidan and House, 2001). Therefore, followers are not socialised to think independently and generate their own solutions to problems. If asked for their ideas on how to solve a problem, followers are likely to

conform to the existing rules and procedures set and respected by their superiors, rather than breaking the rules. Their fear of deviating from existing norms and being punished for it (Hofstede, 2001) may lead followers to stress the appropriateness of their idea, to assure alignment with the existing order and acceptance of their ideas by their superiors. In contrast, people in societies low on power distance are not afraid to freely voice their ideas and they feel less obliged to elaborate on the ideas in order to have them accepted by their superiors.

2.2.3 Creativity: Risk and Uncertainty

The degree of risk taking is a further dimension that is related to creativity. It is generally held that a certain degree of risk taking is essential in order to explore and produce creative ideas. As has already been discussed in detail, there are cross-cultural differences with regard to risk taking. A related construct is uncertainty avoidance (UA) (Hofstede, 1980, 1997). According to Jones and Herbert (2000), weak UA, involving a degree of risk taking, is more favoured by the creativity process. Weak levels of UA have been generally associated with national innovativeness (Shane, 1993) and different approaches to corporate venturing (Venkataraman et al., 1992). Shane (1994, 1995) argues that the reason for higher levels of innovation in weak UA cultures is because of the idea of the champion role – idea champions are widely regarded as critical for innovation processes.

Higher risk orientation may indicate cross-cultural variability that affects certain aspects of the creative process; however, this idea may be too simplistic and lead to inappropriate conclusions. Thus Herbig and Milam (1994) argue that Japan's relatively high levels of UA are linked to high levels of conformity, thus making Japan a nation that discourages creativity. However, they note the high number of US patents that go to Japanese companies, which seems to devalue their assumption that strong UA is bad for creativity. It should also be noted that the Japanese, Dr Yoshiro Nakamatsu,[2] holds the world record for the most patents, with a total of 2,300. Pascale and Athos (1981), who claim that, in fact, Japanese managers are less concerned about uncertainty than Western managers,

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[2] Dr Yoshiro Nakamatsu holds more than 2,300 patents (the closest competitor holds 400).

provide an answer to this type of reasoning. The Western orientation is optimistic and positive, with an emphasis on success, achievement and the end result. However, Pascale and Athos argue that such a value orientation comes from a dislike of problems, which are considered as things to be eliminated by the quickest analytical methods. For the Japanese, problems are considered more as a natural feature of life and so they do not find uncertainty especially unsettling. They add that rather than provide their own solutions to problems, Japanese managers tend to seek the input of others, including their subordinates, and a collective resolution is sought. Particular traits of Japanese culture include the avoidance of conflict and open criticism on an individual level, but within a group or at organisational level uncertainty can be acknowledged and experimentation and suggestions accepted.

The view is confirmed by Trevelyan (1999) who suggests that thinking outside the status quo does occur in collectivist cultures where group work and harmony mean that any possible conflicts arising from divergence can be controlled. The collective orientation also allows individuals to make contributions that are considered as being for the collective good, resulting in cohesiveness from shared goals. Thus, a safe environment is provided for people's suggestions and creative ideas.

Uncertainty avoidance pertains to the level of stress that is experienced by individuals when facing the unknown (House et al., 2004). In a society where tolerance for ambiguity is low, rules and strict procedures are maintained in order to reduce ambiguity. However, rigidity in rules and standards restricts improvisation and novelty. On the other hand, low uncertainty avoidance encourages exploration and experimentation. Yet, the lack of clear standards and procedures may make task implementation difficult. Low uncertainty avoidance encourages exploration, which is necessary for generating novel ideas, whereas high uncertainty avoidance hinders exploration and constrains the novelty aspect of creativity.

Research has shown support for the relationship between uncertainty avoidance and creativity. For example, high tolerance for uncertainty is associated with risk-taking, tolerance for mistakes, and low bureaucracy, which encourage exploration and novel ideas (Miron, Erez and Naveh, 2004). In contrast, a bureaucratic culture restricts deviations from normative behaviours (Jansen, Van Den Bosch and Volberda, 2006).

High uncertainty avoidance reflects a tight culture where norms are expressed very clearly and unambiguously, and severe sanctions are imposed on those who deviate from the norms. In contrast, lower uncertainty avoidance reflects a loose culture where norms are expressed through a wide variety of alternative channels, tolerating deviant behaviours and errors (Gelfand, Nishii and Raver, 2006). Key outcomes associated with tightness include order and efficiency, conformity, routine, inertia and stability – all supporting ideas that appropriately fit in with the norms. In contrast, key outcomes associated with looseness include acceptance of diversity, deviation from the rules, and openness to change – which enhance exploration and novelty (Gelfand et al., 2006).

2.1 National cultural dimensions and creativity

The various dimensions of the culture of creativity such as high autonomy, risk taking, tolerance of mistakes and low bureaucracy were found to be the most prevalent in much of the research examined (Brown and Eisenhardt, 1998; O'Reilly et al., 1991; Scott and Bruce, 1994; Van de Ven et al., 1989), which indicates there are connections between organisational culture and creativity. Creativity is considered as a measure of behavioural norms in the Cultural Gap Survey to measure corporate culture (Kilman and Saxton, 1983). Creativity is considered to involve risk taking, pressure, stimulation and challenges (Wallach, 1983). It is also assumed that individual freedom is positively related to creativity, while state control inhibits creativity (Barnett, 1953).

Herbig and Miller (1992) suggest that creativity is absorbed into the cultural values of countries. Other research found evidence that suggested creativity correlates positively with countries that show high individualism, low uncertainty avoidance and low power

distance (Yaveroglu and Donthu, 2002). Dunphy and Herbig (1994) suggest that national culture could actually be a barrier to creativity. It is also thought that certain aspects of national culture influence creativity capacity. This view is shared by Herbig and Day (1993), who believe that certain socio-cultural traits are essential before successful creativity can be achieved by any society. According to Rothwell and Wisseman's (1986) analysis, there are nine cultural factors that affect the adoption of a new idea; particularly, factors such as risk taking and long-term orientation can have a direct effect on creativity.

Various researchers have distinguished the different impacts of Eastern and Western cultures on creativity. Trompenaars (1994) claims that Western analytical thinking and rationality has resulted in international success in the field of technology. Herbig and Miller (1992) argue that aspects of national culture are the most important elements of the differences in creativity between the USA and Japan. They identify ten cultural aspects that impact creativity in some way. They also argue that creativity is incorporated and integrated into the cultural values of countries (Herbig and Miller, 1992).

Fukuyama (1995) suggests that social capital also has a significant impact on the potential creativity of an industrial economy. The cost of operations can be reduced when members of the community work together as an entity on the strength of mutual belief based on a common set of ethical norms. This kind of society allows social relations to develop and will thus be able to be more organisationally innovative, resulting in more creativity within the organisation.

Xie et al. (1998) compared four different cultures, the USA, the UK, Japan and Hong Kong, and found that there were different patterns of conflict resolution in the process of new product development for successful innovation. In general, conflict was found to be more acceptable in the two Western societies (USA and Britain) in the study, while in the two Eastern societies (Japan and Hong Kong) it was found to be disruptive.

The creativity championing process, an important element of creativity success, is also affected by national culture, with the research being inconclusive and reporting opposite and mixed results. Chinese values do not use employee involvement or total quality

management as management innovations in Chinese firms or Hong Kong firms (Pun, 2001). Mueller and Thomas (2001) found that a tendency towards creativity is more likely to be seen in individualistic cultures and less likely in collectivistic cultures but low or high uncertainty avoidance did not appear to have much impact on creativity.

Much of the research has linked Hofstede's cultural dimensions to creativity. For some researchers, creativity was found to be positively correlated with cultures characterised by high individualism and low uncertainty avoidance. Low power distance was found to be associated with more likelihood of creativity leading to new, different behaviours and opinions (Hofstede and Bond, 1984; Hofstede 1980; Yaveroglu and Donthu, 2002). Other research found that countries demonstrating high creative capacity show a higher level of individual achievement and are not concerned about security and risk (Haire et al., 1966; Bass and Burger, 1979; Sirota and Greenwood, 1971). Scott (1994) argues that in collectivistic societies, gathering support is done on a person to person basis; in high uncertainty avoidance societies, there is a tendency to follow the status quo and abide by the rules; and in high power distance cultures, the creativity process is closely monitored. Moreover, in another study by Scott and Bruce (1994) it was found that in a high power distance society creativity champions need to gain support before pursuing an idea or action, and that in a collectivist society, people look for cross-functional support.

Van Everdingen and Waarts (2003) found that the adoption of ideas is significantly influenced by cultural variables. A high rate of uncertainty avoidance, masculinity and power distance correlates with a lower enterprise resource planning (ERP) system adoption rate. In France and Singapore, both high-power distance countries, for a creative project to be accepted, it must be supported from the top, while in Germany, a low-power distance culture, both top-down and bottom-up involvement are accepted (Roure, 2001). Steensma et al. (2000) found that small and medium-size firms in a country with a highly masculine culture are less likely to use alliances for technological innovation.

In a study by Allred and Swan (2004), it was found that, in domestic industries, individualism, low-power distance and low uncertainty are positively related to creativity,

while, in global industries, cultural dynamism is positively related to creativity. Hofstede and Hofstede (2005) argue that there is a stronger need for rules in a society that has a strong uncertainty avoidance culture, as a structured environment is what makes people in such a culture feel comfortable. They also suggest that a structured environment encourages people to follow the acceptable norms of behaviour and discourages them from divergent thinking, thus discouraging creative ideas.

Hofstede and Hofstede (2005) also state that 'the values at the LTO pole support entrepreneurial activity'; entrepreneurialism is usually positively related to creative thinking, so people in cultures with LTO tend to exhibit a certain degree of creativity ability. However, the strength of this ability may be offset by other factors, but so far there is no conclusive evidence in these studies, even though they have dealt with national culture and creativity to some extent.

According to Shane (1995), because creativity plays a more important role in societies that are more liable to take risks, such societies may be more creative than uncertainty-avoiding societies. Individuals in high uncertainty avoidance organisations find it hard to accept change and prefer to retain the status quo; this results in inhibition about behaviours and ideas outside the norm, and hence discourages creativity. In cultures such as these it is more important for people to feel part of a group and that peaceful relations are maintained within that group. This implies avoidance of any action or pursuit that will result in an individual seeming to be apart from the group and having different ideas which could cause disruption. Culture such as this actively discourages experimentation or creativity by individuals; thus, as creativity starts with differences in ideas and because differences in ideas and behaviour are rarely seen, they attract attention and are thus not quickly dismissed.

Consequently, in cultures with high uncertainty avoidance, new ideas are taken more seriously and receive more attention than in those that have low uncertainty avoidance, where new ideas are welcomed but may be discarded, as in such cultures new ideas are very prolific. However, the element of trust in high uncertainty avoidance collectivist

cultures is normally stable in some societies, which eliminates risk in solving problems. So, if there is no need to explore ways of reducing complexity and risk in the environment, creative thinking is not sought (Martinsons and Martinsons, 1996).

Although previous research has covered national culture and creativity to some extent, there is still a lack of specificity and managerial insights in these studies. Previous research has no explicit indication of how culture values, which are referred to as culture dimensions in this study, are displayed in the workplace, and which aspects of these cultural dimensions facilitate or hinder creativity.

2.2 **Studies in the Arabic context**

Large amount of research has been undertaken on creativity in the West, hwoever; little research has been done to assess the factors affecting creativity in the Arab world. According to Atiyya (1992) and Parnell and Hatim (1999), there is a lack of empirical research into Arab management practices in general and on creativity in particular. This lack of research on creativity in the Arab world is partly due to the traditional cultural views on creativity occurring in Arab culture. Furthermore, Amabile et al. (1996) argue that in order to be creative, the attributes of curiosity, adventurousness and risk taking are essential.

These attributes appear to be quite normal for Westerners, however, they are not so for the typical Arab. Generally, Arabs prefer to uphold ideas that have been proven and put into practice for many years, while avoiding the exploration of any new, possibly risky alternatives. They tend to prefer a more structured, team-oriented approach to remaining part of the status quo and what they feel comfortable with. However, although this has resulted in a lack of academic research into creativity in the Arab world, there are a few studies that have focused on creativity in an Arab context.

A study by Makhamerah and Al-Dahhan (1988) analysed what factors were found to impact employees' creativity in public companies in Jordan. The study found that creativity is affected by the attitudes of the management, the establishment of objective

criteria and whether employees are encouraged to interact and exchange of ideas. Abu-Faris (1990), in another study involving public enterprises in Jordan, set out to test how far certain factors affected employees' creativity. The study found various material and non material incentives that had a positive impact on the level of employees' creativity. It also found there was no impact of gender or position on an employee's tendency to have creative ideas.

A study on creativity in Lebanon by Mikdashi (1999) investigated the effects of organisation characteristics on managers' creativity. This study also analysed the meaning of creativity as a construct through the relation between creativity and other organisational constructs.

Awamleh (1994), using 293 managers in Jordan as the sample, analysed the relationship between managerial creativity (the dependent variable) and gender, age, education, organisational level and length of service as independent variables. The study found that the most important obstacles to creativity are those related to the type of organisation and management characteristics.

Al-Beraidi and Rickards (2003) examined how creative teams operate in Saudi Arabia. This study found that changes in leadership style could encourage the creative performance of teams, as a transformational leadership style has been found to be the most productive for encouraging creative behaviours.

Using a sample of 430 managers from five large industrial firms in Jordan, Abu-Taieh (2003) analysed the relationship between leadership style and the creative behaviour of individual employees. There was found to be a statistically significant relationship between leadership strength and individual creative behaviour.

Mostafa (2005) studied factors affecting organisational creativity in Egyptian organisations, using a sample of 170 managers. The study found a statistically significant difference in attitudes towards organisational creativity based on the function of the managers in the organisation. The study also found the variable, level of education of the

manager, to have a big impact on whether they would tend to adopt creative and innovative activities. However, no generation gap in the managers' attitudes towards organisational creativity was found. Finally, the study found that gender impacted creativity, with male managers tending to have more favourable attitudes towards creativity than female ones.

Barakat (1993) claims that the dominant traditional culture in the Arab World is characterised by the following elements: fatalism following conventional religious thought; and shame rather than guilt, reflected in the desire to avoid negative judgement by others rather than conscious questioning.

It is clear that, although numerous studies have attempted to identify the personal and organisational characteristics that predict creative accomplishment in the West, little research has focused on determining the factors that affect creativity in organisations in non-Western cultures. Moreover, this brief review makes it clear that, in most previous research on organisational creativity, there has been a bias towards factors that appear to enhance creativity; there is comparatively little research evidence on factors that may undermine creativity such as fear of failure or risk aversion; some cultures are anxious about vague, uncertain situations and the unforeseen future and might be less keen to accept and adopt new ideas; and in addition, there is no research about how cultural factors outside an organisation can enable or disable creativity in organisations. The purpose of this study is to address these issues. Therefore, we offer here a distinct contribution to the literature by forming a typology of the factors affecting creativity in Libya. This classification will also lead to a better understanding of the culture-related barriers to creativity in the Libyan business environments.

2.3 **Summary**

The exploration of the relationship between cultures and creativity has revealed a number of things. First, it has shown that, overall, culture can and does have an impact on the perception and interpretation of creative processes. The exact nature of the impact is hard to determine, both because of the complexity of the issues and because quality evidence is scarce.

A second conclusion is that creativity consists of complex psychosocial processes involving numerous salient factors. Culture is one such factor, but only one. The weight of the evidence suggests that a collective view should be adopted. There are different processes, mechanisms and structures through which creativity can emerge. Cultures are creative within the context of their own systems and to the extent that circumstances require creative solutions. No one culture is best for creativity and no one culture can claim a superiority of ideas.

Culture affects every aspect of creativity; thus, it is obvious that the factors affecting creativity will vary from one culture to another, from one social group to another, and from one individual to another. However, despite the relevance of culture, it is also possible that these differences are naturally inherited, or even due to conditioning.

Owing to the tendency to judge creativity in terms of Western models, two problems have arisen: such judgement either leads to a universal preconception of the implications of creativity; or, the Western model is seen as in some way superior and preferable to other models from different cultures. Besides these problems, there is little in the way of literature on creativity other than Western literature, and what there is gives rather limited evidence of the links between culture and creativity. Although the cross-cultural differences of culture are being increasingly acknowledged, the discussion and analysis of such is often not taken beyond the elementary stages.

There are recommendations from the literature that call for a strong need for research within specific, local contexts to determine how creativity is affected by cultural values. They point to the importance of local scholars, who have familiarity and inside knowledge of the culture and its functioning, in conducting such research. This is compatible with this study, since the researcher is a Libyan and is familiar with the Libyan culture.

It is most likely that all people have the capacity to be creative, but whether and/or how this is actualised may depend on the existence of facilitating cultural values and institutional practices. This study aims to find out which cultural values can facilitate or impede creativity by looking at both the wider culture at national level and the specific culture at organisational level. The discussion and analysis of the cross-cultural differences in creativity may be expanded beyond the elementary stages.

Chapter Three

National Culture

3.1 Introduction

The fields of organisational psychology and sociology have developed a variety of useful concepts for understanding an individual's behaviour within an organisation and the way in which organisations structure themselves. It has been suggested that culture plays the most important role in organisational behaviour. Culture has become an increasingly important consideration for academics and practitioners.

During the past decade there has been increasing interest in the impact of cultural differences on an organisation's development, as organisations seek to manage change in order to maintain a competitive advantage and respond to external pressures. In addition, globalisation has increased awareness of the need to understand not only the internal culture of organisations but also the impact of national and international perspectives. The relationship between culture and creativity in general has been suggested, but no specific investigation of this relationship has been conducted on a cross-national basis.

Chapter Three provides a theoretical underpinning of this research; it reviews the relevant literature on cultural issues. Social science divides research on culture into societal culture and organisational culture (Hall, 1989). This chapter will focus on national culture as the first independent variable in this study, and organisational culture as the second independent variable. The conceptual model of both national and organisational culture as related to creativity will be discussed further in Chapter Six.

3.2 Definition and nature of culture

The term or word 'culture' has several meanings and is used in everyday language to explain a number of different concepts. In most languages culture commonly means civilisation or refinement of the mind. Hofstede (1980) considered this meaning in the narrow sense and called it 'culture one'; he added that culture as mental software

corresponds to a much broader use of the word which is common among social anthropologists and is called 'culture two'. This second type of culture is a collective phenomenon because it is shared by people who live or have lived within the same social environment and thus distinguishes the members of this group from one another.

The term culture originally came from social anthropology; it was coined to represent a broad sense: the values of any specific human group that passed from one generation to the next. The first known publication to have culture in its title is Taylor's (1887) Primitive Culture. He identified culture as that complex whole that includes knowledge, belief, arts, morals, law, customs and any other capabilities and habits acquired by man as a member of society. Culture derives from one's social environment, not from one's genes.

Therefore, Taylor added, it should be distinguished from human nature on one hand, and from an individual's personality on the other. While human nature is universal and inherited, personality is specific to the individual and is both inherited and learnt. Thus, culture is related to a specific group and is learnt, not inherited, thus, culture implies that human behaviour is partially prescribed by a collectively created and sustained way of life that cannot be personality-based because it is shared by a diverse range of individuals.

Personality has been defined by Guilford (1959) as 'The interactive aggregate of personal characteristics that influence the individual's response to the environment'. The relationship between 'culture' and 'personality' has been discussed by anthropologists and philosophers for centuries. One of the strongest views, which belongs to Miller, says that the personality is something created though the process of acculturation (Daniels and Krug, 2007).

Culture could be defined as 'The interactive aggregate of common characteristics that influence a human group's response to its environment'. Hofstede (1980) added that 'culture determines the identity of a human group in the same way as personality determines the identity of an individual. Other researchers (e.g. Bohannan, 1980; Barnouw, 1973) have noted that culture and personality are interactive. Kluckhohn's (1951) definition is considered to contain the general consensus of anthropological opinion:

'Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, groups, including their embodiments in artefacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values.'

Kroeber and Parsons (1958) defined culture as 'Transmitted and created content and patterns of values, ideas and other symbolic meaningful systems as factors in the shaping of human behaviour and the artefacts produced through behaviour'. Triandis (1972) distinguished 'subjective' culture from its expression in 'objective' artefacts, and defined the former as 'a culture group's characteristic way of perceiving the man-made part of its environment'. Objective aspects of culture include tools and technology, while subjective aspects include categorisations, associations, norms, roles and values that form some of the basic elements affecting social behaviour.

Most of the definitions refer to culture as a set of shared values, beliefs and practices. These definitions embody specific behavioural and other psychological aspects, depending on the research emphasis. Generally, anthropologists tend to define culture as an important domain, and in anthropological terms, culture encompasses a broad range of material, behaviour patterns and thoughts (Punnett, 1989).

Anthropologists view individual motivation as a function of the larger society of which the individual is a member (Punnett, 1989). Researchers in different disciplines have defined culture differently – all refer to culture in terms of shared norms, values, beliefs and attitudes that differentiate one group of people or a nation from another.

Schein (1992) defines culture as 'a basic set of assumptions that defines for us what we pay attention to, what things mean, and how to react emotionally to what is going on, and what actions to take in various kinds of situations' (p. 22); while Trompenaars (1998) defines culture from a managerial perspective as the way in which a group of people solve problems.

The most well-known and widely accepted definition is Hofstede's. Hofstede (2001) defines culture 'as the collective programming of the mind which distinguishes the member of one group or people from another'. He suggested that people share a collective national character that represents their cultural and mental programming – values, beliefs, assumptions, expectations, perceptions and behaviour. Collective programming takes place at the societal and organisational levels. Hofstede further distinguishes societal culture from organisational culture; societal culture distinguishes members of one nation from another, while organisational culture distinguishes one employee of an organisation from another. Societal culture refers to profound beliefs, values and practices that are shared by the majority of people belonging to a certain nation or society. It is reflected in the way people behave at school, in the family, in the workplace, and it reinforces societal laws and governmental policies with respect to education, family and business. Rogers and Steinfatt (2004) define culture as 'the total way of life of a people, composed of their learned and shared behaviour patterns, values, norms, and material objects'. However, culture is a very general concept and the definition varies depending on the use and the environment in which we observe it. Culture is not only about nationalities and ethnic groups, but it concerns also communities, organisations, and other systems. Indeed, culture is a complex set of connections and each person belongs to several cultures at the same time, where each culture has subcultures (Marc Laneve and Thomas 2010).

Culture, of course, is a complicated field of study (see for example, Allaire and Firsirotu 1984; Westwood and Low 2003; James, 2005). Several taxonomies exist in order to capture the variation of mechanisms that form commonly shared but unique combinations of values and behaviour patterns on the societal level. Most definitions of culture used

currently in the social sciences are modifications of Taylor's delineation of the concept as 'that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society'.

Leontiev (2006) exemplifies that 'Expressed metaphorically, culture is a type of indicator of the optimal way of acting in the world and of understanding the world, and an indicator of the boundaries that influence the selection of experience in this optimal way'. Optimum implies that culture evolves approved standards as well as deviations from those norms or innovations recognized by individuals and society.

Culture is learned – most intensively in the early years of life – and has a continuing impact on each person's mind throughout life. An understanding of our culture helps us predict the behaviour of typical members of the culture in normal situations. Culture could explain some unquantifiable and intangible factors by which all societies are governed, but which are often regarded a 'natural' or 'normal' and very many definitions exist in order to determine the bounds of this phenomenon. Culture has a twofold function – on the one hand, it holds society together and on the other, culture assists an individual in decision-making, development and other important spheres. It appears, however, that researchers tend to only agree on two basic issues: (1) that culture affects people's mind, and (2) that there are many different aspects of this phenomenon. As Aycan (2000: 11) has put it: the real issue is not whether but to what extent and in what ways culture influences individual and group phenomena in organizations.

3.3 National culture

National culture is the culture present within a country (Sheth and Mittal 2003). The nation provides a workable definition of culture because the basic similarity among people is both a cause and an effect of national boundaries (Daniels, Radebaugh and Sullivan 2004). A country's culture has long been identified as an important environmental characteristic responsible for differences in behaviour (Roth 1995; Steenkamp 2001), both convenient and operational (Usunier, 2000). In international business research today national culture is a key variable in understanding how culture

affects the 'economic activities of individuals, groups, organization, nations, or region' (Sivakumar and Nakata, 2001). A country's culture has been a subject of interest going back a long time but its operationalization gained prominence with the development of cultural dimensions by Hofstede (1980). It was only after Hofstede's work that measured dimensions of culture began to be linked to every aspect of management (Triandis 2001a).

In Hofstede's (1991) words, 'most people have several layers of culture that they often belong to. These cultural layers may be based upon national, regional, ethnic, religious, linguistic, gender, generational, social class, industry or corporate affiliations.' Hofstede is quick to point out that the 'mental programs' from these various levels are not necessarily in harmony.

Compared to other levels of culture, national culture has been the focus of the majority of cross-cultural researchers, and has recently been accepted in academic research (Clark, 1990; Ronen and Shenkar, 1985). Hofstede (1980) argues that nations are the instigators of a considerable amount of mental programming of their citizens; therefore, national cultural programming leads to a pattern of thinking, feeling and acting that may differ from one nationality to another.

Oudenhoven (2001) refers to national culture as the profound beliefs, values, and practices that are shared by the vast majority of people belonging to a certain nation. They are reflected in the ways people behave at school, in the family, on the job; and they are reinforced by national laws and governmental policies with respect to education, family life, business, and so forth. To Marquardt and Engel (1993), national culture is 'existing in countries that have their national borders distinct and can be characterized by a discrete manner of thinking, doing, and living'.

Adler (1991) defines three aspects of national culture: it is shared by all or almost all members of some social group; older members of the group try to pass it on to the younger members and it shapes the behaviour or structure of one's perception of the world, as in the case of morals, laws, customs and values. At this national level,

therefore, researchers regard the nation or country as the primary unit of analysis (Allen, Miller and Nath, 1988) and country and cultural differences are viewed as virtually synonymous (Dawar et al., 1996; Inkeles and Levinson, 1969). A major reason for this procedure in cultural research is the researchers' recognition of the many difficulties associated with the measurement and operationalisation of culture (Clark, 1990; Inkeles and Levinson, 1969). Hofstede (1980, 1991) used national comparisons to differentiate cultural effects on management practices.

Nations and countries represent political and geographic units; however, they are rarely culturally homogeneous (Tepstra and David, 1991).the tendency for using nations as cultural units' does however, foundations: some researchers argue that unique geographic, economic and historical factors produce continued uniqueness in national culture. To these scholars, national boundaries delineate the legal, political and social environments within which organisations and people operate (Nicholson and Stepina, 1998; Ronen and Shenkar, 1985).

Many nations have a dominant language, identifiable education systems, and other integration mechanisms that include members with common values and outlooks (Dawar et al., 1996). Hofstede (1991) argues that within nations that have existed for some time, there is a strong pull towards further integration, such as a national education system, a national army, a national political system, national representation in sports events with a strong symbolic and emotional appeal, a national market or certain skills, products and services (Hofstede, 1991). As such, there is a strong case for using countries as building blocks for cultural analysis. However, an important understanding by researchers is that not all members of a nation necessarily fit their respective national cultural profiles and patterns. In any given society, there are individual people, as well as subcultures, that could be considered as cultural deviants (Kluckhohn and Strodbeck, 1961; Hofstede, 1980; Huo and Randall, 1992). In the present study, the pragmatic advice by Williamson (2002) is taken into consideration: (a) there is a danger in assuming that all members of a culture homogeneously carry the same cultural attitudes; and (b) it would be fallacious to

expect individuals' values or behaviours to be wholly determined by their cultural background.

3.2.1 Elements of Culture

There are many different types of culture in the world, each with its unique essence; however, there are certain elements that are universal for all of them. These particular behavioural traits and patterns are common in all cultures around the world and are referred to as 'cultural universals'. The elements are described in Figure 3-2; there are three key elements that play important roles in the creation and transmission of the culture within the society.

Figure 3-1: Elements of Culture
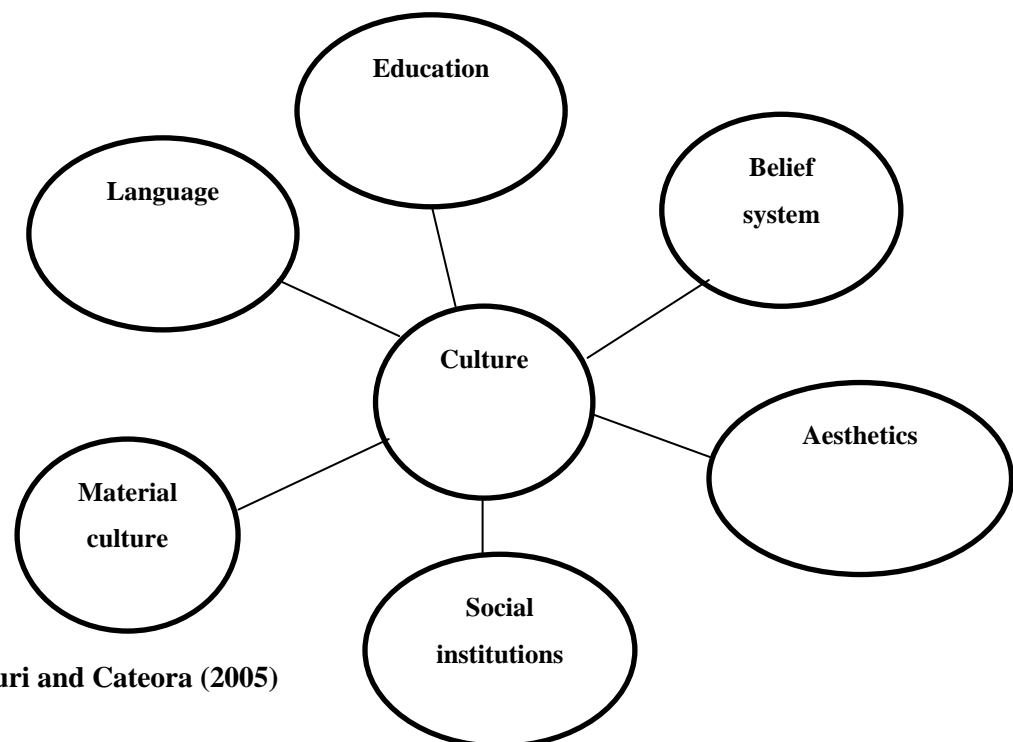
Source: Ghauri and Cateora (2005)

Language: a country's language is the key point and the mirror of the society (Hollensen, 2004). Because it is a social product that enables people to communicate their thoughts and feelings to one another, language has a critical and central role in the understanding and transmission of culture itself.

Religion and Belief: religion creates a common belief system within the society which the members of that culture hold to be true. According to Hollensen (2004), beliefs are the 'facts' that are accepted by all or most of the people and they are created by the societies like other cultural elements. In addition to these, religion also has deep impacts on the value system of a society. In many countries religion is a very important and sensitive issue and closed to changes. On the other hand, 'beliefs' may change over time, especially in modern industrial societies. For instance, today young people laugh at things that their grandparents used to believe in in the past (Ghauri and Cateora, 2005).

Education System: In each society, generations learn what is acceptable or not, the difference between right and wrong, and other ways of behaviour from the very early years of their life. In this respect, education can be seen as a tool for transferring the culture of a society from one generation to another (Hollensen, 2004). The literacy level in a country is one of the most important aspects that influences the behaviours and attitudes of people (Ghauri and Cateora, 2005).

3.2.2 Culture as mental programming

Individuals carry 'mental programmes' that are developed in the family during their childhood and are reinforced in schools and organisations afterwards. Each individual has a unique mental programming that is only partly shared with others (Hofstede, 1997). Though it is hard to draw precise borderlines between the different levels of human programming, according to Hofstede, mental programmes can be divided into three levels: these levels are illustrated in Figure 3-2.

Figure 3-2: Three Levels of Uniqueness in Human Mental Programming

Specific to individual   Inherited and learned

Personality

Specific to group or category   Learned

Culture

Universal   Human Nature   Inherited
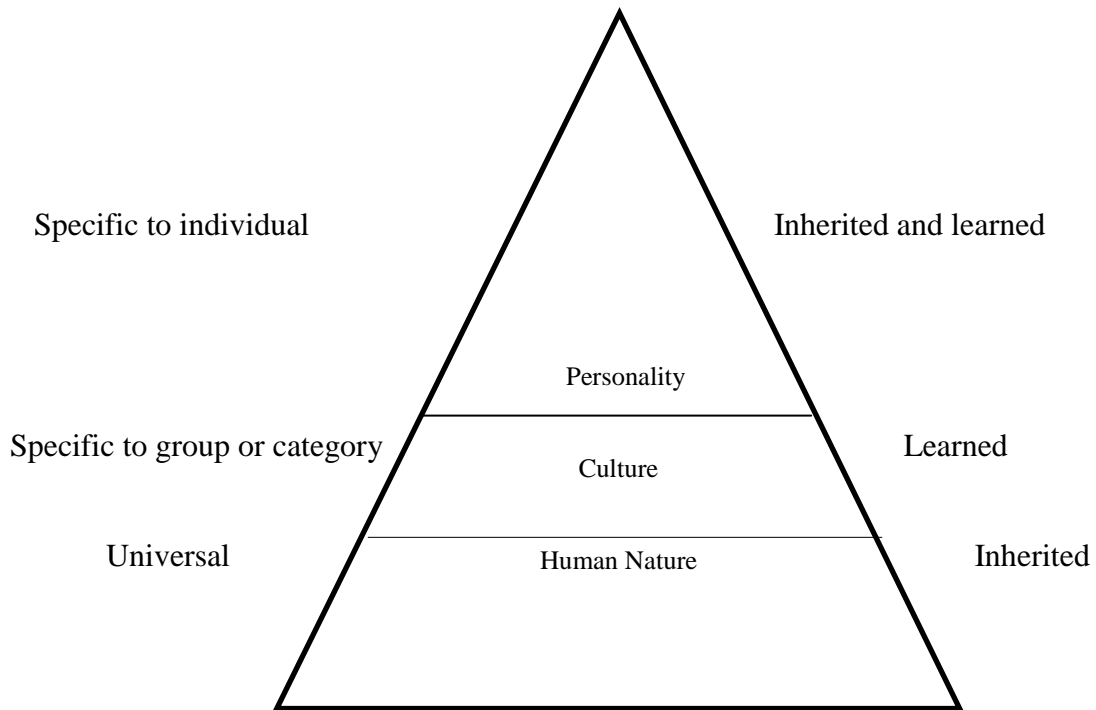
Source: Hofstede (1997).

The universal level is the most basic level of programming. It is shared by all human beings, or almost all of them. It involves the biological system of the human body, as well as different expressive behaviours such as laughing and crying, and also associative and expressive behaviours. It can also be seen as generalisations that are present in all cultures. The individual level of human programming is the unique part of the person. There are no two people identically programmed. This level embodies the personality of the individual. The third level is the cultural level where most mental programming is learned. This level is shared by individuals that went through the same learning process and between people that identify themselves as its members, even if they do not have the same genes. These collective programmes are transferred from generation to generation through roots, societies, organisations and groups.

Culture is a collective phenomenon, because it is shared with people who live or have lived within the same environment, which is the place where it was learned. Culture is something that is learned and not inherited. It is created through one's social environment and is not part of one's genes. As shown in the figure above, culture has to be distinguished from human nature and an individual's personality. Nevertheless, humans do create culture. Each group or population builds their own way of life, with values, norms, behaviours and material objects that they feel best fit their situation. Culture is stored in individual human beings, with beliefs, attitudes and values, and similarities in the belief systems are strong between members of a given culture. Those beliefs represent the individual perception of the outside world and are shaped by the individual's culture.

Attitudes are internal events and not directly visible by other people. They are emotional responses to objects, ideas and people. While people are expressing their opinions, speaking, and engaging in other behaviours, they do it on the basis of their attitudes and beliefs. According to Hogg and Vaughan (2005: 150), an attitude is 'a relatively enduring organisation of beliefs, feelings, and behavioural tendencies towards socially significant objects, groups, events or symbols'.

Additionally, norms are 'the established behaviour patterns for members of a social system' (Rogers and Steinfatt, 2004: 85). An individual is socially punished if a norm is violated because the expectations of the system have not been fulfilled. For instance, eating with the left hand in Libya is a serious violation of social norms because the left hand is considered as unclean.

3.3 **Measurement of National Culture**

Over the past few decades, the concept of national culture has attracted increased attention by scholars who have wanted to define the phenomenon in order to develop a better framework for analysis and better comparisons among various national cultures. Measuring national culture in terms of dimensions and value orientations has been common in scholarly work. A dimension of culture is an aspect of a culture that can be

measured relative to other cultures (Hofstede, 1991). Several frameworks have been developed for analysing various national cultures. The most well-known models include the work of Hall (1960), Kluckhon and Strodtbeck (1961), Triandis (1982), Laurent (1983, 1986), Dorfman and Howell (1988), Schwartz (1994), House, Wright and Aditya (1997) and Trompenaars and Hampden-Turner (1998).

The Dutch scholar Geert Hofstede (1980, 1991) is credited with completing the largest cross-cultural study applicable to international management theory (Swierczek, 1991; Hoppe, 1990). Many scholars (Morden, 1999; Groeschl and Doherty 2000; Schwartz, 1994), as shown in Table 3-1, including Hofstede himself (Hofstede, 1991), noted that these dimensions closely correspond to, and essentially capture the essence of many dimensions proposed by other writers. Though coming from different researchers and using different research approaches, similar sets of dimensions can be identified that can describe culture.

Table 3-1 Similarities among Cultural Frameworks

Domains	Kluckhol & Strodbeck (1961) 3-dimensions	Hofstede's Dimensions of National Culture 5-dimensions	Schwartz (1992) 3-dimensions	House, Wright & Aditya (1997) 8-dimensions	Trompenaars & Hampden-Turner (1998) 7-dimensions	Inglehart, Baker & Norris (2003) 2-dimensions
Relation between self and group	Relational orientation	Individualism vs. Collectivism	Embeddedness vs. Autonomy.	Collectivism	Universalism vs. Particularism Collectivism vs. Individualism Specific vs.Diffuse involvement Emotional vs. Neutral Achievement vs. Ascription	Survival vs. self-expression
Relation to authority		Power Distance	Hierarchy vs. Egalitarianism	Power Distance		Traditional vs. secular-rational dimension
Relation to uncertainty		Uncertainty Avoidance		Uncertainty Avoidance		
Relation to social/environment	Activity Orientation (being/doing)	Masculinity vs. Femininity	Mastery vs. Harmony	Gender Egalitarianism - Assertiveness - Human Orientation - Performance Orientation	External vs. Enternal-control	
Relation to time	Time Orientation	Long-Term vs. Short-Term		Future Orientation	Past vs.Present vs. Future orientation	

3.4 **The national culture Assessment Instrument**

This study will adopt Hostede's model to measure culture at a national level. Hofstede (1980) developed and presented his model to measure and compare national culture based on his survey which hypothesised four cultural dimensions. The base data for his study were collected from IBM, the international employee's attitude survey programme between 1970 and 1973 in two survey rounds, which produced answers to more than 116,000 questionnaires from 72 countries in 20 languages. The analysis focused on country differences in answers to questions about employees' values. Similar differences between countries were obtained in a business school unrelated to IBM. The Hofstede approach will be used to identify any similarities and differences between the companies in terms of creativity from a national cultural point of view.

3.4.1 Hofstede's impact on cross-cultural research

While Hofstede's study is indeed not an ideal model, a number of studies provide supporting evidence for its dimensions (Azevedo, Dorst and Mullen, 2002; Bagchi et al., 2001; Ben Zakour, 2004; Bond, 1988; Frotaine and Richardson, 2003; Myers and Tan, 2003) and use them to account for practical explanations. Hofstede's (1980) study is deemed a conceptual framework that answered many cross-cultural problems and offered cross-cultural researchers a configuration with which they could unify their various studies (Bond, 1994). Since the publication of Hofstede's work in the 1980s, there has been an enormous volume of work carried out using one or more of the cultural dimensions identified by Hofstede (Ben Zakour, 2004; Buragga, 2002; Choudhury, 2004; Fey and Denison, 2003; Frotaine and Richardson, 2003; Gale, 2002; Myers and Tan, 2003; Shanks et al., 2000; Sornes et al., 2004; Straub et al., 2004).

The contribution of Hofstede's work cannot be underestimated. His study continues to be the largest single piece of research on cross-cultural work values. His motivating interdisciplinary method of understanding and clarifying the dimensions has been very useful. By providing scores for the countries on each of the dimensions, Hofstede created a four-dimensional map of societal culture. Countries can be positioned in relation to one

another on one or more of the dimensions. Researchers can also replicate his studies and validate their results accordingly (Hofstede, 2001).

At least four large studies have been conducted in the field since Hofstede's first research at IBM in 1980 (Hofstede, 2001). The first originated in Hong Kong and was entitled 'The Chinese Culture Connection'. In 1987, a group of researchers led by Michael Bond at the Chinese University of Hong Kong planned a research study to examine the universality of Hofstede's dimensions. Chinese researchers were requested to complete a set of values (reflecting an Eastern rather than Western origin in the values), which then formed the basis of the questionnaire. The questionnaire was administered to university students in 23 Eastern countries. Using statistical methods similar to Hofstede's, the researchers were able to replicate three of Hofstede's dimensions (PD, IND and MAS) (Bond, 1988), while finding another, which they named Confucian Dynamism to reflect the long-term future-oriented perspective adopted by many Asian Confucian cultures (Bond, 1994). Hofstede acknowledged and accepted this dimension as the fifth dimension to his original study (Hofstede, 2001).

The second largest study conducted was by Schwartz (1992; 1994) following Hofstede's footsteps. Schwartz (1992; 1994), using a worldwide value survey, tested 56 values in 40 countries questioning students and elementary school teachers about their basic values, and derived a total of ten distinct value types at individual-level analysis using individual scores rather than country-based means.

The third largest study influenced by Hofstede's work was that of another Dutchman, Fons Trompenaars. His research focuses on the cultural dimensions of business executives. Trompenaars (1994) administrated research questionnaires to more than 15,000 managers from 43 countries, including many ex-communist countries, using a questionnaire that dealt with seven hypothesised dimensions of cultural values.

The fourth study was conducted by Robert House (1997) called the GLOBE project. The GLOBE project is a multi-phase, multi-method project in which investigators from around the world examine the interrelationship between societal culture, organisational

culture and organisational leadership. One hundred and seventy social scientists and management scholars from 61 cultures representing all the major regions of the world were engaged in this long-term programmatic series of cross-cultural leadership studies. House was very much influenced by Hofstede's work, and in his study of culture he developed nine cultural dimensions. Most of House's societal culture dimensions were very similar or identical to Hofstede's five societal culture dimensions.

Correlations between these different studies and Hofstede's work indicate that, although these new measures may have some advantages, Hofstede's data is more dependable than many had thought (Peterson, 2001). Hofstede's work has been useful not only for providing a theoretical structure for hypothesis testing, but also for encouraging some interesting theoretical and methodological debates.

3.4.2 Reasons for choosing Hofstede's dimensions

In the literature, many models have been used to measure national culture differences. All models are structural and therefore of narrow construction. The present study uses Hofstede's model for many reasons. First, Hofstede's study was the first study to integrate previously fragmented concepts and ideas from the literature and present a rational framework for categorising different cultures. It has been shown to be stable and useful for numerous studies across many disciplines. The reasons for widespread use of Hofstede's classification of culture may be in the simplicity of his dimensions. Hofstede's dimensions are straightforward, uncomplicated, and naturally interesting to both the academic researchers and business readers across numerous knowledge disciplines.

Hofstede's (1980) work has become important and influential because of the massive support of the IBM results. The IBM results were supported quantitatively and qualitatively by hundreds of studies and large numbers of replications in different disciplines (Dahl, 2004). Many researchers have replicated Hofstede's work in different cross-cultural studies in different disciplines and areas of interest and have validated his instrument and work (Bond, 1988; House et al., 1996, Schwartz, 1994; Trompenaars,

1994). Most of the recent studies of cross-cultural models depend on Hofstede's dimensions and use them as a basis for their studies.

Hofstede's study was, and may still be, one of the first cross-cultural studies involving a large sample size of 116,000 participants; the popularity of Hofstede's model came from the large sample, and from the use of empirical data to demonstrate cultural differences and develop societal cultural dimensions (Adler, 1997; Parr, Shanks and Darke, 1999). Sondergaard (1994) pointed out that, regardless of all its limitations, Hofstede's work is widely recognised and accepted, has received more than 1,063 direct references in journals, and has provided the basis for 61 studies. It also remains a key starting point in any analysis of cross-cultural studies in any areas.

3.5 **Summary**

This chapter reviewed the literature on national culture. Culture has been defined as the values, beliefs and practices of a certain society that distinguish it from other societies. The reviewed literature points to the important role played by national culture in human behaviour. Numerous studies, concepts and dimensions measuring national culture which are relevant to the current study were reviewed and discussed, leading to the finding that Hofstede's framework of national culture is the best framework for studying the impact of national cultural on creativity.

Hofstede's (1980) original four dimensions used to measure and compare the culture differences that are later used in this study, along with their rationale, were explained. Hofstede's dimensions, namely: power distance, uncertainty avoidance, individualism versus collectivism, and masculinity versus femininity were defined and explained; their potential relationship with creativity and innovation will be discussed in Chapter Six. The motives for adopting and using Hofstede's four dimensions and their critiques were also given.

Moreover, this chapter highlighted the importance of cultural dimensions when addressing issues related to creativity in cross-cultural studies. Most of the previous studies on creativity used one or more of Hofstede's dimensions. It has been found that these dimensions can explain the differences in creativity across different cultures. Therefore, this study is using these dimensions, not just to ascertain the impact of each dimension on creativity, but also to explore the features of each dimension that may have an impact on creativity.

In addition, most of the previous literature on the relationship between national culture and creativity was done at the general level, using the national cultural dimensions to indicate the level of creativity between countries or societies without any explanation or interpretation of which aspects of these dimensions have an impact on creativity. The

goal of this study is to fill in this gap by providing an in-depth analysis of the aspects of these dimensions that have an impact on creativity

Finally, this chapter serves as a theoretical setting that establishes the first foundations for investigating the effects of national culture on creativity. The national culture theories discussed present some useful concepts and models that help in providing an appropriate explanation of how national culture influences peoples behaviour. However, because the mechanisms through which national culture dimensions affect creativity are insufficiently clear, most of the existing literature misses certain elements in explaining which dimensions of national culture affect creativity. Thus, the main research focus, or objective, is to uncover and conceptualise these missing mechanisms. Empirical observations from culturally different groups that are clearly subjected to national culture influences will help to determine the missing mechanisms and add to the existing literature on creativity and national culture. This is in line with the objectives of this study, which seeks to determine the relationship between national cultural dimensions and creativity, using different cultural groups. The next chapter will discuss the literature on the second independent variable: organisational culture.

Chapter Four

Organisational Culture

Chapter three reviewed the literature on national culture's first independent variable, while this chapter discusses the relevant literature on the second independent variable; organisational culture. This chapter begins with an introduction to organisational culture. In section 4-2 organisational culture is conceptualised. Section 4-3 discusses the relationship between organisational culture and creativity. Section 4-4 briefly discusses typologies of organisational culture. Section 4-5 discusses the relationship between national and organisational culture.

4.1 Introduction

The concept of organisational culture has been significant in the study of organisational behaviour because it is an important lever in enhancing organisations' key capabilities and how they function, and therefore is a popular business topic in both academic research and the business press (Chen, 2004; Nazir, 2005; O'Reilly, 1989; O'Reilly, Chatman and Coldwell, 1991; Silverthorne, 2004; van der Post, de Coning and Smit, 1997). Organisational culture is an important factor used to determine how well an employee fits into their organisational context, and it has been asserted that a good fit between the employee and their organisation is important (Nazir, 2005; O'Reilly et al., 1991; Silverthorne, 2004). In addition, Nazir (2005) and Silverthorne (2004) state that organisational culture also affects the commitment of employees within an organisation and that the strength of organisational commitment is correlated with the strength of organisational culture. It is usually understood that a strong culture is synonymous with consistency, because the beliefs and values of the organisation are shared relatively consistently throughout the organisation, and therefore, the management of culture can be treated as the management of commitment (Nazir, 2005). If the culture is very strong, then employees know the organisation's goals and they work for those goals, which increases the commitment of employees (Deal and Kennedy, 1982).

Individuals may be attracted to organisations that have values that are perceived as similar to their own; therefore they will be more committed to their job (O'Reilly et al., 1991; Smith,

2003). Nazir (2005) states that having an organisational culture, more specifically a set of values that is commonly shared by the organisation's employees, may be beneficial to creativity and innovation.

4.2 **Organisational culture definition**

It is, however, important to have clarity on what is meant by the term organisational culture, if it is to be analysed and managed (O'Reilly, 1989). According to Hellriegel et al. (2004), organisational culture is the distinctive pattern of shared assumptions, values and norms that shape the socialisation activities, language, symbols, rites and ceremonies of a group of people. This definition by Hellriegel et al. (2004) emphasises a number of important aspects of organisational culture, such as shared assumptions, shared values, shared socialisation and norms, and shared symbols, language, narratives and practices; and also emphasises how organisational culture assists employees in being introduced and socialised into the new organisation, while concurrently ensuring internal integration. In doing so, organisational culture lets the employees know how to perceive, think and feel when faced with new problems within their new organisational environment. Rowe et al. (1994) provide a similar definition to Hellriegel et al. (2004), in which organisational culture is defined as the combination of shared values, attitudes, beliefs, rituals, norms, expectations and assumptions of the people within the organisation.

Rowe et al. (1994) go on to indicate that corporate rituals provide a way of showing the beliefs and values of the organisation, and therefore define the organisational culture, social interaction, priorities and the way in which employees deal with one another. Rowe et al. (1994) also acknowledge the importance of the socialisation process of new employees into the organisation. This form of socialisation, through organisational rituals, assists employees in understanding and adhering to specific practices and procedures within the organisation (Rowe et al., 1994).

Schein (1992) defines organisational culture as 'a pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and internal integration, which has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems' Schein (1992: 12). With regard to this definition, Schein (1992) has a similar view to Rowe et al. (1994: 472), that socialisation plays an important role in what is passed on to new generations of employees. Furthermore, the way in which a new employee learns, and the socialisation process to which they are subjected, may reveal deeper assumptions (Schein, 1992). O'Reilly et al. (1991) add to the above definitions by stating that organisational culture can be thought of as a set of cognitions that is shared by members of a specific social unit or organisation, which includes elements such as fundamental assumptions, values, behavioural norms and expectations. Deal (1984; in Rowe et al., 1994) observed that employee's social needs are met by defining relationships, specifying roles and duties and establishing set standards that are to be adhered to. Deal and Kennedy (1982) have a similar perspective to that of O'Reilly et al. (1991) and explain their definition of organisational culture as the 'integrated pattern of human behaviour that includes thought, speech, action and artefacts and depends on man's capacity for learning and transmitting knowledge to succeeding generations.' The informal cultural elements of an organisation can be described as the way things are done around the organisation (Deal and Kennedy, 1982).

Corporate culture can be defined as the company's shared values, beliefs, business traditions, trading principles and operating ways in the internal work environment that are embraced by the members of a particular corporation (Lodorfos and Boateng, 2006). Literature often states that the organisational culture drives the dictates, attitudes and behaviours of the members within it. On the other hand, we can say that the members of the organisation also shape the organisational culture through their individual cultures because people have their own education and experiences that create their proper frame of reference in order to analyse daily situations.

According to Mo and Mei (2004), the company culture is created by human beings, which implies that the organisation should follow the social values and ethical values that people usually perceive. This idea is extremely important in organisational creativity because the culture of the company must reflect people's values and beliefs, which have as their source the national culture. As a result, norms, values and procedures designed in the organisation should be adaptive to the environment and social situation. The essence of the corporate culture is primordial and must be understood because it provides a physiological link that helps the company to keep its members together as a team to achieve its organisational goals and objectives.

The debate about what organisational culture really is can be viewed from two separate perspectives, those who take an anthropological stance and those who take a scientific rationalist stance (Bate, 1994); these two viewpoints are:

a- Researchers who take an anthropological stance take the view that organisations are culture (Bate, 1994) and they describe organisational culture as something that an organisation is (Smircich, 1983). Thus, that organisational culture is seen as an inseparable facet of an organisation and it cannot be managed or changed.

b- Researchers who take a scientific rationalist stance see organisational culture as a variable of an organisation (Bate, 1994) and describe it as something that an organisation has (Smircich, 1983). Like other organisational variables (e.g. strategy, structure, systems, style and staff), organisational culture can be measured, managed and changed (Peters and Waterman, 2004).

These definitions of organisational culture, and review of the organisational culture literature, suggest the following viewpoints:

A- Organisational culture is not an easy concept to address. The reason for this is because the topic of organisational culture research has been studied from a variety of perspectives ranging from disciplines such as anthropology and sociology, to the applied disciplines of organisational behaviour, management science, and

organisational communication (Schein, 1990; Brown, 1995). The researchers who have applied the concept of organisational culture to their own disciplines have defined the construct differently and disagree somewhat as to its precise nature (Petty et al., 1995). As Jelinek et al. (1983) point out, the organisational culture concept is not yet fully developed and there is no fixed definition exists for the research on organisational culture. Definitions of organisational culture vary and it depends from which academic discipline they originate (Trice and Beyer, 1993)

B- The major definitions of organisational culture range from simple (organisational culture defined as values or beliefs) to complex (organisational culture defined as a system of fundamental assumptions, values, beliefs, patterns of behaviour and others). As a whole, organisational culture includes five distinguishable but interrelated components. They are fundamental assumptions, basic values, behavioural norms, artefacts and behaviours. Fundamental assumptions refers to those taken-for-granted assumptions that define what to pay attention to, what things mean, whether to react emotionally to what is going on, and what actions to take in various kinds of situations (Schein, 1992). Behavioural norms are 'rules for behaviour which dictate what are considered to be appropriate and inappropriate responses from employees in certain circumstances. They develop over time as individuals negotiate with each other in their attempts to reach a consensus on how to deal with specific problems of an organisation' (Brown, 1995). Artefacts include stories, physical arrangements, rituals and language that are created by an organisation and have a strong symbolic meaning (Schein, 1992; Trice and Beyer, 1993). The symbolic meaning of artefacts is more important than any instrumental function (Hatch, 1993). In contrast, behaviours refer to any form of human action and people's behaviour is defined by their culture.

C- Thirdly, the definition of organisational culture suggested by Schein (1985) has been viewed as a comprehensive one and accepted by most researchers of organisational studies (Cooke and Rousseau, 1988; Owens and Steinhoff, 1989). Unlike many other researchers who have placed emphasis on values while defining

organisational culture, Van den Berg and Wilderom (2004) stress that the central part of organisational culture is work practices in organisations and thus they define organisational culture as 'organisational work practices within organisational units that may differ from other organisational units'. According to Van den Berg and Wilderom (2004), although values are important components of organisational culture, past research has proved that cultural differences in organisations resided more on practices than on values (Hofstede, 2001). Their research in 1999 in which 'organisational practices and values were measured by asking for the extent to which the practices are present or should be present' also supported their viewpoints (Wilderom and Van den Berg, 1999).

4.3 **Organisational culture and creativity**

Regarding organisational culture, there is an agreement in the literature about its importance for creativity (Chang and Lee, 2007; Higgins and McAllaster, 2002; Lau and Ngo, 2004; Lloréns Montes et al., 2004; Martins and Terblanche, 2003; Mumford, 2000; Obenchain and Johnson, 2004; Ruigrok and Achtenhagen, 1999).

Organisational culture can be defined as the values, beliefs and hidden assumptions that organisational members have in common (Cameron and Quinn, 1999; Denison, 1990; Deshpandé and Webster, 1989; Miron et al., 2004). Various research works have been conclusive as to the key role of culture in creativity (Ahmed, 1998; Higgins and McAllaster, 2002; Jamrog et al., 2006; Jassawalla and Sashittal, 2002; Lau and Ngo, 2004; Martins and Terblanche, 2003; Mumford, 2000). The main reason is that it can stimulate creative behaviour among the members of an organisation since it can lead them to accept creativity as a basic value of the organisation and can foster commitment to it (Hartmann, 2006).

Furthermore, cultural aspects and management behaviour are closely related and can be serious impediments to change (Boonstra and Vink, 1996). According to Tesluk et al. (1997), the basic elements of culture have a twofold effect on creativity from the

perspectives of socialisation and of coordination. Through socialisation, individuals can know whether creative behaviours are part of the path the business treads. At the same time, the business can, through activities, policies and procedures, generate values, which support creativity, and its creative capacity will subsequently improve.

According to Poskiene (2006: 47), organisational culture 'refers to the complex set of ideologies, traditions, commitments, and values that are shared throughout the organisation and that influence how the organisation conducts its whole performance becoming a potential source of innovation, advance and advantage'. As such, inevitably 'it is not the values individuals bring to the organisation that count, but the values the organisation brings to the individual'. All in all, the author claims the relationship between creativity and culture is not necessarily proved by empirical research as it contains too many variables which simply cannot be expressed, measured or perceived.

Martins and Terblanche (2003) convey that successful organisations blend an emphasis on creativity into their management processes and overall culture in two primary ways. First, via the socialisation processes present within an organisation whereby individuals learn the existing organisational norms and whether or not creativity serves as one of those norms. Secondly, since an organisation's basic values, assumptions and beliefs are exposed by the structures, policies, and management practices and procedures, they are linked to the levels of creativity in the workplace.

In this line, Ahmed (1998) contends that culture is the primary determinant of the level of creative activity within a company but while many companies discuss creativity, far fewer actually implement it. To a large extent, many companies are averse to the risks involved with creativity. Nonetheless, Angel (2006) remarks that firms must 'innovate or die' (p. 1) and despite being difficult to implement, creativity remains a critical success factor. While risks do exist in the implementation of a creativity culture, they are mainly short term and cost based, but also bring about the potential for opportunities which may offset such risks (Ahmed, 1998). Furthermore, there is no guarantee that implementing a

creative culture will lead to effective creativity, but nonetheless the presence of a creativity culture is necessary to ensure that innovation is at all possible (Angel, 2006).

Creativity serves as a dynamic capability and is born out of an organisation's ability, referred to as the ability to explore and exploit as well as increase variance at the same time (Hitt et al., 2005). Research carried out by Poskiene (2006) indicates that a strong and deeply-rooted organisational culture is a primary factor in allowing for sustained creativity. The author argues that a strong culture will probably only lead to diminished ability to be creative if that culture inspires uniformity, which limits individual creativity within the organisation.

Kenny and Reedy (2007) argue that a 'creativity organisational culture is one in which continuous improvement throughout the organisation is the norm' (p. 119). Creativity is not only derived from a small number of employees who perform a specific task (such as research and development), but it is a philosophy that is embedded throughout the organisation and is present among all employees (at least to some degree).

Isidre and Jeff (2009: 4) define a creative culture as a 'way of thinking and behaving that creates, develops, and establishes values and attitudes within an organisation, even though such changes may mean a conflict with conventional and traditional behaviour'. This definition suggests four attitudes to be met in order to create a successful creativity culture: willingness among corporate managers to take risks, widespread participation among members of the organisation, stimulating creativity and shared responsibility. Moreover, Despande et al. (1993) propose that long-run competitiveness requests a unified culture that values creativity. This prediction is probably due to the idea that the culture of an organisation impacts the degree to which creative solutions to questions or problems are encouraged, supported and implemented (Kenny and Reedy, 2007). Thus, if an organisation is unable to produce creative solutions to problems then that firm's chances for long-term survival and success are likely to be limited (Despande et al., 1993).

The significance of organisational culture is becoming so high that it has taken on nearly equal status to that of strategy, structure and control (Hofstede, 1991). In terms of creativity culture, there exist two primary stages to the creative process: development and implementation. The first stage of development includes risk taking, searching for alternatives, and discovery. The second stage, implementation, entails testing, refining and implementing (Pandey and Sharma, 2009).

Read (1996) concludes in his literature review that the most important determinant of a beneficial creativity culture is the management's attitudes towards creativity. Managers who support creativity and a creative corporate culture build organisations with stronger overall creativity cultures. This view is supported by Martins and Terblanche (2003) and Tushman and O'Reilly (1997). Furthermore, O'Reilly (1989) contends that shared cultural norms determine the level and success of a firm's creativity culture, but that those norms need not be substantial in total numbers. He argues that firms such as Wal-Mart, Toyota or Hewlett Packard hold a strong creativity culture which is underpinned by only a few shared values. However, the intensity of those shared values is exceedingly strong, and so is the firm belief in a few shared values which can create the appropriate organisational and creativity culture for a firm.

Leadership and top management support towards a creative culture is also crucial, as remarked by several authors. Schein (1992) sustains that it is the firm's leadership and their actions that promote a creative culture, a view also supported by Tierney et al. (1999). Zairi and Al-Mashari (2005) maintain that senior managers play a crucial role in building an effective and sustainable creativity culture. Particularly in terms of developing new products (a capability provided by a proper creative culture) the role of senior managers includes four primary areas: leadership, responsibility, flexibility and employee empowerment. A properly implemented and maintained creativity culture ought to allow senior managers to excel in the aforementioned areas and allow the firm itself to compete effectively by blending the present consumer needs in the market

simultaneously with process innovations that provide firms the capability to meet those consumer needs.

Unfortunately there is no uniform single agreement among academic literature on the type of organisational culture needed to foster creativity. Moreover, an inconsistent relationship exists between culture and creativity as organisational culture can be a driver for, or impediment to, creativity (Kenny and Reedy, 2007). For instance, a strong organisational culture can lay the foundation for an innovative organisation but may also serve to stifle creativity and discourage the interactions among employees which are vital to the innovative process. Thus, Kenny and Reedy (2007) maintain that the creative capabilities of an organisation are determined by the way in which an organisation's culture is both created and implemented.

4.4 **Typologies of organisational culture**

What the literature has not clarified is which types of culture enhance or inhibit creativity. Moreover, there is a lack of empirical research analysing whether different types of creativity require different types of organisational culture. A number of theoretical frameworks or typologies have been designed with regard to organisational culture (Deal and Kennedy, 1982; Harrison and Stokes, 1992; Hellriegel et al., 2004; Hofstede, 1993; Rowe et al., 1994; Schein, 1992). Typologies are useful because they provide broad overviews of the variations that exist between organisational cultures (Brown, 1995). To summarise, the main characteristics and values of the organisational culture typologies are shown in Table 4-1.

Table 4-1 Classifications of organisational culture typologies

	Culture classifications	Characteristics	Values
Hellriegel et al.,(2004)	Bureaucratic	Focus of attention is internal Control is stable	Rules, hierarchical coordination, predictability and stability
	Clan	Focus of attention is internal Control is flexible	Teamwork, participation, consensus decision making, loyalty, adherence to norms
	Entrepreneurial	Focus of attention is external Control is flexible	Dynamism, creativity, risk taking
	Market	Focus of control is external control is stable	Achievement of measurable and demanding goals that are finance- and market-based
Deal and Kennedy (1988)	Work and play hard	Risk is low Feedback is rapid	Fun and action, work and play enthusiastically
	Process	Risk is low Feedback is slow	Attention to detail Focus on how task is performed
	Macho	Risk is high Feedback is slow	individual employee achievement Ability of crucial person to achieve organisations objectives
	Bet your company	Risk is high Feedback is rapid	Technical skill and knowledge
Rowe et al., (1994)	Productive	Resists change: Performance and technical orientation	Efficiency and consistency within organisation
	Quality	Accepts change: Achievement and technical orientation	Problem solving and effective planning
	Creative	Initiates change: Achievement and social orientation	Innovation and entrepreneurial thinking
	Supportive	Responds to change: Performance and social orientation	Teamwork, cooperation and reinforcement
Harrison and Stokes (1992)	Power	Based on power	People at centre of power responsible for decision making and have full authority
	Role	Based on structure	Adherence to rules, regulations and job descriptions
	Achievement	Based on competence	Shared purpose, goals and mission
	Support	Based on relationships	Trust between employee and organisation, employees valued as human beings not contributors to a task

The Harrison and Stokes (1992) cultural framework was chosen for this research. This was done for three reasons: firstly, Harrison's (1992) classification is similar to the other classifications, as illustrated in Table 4.1. Secondly, based on Harrison's (1972) classification, Harrison and Stokes (1992) developed a research instrument that has subsequently been tested by Harrison and Stokes (1992). It has also been tested and shown to have positive and significant results within the South African environment (Grebe, 1997; Harmse, 2001; Louw and Boshoff, 2006). Thirdly, there is similarity

between Harrison' orientations of organisational culture and Hofstede's dimensions of national culture. More details on Harrison's organisational culture typologies will be given in Chapter Six.

4.4.4 Determinants of organisational culture that support creativity

Based on the literature it was found that there is little agreement on the type of organisational culture needed to improve creativity. There also seems to be a paradox in the sense that organisational culture can stimulate or hinder creativity (Glor, 1997; Tushman and O'Reilly, 1997). Several researchers (Ahmed, 1998; Filipczak, 1997; Judge et al., 1997; Nystrom, 1990; O'Reilly, 1989; Pinchot and Pinchot, 1996; Tesluk et al., 1997) have worked on identifying values, norms and assumptions involved in promoting and implementing creativity. Very few empirical studies, and especially quantitative research, seem to have been done to support the findings of researchers, but several values, norms and beliefs have been identified by researchers such as Judge et al. (1997), Nystrom (1990) and O'Reilly (1989) in their empirical research.

In order to synthesise the cultural values and norms that influence creativity, as found in the literature, the following integrated interactive model was created by Martins (2000) and has a direct bearing on the influence of organisational culture on creativity. Consequently, this model was used as a starting point in developing a model of the determinants of organisational culture that influence creativity. Although the newly developed model may illustrate only part of the phenomenon, it offers a starting-point for improved understanding.

The model in Figure 4-1 shows that the dimensions that describe organisational culture have an influence on the degree to which creativity takes place in the organisation. This influence can be divided into five determinants of organisational culture. The study will only focus on behaviour that encourages creativity, and describe their influence in promoting creativity.

Figure 4-1 Influence of organisational culture on creativity

Dimensions Measured to Describe Organisational Culture

> Strategic vision and mission
> Customer focus (external environment)
> Means to achieve objectives
> Management processes
> Employee needs and objectives
> Interpersonal relationship
> Leadership

Determinants of Organisational Culture that Influence Creativity

Strategy	Structure	Support Mechanisms	Behaviour that encourages innovation	Communication
-Vision and mission -Purposefulness	-Flexibility -Freedom: ~ Autonomy ~Empowerment ~Decision making -Cooperative teams and group interaction	-Reward and recognition -Availability of resources: ~Time ~Information ~Technology ~Creative people	-Mistake handling -Idea generation -Continuous learning culture -Risk taking -Competitiveness -Support for change -Conflict handling	-Open communication

Creativity

Source: Martins and Terblanche (2003, p.70)

-**Behaviour that encourages creativity**

Values and norms that encourage creativity manifest themselves in specific behavioural forms that promote or inhibit creativity. It is because creativity usually involves (and often requires) risk taking, non-standard solutions and unconventional teamwork practices (elements that are not easily managed in formal control systems), that the

effective management of culture is critical in mobilising organisational creativity (Tushman and O'Reilly, 2002). Essential in these efforts is the establishment and continuous encouragement of behavioural norms that promote the generation and implementation of novel solutions. These norms refer to the socially created expectations that guide the acceptable attitudes and behaviour in the work setting. Over the years, scholars have documented a variety of norms that tend to consistently promote creativity in organisational settings. Six of these are discussed in more detail below.

A focus on idea generation. It may sound obvious, but promoting idea-generating behaviours is a key for mobilising creativity in the workplace. In 3M for instance, a company often quoted as a prototype for its innovative outputs, employees are required to follow the so-called '15 per cent rule'. Staff are expected to devote up to 15 per cent of their working time in order to generate and pursue ideas that may prove to be valuable for 3M developments. To encourage and sustain this norm, Martins and Terblanche (2003) emphasise that managers of creative environments need to promote open communication and forums of intra- and extra-organisational debate. Sustaining such an information flow is essential. Kanter (2002) notes that lack of information hinders creativity in organisational settings and that culture needs to encourage open discussions, constructive conflict, fair evaluation of ideas and fast approvals (Amabile, 1998; Kanter, 2002). All this, of course, needs to happen in a positive cooperative atmosphere, as conflict across internal units is likely to bring the opposite results (Kanter, 2002). Lastly, Tushman and O'Reilly (2002) highlight that an important way of signalling the value of idea-generating behaviours is by rewarding them.

Supporting a continuous learning culture. Creativity is also mobilised in environments where continuous learning is a company-wide expectation (Martins and Terblanche, 2003). Arad et al. (1997) note that employees should have a continuously curious attitude; this will allow them to discover and explore 'wild' or groundbreaking ideas and potentially identify novel and valuable solutions. Keeping staff's knowledge and thinking skills up to date is a key in this respect. New product design consultancies such as Astro

studios, Design Continuum and Frog Design pride themselves on regularly sending their staff to skill-development seminars, local exhibitions, even local supermarkets and toy stores – all in an effort to support continuous learning and widen their creative horizons.

Risk taking. As has been highlighted at several points in this study, the creative process often involves risky endeavours. The generation of ideas requires experimentation and, as such, taking risks is usually unavoidable (and often necessary). Encouraging risk-taking behaviours therefore needs to be part of the creative culture (Martins and Terblanche, 2003). To mobilise and encourage risk taking, managers need to avoid applying too many controls in the creative process, as this is likely to inhibit experimentation and impede 'creative flow'. However, creative organisations also have to face a commercial reality and, hence, excessive risk taking may lead to costly results on the profit and loss account. Rather than discouraging excessive risk taking, according to Andriopoulos and Dawson (2009) the creative companies that they have studied encourage employees to take risks as long as they follow the established processes that should guide them through the creative process. This is supported by well-crafted mentoring systems where more senior colleagues take on monitoring responsibilities, help junior colleagues during their creative endeavours, and create a risk-tolerant atmosphere in viewing mistakes as learning experiences.

Tolerance of mistakes. Experimentation and risk taking is likely to lead to mistakes. Mistakes are therefore an everyday practice in creative environments. Martins and Terblanche (2003) argue that supporting a culture that tolerates mistakes and handles them effectively is central to encouraging staff to think and act creatively. Creative organisations need to have faith in their employees to try new things, even if this leads to failure or disappointing results. Organisations that punish employee mistakes discourage creativity and inhibit change (Kanter, 2002). Creative organisations therefore need to acknowledge (and on some occasions even celebrate) failure, and constantly create opportunities to openly discuss mistakes, often also relying on managers' skills to clarify which mistakes are acceptable and which are not. Tushman and O'Reilly (2002) refer to

the case of Johnson and Johnson to illustrate this point. Although Johnson and Johnson's motto: 'Failure is our most important product' remains at the heart of the company's culture, managers clearly differentiate between mistakes that are considered acceptable and those that are not. In Johnson and Johnson's case, mistakes are reasonable 'if they are based on analysis, foster learning and are modest in impact' (Tushman and O'Reilly, 2002: 115). The same applies to many organisations that are known for their creative cultures; in DuPont, for example, failures are often labelled as 'good tries' (Andriopoulos and Dawson, 2009).

Supporting change. Arad et al. (1997) emphasise that behaviours that promote change in the work setting are likely to positively influence organisational creativity. To support creativity the culture must tolerate uncertainty (Kanter, 2002), promote and reward positive attitudes towards change and encourage employees to constantly challenge the status quo and explore novel ways of finding creative solutions (Tushman and O'Reilly, 2002).

Conflict handling. Change and constant experimentation are likely to lead to conflict in the workplace: conflict between colleagues, conflict between departments, conflict between individuals' creative freedom and the constraints set by the client's commercial reality. Managers in creative organisations, for instance, often complain about conflict between the 'creatives' (designers, architects, etc.) and the 'non-creatives' (consultants, project managers, etc.) (Andriopoulos and Dawson, 2009). This is why many creative organisations try to employ managers with design and business experience; that is, to bridge the gap between the two disciplines and the stereotypes that go with them. The literature suggests that companies need to expect and tolerate conflict and handle it effectively in order to support creative behaviours in the work setting (Judge et al., 1997). As the starting point of creativity often stems from individual expression, it is important to acknowledge and be sensitive to different styles of working. At the same time, managers need to train employees in the process of constructive confrontation in order to

promote constructive feedback and an open, supportive culture in the workplace (Martins and Terblanch, 2003).

4.5 **National culture and organisational culture**

When it comes to the relationship between national culture and organisational culture, the similarities and differences between them must first be identified. According to Eisenberg and Riley (2001) who cited the works of Wilkins and Ouchi (1983) and Hofstede et al. (1990), national culture and organisational culture are constituted differently. It is argued that shared values are the core of national culture whereas shared perceptions of daily practices in the organisation are the core of organisational culture (Hofstede et al., 1990). In other words, the focus of these two constructs resides in different layers of the cultural system in which practices consist of the cultural system's outer, shallow parts and the values' inner core (Hofstede et al., 1990). For national culture, its constituents are mainly deep and invisible values whereas the constituents of organisational culture are mainly visible daily work practices (i.e. rituals, symbols and heroes). Thus, it can be said that the two constructs are different but closely related, in terms of layers of the cultural system.

In every country, beliefs, attitudes, values, customs and practices, and the basic assumptions that exist outside the company in the national culture, exist inside the company as well. Additionally, some national assumptions are added by the law, by strong societal expectations, and introduced unconsciously by managers and staff. Consequently, all the components of a national culture are included in national companies and managers cannot ignore these (Lees, 2003).

Culture is not something inherent but learned and human made. It is also something shared by a group of people. As a consequence, culture is also built upon interactions between people who are sharing values and beliefs to produce behavioural norms. According to Trompenaars (2003: 26), 'Culture is necessary for humans, it is like a guide. The culture allows the human to have norms and values… It is by this way that society can establish life rules. But the culture does not only play a role at the society

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level, the culture plays an important role in businesses. So, corporate culture is important in order to create ways of behaving and working inside a company shaped by rules, norms and values.

This section is related to the organisation culture itself. The relevance of mentioning this type of culture concerns its relation with the national culture concept. Indeed, the organisational culture is largely influenced by the national culture in which the company is established, as well as the nationality of the founder and the location of the headquarters. In addition, the relevance of the corporate culture has been undoubtedly recognised as a major driver of organisational performance and results, and even of individual performance inside the organisation (Carleton and Lineberry, 2004). National culture and corporate culture are interdependent. A company located in a certain country is inevitably affected by their national culture and the national culture determines the premise of the enterprise culture (Zhu and Huang 2007).

Lees (2003) considers that management thinking and practice in a company are formed through five main features of a country:

1. **The political characteristics**: the way national leaders are selected and dismissed, and the way they execute their power. Leaders are indeed a type of highly influential role model for others in the way they exercise power.
2. **The nature of the economy**: the economic prospects and material well-being of the population.
3. **The legal context**: this dictates how people relate to each other and manage their affairs, and how business is to be driven.
4. **The sociocultural background**: this involves values, beliefs, myths, religion, attitudes to time, and relationship with the environment, among other cultural factors.
5. **The national history of the country**: this point is particularly in relation to other countries.

These five national features are all related to each other and shape the entire form of what takes place inside organisations. They also shape the way people think and their perceptions in the country, as well as the way people react, act or do not act.

According to Schneider and Barsoux (2003), national culture has one of the most significant influences on management style, but is too often ignored. A national culture is present in companies in different ways, and among those ways, in artefacts and behaviours. Schneider and Barsoux (2003) describe six principal aspects of corporate culture, as influenced by national cultures:

• **Architecture and design**: The workplace can take different shapes such as open plan areas and closed desk areas, depending on your status in the hierarchy as in Japan.

• **Greeting rituals**: Differences are perceptible in each country. For example, the French tend to greet each person individually instead of general greetings. Handshakes are common in some countries, while bowing is more appropriate in others.

• **Forms of address**: There are important rules in business according to formality or informality, reflected in using a title or first name while addressing a person.

• **Making contact**: The physical space between individuals that is needed to feel comfortable is different from one country to another. For instance, Latin cultures need less personal space than Northern people.

• **Dress codes**: The dress code depends on the degree of formality needed and on the situation. Northern managers tend to be dressed more informally than Latin managers.

• **Written vs. verbal contracts**: In some countries, in the Middle East for example, a verbal contract has as much importance as a written one, which is not the case in Western cultures.

Hofstede (1993) concluded that organisational and national cultures do in fact overlap and they also affect the different programmes in people's minds. Hofstede adds that this difference between nation and organisation arises because people unavoidably carry several layers of mental programming within themselves, corresponding to different levels of culture:

•   a national level

•   a regional and/or ethnic and/or religious and/or linguistic affiliation level

•   a gender level

- a generation level

- a social class level, associated with educational opportunities and with a person's occupation or profession

- an organisation or corporate level according to the way employees have been socialised by their work organisation.

As can be seen from Figure 4-2, societal culture is different from organisational culture because of the different roles played by the manifestations of culture. Culture at a societal level is manifested mostly in values, and less in practices. Culture at an organisational level resides mostly in practices and less in values (Hofstede, 1997).

Figure 4-2 Culture Differences at Societal and Organisational Level.
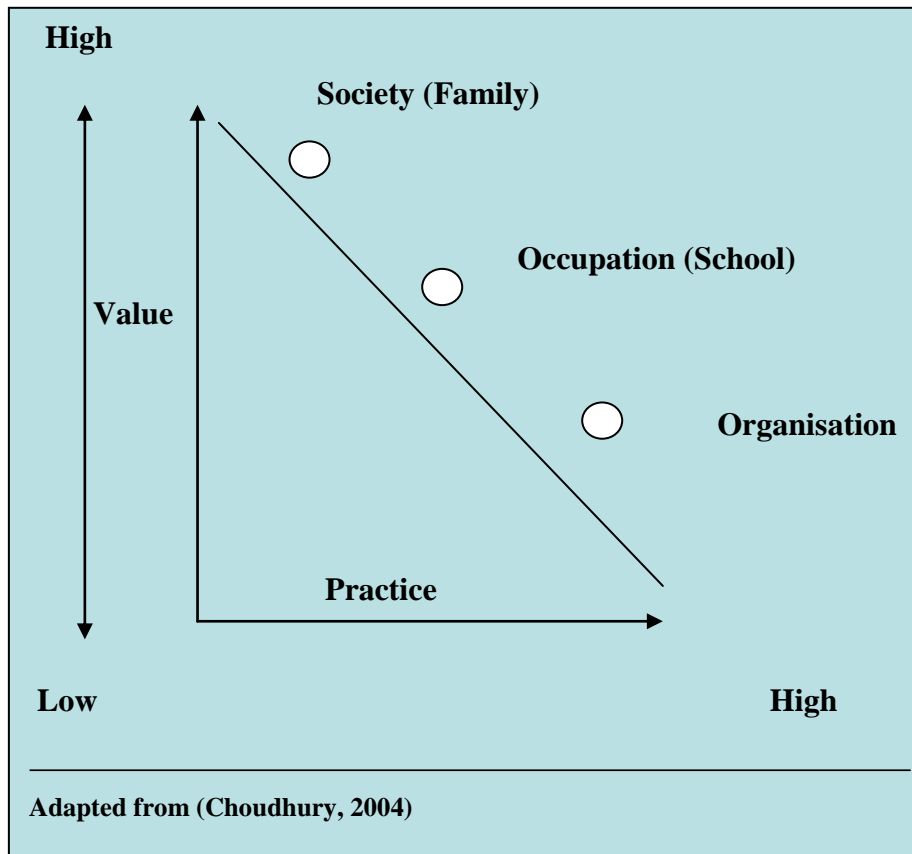
National culture is not theorised as the only culture, or the totality of cultures, within a nation, but by definition it culturally distinguishes the members of one nation from

another. The population of a nation can be differentiated on many grounds, but Hofstede claims that regardless of these divisions every national population somehow shares a unique culture. Although there are many different definitions of national culture, most researches in the field of management have tended to rely on Hofstede's definition. So it can be said that Hofstede's definition is one of the most popular in many different fields of management.

In conclusion, the multitude of definitions of culture shows some common themes and characteristics as follows:

- Culture is produced by the past actions of a group and its members.

- Culture is learned.

- Culture shapes behaviour and influences one's perception of the world.

- The members of a cultural system share a set of ideas and, especially, values.

- Cultural values are transmitted (particularly from one generation to another) by symbols.

Hofstede (2001) claims that organisational culture relates more directly to 'organisational practices', while national culture relates more to 'societal values' rather than practices. Values refer to a general preference to support one specific situation rather than another. Practices are more external or on the surface and are easier to change than to value (Hofstede, 1998). The conclusion of Hofstede is that management practice and other organisational-related factors have an impact on organisational cultures, and that is why organisational cultures can be managed. On the other hand, national cultures are based on values and are by and large strongly embedded and rarely change (Dastmalchian et al., 2000). Hofstede (1997) claims that greater power distance at a notional level points towards a more centralised management and authority at the organisational level. The more uncertainty avoidance on the national level often denotes more official work rules and practices, less flexibility, more authoritarianism, and a low willingness to accept risk on an organisational level.

Figure 4-3 illustrates the basic relationships between national and organisational cultures and their influence on individual values and behaviour as generally described in the

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literature. Punnett's (1989) model suggests that individual values and organisational behaviour are influenced by societal organisational and professional cultures. Within societies and organisations, the behaviour of people is influenced by the values and attitudes that hold. The behaviour of many individuals is in turn reflected in the cultures of the working groups to which they belong (Punnett, 1989).

Figure 4-3 Model of societal and organisational culture influence on individual values
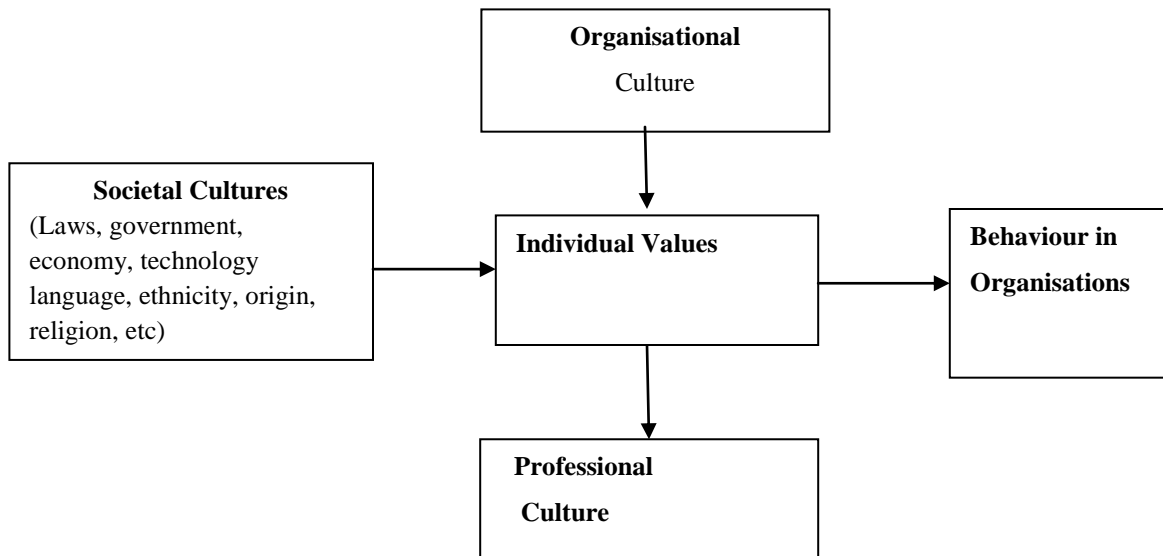
Adapted from Punnett (1989)

From the above model the researcher can determine that societal culture comprises societal laws, government regulations, the economy, technology, language, religion, ethnic groups, political climate and geographical area, all of which influence an individual's values and beliefs and therefore have an impact on the way people act and perform their work in the organisation (organisational culture). The term culture has various interpretations (see, for example, Nieborg and Hermes, 2008; McSweeney, 2002). There is discussion of the relationship between the terms 'national culture' and 'societal culture'. The present study uses the term 'national culture'.

Professional culture as described by Bloor and Dawson (1994) consists of social values, norms and symbols that together comprise the profession's most distinctive aspects. This

study is concerned with the influence of national and organisational cultures on creativity in different companies from different countries. Professional culture is not a part of the investigation in this thesis. The national and organisational culture variables will influence the way people perceive values and beliefs towards creativity.

4.5.1 National Culture Influence on Organisational Culture

Hofstede and Hofstede (2005) hypothesise that culture distinguishes the members of one group or category of people from another, in a particular area or geographic location. According to Hofstede and Hofstede (2005), the behaviours and actions of members of a particular community can be influenced by the beliefs, norms and values systems that exist in the community. However, this is true as long as such behaviours and actions are acceptable by the other members of the same community. Thus, according to Hofstede and Hofstede (2005) and Hofstede (1980, 1991), the sources of a person's mental programming lie within the social environment in which they grew up and gained their life experiences, starting within the family, neighbourhood, at school, in youth groups, at the workplace, and in the living community. In addition, culture is always a collective phenomenon, because it is at least partly shared with people who live or lived within the same environment.

As discussed earlier in Chapter 3, culture is learned and derives from one's social environment rather than from one's genes (Hofstede and Hofstede, 2005: 4). Values, the most central feature of national culture, are acquired in the early years as we interact with others from our environment. As we grow up, these acquired values guide and shape our behaviours as we display certain practices when we interact with people in our family, society, or later in the work environment. This learning of values and practices process is explained by Hofstede and Hofstede (2005) as pictured in Figure 4-2.

Such values are communicated through both verbal and nonverbal means, and shared from one generation to the other through parenting practices that teach social and communicative behaviours. (Hwa-Froelich and Vigil, 2004). It is through this learning process that we understand how to behave in a given situation, such as how we should

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communicate with others and which words to use in our conversations. For instance, the value of respect for parents and teachers that we acquired at home and school leads to our respecting the leaders as we enter the workforce. In other words, the exposure gained through interactions with family members shapes our behaviour as we interact with the outsiders we meet in school and at work as we grow up. Thus, it is possible for national culture to influence organisational culture, such as the creativity of an employee in an organisation.

However, what the relationship between national culture and organisational culture really is remains a topic to be studied. For example, in her book International Dimensions of Organisational Behaviour, Adler (1997: 61) proposed a question, 'Does organisational culture erase or at least diminish national culture?' She then cited two research studies, conducted by Hofstede (1980) and Laurent (1983), trying to offer the answer to her question.

In his survey on IBM (International Business Machines) employees' attitudes and behaviour, Hofstede (1980; 1984) discovered remarkable national culture differences. Hofstede's study shows that within a single multinational corporation with many subsidiaries around the world, national culture differences are pronounced among its employees.

Laurent (1983) conducted his research in one multinational corporation with subsidiaries in nine Western European countries and the United States. He found that there were significantly greater differences between managers from the ten countries working in the same multinational corporation than there were between managers working for companies in their native countries. Laurent (1983) then replicated his research in two additional multinational corporations, each with subsidiaries in the same nine Western European countries and the United States. He came up with a similar result – that is, organisational culture did not reduce or eliminate national culture differences in the two additional multinational corporations.

In another instance, Tayeb (1988) conducted a systematic study of culture and work attitudes among Indian and English employees. In this comparative study, Tayeb found that Indian and English workers were similar with regard to honesty, tolerance, friendliness, attitudes to change, attitude to law, self-control and self-confidence, and acceptance of social differentiation. The two samples were similar with respect to trust in their colleagues, individualism, and commitment to their organisation. There were also similarities in the relation between certain work-related attitudes and some non-cultural characteristics of the respondents. The cultural attitudinal differences were found to be consistent with the institutionalised differences discerned from the literature. For the English employees, both 'intrinsic' and 'extrinsic' aspects of their jobs were important. For the Indians, the intrinsic aspects of the jobs were given greater significance.

The English have less fear of, and respect and obey more, their seniors and those in positions of power than the Indians. The English cope better with ambiguity and uncertainty, are more tenacious, more independent, less emotional, less fatalistic, more arrogant, more reserved and care more for other people. Also, English employees communicate with each other to a far greater extent than do Indian employees.

The findings of Tayeb's study suggest that, although in modern industrial societies, organisations tend to develop similar structural configurations in response to similar task environments, the means by which they achieve these configurations are different, depending on the particular sociocultural characteristics of the society in which they operate and from which a large percentage of their employees come.

Lee and Barnett (1997) conducted a study to examine the cultures of an American bank, a Japanese bank, and a Taiwanese bank, as well as an American bank operating in Taiwan, by addressing two questions:

Do the American bank, the Japanese bank, the Taiwanese bank, and the American bank operating in Taiwan have significantly different organisational cultures?Are the differences in organisational cultures influenced by those in national cultures?

They adopted the symbols-and-meaning perspective to compare US, Japanese and Taiwanese organisational cultures and found there are significant differences in organisational cultures among the four banks and the differences in their organisational cultures are influenced by those in the national cultures.

Adler (1997) concludes that national culture has a greater impact on employees than does their organisation's culture. And she further asks why organisational culture might enhance national culture differences. At least two reasons might explain why:

A. Pressure that the multinational company imposes on its employees to abide by its organisational culture may bring out members' resistance and thus cause them to firmly embrace their own national identities.

B. National culture has been deeply ingrained in people since childhood; therefore, people cannot be deprived of it by any external forces.

Soeters and Schreuder (1988) reported on an empirical study of the interaction between national and organisational culture. They used Hofstede's Values Survey Module to investigate the work-related values of employees in six accounting firms in the Netherlands, among which three were the local offices of organisational accounting firms with a strong US-orientation in their organisational philosophies and policies, and the other three were Dutch in origin and organisation. The results show that in terms of two of Hofstede's cultural dimensions, uncertainty avoidance and masculinity, the US culture has a significant effect on the organisational culture of the local offices of international accounting firms in the Netherlands. There is, however, no general answer to the question of whether national or organisational culture is dominant.

Soeters and Recht (1998) conducted an international survey among student-officers of military academies in 18 countries from West Europe, Canada, the United States, Hungary, Belorussia, Lithuania, South Africa, Brazil and Argentina, using Hofstede's Value Survey Module. The results indicate the existence of one international military culture and there are significant differences between the various national academies. These differences lie in cultural value orientations and in attitudes towards aspects of military discipline.

The findings of these studies on the interaction between national culture and organisational culture suggest that multinational corporations doing businesses outside their home country need to adapt their organisational culture to the local national culture; that is, multinational corporations need to be sensitive and consciously decide whether to modify their business practices to harmonise with local organisational practices, particularly those derived from national culture.

On the other hand, surveys on the interaction between national culture and organisational culture within different organisations of the same nation showed foreign national culture had a significant impact on their local branch offices; no evidence shows whether national culture or organisational culture is dominant. The findings suggest that the local offices of multinational accounting firms should pay more attention to their recruiting policies and local firms should evaluate their recruitment and training policies.

One international military culture has been formed but remarkable differences exist between the various national academies in terms of national culture and military discipline. It means that a professional culture in the military has been formed that may influence the culture of each individual academy.

Pun (2001) found that both Chinese managers and Hong Kong Chinese managers share a similar focus on organisational values, indicating the importance of cultural impact on an individual's organisational relations. Pun (2001: 328) wrote that 'it may be argued that national culture nurtures the development of corporate culture in organisations, and in turn they correlate with each other'. In Hofstede et al. (2002), respondents from Mainland

China were distinguished from Hong Kong respondents, further supporting the idea of differences at the level of subcultures. The results show that Hong Kong respondents do not fall into the same cluster as those from Mainland China, although they have a commonality in business goals. Therefore, it is reasonable to expect that different national cultures may affect creativity differently.

The book, Culture, Leadership, and Organisations: The GLOBE study of 62 cultures (House et al., 2004) reports on the work of the GLOBE research programme, which used a sample of 17,730 middle managers from 951 organisations in three industries (food processing, financial services and telecommunication services) in 62 countries. The GLOBE study represents a collaboration between 170 scholars from the 62 countries, and it studies culture in terms of both values (similar to Hofstede) and practices and does so at three levels of analysis (country, organisation and individual). The study emphasises that the relationship between national culture and organisational culture is strong, with organisations mirroring the countries where they are found.

Javidan et al. (2004: 726) conclude that 'organisations mirror societies from which they originate' when it comes to culture. Nelson and Gopalan (2003: 1122) argue that 'If variance within national samples is much smaller than between countries … there is some indication that organisational cultures are subject to the dominant [national] cultural environment'.

Gerhart and Fang (2005), in their re-analysis of Hofstede's data, show that country differences explain only a small percentage of the variance in individual-level cultural values, suggesting that mean differences between countries are small relative to differences (i.e. variance) within countries. This considerable within-country variance at the individual level would be expected to contribute to variance in organisational cultures. Second, Gerhart (2008), in his re-analysis of Chatman and Jehn's (1994) data collected in the USA, shows that organisational differences, in fact, explained more variance in cultural values than did industry differences.

Johns (2006: 396) states explicitly that 'national culture constrains variation in organisational cultures'. His argument relies significantly on empirical work by Hofstede (1980, 2001) and on the work by Chatman and Jehn (1994), the latter who concluded that industry explained a substantial portion of the variance in organisational culture.

Li and Harrison (2008) conducted a study to analyse how national culture influences the composition and leadership structure of the boards of directors of 399 multinational manufacturing firms based in 15 industrial countries. Hofstede's measures of national culture were shown to predict the board composition and leadership structure of firms based in that culture. The predictive accuracy of the culture variables provides strong support for the argument that norms embedded in a society's culture affect organisational structure.

Using Hofstede's culture dimensions to determine culture diversity between the manufacturing plants, Yusuff et al. (2008) investigated the influence of national culture on organizational culture and the effect on the organizational performance, using a sample of six manufacturing plants in Korea (2), Malaysia (3) and New Zealand (1). In investigating the relationship between national culture and organizational culture, they concluded that there is evidence to show that national culture does influence organizational culture.

Webster and White (2009) conducted a study using representative samples of US and Japanese retail service firms; this study explores whether one particular type of organisational culture is best with respect to business outcomes (performance and customer satisfaction) or whether the optimum culture depends on the national context in which the firm is embedded. The findings suggest that there is a significant interaction effect of organisational culture with national culture on outcomes, and that national culture impacts organisational culture and consequently employees' behaviour.

Omar and Urteag (2010) examine the relationships between national culture and organisational culture using 16 Argentinean companies. The results indicate that organisations adopt practices that, on average, reflect the cultural values of their country

of origin. Barsoux (2003) argued that what influences a company culture most is the broader social and business environment in which the company evolves, and the company's corporate culture reflects, to a large extent, the broader national culture of which the company is part (Schneider and Barsoux, (2003).

National culture is present in the patterns of lifestyles in a specific society. Corporate activity and national culture are intimately related, so that national cultural activity and understanding are primordial to organisational activity. Indeed, the culture of a nation where a company is established affects many business variables differently from nation to nation. For example, differences in the organisational configuration, work structure and coordination, as well as the attitude towards changes will be different from one country to another. This is why it is important to study differences and variations in management, practices and attitudes across countries. Creativity is part of the 'developmental culture' and 'openness to change' in organisational culture (Aguinis and Henle, 2003). It is a way used by a company or organisation to solve business problems. It is, therefore, reasonable to expect to find differentials in creativity among the cultural groups discussed here.

In short, the discussions presented on national culture and organisational cultures in the earlier sections suggest that it is possible for national culture to influence the shaping of how organisational members behave and interact with one another. Thus, the cultural dimensions as presented by Hofstede in his studies can also be observed in an organisation, making such dimensions part of an organisation's culture, be it consciously or subconsciously practiced and adapted as 'behaviour at work is a continuation of behaviour learned earlier' (Hofstede, 1991: 4). If a tree is used as analogy of the links between these two, the roots of a tree can be described as the national culture, while the branches and leaves represent the organisations, which have their own uniqueness and cultures. Nonetheless, the development of the branches and leaves are also a result of the nutrients and minerals transmitted through the roots. In other words, an organisation's culture is partly a result of a national culture as it contains the main values (culture dimensions) of that particular national culture.

4.6 **Summary**

This chapter reviewed the related literature on the second independent variable in this study, organisational culture. Organisational culture has been defined as the value and beliefs that are shared by the majority of employees of an organisation. Different studies and concepts that assessed and measured organisational culture were discussed. In attempting to create a culture supportive of creativity, it has been found that one of the best approaches to describe organisational culture is based on the open systems approach. This conclusion is based on the fact that it offers a holistic approach that allows the investigation of the interdependence, interaction and interrelationship of the different subsystems and elements of organisational culture in an organisation.

The patterns of interaction between people, roles, technology and external environment represent a very complex environment. Under these circumstances creativity can be influenced by several variables. It appears that creativity will flourish only under the right circumstances in an organisation. The values, norms and beliefs that play a role in creativity in organisations can either support or inhibit creativity, depending on how they influence the behaviour of individuals and groups. Organisational culture can affect the creativity of the firm both positively and negatively.

Moreover, a paradoxical relationship exists between culture and creativity as organisational culture can be a driver, or an impediment. For instance, a strong organisational culture can lay the foundation for creativity, but may also serve to stifle creativity and discourage the interactions among employees that are vital to the creativity process. Thus, maintaining the creative capabilities of an organisation is determined by the way in which a firm's culture is both creative and implemented.

There is unfortunately, no uniform agreement among academic literature on the type of organisational culture needed to foster creativity. This study strives to clarify the type of organisational culture that can foster or inhibit creativity, by using Harrison's model of

organisational culture, namely, Power, Role, Achievment and Support culture, to find out which of these types of culture facilitate or impede creativity.

This chapter also indicated that the relationship between national culture and organisational culture can be explored by addressing the question: 'Does national culture override an organisation's culture?', and discovered that national culture has a greater impact on employees' behaviour than does their organisational culture. This finding is in line with the present study argument, that national culture would have an impact on creativity through organisational culture – thus, organisational culture will be subject to national culture.

In summary, the review of the literature revealed that culture differences could be expected between companies from different nationalities. The a priori assumption for this study is based on the above theories. The assumption is that differences in culture can be expected between the companies, representative of different nationalities, in the sample.

Understanding the cultural diversities between nations is not sufficient if one limits the understanding to culture at national level only. Nations consist of many societies and each individual society has its own developed culture. The integration of these developed cultures forms the nation's culture. Members of the society bring part of the society's culture to their place of employment which may influence the culture of the organisation. Differences in organisational cultures may inhibit creativity from one organisation to another. Varying cultures require different managerial styles and even though it works in one society or organisation it often does not work well in others. The crucial element is not the organisational culture itself, but what management does with it. In order to be able to effectively deal with the effect of organisational cultures, it is first important to determine what the culture of the organisation is. The purpose of this study is to investigate the cultural differences between countries and also between organisations. The interactive relationship between national culture and organisational culture and also the relationship between cultural dimensions and creativity will be investigated.

Chapter Five

Creativity

This chapter provides a review of the importance of creativity in the literature that this study addresses. The purpose of Chapter Five is to carry out a comprehensive literature review to explore how creativity can be managed. The exploration that will be carried out will provide a definition of organisational creativity that will be adopted for the research. Amabile's (1997) Componential Theory will then be utilised as a means to analyse and categorise the existing creativity research, in addition to exploring the relationship between creativity and organisational culture.

5.1 Introduction

Understanding of creativity in a workplace is very much needed, and examinations of such have increased in recent years. The fast pace of change in the world and organisations of today, along with interorganisational and international competition makes creativity essential if individuals are to cope and if organisations are to survive and be successful.

Creativity, as expressed and brought to life through organisations, plays a critical role in society. Whether the organisation is a business that is bringing creativity to life through innovative products and services that customers desire, thereby fulfilling customers' needs, creating jobs and contributing to the economy, or whether the organisation is the local government using ideas in a creative way to meet the needs of the community, thereby increasing the quality of life, organisational creativity and innovation, such organisations play an integral role in serving all of us. Yet, the majority of the literature on creativity views it as an individualised phenomenon (Sternberg and Lubart, 1999). 'The major focus in creativity researches have been on the individual creator and his or her personality, traits, abilities, experiences, and thought processes' (Williams and Yang, 1999: 378). However, it is important to study and understand the context in which the

individual creator functions. 'The social environment can influence both the level and frequency of creative behaviour' (Amabile et al., 1996: 1155).

5.2 Creativity

Despite all the research conducted on creativity there is no clear comprehensive theory of the human creative process (Ritchie, 2006; Buchanan, 2001). It is often said that something 'magical' or mysterious happens inside the human brain as a new idea emerges (Johar, Holbrook and Stern, 2001; Guilford, 1967; Wallas, 1926; Liu, 2000; De Bono, 1970). This view of the creative process as mysterious is often attributed to its involving an immense freedom to create something where the outcome is unknown, in contrast to other processes where the outcome is known (Johar et al., 2001). Instead of using words such as magical or mysterious it has been argued that this part of creativity is rather a natural process that is unknown. However, despite growing academic interest in the nature of creativity there remains no unambiguous, generally accepted definition. In fact, there are almost as many ways of defining creativity as there are writers in the area. Before further developing a definition of creativity, there are some myths about creativity that should be considered when defining creativity.

-**Myths of creativity**

Creativity has always been considered as an asset for individuals and organisations, although, it has traditionally been associated with somewhat mystical processes. These can be summarised as follows:

- **The smarter you are, the more creative you are**. This phrase suggests that there is a direct correlation between intelligence and creativity. However, those writers who support this notion generally stress that there are limits to this association and claim that, once an individual has enough intelligence to do their job, there is little or no correlation between the two. In other words, the creativity process requires a certain level of intelligence but above a basic level there is little evidence of any significant link between the two (Amabile, 1996).

- **Creativity exists outside of time and circumstance**. This is the notion that creativity is something magical and extraterrestrial. This, however, fails to accommodate the creative process as an ongoing contextual dynamic (procession in character) that is inextricably linked to domains of knowledge that are similarly changing. It is a dynamic flow between a person's thoughts and the changing social contexts from which they draw and refine their ideas that is an essential part of the creativity process. It may appear to come magically 'from out of nowhere' but it is in fact an essential part of the world in which we live. Consequently, most examples of creativity do not fit this magical extraterrestrial ideal but are rooted in historical context.

- **Creative people are high rollers.** The willingness to take calculated risks and the ability to think in non-traditional ways do figure in creativity, but you do not have to be a bungee jumper to be creative (Smith and Reinertsen, 1998).

- **The creative act is essentially effortless**. Although creativity is a complex process, there is a tendency to emphasise what is termed as the illumination stage. This downplays the contextual dynamics of change and fails to recognise how most innovations occur after many trials, dead ends and a lot of personal effort (Placone, 1989).

- **Creativity derives only from eccentric personalities**. It is much more useful to consider creativity as arising from a particular behaviour than resulting from a particular product or idea. Under this view, creativity is mistakenly linked with personality.

- **Creativity exists in the arts**. In our everyday view of the world, we often link creativity with literature, music and various forms of the performing arts. While these areas are 'creative', it is more appropriate to consider creativity as human behaviour that exists in any human activity; for example, from management consulting to scientific and technical discovery, or from film production to physical education (see Amabile, 1996).

- **Coming up with new ideas is the most difficult part of creativity.** There are many well-known techniques that readily help creative persons generate new ideas. The

difficult part of creativity is not simply to arrive at ideas that are new, but to identify those that have value and are realisable (Rogers, 1995).

- **Creative output is always good**. Novel ideas can also be applied to evil and destructive ends just as well as they can be applied to good, responsible and constructive ends (Amabile, 1996).

In tackling these myths the study can move closer to what the term 'creativity' means, noting that the generation of ideas occurs within a social context and is linked to domains of knowledge and understanding that are also in a constant state of change. Individuals require a certain level of intelligence, to be willing to think in non-traditional ways and to be persistent over time. Finally, it is not simply the creation of new ideas that is important but the translation of those ideas into realisable products and services.

This concept was initially linked to specially gifted individuals. Historically, researchers tended to view creative people as lone geniuses, working on creative endeavours in isolation from the rest of the world. Today, there is fairly widespread recognition that creativity should not be considered as a gift of the selected few but rather as something that exists in a wider range of professions and people.

This leaves the question, namely, what do we understand by the term 'creativity'? Although researchers and theorists in this area have moved from a concern with individual personality traits to the group and eventually the organisational aspects of creativity, the problem of definition remains. To a large extent, this can be explained by the diversity of studies that have approached this question. As this study focuses on organisational settings it adopts recent perspectives that study creativity at the individual, group and organisational levels. From the study perspective, creativity is a process that occurs within society, it is a part of individual and group activities that cannot be fully understood without a broader understanding of the dynamic contextual interplay between our social life experiences and our attention to various business tasks and organisational activities.

5.3 **Defining creativity**

Sternberg and Lubart (1999: 3) maintain that 'Creativity is the ability to produce work that is both novel (i.e. original, unexpected) and appropriate (i.e. useful concerning tasks constrains)'. Runco (2007) presents several authors that define creativity as involving the creation of something new and useful (Bean 1992; Solomon, Powell and Gardner 1999; Mumford 2003; Andreasen 2005; Flaherty 2005). Runco (2007: 385) calls these products 'definitions' of creativity. He calls these definitions 'product bias'. For him, product bias consists in assuming that all creativity requires a tangible product: 'It would be more parsimonious to view creative products as inventions and the process leading up to them as creative or innovative' (ibid.).

Botha (1999) managed to organise the majority of the definitions on creativity in an intensive attempt to search for a universal definition. Her effort refers to the fact that, in reality, no monomorphistic psychological definition currently exists for creativity. It is evident that definitions vary from covering personality traits to the creative process or merely the outcomes of the process. Botha's research paper categorised the multitude of definitions derived from the 4P model of Rhodes quoted by Davis. The 4P structure (Person, Process, Product and Press) will serve as a definition classification framework. The following Figure 5-1 shows the integrative nature of creativity.

Davis (1999) states that the creative person is the result of three integrative psychological variables: intelligence, cognitive style and personality. Mandler quoted by Smith et al. (1995) elaborates on the latter by defining creativity as the result of a cognitive process resulting in any form or degree of novelty. The cognitive process involves 'individual or social context', 'deliberate or non-intentional', 'goal-defined' dimensions, a 'subjective sense of novelty', 'continuous or discontinuous problem solving', 'dreams' that resemble novelty and 'consciousness', as well as 'conscious' or 'unconscious' activation.

Figure 5-1the 4P structure (Person, Process, Product and Press)

Press   **Press**
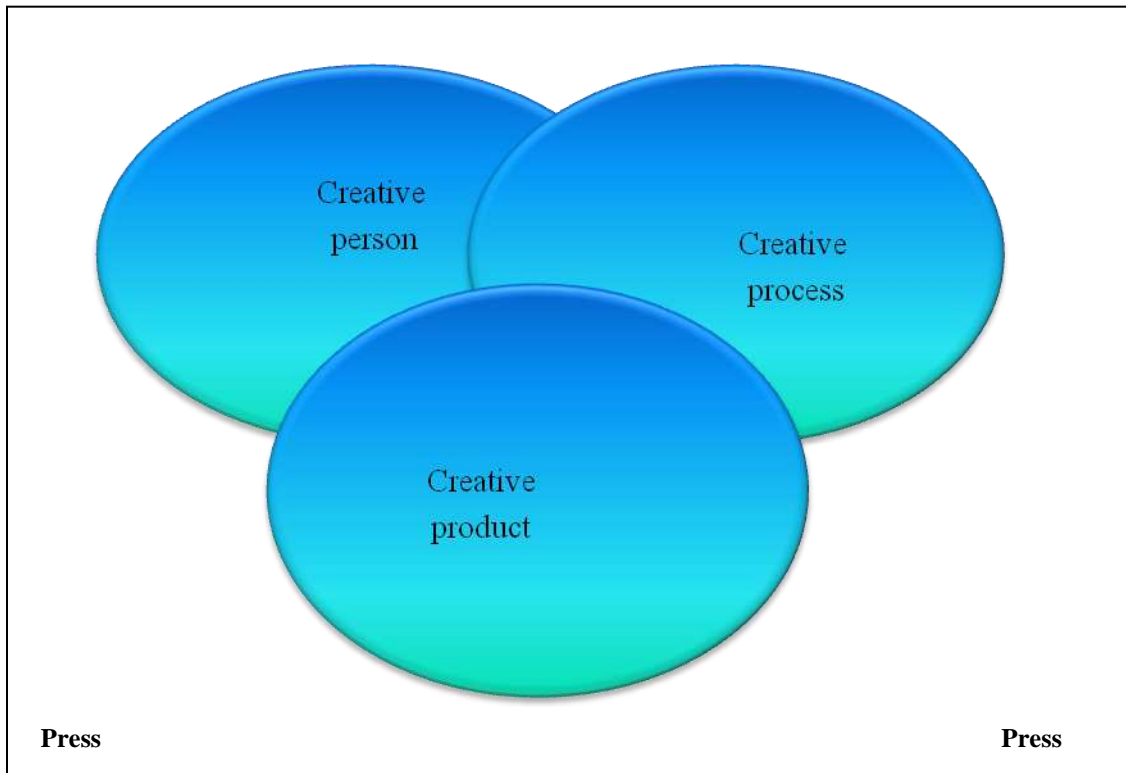
Source: Adapted from Couger (1995)

5.3.1 The creative person

Csikszentmihalyi (1996) distinguishes the creative person in a definition that states that no clear-cut characteristics can be allocated to an individual to declare him or her as someone who is able to create a novelty. The individual is creative on a cognitive level firstly due to his or her 'genetic predisposition for given domain'. A critical component of creativity is, secondly, an 'interest in the domain'. The third component in his definition emphasises the 'access to the domain'. The role of the individual's immediate social environment is essential in creative thinking. He describes this domain as 'culture capital'. This environment may, for example, be 'interesting books', 'stimulating conversations', 'role models' and 'expectations for educational advancements' (see also the creative press).

Bodem (1994) defines creativity in a more simplistic way by means of perceiving a creative person as an individual who generates new ideas out of existing concepts with a result that is normally 'interesting'. The definition furthermore suggests that creative outcomes or novelties are not always supposed to be sustainable.

Shaw and Runco (1994) include effectiveness in their definition of the 'creative person'. They observed the occurrence of creativity (with an effectiveness context) as being stimulated by 'anger, fear, sadness and shame' as well as certain emotional responses; for instance, 'good feelings, walking on air and euphoria' and also 'rejection, validation, external pressure, depression, anxiety and self-depreciation'. Ford (1999) defines the creative person as an individual with ability to think in a divergent, as compared to a convergent, mode. Amabile (1999), whose inputs are regarded as pioneering in the field of creativity, developed a 'three-component model' that combines three interrelated concepts that, as a result, define creativity the construct. Figure 5-2 indicates the composition of the model.

Figure 5-2 the three-component model of creativity
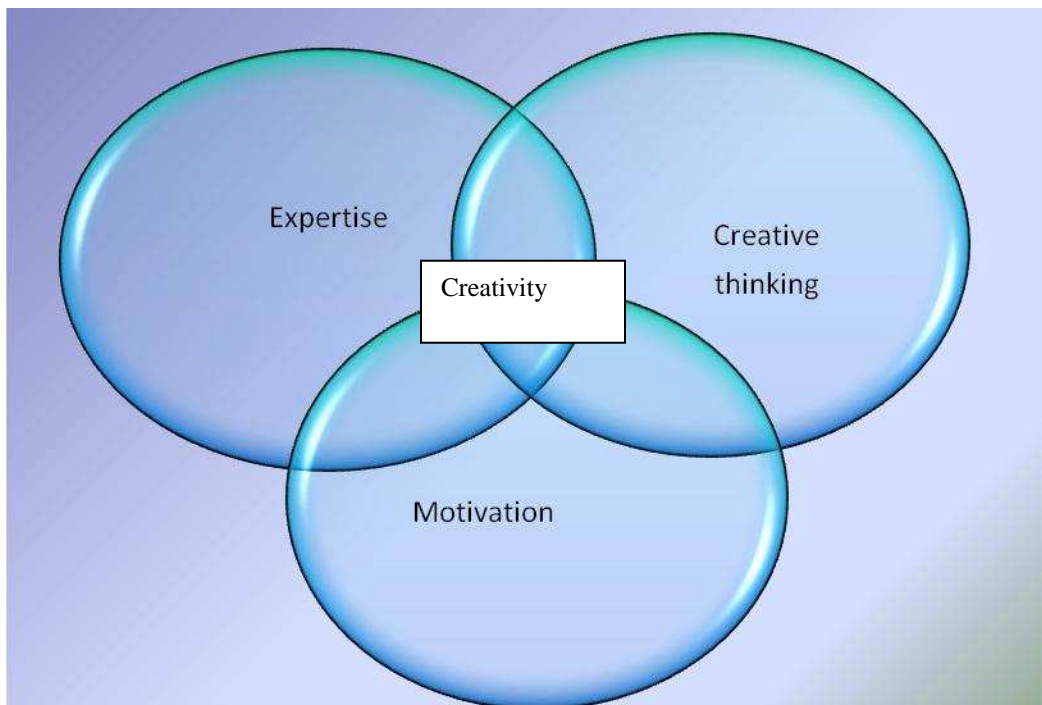
Source: Adapted from Amabile (1999)

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The above model suggests that the creative person is a function of 'expertise', 'creative thinking skills' and 'motivation'. Expertise pertains to knowledge of technical, procedural and intellectual aspects. Creative thinking skills embrace all the cognitive creative processes; for example, inspiration, imagination, flexibility and combining the non-conventional into a novel idea. Motivation refers to the desire to solve a problem or the drive (intrinsic motivation) to create the new. The combination and integration of these variables results in creativity.

McFadzean (2000) manages to conclude and summarise the traits of the creative person as follows:

1. A desire to achieve a goal or winning attitude.
2. A high level of motivation, dedication and commitment.
3. A high level of self-confidence, not risk aversive and accepting of failure
4. The ability to link different (unrelated) elements or entities.
5. The assimilation of negativities regarding failed projects or attempts.
6. An ability to shift existing paradigms and assess different perspectives.
7. Problem and opportunity conceptualisation in a different or new frame of mind.
8. A 'single-minded' vision or road map.
9. A working style that induces hard work and relaxation in order to enhance incubation.
10. The ability to determine whether individual or group creativity should take place.

5.3.2 The creative process

Davis (1999) distinguishes the different meanings of the creative process by means of the three different views. The first meaning involves the successive steps, from identifying a problem to the novel solution thereof. Secondly, it shows the expeditious 'perceptual' changes that take place when new idea creation occurs in a short time frame. The third meaning encompasses all the techniques that are used when new ideas or solutions are generated. Davis describes the basic process as one that starts with problem recognition, a solving phase and the final solution phase. The creative process as developed by

Williams (1999) and Nystrom (1979) describes the integration of all variables as shown in Table 5-1; it shows the mental and action-driven requirements needed in each stage in order to develop a new idea, product, service or process.

Table 5-1 the creative process

Stages	Requirements
1-Awareness and interest	. Recognition of a problem or situation .Curiosity
2-Preparation	.Openness to experience .Analysis of how the task might be approached .Tolerance of ambiguity .Willingness to redefine concepts .Divergent thought processes (explore many possibilities) .Intuitive ability
3-Incubation	.Imagination .Absorption .Seeking ideas, possible answers and solutions . Independence .Psychological freedom
4-Illumination (insight)	.Ability to switch from intuitive to analytical patterns of thought .Eureka!A-ha
5-Verification	.Critical attitude .Analytical ability .Testing

Source: Adapted and integrated from Williams (1999) and Nystrom (1999)

5.3.3 The creative press (environment)

The context, in which creativity takes place, or the creativity environment, has attracted a multitude of research interventions. The main focus in defining creativity in an environment context or the creative system approach is on the educational environment. More contemporary studies focused on the work environment. The majority of these studies assessed factors that contribute to creativity productivity. These variables served as critical components in defining creativity. Sternberg (1999), Amabile, Hennessey and Tighe (1994) and Oldham and Cummings (1996) found evidence (in various stages) that a challenging work environment influenced the creation of new ideas or products positively. The successful interaction and interrelation among the variables, person, product and process appear in a creativity-induced environment. The environment in

which an individual finds him/herself actuates the existence of creative behaviour and performance.

5.3.4 The creative product

The result of creative thinking is defined as the novel outcome or product of creativity. The product can be seen as anything new that results from thinking creatively or applying creative techniques that encompass creative thinking. The 'new' may range from ideas to physical and tangible products and intangible services or processes. The following graphic illustration shows the influence of creativity in the creation of new products, thus being the result of creative thinking.

Figure 5-3 illustrates that the 'product' of creativity is more than just a new idea. Creativity forms a platform and integral input into the total developmental process. The following 'products' or outcomes are thus the result of creativity, as derived from the graph:

- **Idea generation**

A multitude of options is generated in order to, for example, solve a problem, address a market need, or change existing. Emphasis is placed on quantity and not quality. Badie (2002) suggests, however, that effective idea generation is not merely the result or outcome of creativity, but needs to be perceived as part of integrated analogical thinking. An integrated analogical thinking framework accompanied by creativity serves as a focusing and targeted process that result in a far more successful outcomes-based methodology.

- **Idea development**

A number of suitable ideas are chosen and filtered until the most viable option comes to light. The analogical thinking or reasoning method, as discussed in the previous paragraph, gives purpose to idea development, again an integrated approach to creative thinking.

Figure5-3 the influence of creativity in the creation of new products

| Generating idea | | Developing idea | | Turning idea into product/service | | Protecting result |

| Discovery | → | Invention | → | Innovation | → | Patent or copyright |

| Creativity | | Creativity | | Creativity |
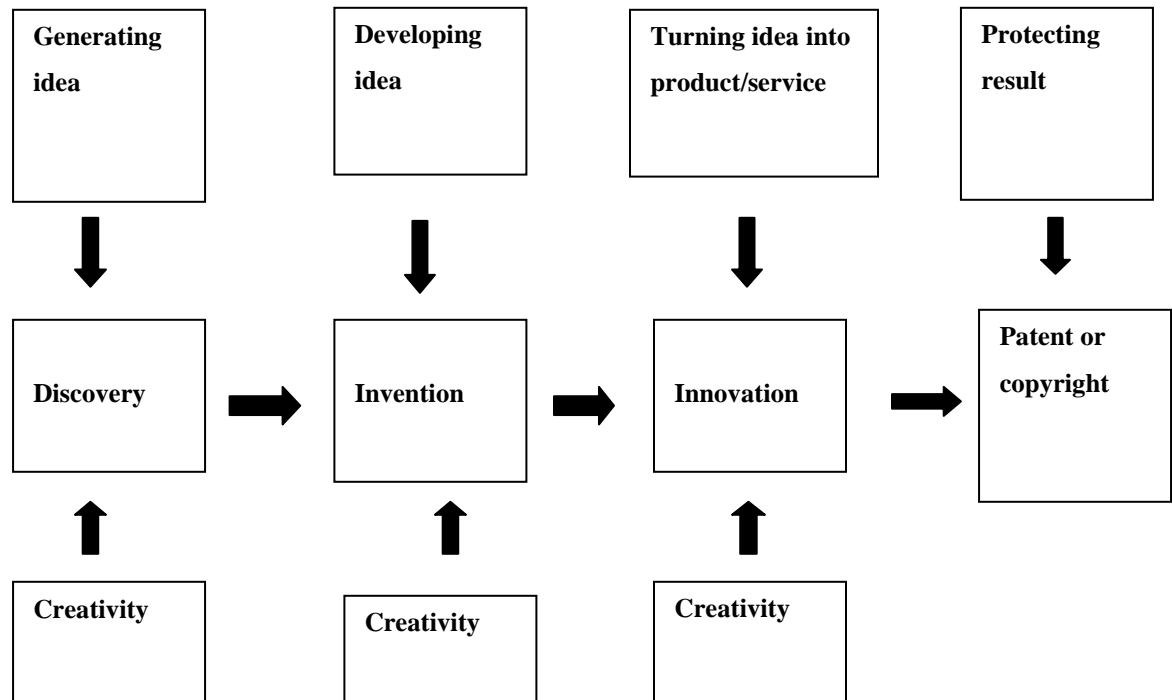
Source: Adapted from Couger (1995).

- **Discovery**

A discovery normally occurs without purpose or accidentally. In relation to invention that needs a systematic thinking and operating process, discovery still needs some testing, in order to determine the feasibility thereof.

- **Invention**

An invention is directed in line with a goal. The invention process is based on various research and testing interventions, before the new or changed product is commercialised.

- **Innovation**

The exploitation of the innovation is seen as innovation. The new invention is now developed into a unique product, service or process.

All the variables as discussed are the result of creative thinking. Couger (1995) argues that the product of creativity should be based on a twofold measurement: firstly, novelty

or newness; and secondly, utility or value added. Antonites (2003) lists a number of characteristics of the product of creativity as measured in order to determine its novelty or utility:

- Qualified intellectual activity or creative strength
- Usefulness
- Newness accompanied by overcoming certain difficulties in the creation process
- A proper experimentation phase before the novel 'instrumentality' takes place
- Negative perception and scepticism before the success of the novelty
- An unsatisfied need, before the product existed
- Proof of increased income/sales after the introduction of the product (thus value added)
- Evidence of precise novelty: 'novelty of a combination', 'novelty of a new application', 'spatial and kinematic novelty', 'novelty of a deletion of useless parts' and 'novelty of a substitution'.

Creativity and creative thinking as a single construct is a catalyst in the creation of the new. The final result is the occurrence of an innovation (e.g. new product, service or process). The construct 'innovation' therefore needs explanation. The following section provides an introduction to the equally contentious concept of 'innovation'. Although this study is investigating the relationship between creativity and cultures and is not going to measure the innovation, it was necessary to look at innovation as the ultimate goal of any creativity process.

5.4 Innovation

Bessant and Tidd (2007) summarise innovation as: 'the process of translating ideas into useful- and used-new product, process and services'. They support the Department of Trade and Industry's (DTI, 2004, quoted in Bessant and Tidd, 2007) definition that, 'innovation is the successful exploitation of new ideas'. For them, innovation can take many forms but these can largely be reduced to four dimensions of change, namely: production innovation; process innovation; position innovation; paradigm innovation.

They view managing innovations as a process involving the generation of possibilities and strategic selection of an innovation from a range of options – the introduction and implementation process of making it happen in practice.

Gilmartin (1999) regards creativity as the foundation for innovation behaviour. Zimmerer and Scarborough (1996) state that between the idea-generating process and the innovation process a systematic filtering process should take place. This process acts as a development mechanism, with the aim of changing 'raw ideas' into tangible, value-driven innovation. Figure 5-4 illustrates the position of innovation as a result of creative thought.

Figure 5-4 the development of innovation

CREATIVITY	FILTERING	INNOVATION
IDEAS	EVALUATION CRITERIA	RESULTS
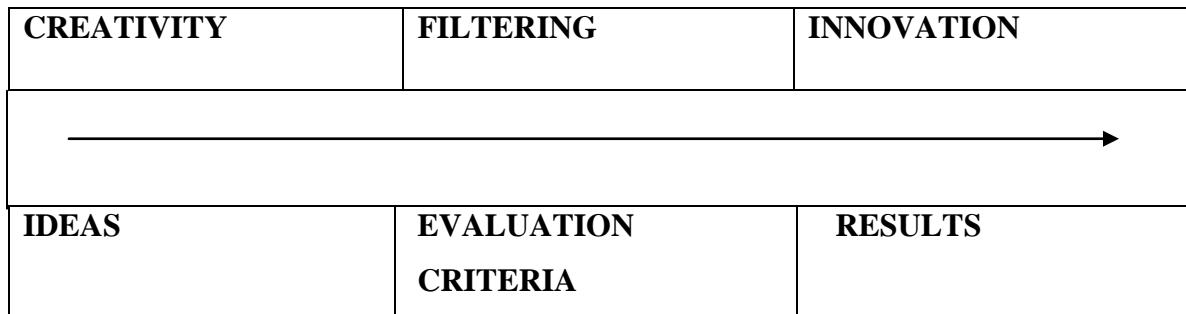
Source: Zimmerer and Scarborough (1996)

As a starting point, organisational creativity is often taken to refer to the generation of novel and useful ideas, whereas organisational innovation is used to describe the realisation of those ideas. From this position, organisational innovation is defined as the process by which a new element becomes available within the marketplace or is introduced into an organisation with the intention of changing or challenging the status quo (King, 1995). Amabile et al. (1996) support this position by stating that 'creativity is a starting point for innovation; the first is a necessary but not sufficient condition for the second'. From this perspective, creativity comes first and provides the impetus and content for many forms of innovation.

Consequently, the processes by which creative ideas are realised as innovations within organisations remain the key area of debate and study. As already noted, innovation can

take the form of position, product or process innovations through to new management systems, ways of working or of what Bessant and Tidd (2007) refer to as paradigm innovation. It is worth outlining some of the main levels and types of innovation.

5.4.1 Levels of innovation

Innovation can range from fairly small-scale change to more radical groundbreaking innovations. The following levels and types of innovation as listed by Patrick and Constantine (2009), include small, medium and large-scale innovations:

- **Incremental innovation:** these refer to small changes that are generally based on establishing knowledge and existing organisational capabilities. Refinements and modification to existing products, such as improvement to television picture quality or the sound performance of existing hi-fi music systems, would be examples of incremental innovation.

- **Modular innovation:** these refer to middle-range innovations that are more significant than simple product improvements. For example, the transition from black-and-white to colour television sets marks a modular innovation in a well-developed product line. Other similar innovations have been the digital sound systems associated with home entertainment systems.

- **Radical innovations:** these typically occur when current knowledge and capabilities become obsolete and new knowledge is required to exploit uncharted opportunities. For example, the introduction of DVD players resulted in substantial internal changes in the organisation and control of work (such as in the manufacturing, marketing and sales functions).

5.4.2 Types of innovation

Innovation can also take many different forms, including the following:

- **Product innovation:** this refers to innovations in the development of a new or improved product. Among the product innovations that occur every year all over the world, there is one which has become a truly outstanding

success: Dyson' bagless vacuum cleaner. James Dyson, after five years of hard work and 5,127 prototypes, came up with the world's first bagless vacuum cleaner. The vacuum cleaner was so successful that it won the 1991 international Design Fair Prize in Japan. The Japanese were very impressed by its performance.

- **Service innovation:** this refers to the development of new or improved services. For example, Hotmail was set up with a unique selling proposition: to offer the first free web-based email service, which would provide its end-users with the ability to access their email from any computer in the world. This widespread application captured a worldwide market. This public awareness made the company widely known not only for its innovation but also for their skills in turning an idea into a realisable service.

- **Process innovation:** these types of innovations centre on improving processes rather than end products or services. Typically, new ways of doing things are introduced into an organisation's production or service operations, such as input materials, information following mechanisms or any other equipment used to produce a good service (Damanpour, 1991). An example of a company that innovated in the way they serve customers is Netflix. Netflix is the world's largest online DVD film rental service. The company's success was not only based on the most expensive selection of DVDs but also on fast, free delivery (for more details see Patrick and Constantine, 2009).

- **Management innovation:** during the 1980s and 1990s many American and European companies tried to adopt Japanese manufacturing techniques. Their essential aim was to reduce costs, improve quality and increase productivity. For example, although many of the principles of quality management originated in the West, the uptake of this technique was widespread in Japan. Quality management provided Japanese companies

with new innovative practices that would radically change their position in the world market.

- **Market or position innovations:** this refers to the creation of new markets and generally overlaps with product and process innovations. New markets may emerge as competitors promote new products and services in their competition for customers. Alternatively, innovations may be developed with the aim of creating a market where one did not previously exist.

These are some of the main types and levels of innovation that occur within business environments. It leaves open the difficult question of what are the differences between innovation and creativity.

5.5 **The difference between creativity and innovation?**

Throughout the creativity literature, and particularly the literature focused on organisational creativity, the term 'innovation' is often used and the distinction between creativity and innovation is an important one. Sternberg and Lubart (1999: 3) define creativity as 'the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e. useful, adaptive, concerning task constraints)'. Although the measurement of creativity deserves a lot of attention, words associated with this definition of creativity include idea, invention and breakthrough. However, innovation is about 'a process of developing and implementing a new idea' (Van de Ven and Angle, 1989: 12). They go on to write that 'innovation refers to the process of bringing any new problem solving idea into use. … it is the generation, acceptance, and implementation of new ideas, processes, products, or services.' This process can take place in many different domains; it can be technical, to be sure, but also organisational (e.g. process improvements) or even social (e.g. quality circles) (Kanter, 1983). The focus here, particularly in the context of an organisation, is on taking a creative idea and bringing it to fruition. For example, in the life of an organisation, many brilliant ideas never see the light of day. To bring an idea from concept to market, it must be recognised for its potential; it must receive funding in an environment of scarce or at least competing

resources; and it must overcome potential obstacles such as technology challenges, competitive pressures, and a variety of other obstacles. The process by which this happens is referred to as innovation and it is an important process when talking about creativity in the context of organisations.

Creativity without innovation is of significantly diminished value. The converse is also true: without creative ideas to feed the innovation pipeline so they may be promoted and developed, innovation is an engine without any fuel. Echoing the two citations above, Amabile et al. (1996) differentiates between creativity and innovation as follows: 'Like other researchers, this study defines creativity as the production of novel and useful ideas in any domain, and defines innovation as the successful implementation of creative ideas within an organisation'. 'Thus, no innovation is possible without the creative processes that mark the front end of the process: identifying important problems and opportunities, gathering information, generating new ideas, and exploring the validity of those ideas' (Amabile, 2004: 1) the difference between these two terms is critical to HRD scholars and practitioners.

Creativity is a phenomenon that is initiated and exhibited at the individual level. Variables such as personality (Feist, 1999), motivation (Collins and Amabile, 1999), and expertise (Weisberg, 1999) are related to creativity at the individual level. Certainly, environmental factors at the group and organisational levels, including organisational culture and climate, influence these variables and therefore impact individuals' behaviour, but the focus of creativity is primarily on the individual. Innovation, on the other hand, operates much more at the group and organisational levels. The focus is more on interrelationships, interactions and dynamics among actors and components of the organisation and its environment. These differences have implications for HRD scholars in how they study creativity and innovation; they may impact the research question, the unit of analysis, and the research design. For HRD practitioners, the differences would impact the way in which they define issues in an organisation, assess situations, and develop and implement solutions.

Throughout the remainder of this study, the terms 'creativity' and 'innovation' will be used as defined above as much as possible. However, in reviewing the literature, the terms were used interchangeably and it was difficult to differentiate at times which definition was being used. The following four points identified in Collins and Amabile's (1999) research will be used to show just how different innovation and creativity are:

1. Creativity and innovation are located at different stages of thinking: creativity involves the process involved in generating ideas, whereas innovation is the sifting, refining and more importantly the implementation of those ideas.

2. Creativity and innovation are achieved through different manners of thinking; creativity needs divergent thinking to encourage the generation of creative ideas, while innovation needs convergent thinking to reach the synthesis of those ideas, solutions and operations.

3. Creativity and innovation lead to different results; creativity is solely concerned with the generation of ideas, while innovation aims at implementing those ideas.

4. Creativity and innovation offer different business relevance; creativity does not have to be linked with a business financial benefit; innovation, on the other hand, generates financial values for businesses.

Figure 5-5 Defining creativity and innovation


```
          ┌─────────────────────────┐
          │  Idea generation by     │
          │  individual/group       │
          └─────────────────────────┘
                     │
                     ▼
      Creating a new idea/product/service/procedure

                 Valuable/new
                     │
                     ▼
          ┌──────────────────────────────────────┐
          │ Outcome of creativity behaviour      │
          │ subjected to context-specific        │
          │ evaluation                           │
          └──────────────────────────────────────┘
                     │
                     ▼
      Implementation of new ideas/product/service/procedure
                     │
                     ▼
      Considered as new by the unit making use thereof
                     │
                     ▼
          ┌─────────────────────────┐
          │  Change                 │
          └─────────────────────────┘
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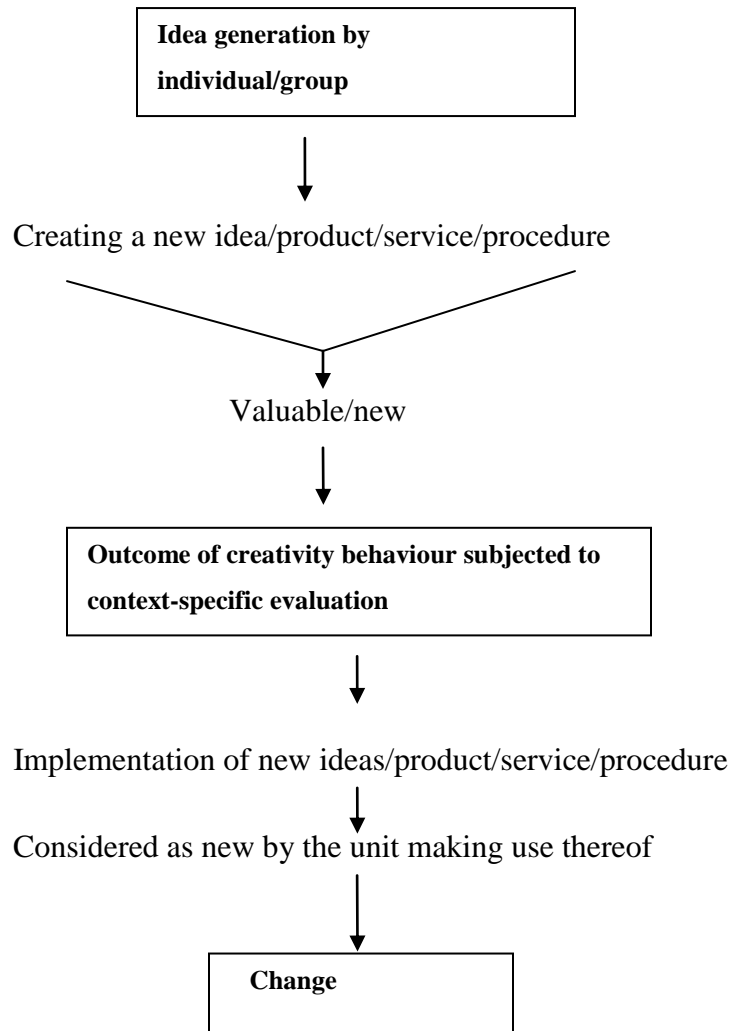
Source: Martins and Terblanche (2003).

All four of these statements provide key points that highlight stark differences between the two concepts. The key point taken from these differences is that creativity is an important precursor to innovation; the two terms are not synonymous (Cumming, 1998; Woodman et al., 1993). This research is particularly interested in the conception that creativity is the fundamental first step in the configuration of the innovation process as in Figure 5-5; according to Figure 5-5, creativity and innovation can be regarded as

overlapping constructs between two stages of the creativity process, namely, idea generation and implementation.

5.5.1 Creativity at the individual level

The primary focus of the existing creativity research has traditionally been at an individual level. There exists a substantial body of literature that identifies specific characteristics of individuals that play a critical role in creative performance (Ford, 1996; Lowe and Taylor, 1986; Oldham and Cummings, 1996; Tierney et al., 1999).

The personal characteristics that have been examined range from personality factors (Jones, 1964; Kwang and Rodrigues, 2002; Lowe and Taylor, 1986; McCrae, 1987), through to the measurement of intelligence (Meer and Morris, 1955; Saeki et al., 2001), traits (Barron and Harrington, 1981) and cognitive styles (Basadur et al., 1982; Kirton, 1976). Although the research seems quite broad in scope it is suggested that there are three key components of individual creativity within any domain: expertise, creative thinking skills and intrinsic task motivation (Amabile, 1997).

Expertise is the component that lays the foundation for all creativity. This is because it is the knowledge, proficiencies and abilities of individuals that allow them to make the creative contributions to their respective fields (Amabile, 1997). Creative thinking skills include the appropriate cognitive strategies, divergent work-styles and the ability to generate novel ideas (Amabile, 1997). Task motivation, in particular that of the intrinsic nature, has been postulated by many researchers as another key element in creativity (Amabile, 1997; Barron and Harrington, 1981). This variable refers to an individual's positive attitude that may be influenced by a sense of interest, involvement, excitement or satisfaction from engaging in a creative task (Amabile, 1997). It is demonstrated in the literature that the more of each of these individual variables an individual possesses, the better their creative performance will be (Cooper et al., 1999; Forbes and Domm, 2004; Ford, 1996; Koestner, et al., 1984; Moneta and Siu, 2002).

5.5.2 Creativity at the organisational level

Researchers and theorists who examine creativity at the organisational level agree that the studies undertaken at the individual level have yielded some important findings about the abilities, personality traits and work styles of creative people (Amabile, 1997; Andrews, 1965). However, there is also an agreement among these same groups of people that these findings are limited and limiting. This is a consequence of a large portion of the research virtually ignoring the role of the work environment in creativity, and offering little to practitioners whose primary concern is helping employees to become more creative in their work (Amabile, 1997). In an effort to project on from the short reach of the traditional approach, research at the organisational level views individual characteristics as part of a broader, more complex framework. This framework incorporates the influences of contextual and environmental variables on individual and group creativity (Brazeal and Weaver, 1990; Eisenberger et al., 1998; Judge et al., 1997; Shalley, 1995; Sundgren et al., 2005; Tierney et al., 1999; Woodman et al., 1993). The incorporation of the work environment as an influence on employee creativity is represented in three major organisational theories, the Interactionist Theory of Woodman et al. (1993), the Multiple Social Domains Theory of Ford (1996), and the Componential Theory of Amabile (1996).

Both the Interactionist (Woodman et al., 1993) and Multiple Social Domain Theories (Ford, 1996) provide an understanding of creativity that goes well beyond a focus on individual actors. This is because these theories are seen to carefully examine the situational context within which the creative process takes place (Ford, 1996). The Interactionist Theory of creativity (Woodman et al., 1993) that was based on earlier work by Woodman and Schoenfeldt (1990) describe creativity as a complex product of a person's behaviour in a given situation. The situation is characterised in terms of the contextual and social influences that either facilitate or inhibit creativity at the individual, group and organisational levels (Woodman et al., 1993).

The Multiple Social Domains Theory (Ford, 1996) also adopts a comprehensive approach. It examines individual creative actions within organisational settings composed of intertwined groups, organisational, institutional and market domains. In essence this theory identifies multiple social domains that collectively represent the situation facing organisational actors as they choose between creative and routine actions (Ford, 1996).

These theories demonstrate that organisational creativity is a complex phenomenon where numerous variables at the individual, group, and organisational levels are linked with the act of creativity (Woodman et al., 1993). The underlying premise from both theories is the belief that a failure to adopt a framework that encompasses multiple levels of influences leads to an incomplete perspective on creativity (Woodman et al., 1993). Both theories provide sound theoretical frameworks to work from; however, this research is concerned with exploring the components of the work environment that influence creativity.

Much of the work exploring organisational creativity has focused on the factors that influence creative outcomes in firms (Ekvall, 1996; Amabile, 1997). A range of factors have been identified that are in principle generalisable to any organisation. These factors have been derived from case work in industry, where creativity is often employed in the generation of new products and services. The 'creative climate' is a term coined by Ekvall in defining how an organisation's culture manifests itself in the creative output from its employees (Ekvall, 1996). Ten factors are listed that collectively describe the creative climate of the organisation. These factors are: challenge, freedom, idea support, trust/openness, dynamism/liveliness, playfulness/humour, debates, conflicts, risk taking and idea time (Figure 5-6). With the exception of 'conflicts', each factor is viewed as having a positive impact on creative output. Together, these factors provide the basis of the 'creative climate questionnaire', a 50-question tool, developed by Ekvall, which has been supported by further studies (Isaksen and Lauer, 2002).

Independently, Amabile has developed a 'componential theory of organisational creativity' (Figure 5-6). This model recognises that organisational creativity can be

considered from the perspectives of the individual, the team and also the wider work environment (Amabile, 1997). This work has also culminated in an assessment too – KEYS (assessing the climate for creativity), which takes the form of a 78-item questionnaire and is also supported by other authors who have validated the model (e.g. Taggar, 2002). Amabile's model comprises three key elements: resources, management practices and organisational motivation. Each of these elements interacts with one another and has an impact on the resulting level of innovation. It is evident that there are overlaps and similarities between Amabile's elements of organisational creativity and the ten factors of Ekvall's creative climate. These are summarised in Table 5-2, with direct comparison between related themes, and how they are described by each author.

Figure 5-6 Amabile's Componential Theory of Organisational Creativity
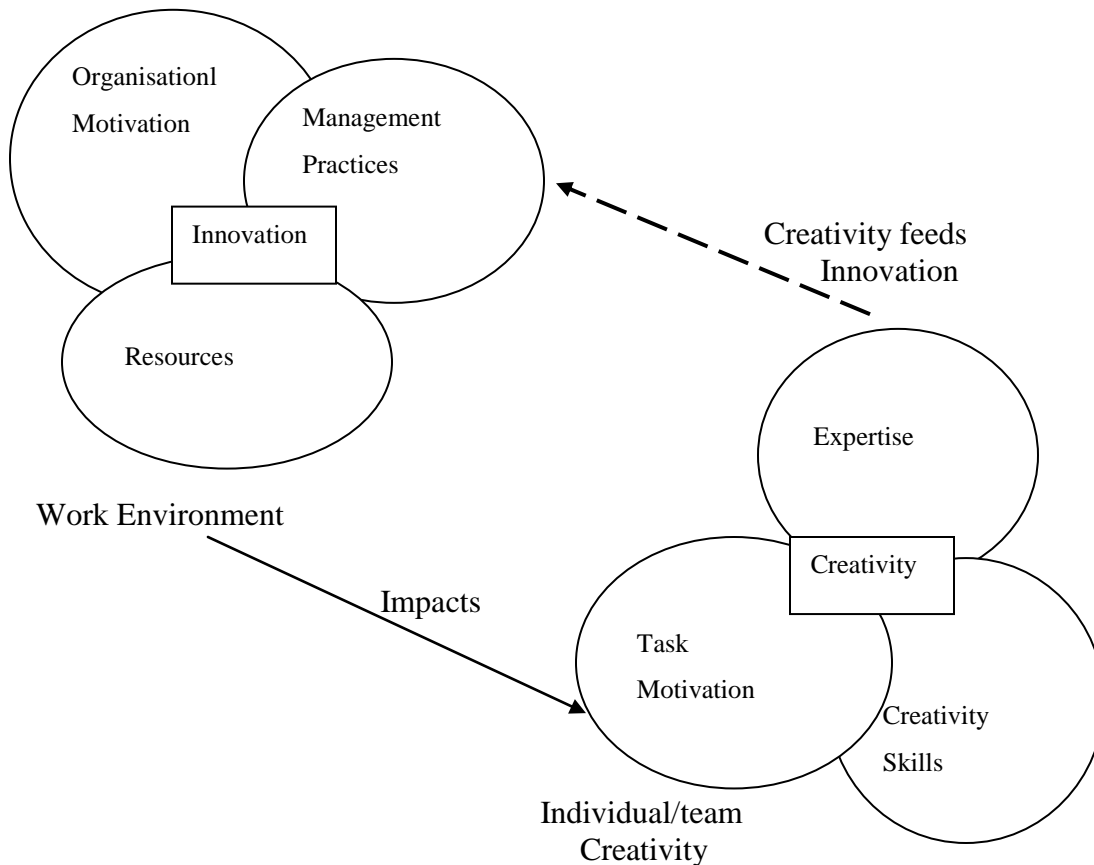
Source: Amabile (1997)

Table 5-2 Comparison of Themes from Amabile and Ekvall

Theme	Amabile's model (1997)	Ekvall's model (1996)
Time	Sufficient time to produce novel work	The amount of time people have for elaborating on new ideas
Risks	Orientation towards risk … versus maintaining the status quo	Tolerance of uncertainty in the organisation
Conflicts	Absence of political problems and 'turf battles'	Personal and emotional tensions
Rewards	Reward and recognition for creative work	Ideas and suggestions [which] are received in an attentive and supportive way
Challenge	Individuals are committed to the work they are doing	People [who] are experiencing joy and meaningfulness in their job and therefore they invest much energy
Debate	Individuals challenge each other's ideas in a constructive way	Encounters and clashes between viewpoints and ideas
Freedom	Allowing procedural autonomy	Independence in behaviour exerted by the people in the organisation

In addition to these two seminal works, others have also provided some insights into the factors that impact on the creative climate in firms. These are summarised below, and are compared directly with the two models already discussed. A study to understand factors that enable teams to succeed in producing creative results (Rickards and Moger, 2000) led to the revision of the popular Tuckman and Jensen model for group development (Tuckman and Jensen, 1977). This work proposed that there are two main barriers that must be overcome to allow a team to produce an exceptional creative performance. The research produced a list of seven factors (platform of understanding, shared vision, climate, resilience, idea owners, network activators and learning from experience). These further support the factors described by both Amabile and Ekvall.

Creative leadership is another topic addressed by contemporary literature. The 'propulsion model of creative leadership' (Sternberg, Kaufman and Pretz, 2004) defines three different kinds of leadership: leadership that accepts existing ways of doing things, leadership that challenges existing ways of doing things, and leadership that utilises existing ways of doing things in new and unique ways. Each of the three kinds of leadership can then be further broken down into eight specific methods of exerting creative leadership. Each method may be appropriate for a different stage in the life of an organisation. For example, if an organisation is operating successfully and its long-term future appears secure, then maintaining its current paradigms may be the best option as opposed to trying to radically redirect the organisation. This work may provide more clarity for the dynamism/liveliness factor of Ekvall's climate, described as 'the eventfulness of life in the organisation' (Ekvall, 1996). It may also relate to the risk taking factor 'the tolerance of uncertainty in the organisation' (Ekvall, 1996).

This review has demonstrated that the holistic studies of individual (Amabile 1997; Sternberg, O'Hara and Lubart, 1997) and organisational (Ekvall, 1996; Amabile, 1997) creativity are generally well aligned with each other. Studies that address the details of aspects of creativity within firms (e.g. Rickards and Moger, 2000, Sonnenburg, 2004) also support the more general findings on organisational creativity. The various conceptual representations of creativity have been individually validated through application in a range of organisations (Ekvall, 1996; Amabile, 1997; Sternberg, O'Hara and Lubart, 1997; Isaksen and Lauer, 2002; Sonnenburg, 2004). In particular, the models of Ekvall and Amabile are mutually reinforcing. However, no studies have attempted to gather data that would allow a direct comparison between these two models. This may, for instance, highlight whether one model is stronger than another, or might be more appropriate in different contexts.

5.6 **Factors that influence creativity**

This section provides a general discussion of the various factors that could potentially affect creativity within organisations, as well as in a wider social and cultural context. The discussion offers a broad overview on the complex network of variables involved in creative behaviour. It highlights the interrelated and interdependent complexity of a great number of factors (not only those proposed by the componential model of creativity) that could act as inhibiting or stimulating factors for creative ability. The main aim of this discussion is to indicate that, besides the factors that are included in the Amabile (1996) model, there remain a great number of other variables that may affect creativity. Although the variables that are included in the componential model of creativity may be related to some factors that are referred to in this discussion, they are separately introduced later and will be discussed individually and at length in the following chapters.

Studies, theories and models of creativity that relate to factors that influence creativity have generally focused on four areas, often referred to as the four 'Ps' of creativity: person, product, process and press (Couger, 1995). In each of these areas, different theoretical views, methods of research and instrumentation have forged a wide range of approaches to the field. Studies that investigated the creative person (e.g. Eysenck, 1993, Houtz, 2003; Runco, 1997) tend to focus on personal characteristics, family dynamics or essential abilities of individuals as the main determinant in creative ability. Those authors (e.g. Marra, 1990) who study and theorise about the creative product itself aim to determine what makes a product creative, or how creative ideas are different from other ideas. Receiving the most attention, theories and models that have been organised around the creative process examine the mechanisms and phases involved in a creative act (e.g. Parnes, l992; Petty, 1997). Finally, investigations on the aspect referred to as press emphasise the dynamics between creative individuals and the environmental forces that may affect creative ability (e.g. Woodman and Shoenfeldt, 1989; Amabile, 1983). Many theories of creativity (e.g. Cropley, l997; Dacey and Lennon, 1998), especially

contemporary theories, examine all four areas in an attempt to arrive at a comprehensive view of the determining factors in creative behaviour.

Dacey and Lennon (1998) proposed a model that describes creativity as the result of an intricate network of several interactive influences in their attempt to determine the salient factors that collectively make creativity most likely to develop. From their compilation of factors that affect creativity, they have constructed a model that highlights five determining forces, from the smallest environment, the brain cell, to the largest environment, world culture (Dacey and Lennon, 1998). They described these forces as follows:

- biological features (including micro-neurons, hormones, IQ, regulatory genes, brain development, hemispheric dominance, and inter-hemispheric coordination);

- personality characteristics (for example, tolerance of ambiguity, risk taking, and delay of gratification);

- cognitive traits (for instance, the ability to make remote associations and lateral thinking);

- micro-societal circumstances (such as relationships with family and friends, and type of living quarters);

- Macro-societal conditions (including type of neighbourhood and work, educational, religious, ethnic, legal, economic and political environments).

Dacey and Lennon (1998) emphasise that each factor influences the other factors bi-directionally. They noted that in fact, more than just influencing each other, the five variables are embedded in each other uniquely in every individual. None of the variables can be understood except in the context of the others. For example, the flow of certain neurotransmitters (thus biological factors) could potentially enhance cognitive ability to produce high-quality remote associations, leading to the generation of novel ideas. Simultaneously, the cognitive activity of producing remote associations spurs on the flow of neurotransmitters in the brain. Van Demark (1991) also notes the complexity involved in the interaction of the various factors – relating to the individual, other people, society

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and the environment – that could influence creativity. These factors are indicated in Table 5-3.

Table 5-3 Potential interacting factors affecting the creative capabilities of the individual.

SELF	OTHERS	SOCIETY AND ENVIRONMENT
Intellect	Trust	Upbringing
Memory	Respect	Culture
Recall	Acceptance	Nationality
Logic	Tolerance	Customs
Concentration	Dependability	Religion
Concepts	Responsibility	Affluence
Thinking patterns	Understanding	Poverty
Curiosity	Sensitivity	Comfort
Intuition	Compassion	Education
Imagination	Consideration	Community
Perception	Communications	Organisations
Creativity	Cooperation	Institutions
Self-esteem	Flexibility	Government
Self-worth	Honesty	Leadership
Attitudes	Caring	Minority
Emotions	Sharing	Distractions
Feelings	Support	Safety
Discipline	Loving	Climate
Awareness	Sense of humour	Time
Control	Domination	Regulations

Source: (Van Demark, l991: 26)

This table demonstrates the intricate network of factors that could potentially influence creative ability. Van Demark (1991) pointed out that these factors interact with each other in many different ways, resulting in thousands of potentially different interactions. Recognising the complexity involved in all these interactions, he concluded: 'no wonder we have trouble when we try to pinpoint ways to enhance our own or others' creativity' (van Demark, 1991: 27). Woodman and Schoenfeldt (1989) pointed out that a wide variety of influences often account for individual differences in creativity. As part of their interactionism model of creative behaviour, they described a range of factors that are responsible for individual differences in creativity. The model incorporates a complex of interacting elements of personality, cognitive abilities and non-cognitive traits or predispositions, aspects of social psychology, as well as various antecedent conditions –

suggesting that 'creativity is the complex product of a person's behaviour in a given situation' (Woodman and Schoenfeldt, 1989). The 'situation', according to them, can be characterised in terms of the contextual and social influences that either facilitate or inhibit creative accomplishment.

Van Demark (1991:201) views cultural pressures as one of the most influential factors that affect creativity. He quotes Skinner as saying that a culture is not the behaviour of us 'living in it, but in which we live. It becomes the social and other forces that generate and sustain our behaviour. These forces then affect our language, dress and patterns of behaviour, feelings, attitudes, interactions, value systems, religion, education, group norms and almost all aspects of our lives' (van Demark, 1991). Van Demark (1991) notes that being creative (deviating from the norm) amidst these established thinking patterns often means individuals must risk losing their cherished membership to a particular cultural order. The widespread cultural blocks to creativity, listed by van Demark, include various social taboos: the notion that fantasy is 'crazy'; that playfulness is for children only; that tradition is preferable to change; that creative problem solving is a serious business and humour is out of place; and finally that reason, logic, numbers, utility and practicality are preferred over feeling, intuition, qualitative judgements and pleasure (van Demark, 1991).

Furthermore, these models generally result from research exploring firms internally, and not explicitly looking at external factors such as the environment in which the firm is operating, or the industry. The researcher argues that this is because most of the literature on creativity originates in Western countries, and these countries have creative industries and currently a business environment that encourage creativity. However, this is not the case in other parts of the world (developing countries) where creativity cannot be fully understood in isolation from the external environment factors that shape how the firms run. This provides a clear gap in current understanding. Indeed, even within that literature the quantity and quality of the empirical evidence with the relationship between culture and creativity are rather poor. There is increased recognition that cross-cultural

differences exist, but discussion often remains at the conceptual, inferential or propositional level (Trevelyan, 1999; Lubart, 1999; Robert and David, 2003).

Amabile's (1997) Componential Theory will be adopted as the theoretical framework in this research. This theory is accepted as the most suitable, as it is the only one to focus exclusively on the specific creativity features of the internal work environment that contribute to the existence of organisational creativity (Politis, 2004). See Chapter Six for more details on work environment for creativity (KEYS) factors.

It can be concluded that creative ability is indeed a vulnerable skill that could potentially be influenced by a wide variety of interactive factors. This section demonstrated through the views of various authors, theories and models that creative behaviour is, as Woodman and Schoenfeldt (1989) phrased it, 'a complex person–situation interaction that is influenced by events of the past as well as salient aspects of the current situation'. This conclusion leads inevitably to the question: of the cultures involved in creative behaviour that are considered, what aspects of culture can hinder or facilitate creativity?

5.7 **Summary**

This chapter reviewed a selection of related literature on creativity: the definitions, conceptions, levels of creativity and innovation were discussed, as well as the relationship between creativity and culture. The chapter explored three propositions including a) the relationship between creativity and innovation, b) the relationship between organisational culture and creativity, and c) creativity at individual and organisational level. The conclusions stated here will deduce learning from each of these propositions based on the literature review.

However, in reviewing the literature, the terms creativity and innovation were used interchangeably and it was difficult to differentiate at times which definition was being used. The key point taken from these differences is that creativity is an important precursor to innovation – the two terms are not synonymous (Cumming, 1998; Woodman et al., 1993). This research is particularly interested in the conception that creativity is the fundamental first step in the configuration of the innovation process. Hence, the research is measuring the creativity, not the innovation.

A review of the literature demonstrated that, owing to the complex nature of this concept, harnessing and ultimately reaping its benefits may not be an easy task for many managers to master (Tierney et al., 1999). In fact, it was found that creativity is dependant upon the characteristics of creative people, as well as the environment within which they operate.

In an effort to provide a better understanding of the consequences of culture's activities within an organisation's environment, Amabile's (1997) Componential Theory will be used to analyse workplace creativity. By utilising the theory, it was found that culture influences creativity through the components of the work environment. A few studies investigated these components and culture's influences on organisational creativity, yet no studies were found to have gone as far as incorporating national and organisational culture and the components of the work environment that are linked to creativity. Nor was any clear attempt found in the literature to look at culture's influence on the

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environmental variables that are conducive to creativity. This presents the predicament that there is not enough hard empirical evidence available to determine the exact influence that exists between these cultures and the components of the creative work environment. The second limitation found in the current body of literature relates to the few empirical investigations that examine organisational creativity within the Arabic context, and no single study was found in the Libyan context that addresses the creativity issue in Libyan organisations. The objective of this study is to find out how the components of the creative work environment are affected by cultural values.

Chapter Six will take the relationships that are depicted in the basic theoretical model and develop a research question and propositions that will be used to develop a final model that illustrates the constructs of the key variables to be investigated. The research model will ultimately act as a tool to explore how national and organisational culture dimensions influence the creative work environment of an organisation. This will not only provide answers to the research question, but will also be used to address existing limitations identified in the literature.

Chapter Six

Conceptual Model and Hypotheses

Chapters Two, Three, Four and Five reviewed the relevant literature on the three variables that are central to this study: national culture, organisational culture and creativity. This chapter presents the conceptual framework together with the hypotheses that will test the system of relationships between the three variables. The chapter is set out as follows. Section 6.1 presents the conceptual model. Section 6.2 defines and describes the three variables in the study. Section 6.3 identifies the system of relations within the model and presents the hypotheses that will test these relationships

6.1 **The conceptual model of study**

As mentioned in Chapter One, the aim of this study is to explore the question of the effect of national and organisational culture dimensions on creativity. The research question for this study arises from gaps existing in the literature concerning the relationships between national and organisational culture and creativity worldwide.

What are the relationships among national culture dimensions (Power Distance, Uncertainty Avoidance, Individualism and Masculinity), organisational culture dimensions (Power Culture, Achievement Culture, Role Culture and Support Culture) and work environment for creativity factors (Encouragement of creativity, Autonomy or freedom, Organisational Impediments to Creativity).

The conceptual model depicted in Figure 6-1 was developed in order to examine this study question and describe the research problem outlined in Chapter One, from the review of the literature; a key relationship was established that will be used to lay the foundations for the research that will follow. This study seeks to examine the relationships between different cultural dimensions and creativity using the sample of different companies from different countries. This relationship has been presented in a simplified model Figure 6-1 that will lay the foundations for the research that will follow.

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Figure 6-1 the Overall Conceptual Model for the Study

→ Indirect relationshp

– – → Direct relationship
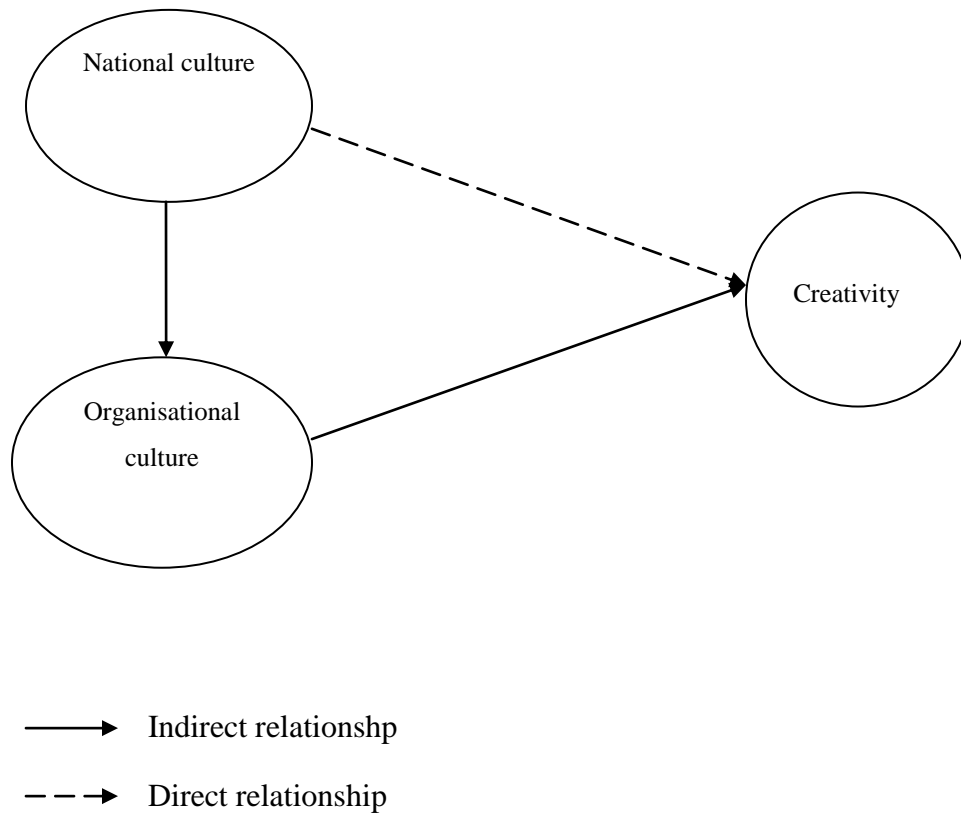
Figure 6-1 shows all direct and indirect relationships between national culture, organisational culture and creativity. As can be seen from Figure 6-1, the researcher is examining the direct and indirect relationships of the national culture dimensions (power distance (PD), uncertainty avoidance (UA), individualism versus collectivism (IDV) and masculinity versus femininity (MAS)), organisational culture dimensions (power culture (PC), role culture (RC), achievement culture (AC) and support culture (SC)) and KEYS (the work environment for creativity).

6.2 **Defining the variables**

Defining the variables is a primary objective in quantitative and qualitative research. Neuman (2003) defined three different types of variables: independent, dependent and intervening variables.The dependent or criterion variable is the variable to be explained (i.e. the effect or the object of the research). The independent or predictor variable is

generally seen as influencing, directly or indirectly, the dependent variable. The third type is the intervening or the mediating variable that is postulated to be a predictor of the dependent variable, and simultaneously predicted by independent variables. In other words, it comes in between the dependent and independent variables and is used to explain relationships between the observed variables. For the purpose of this study, the researcher is concentrating on the three mentioned variables, namely: independent variable (national culture), intervening or mediating variable (organisational culture) and dependent variable (creativity).

6.2.1 National culture dimensions

The first independent variable in this study is national culture. As defined in chapter Three, national culture generally comprises the values, beliefs and attitudes shared by the vast majority of people in a country, society or any other ethnic group within recognised boundaries (Hofstede, 1980; Schein, 1992; Trompenaars, 1994). Hofstede's (1980) four original dimensions are used here to measure national culture's influence on creativity and innovation in different companies from different countries working in the Libyan context. Chapter Three described each of Hofstede's dimensions in full. In the next sections the concept is reviewed briefly, particualarly in relation to the possible impact of the concept on creativity and innovation.

6.2.1.1 Power distance

In summary, power distance (PD) refers to the degree to which the less powerful members of an organisation within a country or society accept and agree that power is distributed unequally (Hofstede, 1980). In organisational terms, PD relates to centralisation of power in the organisation and the formal power relationships between superiors and subordinates. Essentially, it shows how society deals with the reality that people are not equivalent in the issue of authority (power).

Table 6-1 shows some characteristic of societies with high and low PD cultures, which may have an influence on creativity. High PD societies tend to favour the centralised

system of organising societies, which means that there are fewer people in senior management positions, and managements take decisions without consulting or considering the feelings of subordinates, and expect the subordinates to carry out these decisions unquestioningly. According to Hofstede, organisations in countries with high PD are often characterised by a centralised decision structure, authority, and the use of formal rules; sharing of information is constrained by hierarchy.

Table 6-1 Differences between Low and High Power Distance Index

Low PD	High PD
Less centralised	Greater centralisation
Flatter organisation pyramids	Steep organisation pyramids
Managers seen as making decision after consulting with subordinates	Managers seen as making decisions autocratically and paternalistically
Close supervision is negatively evaluated by subordinates	Close supervision is positively evaluated by subordinates
Managers like to see themselves Practical and systematic; they admit A need for support	Managers like to see themselves as compassionate decision-makers
Higher-educated employees hold much lower authoritarian values than lower-educated ones.	Higher- and lower-educated employees hold similar values about authority

Source: Adapted from Hofstede, 2001, p. 107.

High levels of centralisation and formalisation have been found to be associated with lower rates of creativity (Zmud, 1982). A reason might be that in centralised organisations top management is not always able to identify operational problems and to suggest an introduction to solving these problems.

Moreover, in formal organisations, subordinates may take less initiative to consider and discuss the new ideas, procedures and products within the company. They will generally wait for top management to take the initiative. Members of low power distance cultures 'do not necessarily accept superiors' orders at face value, they want to know why they should follow them' (Gudykunst, 1997: 333). When individuals believe that it is

appropriate to challenge assumptions, procedures and authority figures, they are more likely to propose novel ideas.

Low PD societies tend to favour a less centralised system that treats information as an essential element for those people who are entitled to use it. Flatter organisational and higher-educated employees hold much lower authoritarian values than lower-educated ones. Subordinates negatively evaluate close supervision. Managers like to see themselves as practical after consulting with subordinates. All these characteristics make new ideas less restricted and lead to creativity.

According to Hofstede's (1980; 2001) PD index, countries with low PD include Australia, Ireland and the Scandinavian countries. Countries with high PD include the Arab regions, Malaysia, Mexico and Venezuela (Hofstede, 2001).

6.2.1.2 Uncertainty avoidance (UA)

Uncertainty avoidance (UA) refers to the level at which people feel threatened by uncertainty in a situation and try to avoid these situations (Hofstede, 1980). UA is concerned with employees' acceptance of vagueness or uncertainty in their working situation. Several studies (Bagchi et al., 2004; Png et al., 2001; Shanks et al., 2000; Soh et al., 2000) have found that cultures differ in terms of the extent to which they manage uncertainty. When UA is considered within creativity, advantages and disadvantages are related to both ends of this dimension. People in low UA cultures are regarded as risk takers and entrepreneurs who may accept and adopt new ideas, products, methods and procedures. While, on the other hand, people from high UA cultures are anxious about vague, uncertain situations and the unforeseen future, and might be less keen to accept and adopt new ideas.

Table 6-2 shows some characteristics of both high and low UA cultures that may have an influence on creativity. People in high UA cultures are characterised as worrying about the future and thinking of the negative consequences of decisions to adopt new ideas. While low UA cultures are characterised as being less emotional towards change,

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managers need not be experts in the field, are optimistic for success, risk takers and entrepreneurs, believing that rules are not bibles that cannot be broken if they could benefit the organisation.

Table 6-2 Differences between Low and High Uncertainty Avoidance Index (UAI)

High UAI	Low UAI
High emotional resistance to change	Less emotional resistance to change
Tendency to stay with the same employer	Less hesitation to change employee
Loyalty is seen as a virtue	Loyalty to employer is not seen as virtue
Managers should be selected on the basis of seniority	Managers should be selected on criteria other than seniority
Less risk taking	More risk taking
Fear of failure	Hope for success
Roles should not be broken	Roles may be broken for pragmatic reason

Source: Adapted from Hofstede, 2001, p. 169.

According to Hofstede's (1980; 2001) index, countries that are high in UA include those in Arab regions, Latin Europe and the Mediterranean. Medium-high are German-speaking countries with their preference for rules, and medium to low are Anglo and Nordic countries (Hofstede, 2001).

6.2.1.3 Individualism versus collectivism (IDV)

Individualism versus collectivism (IDV) is related to open flexible relationships where people with a dominant personal orientation (individualist) worry about themselves and where people think of themselves and others as a group (collectivist). Creativity is essentially the act of an individual, often in opposition to the prevailing norms of a group. Since collectivists value preserving relationships with members of their group (Schwartz, 1990), they may choose not to advance ideas that challenge members of their group or society and jeopardise relationships.

The types of new ideas that are acceptable in individualistic and collectivistic cultures may differ. Individualism is associated with a predisposition to accept novelty

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(Steenkamp et al., 1999). Collectivists may favour incremental (over radical) solutions that are acceptable to all stakeholders (Morris, Avila and Allen, 1993). Individualists are more likely to champion new ideas in the face of resistance (Shane, 1995). Individualism facilitates the emergence of champion roles that facilitate creativity (Shane, 1995; Shane et al., 1995; Howell and Higgins, 1990).

Based on Hofstede's (2001) individualism index, the US ranked first with a score of 91, Australia second, and the UK third with 89. Countries with low individual scores (high collectivism) include Arab regions with a score of 38, central and American countries, and many Asian countries. Table 6-3 shows some characteristics of the IDV dimension that may have an influence on creativity.

Table 6-3 Differences between Individualist and Collectivist Index (IDV)

Individualist	Collectivist
Employees perform best as individuals	Employees perform best in group
Training is most effective when considered on an individual level	Training is most effective when focused at group levels
Belief in individual decisions	Belief in group decision
Innovation champions in organisation want to venture others	Innovation champions in organisation want to involve others
Innovation outside existing network	Innovation within existing network
More innovation patents granted	Fewer innovation patents granted

Source: Adapted from Hofstede, 2001, p. 236.

6.2.1.4 Masculinity versus femininity (MAS)

Masculinity versus femininity (MAS) refers to the tendency towards task orientation in a high MAS culture and, conversely, a tendency towards people orientation in a low MAS culture (Hofstede, 2001). The main characteristics of the masculinity versus femininity (MAS) dimension are for men to be more self-confident and self-assured and for women

to be more nurturing and fostering. Hofstede (2001) suggests that cultures are classified according to whether one tries to minimise or maximise the social role division.

Hofstede's work has shown that the culture value of masculinity is related to two organisational characteristics common to organisational creativity: rewards and recognition for performance, and training and improvement of the individual. Research has shown that creative managers are motivated by financial rewards, prestige and sense of accomplishment (Gee and Tyler 1976; Quinn 1979).

Table 6-4 differences between masculine and feminine index

Low MAS	High MAS
Less occupational segregation by gender	Some occupations are typically male
Greater belief in equality of the sexes	Belief in difference between sexes
Organisations should not interfere with people's private lives	Organisations' interests may legitimately interfere with people's lives
More women in qualified and better-paid jobs	Fewer women in more quantifiable and better-paid jobs
Less job stress	High job stress
Less industrial conflict	More industrial conflict
Appeal of job restructuring, permitting group integration	Appeal of job restructuring permitting individual achievement
Managers expected to use intuition, deal with feelings	Managers expected to be decisive, assertive, aggressive, competitive

Source: Adapted from Hofstede, 2001, p. 306.

Hofstede (2001) found that masculine societies place greater emphasis on individual achievement and rewards than do feminine societies.A second aspect of masculine societies is a belief in the importance of training, and it is known that successful creative companies invest in employee development.

The Arabic culture is categorised by Hofstede's (2001) index as a high MSA culture. Table 6-4 shows some of the characteristics of high and low MAS cultures that may affect creativity and innovation.

6.2.2 Organisational culture orientations

The second independent variable in the current study is organisational culture. Organisational culture is an important variable in the creativity process, because in any organisation, strategies, policies and changes, including creativity process, undertaken without taking organisational culture into consideration often have unexpected outcomes, and very often negative ones (Cameron and Quinn, 1999; Cooper and Quinn 1993; Livari and Huisman, 2007; Olson, 1982). This study has adopted Harrison's organisational culture, of which he identifies four types, namely:

6.2.2.1 Power culture

Culture that depends on power and is influenced by a central figure is termed power culture. This is seen to be characteristic of organisations where there are few rules and procedures and a central figure exercises control. Discussions, and often most of the initiatives, refer back to the central figure, who in turn dominates work styles, beliefs and practices in the organisation. A problem with this kind of organisation is that it becomes increasingly difficult for the centre to keep control and manage the organisation as it grows and expands. Pretorius (2004) elaborates on this by stating that many organisations display the characteristics of a centralised power culture where power and influence spread out from a central figure or group. Advantages may include that such organisations being strong, proud and dynamic, reacting quickly to external demands. Disadvantages, however, include power cultures that may have employees that suffer from disaffection where those in the middle layers feel that they have insufficient scope. The pressure and constant need to refer to the centre may create dysfunctional competition and jostling for the support of the person in charge. The organisation is dependent on the ability and judgement of the central power. Individuals succeed as long as they are power oriented, politically minded, risk taking and have a low need for security.

6.2.2.2 Role culture

Role culture is often stereotyped as bureaucracy and defines jobs, rules and procedures as building blocks of the organisational culture. Culture functions according to logic and rationality and its strengths lie in its functions or specialities. Top management is characterised as having a small span of control and the organisation operates in a stable environment.

Pretorius (2004) posits that role culture is characterised when work within and between departments is controlled by procedures, role descriptions and authority definitions. There are mechanisms and rules for processing decisions and resolving conflicts. People are appointed to a role based on their ability to carry out the functions deemed satisfactory for that role. Performance required is related to role and functional position and efficiency stems from rational allocation of work and conscientious performance of defined responsibility. Bredenkamp (2002) elaborates that a small group of managers will rely substantively on procedures, systems and well-defined roles of communication when making the final decision.

On the positive side, role cultures tend to develop into relatively stable environments. Importance is given to predictability, standardisation and consistency, and employees benefit from security and predictability in work patterns (Pretorius, 2004). However, role cultures may find it harder to adjust to change. This is attributed to the following reasons:

- The management of change is often a problem in this kind of organisation especially in an unstable environment as managers often do not see the changes or do not know how to manage them.

- Rules, procedures and tested ways of doing things may no longer fit the circumstances.

- Working within a role culture is frustrating to an employee who wants discretion and opportunity for innovation and creativity as this is discouraged in his/her work.

- Performance focuses on standard expectations rather than novel problem solving to achieve results.

Du Toit and van Staden (2005) state that hospitals are examples of role cultures and are often referred to as bureaucracies as they are purposefully created to attain a single functional goal. They are hierarchically organised and have a strict structure of rank. Personnel are assigned to specialised roles and are selected primarily on the basis of competence and specialised training. Detailed general rules and regulations govern all conduct in the pursuit of official duties.

6.2.2.3 Achievement culture

Achievement culture is defined as when the culture is job or project oriented and extremely adaptable. For a particular problem, people and resources can be drawn from various parts of the organisation on a temporary basis.

Pretorius (2004) refers to task culture as project team culture where the emphasis is on results and getting things done. The right people (despite the level) are brought together and given resources and decision-making power to complete the task. Team composition, working relationships, the task and the results are founded on capability rather than status. Bredenkamp (2002) asserts that work is undertaken in teams that are flexible and that tackle identified issues. In this type of organisation power rests with the team and experts are utilised to facilitate group decisions.

According to Bredenkamp (2002), a problem with this type of culture, however, is that it is less capable of large-scale work; its control lies largely on the efficiency of the team and top management is obliged to allow the group day-to-day autonomy. On the other hand, advantages of task cultures include that they are adaptable and flexible, they are

based on expert power with some personal and positional power, influence is more widely dispersed, the team status and individual style differences are of less significance, and the group achieves synergy to harness creativity, problem solving and thus gain efficiency (Pretorius, 2004).

6.2.2.4 Support culture

Support culture is characterised by the individual being the central point where the organisation exists to assist the individual. Examples of support cultures include groups of professional people such as doctors, dentists and architects (Struwig and Smith, 2002). Pretorius (2004) states that if there is a structure it exists only to serve the individuals within it. The culture only exists for the people concerned and it has no other objective. An advantage of support culture is that employees tend to have strong values about how they work.

Table 6-5 illustrates the similarity between Harrison' orientations of organisational culture and Hofstede's dimensions of national culture:

1. In power distance, the organisation is seen as embedded with a 'power culture' where there are relatively bounded and stable occurrences of social order based on habits of deference to authority.

2. In uncertainty avoidance, the organisation is seen as having a 'role culture' where people work most effectively and efficiently if they have simple and clearly defined tasks, clarity of roles, and procedures that fit the parts of the organisation together like a machine.

3. In individualism, people are interested in the work itself; thus, the organisation tends to have 'achievement culture' which assumes that people enjoy working at tasks that are intrinsically satisfying.

4. The femininity culture offers satisfaction through relationships, mutuality, belonging and connection, like a 'support culture' in the organisation.

Table 6-5 Comparison between Harrison's orientation and Hofstede's dimensions

Harrison's orientations	Hofstede's dimensions
Power culture Organisation is based on inequality of access to resources. A resource can be anything one person controls that another person wants. People in power-oriented organisations are motivated by rewards and punishments.	**Power distance** The extent to which people are comfortable with differences in power and status among members of society.
Role culture Assumes that people work most effectively and efficiently when they have relatively simple, clearly defined, circumscribed and measurable tasks. Clarity and precision of roles and procedures are striven for in order to fit the parts of the organisation together like a machine.	**Uncertainty Avoidance** The degree to which a culture relies on rules and norms to reduce uncertainty, and how comfortable it is with risk.
Achievement culture Relies on self-motivating strategies and is based on competence. These strategies come from the nature of the employee and/or the nature of workplace. Assumes that people actually enjoy working at the tasks which are intrinsically satisfying.	**Individualism v. Collectivism** Individualism is the extent to which members of a culture seek personal rather than group goals. In a collective culture, a person's identity is tightly based on his or her place within the group and social system, whereas in an individualistic culture a person strives for an identity that may be apart from the group.
Support culture Assumes that people want to contribute, Organisation offers its members satisfaction stemming from relationships, mutuality, connection and belonging.	**Masculinity v. Femininity** The degree to which social gender roles are distinct. Masculinity: men are supposed to be assertive, tough and focused on material success; women are supposed to be modest, tender, and concerned with the quality of life.

6.2.3 Assessment of the work environment for creativity (KEYS)

The third variable is creativity. Figure 6-2 depicts the conceptual model underlying KEYS, which the present study has adopted to measure creativity at the organisational level. This figure includes the major conceptual categories of the model, specifying the KEYS scales that grew from each category and noting the predicted relationship between each scale and the assessed creativity. The scales predicted to be positively related to creativity are referred to as 'stimulant scales' and those predicted to be negatively related are referred to as 'obstacle scales'. The conceptual categories were developed from two primary sources. The first was a review of previous research. The second was a critical-

incidents study in which 120 R&D scientists and technicians were asked to describe a high-creativity event from their work experience as well as a contrasting low creativity event (Amabile, 1988; Amabile and Gryskiewicz, 1987). Independent raters coded transcriptions of these interviews; the work environment descriptors that were mentioned frequently by the interviewees fall into the conceptual categories in the model.

The conceptual categories are described here beginning with the most frequently mentioned findings and ending with those that have appeared only rarely in the previous literature. Within each category, psychological mechanisms underlying the hypothesised effect on creative behaviour are briefly described. Many of these mechanisms derive from the intrinsic motivation principle of creativity: 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, 1983, 1988, 1993).

6.2.3.1 Encouragement of Creativity

This dimension is, by far, the broadest and the most frequently mentioned in the literature. Encouragement of the generation and development of new ideas appears to operate at three major levels within organisations.

The first of these, organisational encouragement, appears prominently in the literature; the other two (supervisory encouragement and work group encouragement) are less frequently mentioned.

Figure 6-2 Model Underlying Assessment of the Work Environment for Creativity

Conceptual categories Of Work Environment Factors Hypothesised To Influence Creativity	Scales for Assessing Perception of the work Environment (KEYS Environment Scales)	Assessed Outcome of the Work

	Organisational Encouragement	+
Encouragement of creativity	Supervisory Encouragement	+
	Work Group Supports	+
Autonomy or freedom	Freedom	+
Resources	Sufficient Resources	+
Pressures	Challenging Work	+
	Workload Pressure	−
Organisational Impediments to Creativity	Organisational Impediments	-

Creativity

Source: Adapted from Amabile, 1996.

* The scales predicted to be positively related to creativity are referred to as (+) 'stimulant scales'
and those predicted to be negatively related are referred to as (−) 'obstacles scales.'

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6.2.3.2 Organisational encouragement

The first of the components to be examined is organisational encouragement of the generation and development of new ideas. This feature of the environment is made up of four key factors that enhance an organisation's ability to promote an environment that supports creativity (Amabile et al., 1996). The first of these aspects is the encouragement of risk taking and idea generation. This variable is driven by the value that managements place on creativity and innovation (Amabile, 1996; Cummings, 1965). Research examining this contextual influence has demonstrated that people are more likely to deviate from routine problem solving if an encouragement to take risks is supported in certain situations or by the explicit instructions of management (Amabile, 1988; Gilson and Shalley, 2004; Seithi, et al., 2001).

The provision of the fair and supportive evaluation of ideas is the second feature of organisational encouragement (Amabile, et al., 1996). It has been suggested in research that the expectation of external, highly critical evaluation of creative accomplishment can have negative consequences for creativity (Amabile, 1979, 1988; Woodman, et al., 1990).

This is the result of these types of evaluations adversely affecting creative motivation, as employees are reluctant to take risks because they may be negatively evaluated (Pervaiz, 1998). Studies have shown that managements need to provide supportive and informative evaluation that taps into the intrinsic motivation of people to positively influence their creative output (Sundgren et al., 2005).

Reward and recognition of creativity is the third component of organisational encouragement. It has been shown in a number of empirical studies that engaging in an activity to gain only the contracted extrinsic rewards can potentially inhibit creativity from occurring (Amabile, 1988; Cooper, et al., 1999; Glucksberg, 1968). On the other hand, it has been found that creativity can be enhanced by providing intrinsic rewards that are perceived as a bonus, a confirmation of one's creative work and performance accomplishments, or a method of enabling an individual to engage in better, more

interesting work in the future (Anonymous, 2001; Eisenberger et al., 1998; Eisenberger and Rhoades, 2001; Judge et al., 1997; Kahai, Sosik and Avolio, 2003). This theory of the influences of intrinsic and extrinsic rewards on creativity is reiterated in a study that found employees stating 'It's the money that brings me to work, but it's not money that gets the best work out of me' (Morris, 2005, p. 36).

Collaborative ideas flow across an organisation; participative management and decision making are the final aspects that are seen to have an impact on organisational creativity (Amabile, et al., 1996). Research evidence suggests that the ability of an organisation to exchange information within its environment is an important contextual variable (Damanpour, 1991; Paolillo and Brown, 1978). The underlying idea of this variable is that being exposed to potentially relevant ideas and information from across the organisation increases the probability that creativity will also increase (Amabile, et al., 1996; Woodman and Schoenfeldt, 1990).

6.2.3.3 Supervisory encouragement

Direct supervisors can positively drive organisational creativity by providing goal clarity, open interactions between supervisor and subordinates, and supervisory support of a team's work and ideas (Amabile et al., 1996). Open supervisory interactions and perceived support are seen to operate largely through the same mechanisms that are associated with fair and supportive evaluation (Amabile et al., 1996). Under this scenario there are certain actions and behaviours carried out by supervisors that promote employees' feelings of self-determination and personal initiative at work. Such actions include supervisors that are concerned about their employees' feelings and needs.

They also encourage their employees' to voice their concerns, they provide positive informational feedback, and facilitate the development of their employees' skills (Oldham and Cummings, 1996). This sort of encouragement has the potential to boost the levels of interest in work activities and enhance the creative environment. This is because employees are less likely to experience the fear of negative criticism that can have the potential to

undermine the intrinsic motivation necessary for creativity (Amabile, 1979; Amabile et al., 1996).

6.2.3.4 Work group encouragement

As a few studies have revealed, encouragement of creativity can occur within a work group itself, through diversity in team members' backgrounds, mutual openness to ideas, constructive challenging of ideas, and shared commitment to the project (Albrecht and Hall, 1991; Andrews, 1979; Monge, Cozzens, and Contractor, 1992; Payne, 1990). Constructive challenging of ideas and shared commitment to a project are likely to yield increases in intrinsic motivation, because two of the primary features of intrinsic motivation are a positive sense of challenge in the work and a focus on the work itself (Amabile, Hill, Hennessey and Tighe, 1994 ;).

In relation to the encouragement of creativity within work groups, the main focus is on the personal and social dimensions that facilitate group productivity. This includes such factors as heterogeneity and diversity (Graham, 1965; Miura and Hida, 2004; Thornburg, 1991), cohesiveness (Craig and Kelly, 1999), interaction patterns (Kylen and Shani, 2002; Paulus, 2000), shared goals (Gilson and Shalley, 2004) and commitment to the project (Amabile et al., 1996).

The diversity of group members is shown to influence employee creativity by exposing them to a greater variety of heterogeneous perspectives for consideration. Such exposure has been demonstrated to positively impact on creative thinking (Amabile, et al., 1996; Miura and Hida, 2004). Group cohesiveness enhances creativity through the increased feeling of psychological safety and self-actualisation (Nystrom, 1979). Interaction patterns, shared goals and commitment within a project have been shown to yield specific increases in the intrinsic motivation of the group, which positively influences creativity (Amabile, et al., 1996). It is suggested that these drivers of employee creativity are a consequence of team members working more closely together, feeling more reliant upon

one another and motivated to get things done so they do not let their team down (Gilson and Shalley, 2004).

6.2.3.5 Freedom/Autonomy

Several researchers have concluded 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. It has been identified that managers can positively stimulate creativity by allowing individuals and teams to believe that they have some level of control and ownership in the day-to-day operations of their work (Amabile et al., 1996). This theory is similar to one of the primary conclusions reached in Glassman's (1986) study of 200 R&D scientists. He found that freedom to choose what to work on and how to accomplish goals was a primary driver of organisational creativity. This has been verified in a number of other studies that discovered that individuals who were encouraged to use their own initiative in work procedures were less likely to be apprehensive about venturing outside the boundaries that are likely to produce more creative work (Cummings, 1965; Glassman, 1986; Lapierre and Giroux, 2003; Zhou, 1998). There are other studies, however, that found that employees who were moderately controlled were most effective in organisational terms (Farris, 1973; Pelz and Andrews, 1976). Nevertheless, there is enough empirical evidence to support the theory that individuals with more autonomy have more freedom to play around with ideas and expand the range of considerations and material from which a solution emerges (Shalley, 1991).

6.2.3.6 Organisational impediments to creativity

Organisational impediments are the final environmental components identified in Componential Theory. From the meagre evidence that examines this variable, it is suggested that such factors as internal strife and rigid formal management structures potentially obstruct an organisation's creativity (Amabile et al., 1996). This is a consequence of individuals perceiving these types of factors as controls that lead to increases in an individual's extrinsic motivation and a corresponding decrease in their intrinsic motivation.

The eight components of Componential Theory have been shown to have a significant influence on the inferences that employees draw about the work environment in which they reside, and the true priorities of the organisation (Pervaiz, 1998). It is these conclusions developed by employees that not only guide their final decision to be creative, but determine the overall creativity of the organisation (Pervaiz, 1998). With the understanding that these variables play a crucial role in determining organisational creativity, it is equally important to identify that it is management that dictates, to a degree, the presence that each of the variables plays within the work environment (Amabile et al., 1996). Their influence is significant as they are able to give priority to creativity, as well as make efforts, in terms of freedom and rewards, that guard against complacency (Pervaiz, 1998). To fully understand the relationship that exists between management and an organisation's work environment, the role they play will be explored further.

6.3 Hypotheses development

The methodological design of this study will be structured around the framework of the research framework (see Figure 6-1), which investigates the conceivable interrelationships between national culture and organisational culture, and their influence on organisational creativity. These variables were identified in the literature as having a significant influence on the overall creative performance of an organisation (Amabile et al., 1996). However, due to the lack of empirical research investigating the relationships between these variables, it is not wholly understood how they interact with one another and what is the actual effect that these interactions have on the creative performance of an organisation.

This study aims to link three models, namely Hofstede's model of national culture, Harrison's model of organisational culture and Amabile's model of creativity (KEYS). Figure 6-3 shows the conceptual framework for the relationship between the variables under investigation; this framework will work as the foundation for hypothesis development. Figure 6-3 shows how the dimensions of national culture have an effect on

Figure 6-3 Conceptual Framework for the study

| National Culture | → | Organisational Culture | → | Organisational Environment (KEYS) |

```
National            Organisational        Organisational
Culture      →      Culture        →      Environment (KEYS)
   │                    │                        │
   ▼                    ▼                        ▼
Power                Power                   ┌─────────────────────────────┐
Distance      →      Culture        →    ┌──│ Organisational Encouragement │
                                         │  ├─────────────────────────────┤
                                    S t  │  │ Supervisory Encouragement    │
                                    i m  │  ├─────────────────────────────┤
                                    m u  │  │ Work Group Supports          │
Uncertainty          Role           u l  │  ├─────────────────────────────┤
Avoidance     →      Culture    →   l a  │  │ Sufficient Resources         │
                                    a n  │  ├─────────────────────────────┤
                                    t s  │  │ Freedom                      │
                                    s    │  ├─────────────────────────────┤
                                    creat│  │ Challenging Work             │
                                    ivity│  └─────────────────────────────┘
Individualism        Achievement         │
&                    Culture        →    │
Collectivism  →                          │
                                    Impedi│  ┌─────────────────────────────┐
                                    ment  │  │ Workload pressure            │
                                    creat │  ├─────────────────────────────┤
                                    ivity │  │ Organisational Impediments   │
Masculinity          Support             │  └─────────────────────────────┘
&                    Culture        →────┘
Femininity    →
```

organisational culture dimensions, which stimulate or impede creativity in organisations (KEYS).In addition, this model will work as a foundation for both quantitative and.

qualitative researches in this study.

6.3.1 Power distance, power culture and creativity

Power culture reveals to what extent power and hierarchical relations are considered essential in the given culture. It discloses the scope to which it is accepted that power in organisations and institutions is unequally allocated, or to what degree hierarchy engenders psychological detachment. A large power distance can be characterised by centralised decision structures and extensive use of formal rules. In the case of small power distance the chain of commands is not always followed.

The sharing of information can be constrained by the hierarchy In the case of large power distance (van Everdingen and Waarts, 2003). However, creativity significantly depends on the spread of information. In cultures that exhibit less power distance, communication across functional or hierarchical boundaries is more common (Williams and McGuire, 2005; Shane, 1993), making it possible to connect different creative ideas and thoughts, which can then lead to unusual combinations and even radical breakthroughs. It has been argued that bureaucracy reduces creative activity (Herbig and Dunphy, 1998). Tight control and detailed instructions make employees passive and eliminate creative thinking (Shane, 1992).

There is more trust between different hierarchical levels In the case of small power distance. When employees believe that it is appropriate to challenge the status quo, creativity is higher. Societies with larger power distance tend to be more fatalistic and, hence, have less incentive to innovate (Herbig and Dunphy, 1998). These arguments are supported by several previous studies about the relationship between creativity and power distance. Shane's (1992) analysis showed a negative correlation between the inventions patented and power distance. Later, Shane (1993) provided empirical evidence that power distance has a negative effect on the number of trademarks per capita, whilst Williams and McGuire (2005) found that power distance had a negative effect on the economic creativity of a country.

If Hofstede's suggestions are correct we should expect a stronger emphasis on 'power culture' in organisations, because in power distance, the organisation is seen as embedded

with 'power culture' where there are relatively bounded and stable occurrences of social order based on habits of deference to authority; this kind of culture will impede creativity through internal political problems, strong criticism of new ideas, destructive internal competition, extreme time pressures, unrealistic expectations for productivity, and distractions from creative work. Hence, the first hypothesis is:

Hypothesis 1: Power distance will have a significant positive correlation with power culture and this will have a negative effect on creativity.

This study suggests that the relationship between power distance and creativity will be indirect and will be mediated by power culture, although it argues that a direct relationship between power distance and creativity may be possible. Figure 6.4 illustrates both the direct and indirect relationships that this study is going to investigate.

Figure 6-4 the Relationship between Power Distance, Power Culture and Creativity
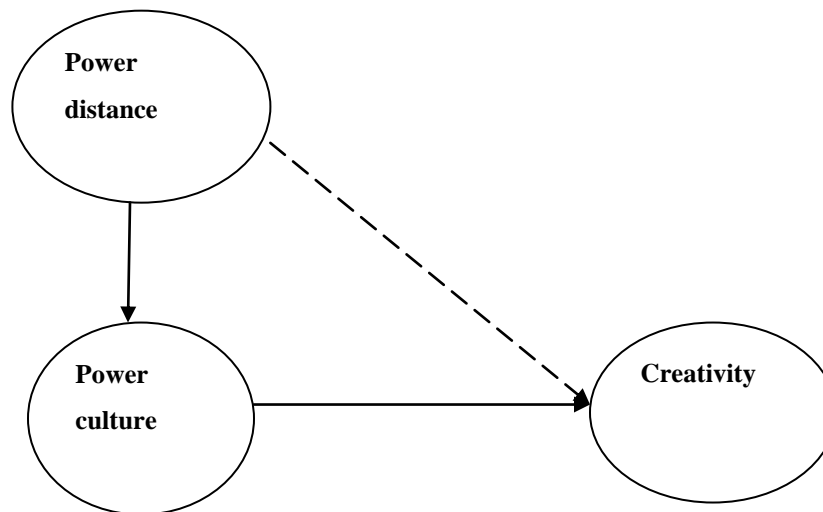
6.3.2 Uncertainty avoidance, role culture, and creativity

Uncertainty avoidance explains whether tense and vague situations are tolerated or avoided and to what extent. This dimension is related to the acceptance of strenuous and uncomfortable situations and regarded by Hofstede as 'what is different, is dangerous'. In

societies with low uncertainty avoidance, organisational rules can be violated for pragmatic reasons, conflicts are considered as a natural part of life, and ambiguous situations are regarded as natural and interesting. In the case of strong uncertainty avoidance, the opposite tends to prevail. In working relations rules play an important role and are carefully followed.

On the one hand, as creativity is associated with some kind of change and uncertainty, cultures with strong uncertainty avoidance are more resistant to creativity (Shane, 1993; Waarts and van Everdingen, 2005) and, thus, less motivated to think creatively. To avoid uncertainty, these cultures adopt rules to minimise ambiguity. Rules and reliance on them, in turn, constrain the opportunities to develop new solutions. Uncertainty-averse attitudes also mean that there is less incentive to come out with a novel idea that may possibly be rejected.

On the other hand, it can also be supposed that in cultures with stronger uncertainty avoidance, there is a stronger tendency to protect intellectual property with patenting. However, creating and patenting creativity are sequential phenomena: if there is no creativity there is nothing to patent either. Regarding the previous empirical evidence, Shane (1993) demonstrated that uncertainty avoidance has a negative effect on the number of trademarks per capita. Williams and McGuire (2005) showed that uncertainty avoidance has a negative effect on the economic creativity of a country.

If Hofstede's suggestions are correct we should expect a stronger emphasis on 'role culture' in organisations with uncertainty avoidance, where the organisation is seen as having a 'role culture', where people work most effectively and efficiently if they have simple and clearly defined tasks, clarity of roles and procedures that fit the parts of the organisation together like a machine; this kind of culture will impede creativity through avoidance of risk and an overemphasis on the status quo. Thus, the study proposes:

Hypothesis 2: Uncertainty avoidance will have a significant positive correlation with role culture and this will have a negative effect on creativity.

This study suggests the relationship between uncertainty avoidance and creativity is indirect and mediated by role culture, although it argues that a direct relationship between uncertainty avoidance and creativity may be possible. Figure 6.5 illustrates both the direct and indirect relationships that this study is going to investigate.

Figure 6-5 the Relationship between Uncertainty Avoidance, Role Culture and Creativity.

→ **Indirect relationship**
- - → **Direct relationship**
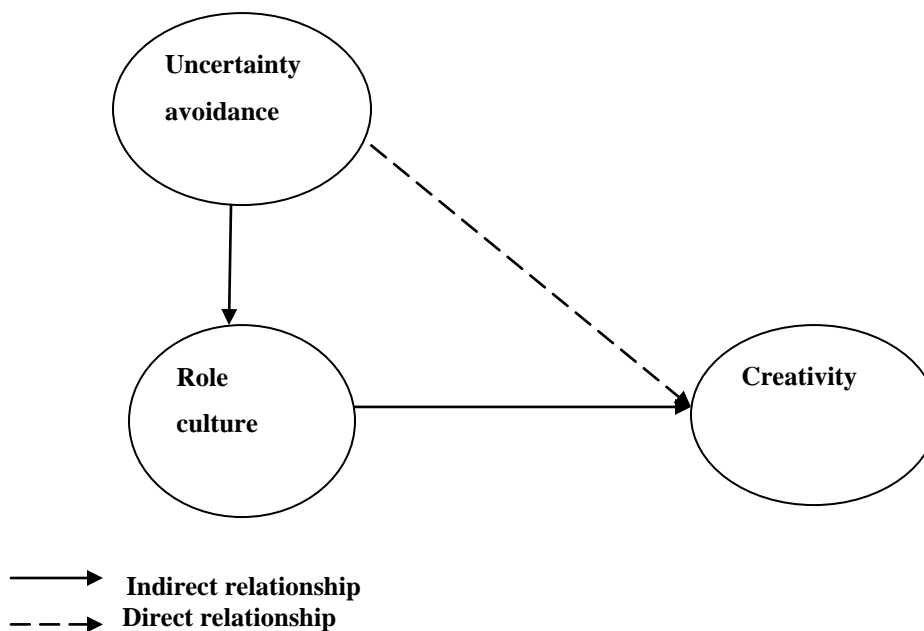
6.3.3 Individualism-collectivism, achievement culture and creativity

The individualism–collectivism dimension shows whether the interests of an individual or a group are more important. According to this dimension, all cultures can be characterised by the strength of the social forces that bring individuals together to form social entities. According to Hofstede (2001), individualistic societies are characterised by weak relations between individuals, and it is assumed that everyone's responsibility is to take care of himself and his family. In contrast, in collectivistic societies people are connected to each other through strong and cohesive groups that protect them during their

lifetime; it is assumed that people are loyal to these groups. In collectivistic cultures, there is a commune-based regulation of society, and political systems are often unbalanced.

People connect their identity with groups more than with other characteristics of personality. Creativity is often seen as the act of an individual (Williams and McGuire, 2005): the initial ideas emerge in the head of an individual and the group can only be supportive or not. Individualistic cultures value freedom more than collectivistic cultures (Herbig and Dunphy, 1998; Waarts and van Everdingen, 2005). Hence, in individualistic societies employees have more opportunities to try something new.

Another important aspect is that in collectivistic societies, the contribution of an individual rather belongs to the organisation. In the individualistic societies individuals have more reasons than in collectivistic societies to expect compensation and recognition for inventive and useful ideas (Shane, 1992; Herbig and Dunphy, 1998). Also, there is less emphasis on loyalty to the organisation in individualistic societies (Herbig and Dunphy, 1998), which promotes the information exchange necessary for creativity. Looking at previous results, Shane (1992) found a positive correlation between the inventions patented and individualism. In addition, Shane (1993) showed that individualism has a statistically significant positive effect on the number of trademarks per capita. In the analysis by Williams and McGuire (2005), there appeared to be a positive effect of individualism on economic creativity in a country.

 If Hofstede's suggestions are correct we should expect a stronger emphasis on 'achievement culture' in organisations, because in an individualistic culture, people are interested in the work itself; thus, organisations tend to have an 'achievement culture' which assumes that people enjoy working at tasks that are intrinsically satisfying; this kind of culture stimulates creativity through values, individual contributions, rewards and recognition for creative work, and individuals feel committed to the work they are doing, and have a sense of contributing to challenging tasks and important projects. This leads to the third hypothesis:

Hypothesis 3: Individualism culture will have a significant positive correlation with achievement culture and this will have a positive effect on creativity.

This study suggests the relationship between individualism and creativity is indirect and mediated by achievement culture, although it argues that a direct relationship between individualism and creativity may be possible. Figure 6.6 illustrates both the direct and indirect relationship that this study is going to investigate.

Figure 6-6 The Relationship between Individualism, Achievement Culture and Creativity.

→ **Indirect relationship**
- - → **Direct relationship**
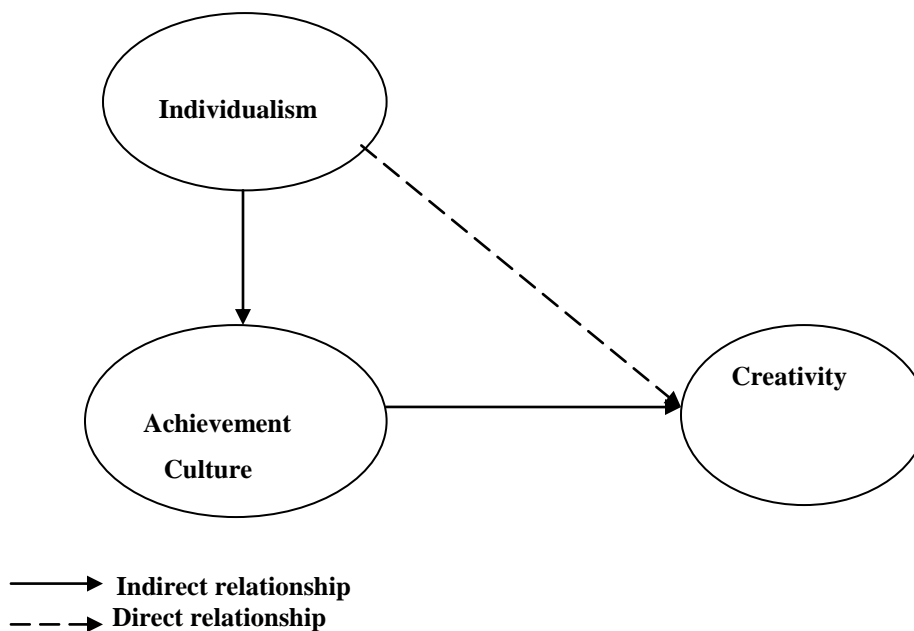
6.3.4 Masculinity–femininity, support culture, and creativity

Masculinity–femininity shows to what extent a culture is dominated by such masculine values as orientation towards achievement and competition. The detection of self-assertiveness and other 'masculine' values, such as independence and career, refers to masculinity, while discretion, modesty, tolerance and solidarity describe feminine behaviour. Masculine societies are dominated by men and the 'masculine' values – independence and career. It has been proposed that masculinity has no effect on economic creativity (Williams and McGuire, 2005).

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This proposition is also confirmed by some of the empirical evidence. Shane (1993) demonstrated that masculinity has no effect on the number of trademarks per capita. Williams and McGuire (2005) found no significant effect of masculinity on the economic creativity of a country. Nevertheless, there are some possible influences that have to be taken into account. In feminine societies, the focus is on people and a more supportive culture can be found. A warm culture, low conflict, trust and socio-emotional support help employees to cope with the uncertainty related to new ideas (Nakata and Sivakumar, 1996).

If Hofstede's suggestions are correct we should expect a stronger emphasis on 'support culture' in organisations. This kind of culture will stimulate creativity, because the femininity culture offers satisfaction through relationships, mutuality, belonging and connection; through trust and helping each other, people communicate well, constructively challenging each other's work. Therefore, the study proposes:

Hypothesis 4: Femininity culture will have a significant positive correlation with support culture and this will have a positive effect on creativity.

This study suggests the relationship between femininity and creativity will be indirect and will be mediated by support culture, although, it argues that a direct relationship between femininity and creativity may be possible. Figure 6.7 illustrates both the direct and indirect relationships that this study is going to investigate.

Figure 6-7 the Relationships between Femininity, Support Culture and Creativity.

→ **Indirect relationship**
--→ **Direct relationship**
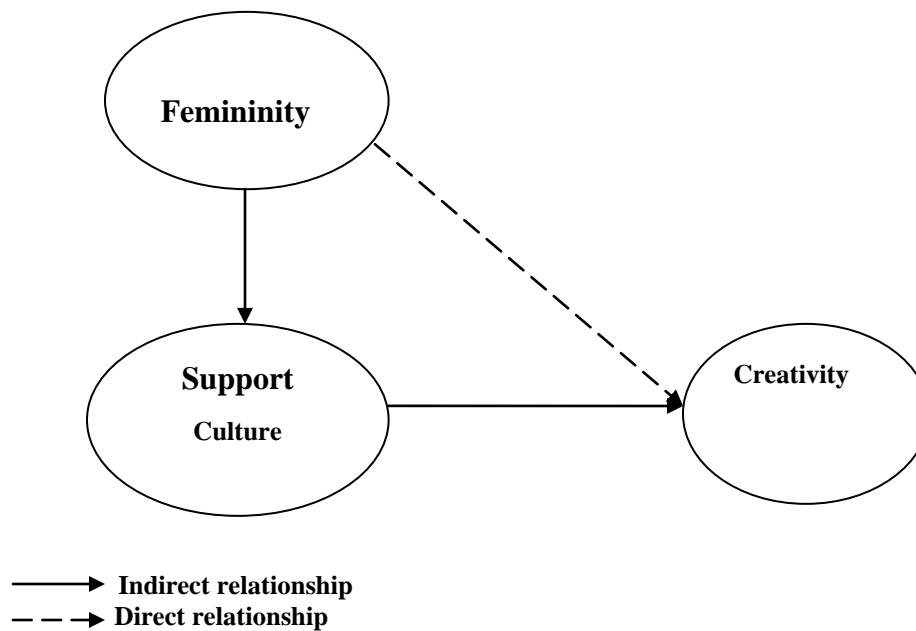
As was established in the literature review, the diverse use of the term creativity has been grouped into three primary categories: person, product or process. In the first approach, researchers and theorists define and measure creativity based on the characteristics of the person (Basadur, Runco, and Vega, 2000) that are associated with creativity. The second approach focuses on creative products that are both novel and potentially useful to the organisation (Amabile, 1996; McFadzean et al., 2005; Zhou and Oldham, 2001). Although these definitions are widely accepted, they may not be the most suitable methods for establishing the creative success of an organisation. This study has adopted the process definition of creativity, the context in which creativity takes place, or the creativity environment.

No empirical examination will be carried out to measure an organisation's output level of creativity. There are output measures of creativity, such as the amount of R&D spending and the number of creative ideas generated within an organisation that can be used to measure organisational creativity; these will not be utilised in this instance. This is because utilising the number of creative ideas generated for this study was not suitable as Libyan organisations did not, either officially or unofficially, record the ideas that were

generated by their employees. In terms of R&D spending, some of the organisations under investigation did not have a R&D department, and most of the organisations operate in the oil and gas sector, producing natural products. This again makes this output measure of the level of creativity within an organisation incompatible with this research. In addition, this study is about cultures and creativity; it argues that when you have a culture that supports and encourages people to come up with novel, new and useful ideas, then you can measure creativity. The study does not investigate the output of creativity – rather it is investigating the input of creativity, such as the culture and environment, which is the foundation for any creative process to occur.Therefore, to determine an organisation's level of creativity, employees' perceptions of the overall workplace environment, which is influenced by the eight variables of the work environment, will be collected and analysed in terms of the frequency with which employees refer to their organisation as being creative, or not (Amabile, 1988). If it is found that most of the subjects that are surveyed or interviewed are directly saying or providing examples that show that their organisation is creative, then it will be interpreted that the organisation environment does encourage creativity and vice versa.

6.4 **Summary**

In summary, the research question and model that were presented provide an understanding of what will be investigated in this study and why. By working from the basic research model that was presented in this chapter, a research question was developed that would set the scene for the entire research: 'how can cultural values create the stimulants and impediments of an organisation's environment that affect creativity?'

In order to be able to adequately address this question, a conceptual model was proposed that provided an understanding of the scope of the research. The outcome from this model was the hypothesis of the research, which clearly depicted the key constructs and relationships that would be investigated. This chapter gave a brief summary of the conceptual model used in this study. The two independent and dependent variables were explained in terms of their theoretical and conceptual support in the literature. The systems relationship in the model was identified and research hypotheses derived from the literature reviewed in Chapters Two, Three and Four were defined.

Regarding the hypotheses, two points should be stressed. First, all arguments presented in this chapter as well as hypotheses concern creativity. The same cultural dimensions can have the opposite influence on creativity depending on different environments, as is pointed out, for example, by Nakata and Sivakumar (1996) or Vedina et al. (2007). Second, although the proposed relationships can in principle apply to the whole world, in this study the hypotheses are tested for companies working in the Libyan context only; for example, the Asian creativity context differs from that of Europe. Hence, conclusions will only be drawn about the Libyan context. In the next chapter, the methodology of this study will be presented.

Chapter Seven

Methodology

7.1 Research philosophy

Research is to be understood as original investigation in order to gain knowledge and understanding. Burns (2002: 3) defines it as 'a systematic investigation to find answers to a problem'. Eldabi et al. (2002) maintain that for conducting any type of research, the researcher should follow a well-defined research methodology based on scientific principles. In this context, Hussey and Hussey (1997) argue that research can be classified based on several points. The first is the reason why the research is conducted – the purpose of the study. The second is the method in which the researchers collect and analyse the data – the process of the research. The third is whether the researcher is moving from general to specific or versa – the logic of the research. The last one is whether the research is attempting to investigate a particular problem or to make a general contribution to knowledge – the outcome of the research. However, the choice of any particular method of research depends on the research philosophy or paradigm that the researcher follows to conduct their research (Creswell, 2003).

Thus, it is essential to understand the philosophical issues of research, according to a number of statements dealing with how the search for truth, reflected in the accomplishment of the aims of the research, is to be achieved. Smith et al. (2002) argue that 'there are at least three reasons why an understanding of philosophical issues is very useful. First, since it can help to clarify research designs. Second, knowledge of philosophy can help the researcher to recognise which designs will work and which will not. It should enable a researcher to avoid going up too many blind alleys and should indicate the limitations of particular approaches. Third, knowledge of philosophy can help the researcher identify, and even create, designs that may be outside his or her past experience. It may also suggest how to adapt research design according to the constraints of different subjects of knowledge structures.

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In the natural world, the process of research in most studies makes implicit or explicit assumptions (Burrell and Morgan, 1985). Certain assumptions concern the nature of society. These assumptions are related to ontology, epistemology, human nature and methodology (Burrell and Morgan, 1985). The assumptions have direct implications on the research methodology adopted, the method in which investigations are carried out and how knowledge concerning the social world is acquired.

7.1.1 Ontology

Definitions of culture reflect three different kinds of ontology. The most common is structural realist ontology. Organisations exist as structures that have a variety of properties, including culture. From a structural realist perspective, an organisation is a kind of structure that has a culture (Ashkanasy et al., 2000).

The second ontology view is a social construction ontology that places emphasis on the varying regularity in events that happen and gives observers room to select which sets of events to group together into a culture. From a social construction perspective, discernible regularities in events constitute a culture. Here, certain kinds of cultures reflect regularities in what are called work-related events (Smith and Peterson, 1988) that constitute an organisation. An organisation, in this view, is a kind of culture.

The third ontological view treats both organisations and cultures as linguistic conveniences. Concepts such as organisation and culture serve the heuristic purpose of helping us think. Structures, processes and events are constructed or discarded as found helpful by a particular party, so that the correspondence to anything apart from the construction itself is secondary (Ashkanasy et al., 2000).

7.1.2 Epistemology

Epistemology or the theory of knowledge provides us with the guidelines for the methodologies to be employed and so they affect the research process (Yeganeh, Su and Chrysostome 200:67). Methodology cannot be studied in a vacuum and it has to be linked to the knowledge domain (Venkatesh and Dholakia, 1986). 'Culture' has not yet been

defined and does not have sound theories about cross-cultural management (Sekaran, 1983: 66; Firkola and Lim, 2003). Albaum and Peterson (1985) share Sekaran's concern that there is a 'lack of strong theoretical and operationalisation of variables (Salciuviene, Auruskeviciene and Lydeka, 2005: 151). Most of the cross-cultural research is based on the realistic perspective and adopts a positivistic/analytical research strategy, which insists on methodological unity in natural and social sciences.

7.1.3 The research position

The research design that includes culture is referred to as cross-cultural research. Nasif et al. (1991) define cross-cultural research 'as the study that has culture as its main dependent or independent variable' (Yeganeh, Su and Chrysostome, 2004). Research conducted between different nations representing different cultures (e.g. Hofstede, 1980; Roth, 1995; Steenkamp, 2001) and every other study that involves culture as independent variable (e.g. Merritt, 1998; Lee and Peterson, 2000; House et al., 2002; Pheng and Yuquan, 2002; Chiang, 2005; Dwyer, Mesak and Hsu, 2005; Lam and Lee, 2005; Sigala, 2006) is a cross-cultural research. So any research conducted with culture as one of the variables, whether in the international arena, in different organisations or within national boundaries, can be grouped under the rubric of cross-cultural research.Most cross-cultural research is based on a realistic perspective and adopts a positivistic/analytical research strategy, which insists on methodological unity in the natural and social sciences.

Easterby-Smith et al. (2002) and Collis and Hussey (2003) indicate that there are two main paradigms or philosophies that the research design can be derived from. These paradigms are positivism and phenomenology, with the former implying the quantitative, objective, scientific, experimentalist and traditionalist approach; and the latter implying the qualitative, subjectivist, humanistic, interpretivist and social constructionism approach. However, the most popular terms are quantitative and qualitative (Collis and Hussey, 2003).

In addition to these two paradigms, Creswell (2003) suggests pragmatism as another paradigm. According to this paradigm the researcher is not committed to any one system

of philosophy or paradigm, and pragmatists argue that in social science research, researchers should stop asking questions about reality and laws of nature. The concern should be with applications and salutations to problems; so instead of methods being important, the problem is most important. Therefore, researchers should use all approaches to understand the problem, using more than one approach to derive knowledge about it, to understand it and find solutions for it. For the design of this research it was decided to adopt a pragmatic approach. In line with the discussion above, and considering the research paradigm, research questions and objectives, this research has adopted a mixed methods approach, the qualitative approach as the dominant approach and the quantitative approach as a less dominant approach concurrently-with integration in the interpretation stage.

7.1.4 Pragmatism and the philosophical foundations of mixed methods research

Since quantitative methods are philosophically inclined towards positivism and the qualitative methods point to postmodernism (Fraenkel and Wallen, 2008), it is the mixed methods approach, which is associated more with pragmatism, that can suitably enable the researcher to have a better understanding of the cultures and creativity issues.There appears to be a rather broad consensus within the field of mixed methods research that the rationale for a mixed approach has to be a pragmatic one. Rather than starting from particular philosophical assumptions, the choice for a mixed approach is seen as one that should be driven by the very questions that research seeks to answer. Biesta (2010) argues that, while the pragmatic justification for mixed methods research is fairly unproblematic, things become more complicated when the claim for everyday pragmatism is taken as an argument for philosophical pragmatism to the extent that the latter is seen as the philosophical 'paradigm' for mixed methods research. This is the position taken by Tashakkori and Teddlie when they argue that 'the paradigm of pragmatism can be employed as the philosophical underpinning for using mixed methods and mixed models' (Tashakkori and Teddlie, 1998: 167; see also Johnson and Onwuegbuzie, 2004 and Morgan, 2007; for a more cautious approach, see Gorard and Taylor, 2004: 144); or by Johnson, Onwuegbuzie and Turner (2007: 113) who argue that

'the primary philosophy of mixed research is pragmatism'. It is also the suggestion made by Greene (2008: 8) who identifies pragmatism as a 'leading contender for the philosophical champion of the mixed methods arena'.

7.2 **Research design**

This study employed a mixed methods approach. This approach is relatively new as it dates back to the 1950s (Fraenkel and Wallen, 2008). According to Creswell (2009), this approach was first used in the field of psychology by Campbell and Fiske (1959); and, several years later, some researchers used it as a technique for triangulating data sources. In recent years, the mixed methods approach has become a distinct methodology of research (Creswell 2009; Fraenkel and Wallen, 2008). Mixed methods research combines qualitative and quantitative techniques in collecting and analysing data. The application of both qualitative and quantitative methods in a single study increases the overall strength of the study more than using either of the two methods alone (Creswell, 2009; Fraenkel and Wallen, 2008). Moreover, utilisation of this approach broadens the understanding of the issue being studied, which partly explains why there has recently been an increasing interest in the mixed methods research inquiry (Creswell, 2009).

The mixed methods approach consists of three main design categories: the exploratory design, explanatory design, and the triangulation design (Fraenkel and Wallen, 2008). These are further divided into six different strategies (Creswell, 2009): (1) sequential explanatory design, (2) sequential exploratory design, (3) sequential transformative design, (4) concurrent triangulation design, (5) concurrent embedded design, and (6) concurrent transformative design (Creswell, 2009).

Table 7-1 Mixed Methods Design types.

Design Type	Implementation	Priority	Stage of Integration
Sequential explanatory	Quantitative followed by Qualitative	Usually quantitative; can be qualitative or equal	Interpretation phase
Sequential exploratory	Qualitative followed by Quantitative	Usually qualitative; can be quantitative or equal	Interpretation phase
Sequential transformative	Either qualitative followed by quantitative or qualitative followed by Quantitative	Quantitative, qualitative, or equal	Interpretation phase
Concurrent triangulation	Concurrent collection of quantitative and qualitative data	Preferably equal; can be quantitative or qualitative	Interpretation phase or analysis phase
Concurrent nested	Concurrent collection of quantitative and qualitative data	Quantitative or qualitative	Analysis phase
Concurrent transformative	Concurrent collection of quantitative and qualitative data	Quantitative, qualitative, or equal	Usually analysis phase; can be during interpretation phase

Source: Creswell et al (2009).

One design possibility is to have one dataset built on the results of another.These are known as sequential designs, and they may begin with a qualitative exploration followed by a quantitative follow-up or by a quantitative analysis explained through a qualitative follow-up. In the case of this study, the researcher used the qualitative data to explain in more depth the mechanisms underlying the quantitative results. The quantitative results of the Libyan companies from the study's scales were explained by collecting qualitative follow-up data to better understand and explain these results from the responses. This study can be viewed as explanatory sequential design.

1.1.1 The Rationale for Adopting the Research Methods

To maximise the reliability and enhance the integrity of findings, this study has adopted mixed methods: the mixed methods approach has emerged as a 'third paradigm' for social research. It has developed a platform of ideas and practices that are credible and distinctive, and has marked out the approach as a viable alternative to quantitative and qualitative paradigms. The justifications for using the mixed methods approach in this study are discussed below:

• To produce a more complete picture by combining information from complementary kinds of data or sources. The researcher used the qualitative method to help explain findings generated by the quantitative method. This was done through finding the scores of Libyan companies on the scales used in this study, and then using these findings to clarify in a more specific way the underlying values and beliefs that caused these findings.

• There is an ongoing debate among organisational scholars regarding how to study and measure organisational culture; the methods for how to study and measure organisational culture can be divided into two groups: one that favours qualitative methods based on the assumption that an organisational culture is something an organisation is, and the other that favours quantitative methods which see organisational culture as something an organisation has; thus, the study has used mixed methods to avoid biases intrinsic to single-method approaches – as a way of compensating for specific strengths and weaknesses associated with particular methods.

• As the research aimed at examining factors that influence creativity, it is not only concerned with factors already mentioned in the relevant literature but has also tried to identify new factors. The study has used mixed methods as a way of developing the analysis and building upon initial findings using contrasting kinds of data or methods.

• As the aim of the research was to determine the relationship between the variables under investigation, it was decided to use the quantitative method to measure such relationship, and to see whether there was a significant difference in organisational culture and the work environment between the sample companies; in doing so, the

research moved to the next stage of investigation, based on the result from the quantitative method, using a qualitative method to determine the aspects of Libyan culture dimensions that have an impact on creativity.

• When the research is seeking to answer different research questions, it is advisable to combine quantitative and qualitative research, as each method can answer different research questions; this research has different research questions that required different methods of data collection.

• Since this study seeks to understand the cultural differences between countries and organisations, comparison and generalisation are part of the objectives of the study. It was found that the quantitative method would be the most suitable to meet these objectives. The strengths of the quantitative paradigm are that its methods produce quantifiable, reliable data that are usually generalised to some larger population. In addition, quantitative measures are often most appropriate for conducting assessments for evaluations comparing outcomes.

• Based on the initial literature review, the researcher found it necessary to expand the existing literature by exploring and interpreting the deeply rooted Libyan cultural values that were historically resistant to change. Thus, what the interviewees said about their cultural values would to a great extent reveal the realities of Libyan culture, which would be useful to both Libyan administrators and policy makers.

• As an aid to sampling, the researcher used a questionnaire to find potential participants for inclusion in an interview programme.

This research takes into account the various methodological concerns in cross-cultural research literature. Adequate caution has been taken to ensure functional, conceptual, instrumental, metric and linguistic equivalence. Sample comparability has been ensured by collecting data from single sector respondents across six companies, representing four national cultures. The data were collected from all six companies at almost the same time, ensuring equivalence. Similar data analysis techniques have been selected to ensure equivalence in the research.

7.3 **Research methods of data collection**

Reference was made earlier in this chapter to the pragmatic paradigm, which will be adopted to satisfy the research objectives; and mixed method were chosen as the main vehicle for data collection. In general, there are two main sources of data that can be used in a research: secondary and primary data. Secondary data are data that already exist, produced or collected by others for some other purposes and can be found in various sources (books, journals, published statistics, annual reports, films and government surveys).

Moreover, they provide a comparison instrument with which the primary data can be easily interpreted and understood. It must be kept in mind, in the case of the present research, that there are no extensive secondary sources on the link between national and organisational culture and creativity. Thus, the secondary data collected will primarily help the author to develop an understanding of the concepts of the variables involved in the research problem. Secondly, the literature overview will help the author develop and elaborate his own ideas regarding the link between cultures and creativity and innovation. In addition, the secondary data will serve as comparative instrument between companies in the sample at national level using Hofstede's measurement for the differences and similarities in national culture dimensions.

According to Collis and Hussey (2003), a research method is not necessarily positivistic or phenomenological by its label, but by how it is used. For instance, if a method is used to collect data on the frequency of occurrence of a phenomenon or variable, quantitative data will be obtained, but if the data are collected on the meaning of a phenomenon, qualitative data will be gained. Quantitative data is numerical data whereas qualitative data is nominal data.

Many business researchers argue that mixed methods should be used to some extent as this provides more perspectives to the issues or problems being investigated, data sources can complement each other, where the researcher can check the information and overcome the potential bias of a single-method approach. For instance, in-depth

interviews are suggested as a good way of gaining qualitative insights that can complement data obtained from a questionnaire survey (Easterby-Smith et al., 2002; Collis and Hussey, 2003; Van de Ven et al., 2004). This study has adopted mixed methods of data collection.

7.3.1 Stages of data collection

This research predominantly employs the positivistic (quantitative) paradigm by conducting a self-completion questionnaire survey on Libyan and foreign companies, and supplements this with the phenomenological (qualitative) paradigm by conducting a number of interviews with the participants from the Libyan organisations only. Figure 7-1 and 7-2 show the data collection methods that have been undertaken in this study. From the figure, the data collection methods are divided into two stages. Data were collected in sequential phases, with the quantitative collection serving as a basis for the qualitative data collection and analysis stage. This approach is ideal when one phase can contribute to the next phase and enhance the entire study.

-The first stage of data collection

The first stage of data collection involved a distribution of 300 questionnaires, which targeted the employees in the companies' sample (three Libyan and three foreign companies). The data were collected from the selected companies between October 2009 and February 2010. The objective is to compare Libyan and foreign companies in order to find out the differences in their national and organisational cultures, and how these cultural values might impact the creativity in those companies, and to test the study hypotheses regarding the relationship between national cultural dimensions and creativity. In addition, this stage was to ascertain the profiles of the Libyan companies' culture, and use these profiles as a base for the next stage of data collection. This was done through finding the scores of the Libyan companies on the scales used in this study, and then using these findings to clarify in a more specific way the underlying values and beliefs that led to these findings. Figure 7.1 shows the steps in this stage.

Figure 7-1the first stage of Data Collection

Data collection method

Data Collection Method
Stage one

Questionnaire
Self -administered

Number of distributed questionnaires

Employees from all levels
(300 questionnaires)

Companies' sample

Three Libyan companies

Three Foreign companies

The Purpose

Comparison between the companies' samples

Test the hypothesis

The Objectives

The relationship between the cultural dimensions and creativity

- The second stage of data collection

In the second stage of data collection, some interviews were conducted for further understanding of Libyan cultural values at national and organisational level and to determine the underlying values that may inhibit creativity in the Libyan context. The second stage of data collection was divided into three stages, the first stage involved interviews with ten Libyan experts in Libyan social culture, and some Libyan artists (this

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group called group A), and the second stage involved interviews with 14 libyan employees from different sectors, food, services, communications, and the oil and gas sector (this group called group B). The third stage was conducting interviews with Libyan employees working in foreign companies (this group called group C). The data were collected from the interviewees between April 2010 and July 2010. Figure 7.2 shows the steps in this stage.

Figure 7-1 the second stage of data collection
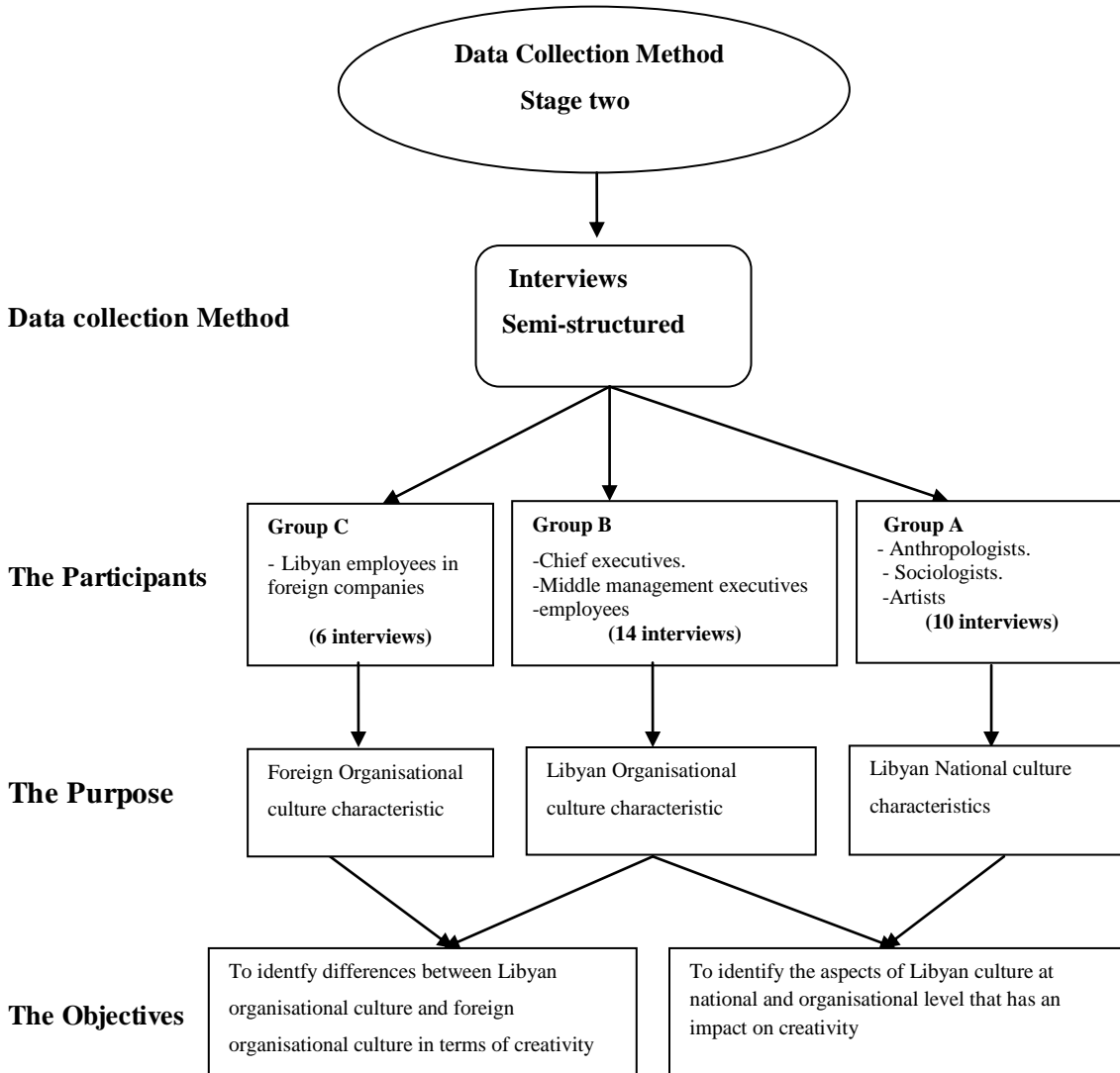
7.4 **The research type**

The choice of a certain research paradigm leads researchers to implement a specific research design, which involves a series of rational decision-making choices, such as issues relating to the purpose of the study, the type of investigation, the study setting, unit of analysis, and time horizon (Sekaran, 2003). However, a number of different classifications of research types exist, with no simple classification system defining all the variations that must be considered (Cooper and Schindler, 2006).

A standard classification based on the research purposes has been widely expressed in the literature, in which the research can be classified based on its purpose as exploratory, descriptive, explanatory or analytical research. Exploratory research looks for patterns, ideas or hypotheses, rather than testing or confirming a hypothesis. It is conducted when there are few or no earlier studies. Descriptive research describes the features of a particular problem or issue. Data collected are often quantitative and analysed statistically to summarise the information. As continuation of descriptive research, an analytical or explanatory research goes beyond merely describing characteristics, to analyse and explain why or how it is happening (Collis and Hussey, 2003).

Based on its aims and objectives, this research can be classified as descriptive, explanatory and exploratory. In view of the part of the research connected with objectives one and two, which explain employees' perceptions of the factors affecting organisational creativity, this part of the research can be classified as descriptive. In addition, based on research objectives three and four, which seek to examine the impact of national and organisational culture on creativity, this part can be classified as exploratory and explanatory or analytical research.In the same context, Sekaran (2003) and Cooper and Schindler (2006) suggest that, in terms of the time dimension, the research can be classified as cross-sectional or longitudinal. Cross-sectional studies are carried out once and they give a snapshot at one point in time. In contrast, in longitudinal studies the data are collected at two or more points in time. This study can be classified as cross-sectional as the required data are gathered at one point in time.

Moreover, Sekaran (2003) indicates that studies might be classified according to the type of investigation as correlational or causal. Causal research is aimed at defining the variables causing one or more problems; it deals with cause-and-effect relationships, whereas correlational research is interested in defining the important variables associated with the problem. According to the research objectives, this study can be classified as both correlational and causal.

7.4.1 Questionnaire surveys

Questionnaires, usually defined as a list of carefully structured questions (Collis and Hussey, 2003), are the most popular method for collecting data (Oppenheim, 1992; Easterby-Smith et al., 2002; Collis and Hussey, 2003; Sekaran, 2003; Saunders, et al., 2007). Moreover, questionnaires are associated with both the positivistic and phenomenological paradigms; the positivistic research approach suggests the use of closed-ended questions, whereas a phenomenological approach suggests open-ended questions when designing a questionnaire (Collis and Hussey, 2003). In addition, a questionnaire is usually not suitable for exploratory research and can be used for descriptive or explanatory research (Saunders et al., 2007) (See appendix A).

The types of questionnaire differ according to the method of their distribution: online questionnaire, post/mail questionnaire, telephone questionnaire and individual distribution/self-administered questionnaire – each has its own advantages and disadvantages. Considering each type of questionnaire, and the nature of the research population, namely Libyan and foreign companies, collecting data by mail surveys in the Arab world was very difficult (Harzing, 1997; Nasif et al., 1991).

A self-administered questionnaire was chosen as the most suitable to meet the objectives of this research. In the self-administered questionnaire, the researcher himself distributed the questionnaire to the respondents, clearly explaining the research purpose, and the respondents were then left alone to complete the questionnaire.

The main advantages of a self-completion questionnaire are a high response rate (92% in this case), the benefits of a degree of personal contact, the most appropriate sample being very precisely targeted, and the sample bias problem, if any, being overcome. The researcher had the opportunity to introduce the research topic, to motivate the respondents to give their answers honestly, to clarify any ambiguous questions and to collect completed questionnaires.

In addition to the advantages of a self-administered questionnaire mentioned above, compared with other types, this type was chosen for the following reasons:

- the unreliable Libyan postal services, which could cause a low response rate and be time consuming, making it unadvisable to use a postal questionnaire;

- The difficulties in finding correct personal details (e.g. email, telephone number) for the targeted respondents in Libyan companies, making it impossible to use email or telephone questionnaires;

- The research questionnaire was comprehensive and quite long; therefore, if it was posted or emailed to the respondents, it would have been neglected and the response rate would have been minimised.

7.4.1.1 Survey objectives

The objective of the survey in this study is to undertake cross-sectional exploratory research, examining the influence of national and organisational culture (participants' attitudes, values and beliefs) on the creativity in organisations operating in the Libyan context. The industry sector (oil and gas) will be examined. An additional objective of the study is to compare the Libyan organisations' culture with foreign organisations' culture to ascertain whether national culture is a factor that contributes significantly in shaping the organisational culture in these companies, and in turn the ability to be creative.

7.4.1.1.1 Survey instruments

Due to the lack of validated and reliable instruments in Arabic countries for assessing the influence of national and organisational cultures on creativity, the current study translated widely cited and used Western-developed instruments that have been validated and found to be reliable. Three different types of questionnaire instruments from the literature were adopted for this research. Firstly, a selection of questions from Hofstede's Value Survey Module (1982; 1994) was adopted. Relevant questions to the present study were identified from both modules addressing political and social perspectives, and those deemed inappropriate to the sample were omitted; secondly, questions from Harrison (1987 and 1993) were used to assess the current type of organisational culture. Thirdly, questions from Amabile et al., 1996). A KEY (the work environment for creativity) was used to assess the creativity in the six companies. These three different instruments were used to gather and analyse data for the purpose of the present research.

The three instruments were combined with other demographic questions in one single survey consisting of four sections and conducted using a cross-sectional survey design to measure the influence of national and organisational culture on creativity. The first section of the questionnaire collected demographic data about the participants and the participating organisations. The second section asked questions about the national culture. The third section of the questionnaire was about organisational culture. The fourth section addressed creativity and innovation. Each company was assigned a unique code number to distinguish it from other companies for the analysis phase.

Survey research with a diverse culture where researchers depend on instruments from other cultures with a different language is a complex and challenging task facing many researchers. The instruments used were developed and tested in Western countries using the English language. These instruments were translated into the Arabic language for the convenience of participants. The literature review identifies steps and guidelines to be considered when translating and adapting an instrument for cross-cultural research

(Brislin, 1986; Hambleton, 1994; Karahanna, Evaristo and Srite, 2004; Mullen, 1995; Orlando and Law, 2000).

7.4.1.1.2 Questionnaire translation

The questionnaire was first translated into the Arabic language by the researcher and reviewed by lecturers who are fluent in English and Arabic from the University of Alfath and Sabha University. Changes were made accordingly and a revised edition was used for the pilot study where the respondents were asked again to give more comments on the translation and the use of Arabic language vocabulary. All changes were then made before sending the questionnaire to the Libyan participating organisations. In the foreign companies' case, the participant companies had agreed to receive the questionnaire in the English language. Adoption and use of Western developed instruments bears some limitations, in term of cultural considerations, but with no indigenous instruments available, there were no other options.

7.4.2 Research population

The population of this research is defined as all manufacturing companies in the oil and gas sector in Libya. The justifications for selecting these companies are as follows:

- This research restricts the population to the oil and gas sector. The rationale for this is that this sector has highly educated and trained employees, who are expected to be creative (although not necessarily to have a high education or be trained to be creative people); in addition, this sector has seen considerable investment in human resources, but is still in a bad situation.

- This sector is the largest sector in terms of manpower and operates in different parts of the Libyan context; it has employees from different subcultures existing inside Libya, which makes it suitable for finding out the kinds of culture that impact employees' behaviour.

- The third point is to compare the Libyan companies with foreign companies that work in the same sector and have also been working for more than ten years in the Libyan context (there is no sector in Libya other than the oil and gas sector that has foreign companies working there for more than ten years), and this will make these companies comparable.

7.4.2.1 Research sample

A sample is a subgroup or subset of the population (Sekaran, 2003). According to Easterby-Smith et al. (2002) when the population is small (less than 500) it is customary to use 100 per cent sample, which is called a census sample, in which the questionnaire is sent to all the members of the research population. Because the population of this research will be relatively big, the target sample will be a selection of companies from the oil and gas sector in Libya, which consists of 14 Libyan manufacturing companies and nine foreign companies; the sample was selected based on the age of these companies. The main reason for this was that the culture at national and organisational level would be more in the image of the old companies, thus, the sample was representative and not biased.

A number (30) of interviews were undertaken. The senior management was the target for participating in the interviews, such as human resource development managers, development and training managers, planning and strategy management. The rationale for choosing these participants is that they are in a good position and should have the necessary knowledge to provide accurate and useful data regarding factors that influence creativity in their companies. The questionnaire was distributed to a random sample across all levels of management, from top management, middle management and lower management.

7.4.2.2 National culture assessment instrument

As discussed in Chapter Three, based on Hofstede's (1982; 1994) VSM questionnaires, Hostede's (1980) original four dimensions of culture were used to investigate and measure the influence of national culture on organisational culture in the six companies.

Since Hofstede developed his dimensions, many researchers and practitioners have used them in many different ways. Myers and Tan (2003) claim that more than 70 per cent of the cross-culture literature they reviewed used one or more of Hosfede's dimensions in their cross-cultural studies. Hosfede's instrument has been validated in cross-cultural studies (Azevedo et al., 2002; Bond, 1988; Shanks et al., 2000; Summer and Werner, 2001). These studies have confirmed their findings with Hosfede's and found his instrument was valid and reliable (see Chapter Three).

The researcher replicated the mixed set of questions and statements from Hosfede's VSM (1982; 1994) that were recommended by Hofstede himself to be used with any cross-culture and which have been replicated and used in many cross-culture studies in other disciplines.The researcher omitted all items from the VSM that measured organisational culture because the researcher is using Harrison's questionnaire (1993) to assess the organisational culture (see Appendix A). The national culture questionnaire was divided into four culture dimensions: power distance, uncertainty avoidance, masculinity versus femininity, and individualism versus collectivism. The power distance questions are Q2, Q8, Q11, Q14, Q15 and Q31; uncertainty avoidance questions are Q1, Q5, Q6, Q7, Q9, Q12 and Q13; masculinity versus femininity questions are Q3, Q10, Q17, Q18, Q20, Q22, Q24, Q27, Q28 and Q29; and individualism versus collectivism questions are Q4, Q16, Q19, Q21, Q23, Q25, Q26, Q30 and Q32. In the first set of questions from Q1 to Q15, using a Likert-scale format ranging from 'strongly agree' (coded 5) to 'strongly disagree' (coded 1), respondents were asked to rate each statement from Q1 to Q15 and answer in keeping with their own personality, values and beliefs. In the second set of statements from Q16 to Q32, respondents were asked to rate each statement using the

scaling format ranging from 'of utmost importance' (coded 5) to 'of very little importance' or 'no importance' (coded 1) (see Appendix A).

7.4.2.3 Organisational culture assessment instrument

Chapter Four discussed the organisational culture diagnosing instrument (OCDI) in detail. In the context of the current study, the OCDI was used to examine aspects of organisational culture, and to link those aspects with the national culture dimensions and the creativity and innovation. The OCDI was designed to assess the current and proposed organisational culture but due to the nature of our cross-sectional study, the researcher is only interested in the current organisational culture. The current organisational culture gives us a picture of what the organisation is like now in trying to link the type of organisational culture to the national culture and draw inferences on the creativity and innovation issue. The OCDI questions in section III of the questionnaire were supplied in Harrison (1987, 1993). The OCDI section of the questionnaire consisted of fifteen questions rating the organisation's culture. Each question has four alternative answers, and the participants were asked to divide four points proportionately among the four alternatives depending on the extent to which each alternative fitted with their organisation, giving a higher number of points (4) to the alternative that most fits with their organisation and the lowest number of points (1) to the alternatives that they think do not describe their organisation.

Analysis of the questions is done adding all scores of the first alternative of each of the fifteen questions and dividing them by fifteen to get the average score for each alternative, which represents the type of culture that dominates the organisation. This process is repeated for each of the four alternatives. The average result of each alterative represents the four types of culture: power, achievement, role and support cultures.

The researcher replicated the questions from the OCDI without any modifications or changes because the researcher found all questions suitable from theoretical, social and political perspectives. Power culture was measured using questions Or1A, Or2A, Or3A, Or4A, Or5A, Or6A, Or6A, Or7A, Or8A, Or9A, Or10A, Or11A, Or12A, Or13A, Or14A

and Or15; achievement culture was measured using questions Or1B, Or2B, Or3B, Or4B, Or5B, Or6B, Or7B, Or8B, Or9B, Or10B, Or11B, Or12B, Or13B, Or14B and Or15B, support culture was measured using questions Or1C, Or2C, Or3C, Or4C, Or5C, Or7C, Or8C, Or9C, Or10C, Or11C, Or12C, Or13C, Or14C and Or15C; and role culture was measured using questions Or1D, Or2D, Or3D, Or4D, Or5D, Or7D, Or8D, Or9D, Or10D, Or11D, Or12D, Or13D, Or14D and Or15D (see Appendix A).

7.4.2.4 Creativity assessment Instrument

Chapter Five discussed KEYS (the work environment for creativity) to assess the creativity in detail. In the context of the current study, KEYS were used to examine aspects of creativity, and to link those aspects with the national and organisational culture. The KEYS were designed to assess the current environment for creativity. The KEYS questions in section IV of the questionnaire were supplied in Amabile et al. (1996). The KEYS section of the questionnaire consisted of seven divisions rating the organisational encouragement which was measured using questions indicated by (Org_E1 ~ Org_E15). Supervisory encouragement was measured using questions indicated by (Sup_E1 ~ Sup_E10). Work group supports was measured using questions indicated by (Wgs1 ~ Wgs8). Freedom was measured using questions indicated by (Fre 1 ~ Fre 4). Challenging work was measured using questions indicated by (Ch_w1 ~ Ch_w4). Organisational impediments was measured using questions indicated by (Org_Im1 ~ Org_Im11). Creativity was measured using questions indicated by (Cre 1 ~ Cre7). Respondents were asked to rate each statement and answer according to frequencies of the statement that describe the creativity environment in their companies, using a scaling format ranging from never (coded 4) to always (coded 1) (see Appendix A).

7.4.2.5 Validity

Validity refers to the ability of an instrument to measure what it purports to measure. A good method of guaranteeing that the chosen instrument will address its intended purpose is to conduct a pilot study, which will apply throughout the entire study from sampling to reporting. Conducting a small pilot study is valuable and is generally inexpensive

(Babbie, 1998). Using a pilot study extends to replicating the instruments before commencing the real study and prevents any unforeseen problems that may occur. It is essential that the components need to be tested in realistic situations to ensure that everything will work.

Firstly, the questionnaire was presented to a group of professors from the University of Sabha; they had some opinions and observations on the questionnaire paragraphs which led to deleting some of the words and re-drafting the questionnaire according to the observations made by the professors. Secondly, the questionnaire was presented to some specialists in statistics, management and social sciences in Alfath University to obtain their opinion about the validity and accuracy of the words in the questionnaire and the degree of inclusiveness, and to see what they made of the ideas and amendments; the inappropriate ones were deleted, and then the questionnaire put into its final form.

Thirdly, to ensure the stability test, a pilot study was planned and conducted using a sample of 30 from the targeted population, and outside the sample, questionnaires were distributed in both languages (Arabic and English). The participants were randomly selected from six companies, for the purpose of experimenting with the form to judge the quality, and the clarity of the questions and the words for the participants, and to see the extent of coverage of the subject of study. They also checked that the questionnaire avoided ambiguity, and ascertained how long it would take to fill out the form, taking into account when collecting data the need to avoid boredom, and how to accept the nature of the sample questions.A total of (30) questionnaires were distributed in both languages (Arabic and English).

Table 7-2 Profile of the survey respondents from the pilot study

Country	Company	Distributed	Received	Education level	Experience
Libya	Alwaha	5	4	U and P /G	6-14 years
Libya	Alzwtina	5	3	U&P/G	8-18 years
Libya	Sirt	5	5	P/G	8-21 years
Germany	Viba	5	4	Institute	9-12 years
Span	Repsol	5	5	U& Instit	5-14 years
Italy	Ajip	5	5	U& Instit	6-18 years
Total	6	30	26		

A total of 26 completed questionnaires were returned of which 22 survey questionnaires were suitable for data analysis – a rate of return of 73.3 per cent. Table 7-2 shows some of the characteristics of the chosen sample respondents of the pilot study. Management experience was considered an important factor because the study is measuring the influence of culture on creativity, and inexperienced employees are less likely to have a sense of the culture of the organisation.

The remaining four questionnaires were unusable because the respondents had less than five years of working experience or because of missing answers to some of the key questions in the survey.

Table 7-3 Transactional consistency in a study tool for re-testing interval (two weeks)

Variables	Correlation coefficient	Significant	Self-honesty
National Culture	0.911	0.000	0.955
Organisational culture	0.735	0.000	0.857
Creativity	0.997	0.000	0.999

Table 7-3 shows that the value of the correlation coefficient Simple-Pearson is more than $(0.730 = r)$ and the coefficient of self-honesty is highly significant: this ratio indicates the reliability of the survey and provides a degree of very good stability for the answers to the questionnaire. Thus, an appropriate level of stability and consistency for research purposes was reached, according to the researcher, where this ratio indicates a good level in the general format of the data collected through the questionnaire. The researcher considered that an investigation of the validity of the questionnaire and the suitability to the objectives of the research on the one hand, and for testing the validity of its premises on the other hand, had been taken into account in the preparation of the questionnaire and in the clarity of the paragraphs and the ease of use.

The pilot study served as a useful training experience for administering the questionnaire. Results and feedback from the pilot study were helpful in revising the questionnaire and changes were made accordingly. The researcher revised, reworded and eliminated some of the questions in the questionnaire, according to the results from the data collected and the pilot study, using the analysis of Cronbach's alpha and comments made by the respondents, to put the questionnaire into its final usable version. Changes included:

1. Adjusting the wording of the Arabic version of the questionnaire to make it more understandable.

2. Reducing the number of questions.

3. Deleting questions that caused ambiguity.

4. Analysing the data using Cronbach's alpha.

7.4.2.6 Reliability

All instruments used in this study have been found to be reliable and validated over time and in different contexts; however, it was still thought necessary to test the reliability and validity of the instruments.Reliability is defined as the quality of the measurement method that suggests that the same data would have been collected each time in repeated

observations of the same phenomenon. Using SPSS, an internal consistency analysis was performed to assess the reliability aspect of the VSM, OCAI and KEYS instruments. Reliability refers to an instrument's ability to provide consistent results in repeated uses (Gatewood and Field, 1990). The results of the Cronbach's alpha reliability for all dimensions within each variable is summarised in Table 7-4 below.

Table 7-4 Summary of reliability analyses

Variable	Dimension	No. of Items	Cronbach's Alpha
National Culture		30	0.627
	Power Distance	5	0.587
	Uncertainty Avoidance	5	0.667
	Individualism Collectivism	11	0.610
	Masculinity and Femininity	9	0.722
Organisational Culture		60	0.903
	Power Culture	15	0.889
	Role Culture	15	0.880
	Achievement Culture	15	0.886
	Support Culture	15	0.935
Creativity		58	0.903
	Organisational Encouragement	14	0.986
	Supervisory Encouragement	6	0.601
	Work Group Support	8	0.946
	Freedom	4	0.620
	Challenging Work	4	0.922
	Organisational Impediments	11	0.966
	Creativity	7	0.928

The coefficient (Cronbach's) alpha is the basic measure for reliability (Green et al., 2000). The items in each factor were grouped into scales, and the coefficient alpha was

calculated for each group. The VSM instrument had an acceptable coefficient alpha (**0.627**), the OCAI also had an acceptable reliability score (**0.903**) and the KEYS instrument had an acceptable coefficient alpha (**0.903**). Nunnally (1978) suggests that in exploratory research such as this, an alpha value of 0.6 is sufficient. The alpha values found for each scale indicated, therefore, that each instrument is a sufficiently reliable measure. Based on the results of the statistical analyses, the VSM, OCAI and KEYS appear to be fairly valid and reliable measures.

The above table shows that the internal consistency of the national culture dimensions ranges from 0.587 for power distance and 0.722 for masculinity and femininity; the internal consistency of the organisational culture dimensions ranges from 0.880 for role culture and 0.935 for support, and the internal consistency of the creativity factors ranges from 0.601 for supervisory encouragement and 0.986 for organisational encouragement. It is clear that the data through the analysis of the alpha value for all independent and dependent variables of the questionnaire were good as this means there is an acceptable degree of reliability and validity, and thus this verifies the stability and consistency as acceptable for the purpose of scientific research.

7.4.3 Interviews

Data may be collected by using a questionnaire only; however, it is advisable to combine the questionnaire with other methods of data collection. For example, a questionnaire can be complemented by in-depth interviews to explore and understand the research issues (Saunders et al., 2007). Moreover, after conducting a questionnaire survey, interviews could be useful in terms of validating the questionnaire (Bryman and Bell, 2007).

In an interview, participants are asked questions to find out what they do, think or feel. An interview can be structured, semi-structured or unstructured and it could be associated with both the main paradigms – positivistic and phenomenological. The positivistic approach is associated with structured interviews and closed-ended questions, while unstructured interviews or open-ended questions are used in phenomenological paradigms (Collis and Hussey, 2003). In this context, Saunders et al. (2007) linked each

type of interview and the purpose of the research, suggesting that in an exploratory study, in-depth/unstructured and semi-structured interviews can be very helpful; structured interviews are only useful in a descriptive study; and semi-structured and structured interviews may be used in an explanatory study.

Furthermore, Easterby-Smith et al. (2002) see interviews as a useful tool for understanding the construct that the interviewee uses in relation to their opinions and beliefs about the issues under consideration. Consequently, the study adopted semi-structured interviews. These interviews were conducted with some of the participants, to obtain and explore more in-depth information about the research issues, with specific emphasis on the factors influencing creativity in the Libyan context. Thus, data collected from interviews will be used to help in meeting the fourth objective of this research, which is to:

Identify the cultural values at Libyan national and organisational level that have an impact on creativity

7.4.3.1 Semi-structured interviews

Due to the exploratory nature of this research a semi-structured interview method of data collection was adopted as the primary source of data collection. In a semi-structured interview the researcher has a list of key themes and questions to be covered, although these can vary from interview to interview (Saunders et al., 2007). This means that one is able to omit some questions in particular interviews, given the specific organisational context that is encouraged in relation to the research topic (Saunders et al., 2007). The data collected from these interviews was written down with appropriate permission. The information was then entered into a computerised word document until required in the analysis process. There are a number of weaknesses associated with this type of interview method, such as it being a time-consuming process, respondents may be worried about confidentiality of information given and there is a risk of respondents terminating the interview at any time (Sekaran, 2003). However, this method is seen as a valuable way of

understanding the relationships between variables where a lack of empirical research currently exists (Saunders et al., 2007).

-Participants

Like the intentional non-random selection of the case organisation that is to be studied, the sampling of participants will be selected in relation to the appropriateness in helping develop the theory of the process in question (Leedy and Ormrod, 2005). In an effort to gain the information that is required to adequately address the research question, the aim of this research is to interview employees from a senior level, as well as middle managers and employees who work at an operational level. The input from senior managers has two functions. Firstly, it demonstrates the values and beliefs of these managers within the organisation. Secondly, it provides valuable insight into their perceptions of the creative work environment of the organisation. This information should fulfil the requirements of this research by addressing the research question. However, because the perceptions of senior management will give their views in terms of cultural values, it is also necessary to interview some key people in Libyan society who have experience of Libyan culture in general to see if any discrepancy in perceptions exists between the two groups. Therefore, middle managers and employees from the operational level were interviewed in relation to their perceptions of cultural values that may affect the organisation's creativity.

7.4.3.2 Pilot test

A pilot test of the interview questions was undertaken to ensure that there was no ambiguity in the questions that had been prepared and that there were no problems with the wording or measurement. The pre-testing involved conducting interviews using the research questions developed in four lectures in Sabha University. The interviews were planned to take no longer than 30 minutes. This was to help rectify any inadequacies in the questions before the administration of the questionnaire through semi-structured interviews. Once the pilot testing was completed, a debrief of the results of the pre-test was provided to the sample, allowing time for additional information to be gathered from the group on their general reactions to the interview questions and how they felt about

completing the instrument. This additional information may be useful when making amendments to the final interview questions.

The pilot test resulted in a revised set of interview questions, one set for public people (group A) and the other set for managers (group B). The group A interview set was chosen first, as it is in close proximity to the researcher, allowing for easy access, and as this group had been chosen to explore national culture characteristics. Once the interviews with this group were completed, group B was interviewed. This process was undertaken over a three-month period. This length of time allowed for participating in this research, and total flexibility in deciding the time and dates of the interviews.

Two weeks before the proposed interviews were to take place, each interviewee received an information document of the objectives of the research, definitions of key concepts and what is expected of them in the interview process. By providing the interview themes before the actual interview, this assured the interviewee that the interview only seeks information relevant to the stated objectives of the research project. In addition, it promoted validity and reliability by enabling the interviewee to consider the information being requested and allowing them the opportunity to assemble supporting examples where appropriate. A consent form was also sent out to participants with the information document.

Participants were asked to sign and return these, indicating their acceptance or rejection of participation in the study. This also assured the subject that the information collected would only be used for the purposes of this research. It emphasised to the interviewee that they retained the right to withdraw from the study at any point up to the publication of the study. In addition, the form stated that the recording of interviews would take place via a tape recorder. The allocated time for each interview was one and a half hours, but could easily exceed this. Therefore, there was further consultation with each participant as to how much of their time they were willing to devote to such activities.

In-depth interviews process for data collections

The interview process that followed to collect the data took different settings. It was decided to divide the interviewees into two groups; this was due to the nature of the study and getting access to interviewees. The first group was for describing Libyan national culture characteristics, and the second group was for describing the Libyan organisational culture characteristics. There was a third group, which was interviewed at a later stage; after analysing the data from the second group, the researcher decided to interview some Libyan workers who worked in foreign companies. These interviews were to compare some aspects of Libyan organisational culture with foreign organisational culture. So the third group was for describing the effect of foreign company characteristics. Each group was unique in terms of data collection. The interviews in all groups started with the researcher introducing himself to the interviewee, stating his position, the research aim, objectives, and ethics of the research, and provisions for protecting the interviewee's privacy. This was done in a friendly unstructured manner before starting the interviews. This informal start gave the interviewee confidence and trust to freely answer the questions.

After each interview, the researcher wrote a whole script of the interview in the Arabic language. Then the researcher gave the interviewees a written draft of the interview, discussed any conflicting issues, and made changes accordingly. Most of the interviewees agreed to the draft and approved it. The researcher then wrote the final copy of the interview and handed a copy to the participants. Thirty interviews were held in total.

7.4.3.3 The interview process: national culture group

The first setting of the interviews covered the national culture group, where the researcher carried out the interviews with lecturers, consultants and artists. Ten interviews were conducted; four of them were with lecturers from Alfateh University (the biggest university in Libya), two from the national planning council, two from Talent Development Institute and two from the education ministry. Table 7-6 illustrates some of the demographics of the interviewees of group A. A code number was assigned to each

interviewee depending on his/her group. For example, N1, N2, etc. refer to interviewees from the national culture group.

The process was different from group B. The interviewees were highly educated and experienced, did not have a problem in answering questions, and were very relaxed and confident. As can be seen from Table 7-5, most of the interviewees held positions in important organisations and some had worked on the topic matter. The process was very simple, flexible and convenient to both the interviewees and the researcher in terms of time and place. The researcher arranged a convenient time and place with each participant and the interviewees were giving the option of holding the interview in either Arabic or English. All interviewees preferred to have the interview in Arabic because it was easier and more convenient for them to answer freely and comprehensively. Each interview lasted between 40 and 65 minutes.

The researcher transcribed each interview after its completion and before the start of the next interview. The text of each interview was then discussed with each interviewee separately and they were each given a copy of the text of the interview. After completion of all interviews, the researcher organised a small open informal group discussion on the topic with some of the interviewees in Subha University, and Talent Development Institution to expand the issues of how creativity and innovation in Libyan society have been positively or negatively affected by national cultural values. The main purpose of this was to gather as many views, ideas and issues not covered in either the personal interviews or the survey. The gathering was helpful as it raised new issues and ideas that had not been discussed during the individual interviews.

Table 7-5 Demographic Characteristics of Interviewees of group A (National culture)

ID NO.	Gender	Job	Type of Organisation	Organisation	Education Level	Job Experience	Age
N-1	Male	Lecturer	Government	Alfateh University	PhD in Social Science	21 yrs	57
N-2	Male	Lecturer	Government	Alfateh University	PhD in Social Psychology	24 yrs	51
N-3	Male	Lecturer	Government	Sabha University	PhD in Philosophy of Civilisations	19 yrs	55
N-4	Male	Lecturer	Government	Sabha University	PhD in Islamic History	18 yrs	57
N-5	Male	Consultant	Public	National planning council	PhD in Economics	28 yrs	59
N-6	Male	Consultant	Public	National planning council	PhD in Economics	21 yrs	57
N-7	Female	Social Specialist	Public	talent development institution	High Diploma	17 yrs	49
N-8	Male	Psychologic al-al Adviser	Public	talent development institution	B.Sc in Psychological Science	11 yrs	46
N-9	Male	Painter	Private	Artists Association	High School	18 yrs	50
N-10	Male	Writer	Private	Writers Guild	Bachelor of Arts	14 yrs	53

The researcher did not encounter any problems conducting the interviews with the interviewees from this group since most of the interviewees are well educated, and are lecturers and writers, and some of them have been working in social work and cultural matters for long time.

7.4.3.4 The interview process: organisational culture group

The second setting of interviews covered the organisational culture group, where the researcher carried out the interviews with CEOs and senior and middle management officials of the participating organisations in the different industry sectors. For the Libyan organisational culture group, fourteen interviews were held, nine of which were held in different public organisation sectors (service, food and communication); three of these were in the oil and gas sector and two in the banking sector.

The interview process with this group was a little lengthy and encountered many problems. Prior to the interview the researcher contacted all interested organisations to discuss the interview and scheduled a one-hour meeting with the interviewees. Then the researcher's sponsor sent a formal letter (Appendix C) to the CEOs of the organisations asking for their possible assistance and permission for the researcher to gather the required information about the organisation culture and the creativity and innovation. The researcher, through the CEO's secretary, arranged for a short preliminary meeting with the CEO to explain the research aims and objectives and the proposed questions for the interview. The process of making appointments is a lengthy one and needed numerous follow-ups to set the initial appointment.

The researcher held a short meeting with the CEO or his representative. During this meeting the researcher explained the aims and objectives of the research and assured the CEO that the information would be treated in a very confidential manner, and would be used for research purposes only. All information would be anonymous. Several CEOs requested a copy of the questions before agreeing to participate in the interviews. Setting a time for the interviews was another lengthy process. Even with the permission of the CEO or the senior management, the interviewees had to discuss the matter with their superiors and obtain their permission before the interviews. Many superiors set guidelines for and boundaries to the discussion. In many cases, the interviewees missed the scheduled interviews and the researcher had to reschedule the meeting. Even though they willingly agreed to participate in the interview, it seemed they were trying to avoid it if possible.

Table 7-6 illustrates some of the demographics of the interviewees of group B. A code number was assigned to this group. For example: O1, O2 etc. refer to interviewees from the organisational culture group.

Table 7-6 Demographic characteristics of interviewees of group B (organisational culture)

ID NO.	Gender	Industry Sector	Type of Organisation	Position Held	Education Level	Job Experience	Age
O-1	Male	Oil and Gas	Government	Head of HRM	MBA Management	15 yrs	45
O-2	Male	Oil and Gas	Government	Head of Training	High School	31 yrs	51
O-3	Male	Oil and Gas	Government	CEO	Diploma in HR	23	61
O-4	Male	Serves	Public	CEO	MBA Management	18 yrs	55
O-5	Male	Serves	Public	Head of R&D	B.Sc in Management	9 yrs	42
O-6	female	Banking	Private	Branch Manager	PhD in Accounting	16 yrs	45
O-7	Male	Banking	Private	Head of B.D	M.Sc IT	10 yrs	55
O-8	Male	Food	Public	CEO	High Diploma	13 yrs	56
O-9	Male	Food	Public	Head of R&D and T	High School	14 yrs	55
O-10	Male	Communication	Public	Head of R&D	M.Sc. Engineering	8 yrs	44
O-11	Female	Food	Public	employee	High Institution	14 yrs	-
O-12	Male	Service	Public	employee	B.Sc in Mangament	11 yrs	36
O-13	Female	Service	Public	employee	High Diploma	8 yrs	-
O-14	Male	Communication	Public	employee	B.Sc in Computing	10 yrs	33

7.4.3.5 The interview process: Foreign organisational culture group

The third setting of the interviews covered the foreign organisational culture group, where the researcher carried out the interviews with some Libyan employees working in a foreign company. A few employees willingly agreed to participate in the qualitative part. The interview process with this group was a little short. Prior to the interview the researcher contacted a survey to find the proper participants in terms of the length of working in a foreign company. The main aim of this group was investigating the impact of foreign organisational culture on Libyan national culture. Table 7-7 illustrates some of

the demographics of the interviewees of group C. A code number was assigned to this group. For example: F1, F2 etc. refer to interviewees from the foreign organisational culture group. For the foreign organisational culture group, six interviews were held in one company in the oil and gas sector.

Table 7-7 Demographic characteristics of interviewees of group C (foreign organisational culture)

ID NO.	Gender	Position Held	Education Level	Job Experience	Age
F-1	Male	Field Supervisor	MSc in Geophysics	14 yrs	56
F-2	Male	Employee	BSc in Electrical Engineering	7 yrs	39
F-3	Male	Health, Safety and Environment Coordinate	MSc in Occupational Safety and Security	11yrs	44
F-4	Male	Drilling Machinery Technician	MSc Mechanical Engineering	16 yrs	50
F-5	Male	Assistant to Production Manager	BSc in Industrial Engineering	9 yrs	46
F-6	Male	Internal Training Supervisor	MSc in HRM	11 yrs	53

To make interviewees feel comfortable, the meeting started in a very relaxed atmosphere. Before starting the interview the researcher explained fully the aims and objectives of the research, how the interview would be conducted, and gave the interviewee a chance to ask any questions concerning the ethics or conduct of the interview. The researcher assured the interviewees that no one would have access to their answers, comments and statement.

The interviews started as semi-structured interviews and an unstructured process sometimes followed depending on the answers given by the interviewees, keeping in mind the objectives of the study and the interview. There were some guided questions, but many arose during the interview according to the direction of the answers. Each interview lasted about 45 minutes. The questions mainly focused on how organisational cultural values influence creativity. Most people interviewed had a positive work

experience in the jobs that they had held for more than 15 years (Table 7-8) and, furthermore, indicated their experience in dealing with the generation and application of new ideas, and how they acted in response to the new ideas.

7.4.3.6 Data analysis

There are numerous modes of data analysis in qualitative research. The most commonly used modes of analysis are hermeneutics, semiotics, narrative and metaphor, and grounded theory. Scholars in cross-cultural studies have used different techniques to analyse qualitative data. Yin (2003) defined five specific techniques for analysing case studies: pattern matching, explanation building, time-series analysis, logic models, and cross-case synthesis.

As most of the interviewees were inexperienced with regard to the interview process and were in positions of high power, most of the answers were conservative. This resulted in short interviews with many questions, especially follow-up questions, used to elicit as much information as possible. In analysing short interviews, the researcher did not consider there to be a need for computerised analysing tools such as NUD*IST or Nvivo, and it was found that a thematic analysis approach (a form of semiotic approach widely accepted and used in cross-cultural research) was appropriate to analyse our data (Gillham, 2000; Klein and Truex III, 1995). Thematic analysis is a search for themes that emerge as being important to the description of the phenomenon (Daly, Kellehear and Gliksman, 1997). The process involves the identification of themes through 'careful reading and re-reading of the data' (Rice and Ezzy, 1999, p. 258). It is a form of pattern recognition within the data, where emerging themes become the categories for analysis.

The steps defined by Gillham (2000) in analysing interviews using the thematic analysis approach were adopted by the researcher. Gillham argues that a researcher cannot analyse interviews by just listening to them, as each interview must be in written form before it can be analysed. The researcher wrote up each interview fully in Arabic, and then followed the procedure specified in Chapter Six for translating these interviews from

Arabic to English. The researcher used the English translated versions for analysing the data, referring to the Arabic version as needed. The steps followed for analysing data were:

1. Each interview was translated separately from Arabic to English.
2. The researcher went through each translated interview highlighting substantive themes, themes that make a point, and ignoring replications.
3. If the themes were similar and the researcher felt they added something, then they were highlighted with a different colour.
4. The researcher went through and read all the transcripts again; this step ensured that all the important statements were highlighted.
5. After all transcripts were highlighted and reread to make sure nothing was omitted, the researcher devised a set of categories for the responses to each question and assigned a heading to each category.
6. All categories were then re-evaluated and checked for similarities and possible combinations of categories.
7. All translated transcripts, with the list of categories and substantive (highlighted) themes were checked against the category list to see if they fitted the correct category and whether they needed any changes.
8. All categories were entered in the analysis grid and each cell was checked to denote the presence of this category in the participant's answer.
9. The researcher went through all transcripts and assigned each theme to a category. Themes that did not fit any category but were considered important were dealt with separately as 'unclassified issues', and entered in the transcript as UC. The researcher dealt with themes separately as new issues. All undealt-with themes were assessed for their contribution to the current study and, if necessary, a new category was created. Unclassified factors that did not contribute to the current study will be recommended for further investigation in future research studies.
10. The researcher ticked the relevant cell every time a participant made a statement related to a specific theme that fitted the category. Then a count analysis of the

number of ticks in each cell was done to see how many interviewees made the same statements on a specific theme, thus revealing its importance.

11. Having all interview transcripts analysed in this fashion provided the material for the final analysis and writing.

-Ethical Issues

All social science researchers have an ethical obligation to protect the welfare of the people they study, and the researcher carefully thought through the likely impact on the participants during each stage of the survey. In dealing with these issues, a number of steps were taken to clarify them; the author of this study had already received assurance from the companies' sample to conduct the study in their companies (see appendix C); the written permissions were issued after the author wrote in detail all the information that the author intends to collect from the expected participants. Afterwards, the author met with the chief executive in four out of six of companies' samples, and with human resource managers in the other two companies to discuss and explain the reason for choosing their company to participate in this study, as well as the kind of information that would be collected. This study is about cultures and creativity, so no ethical issues were anticipated. However, the specific ethical issues stated below were addressed by the researcher to safeguard the rights of the participants in the research activities:

1. Respondents were informed that participation in the survey and interviews was voluntary and that they had the right to decline to respond to any question asked.

2. No participants' names were required; either of the questionnaire respondents or the interviewees. However, positions and organisations were mentioned where necessary.

3. The researcher explained the objectives and the importance of the research and clarified the importance of their answers in obtaining reliable results and enabling the researcher to design a good framework for cultures and creativity.

4. It was made clear to the participants that any information submitted would be used for the purpose of academic research in the context of a PhD project, and that it would not be used for any other purpose.

5. It was ensured that information submitted would be stored and collected securely and in confidence, both in electronic and paper format.

6. The researcher promised that he would represent the collected data honestly and analyse it to the best of his experience and ability.

7. Provision had been made to respond to queries and problems raised by the participants during the course of the study.

-Methodology limitations

1-Due to cultural restrictions, most of the participants in the qualitative part of this study were male (since Libyans are reported to exhibit high masculinity, women are not normally selected for high-level executive jobs). In addition, men dominate the oil and gas sector in Libya, as this sector requires a high level of technical knowledge and ability and these are not preferred jobs for females in Libya.

2-Another limitation may be the industry boundaries; this research involved only large organisations in one industry sector. Thus, the result may not apply to small or medium-sized organisations in the same industry sector, or other large organisations in other industry sectors.

3-This research focuses on only one company from each of the foreign countries working in the Libyan context, which may not be a perfect representation of that country.

4-Due to the number of companies participating in the quantitative survey in this study (six companies), the maximum number of questionnaires to be distributed was chosen to

be 50; this may be a small number of respondents, but with limited time and the need for different companies from different countries, it was very hard for the researcher to exceed that number of questionnaires. In addition, Bryman (1988) pointed out that using a large number of respondents does not of itself guarantee representativeness.

5- At the beginning of each interview the researcher asked for permission to use a tape recorder to record the interview for future reference and data analysis. The interviewees refused permission to tape the interviews, even though they were guaranteed confidentiality and were offered an exact copy of the recorded conversation tape. They did agree to the interviewer taking notes while they talked. This task of asking questions and follow-up questions was a challenging one for the researcher, and might have led to missing some important information.

6- Another limitation may be the work experience of the sample, which was restricted to a minimum five years work experience. This was due to the fact that it takes a long time for new employees in Libyan organisations to get a clear picture of what is going on. On the other hand, this study is about cultural issues and the more experienced employees would be better getting insights into such issues.

7.5 **Summary**

To achieve the research objectives a mixture of paradigms (pragmatic paradigm) and a mixed methods approach (triangulation of methods) were adopted. Quantitative data from a number of manufacturing companies in Libya were collected using a questionnaire survey, yielding a high survey response rate. To supplement the quantitative data and to allow new ideas and concepts to surface and develop, a number of interviews were conducted. The population and sample were carefully chosen, and the questionnaire was designed to ensure that the largest possible response rate was received. The research instruments were pilot tested and were found to be valid and reliable. Data analysis was carried out using SPSS software to conduct a statistical analysis and for qualitative data. The next chapter, Chapter Eight, will present the results of the study for quantitative data.

Chapter Eight

Quantitative Research Results

Chapters Two, Three, Four, Five and Six established the study's theoretical and conceptual framework. Chapter Seven introduced the methodology and research design of the quantitative and qualitative parts of the research. Hence, in Chapters Eight and Nine the analysis will be covered according to the method that produced that data.

The structure of the chapter is as follows: section 8.1 gives an introduction to the survey method. Section 8.2 concerns descriptive statistics. Section 8.3 discusses the national culture profile. Section 8.4 discusses the organisational culture profile. Section 8.5 discusses the creativity profile, and gives the inferential statistical results of the study using SPSS. The chapter concludes with a brief summary in section 8.6.

8.1 Introduction

Quantitative research methods vary according to the research objectives. Survey research is one of the most commonly used quantitative methods in cross-cultural research. It is a powerful tool for collecting data from multiple units of analysis and cases. It is a widely accepted and utilised research method in the social sciences for studying cross-cultural and organisational issues (Babbie, 1998; Bond, 1988; Cameron and Quinn, 1999; Hofstede, 1980; Schein, 1992; Straub et al., 2001).

Researchers have also defined survey research according to their individual research objectives and disciplines. Fink (1995) defines a 'survey' as 'a system of collecting information to describe, compare, or explain knowledge, attitudes, and behavior' (p. 1). It is a way of collecting information about the characteristics, attitudes, actions or opinions of a large sample of people, cluster, organisation, or other units referred to as a population. Survey research can be either cross-sectional or longitudinal. There are three different characteristics of the survey method. Firstly, it is designed to generate quantitative explanations of some features of a population. Secondly, it gathers

information by asking people structured, predefined questions. Thirdly, the data it collects is generally gathered from a portion of the study population and is collected in such a way as to be able to generalise findings to the population.

8.2 Descriptive statistics

As can be seen from Table 8-1, 300 questionnaires were distributed, 50 questionnaires to each company; there were 277 usable responses in total from the six companies. The total of 277 survey respondents was represented by: Waha (16.61% – 46 respondents), Zwatina (16.61% – 46 respondents), Sart (16.95% – 47 respondents), Repsol (16.61% – 46 respondents), Viba (16.61% – 46 respondents) and Agip (16.61% – 46 respondents).

Table 8-1 Number of survey respondents according to companies

Company	Distributed	Received	Percent
Waha Oil Company	50	46	16.61
Zwatina Oil Company	50	46	16.61
Sart Oil Company	50	47	16.95
Repsol Oil and Gas	50	46	16.61
Viba Oil Company	50	46	16.61
Agip Oil and Gas Company	50	46	16.61
Total	**300**	**277**	**100**

Hofstede (1994; 2001) suggested that the minimum number of persons in the sample population for each country should be 20, with the ideal number being 50. Below that, the influence of single individuals becomes too strong. Fraenkel and Wallen (2006) recommended a minimum of 30 individuals per sample for causal-comparative studies to be able to demonstrate the differences that exist among the national groups.

Demographic statistics

1-Gender

Table 8-2 provides an indication of the overall gender response rate. There were 77.3% male and 22.7% female respondents. Thus, the majority of the respondents were male. This was reasonably consistent for all companies surveyed. The companies varied in their female responses from 12.7% to 14.1%.

Table 8-2 Gender distribution of the sample

Gender	Companies												Total	
	Alwaha		Zwatina		Sirt		Repsol		Vibe		Agip			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Male	35	12.7	29	10.4	37	13.3	37	13.3	37	13.3	39	14.1	214	77.3
Female	11	3.9	17	6.2	10	3.6	9	3.3	9	3.3	7	2.5	63	22.7
Total	46	16.6	46	16.6	47	16.9	46	16.6	46	16.6	46	16.6	277	100

Gender is important in studying organisational creativity since creativity requires many behaviour patterns in which men and women differ. For example, Instone et al. (1983) found that men and women use different influence strategies in business activities and showed that men and women have different norms about how rewards should be used to influence creative organisational behaviour. The importance of examining creativity in relation to gender is based primarily on the socio-cultural differences among females and males (Abra, 1991). Some studies have found that males have significantly favourable attitudes towards creativity compared with their female counterparts (Mostafa, 2005). In

addition, social expectations, conformity pressures and attitudes towards women in Arab countries may create 'cultural blocks' to female creativity (Mostafa, 2003).

2-Age

Table 8-3 shows that 38.62% (n=107) of the respondents were in the range of 41–50 years old, 36.10% (n=100) were in the range of 31–40 years, 15.88% (n=44) were over 50 years old and 9.38% (n=26) were in the range of 21–30. This shows that most of the respondents were more than 40 years of age. This group dominates middle and lower management positions.

Table 8-3 Participants' age

Age	Companies												Total	
	Alwaha		Zwatina		Sirt		Repsol		Vibe		Agip			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
21 - 30	6	2.16	3	1.08	3	1.08	2	0.72	4	1.44	8	2.88	26	9.38
31 - 40	10	3.61	7	2.52	11	4	24	8.66	29	10.46	19	6.85	100	36.10
41 - 50	13	4.69	23	8.30	28	10.10	18	6.49	11	3.98	14	5.05	107	38.62
> 50	17	6.13	13	4.7	5	1.80	2	0.72	2	0.72	5	1.80	44	15.88
Total	46	16.6	46	16.6	47	16.8	46	16.6	46	16.6	46	16.6	277	100

3-Education level

Levels of education also varied between the companies studied. Table 8-4 shows that more than 40.4% (n=112) of the respondents hold university degrees, 36.1% (n=100) hold high institute level qualifications, 22.3% (n=62) held post-graduate levels of education, and 1%, 2% (n=1, 2) held high and secondary school qualifications. This

indicates the high level of education in the management positions in these companies, which potentially helps the ability to generate and implement new ideas.

Table 8-4 Education distribution of the sample

Education level	Companies												Total	
	Alwaha		Zwatina		Sirt		Repsol		Vibe		Agip			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Secondary school	0		1	0.36	0	0	1	0.36	0	0	0	0	2	0.72
High school	0		1	0.36	0	0	0	0	0	0	0	0	1	0.36
High institute level	12	4.33	10	3.61	4	1.44	30	10.8	27	9.7	17	6.1	100	36.1
University level	18	6.49	16	5.77	25	9.02	11	3.9	14	5.0	28	10.1	112	40.4
Postgraduate level	16	5.77	18	6.49	18	6.49	4	1.44	5	1.8	1	0.36	62	22.3
Total	46	16.6	46	16.6	47	16.8	46	16.6	46	16.6	46	16.%	277	100

However, most of the participants from Libyan companies held university and post-graduate level educational qualifications compared to the participants from the foreign companies who held high techno-institute levels of education. Theoretically, the figures show that most of the sample companies have a good educational infrastructure for creativity. Education has been found to be associated with a positive outlook towards creativity (Kimberly and Evanisko, 1981). The higher the education of an employee, the more likely he or she is to adopt creative activities and accept ambiguity (Hambrick, 2007).

4-Have you had any education abroad (outside your native country)?

Table 8-5 shows that more than 46% were educated abroad, although the ratios between the companies varied; the ratios among Libyan respondents were high compared to the foreign respondents, about 75% of the Libyan respondents were educated abroad; this may be attributed to huge investment in human resources in the Libyan oil and gas sector during the 1970s, 1980s and early 1990s.

Table 5-5 Education abroad distribution of the sample

Education abroad	Companies													Total	
	Waha Oil		Zwatina		Sart		Repsol		Viba		Agip			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Yes	34	12.3%	36	13.%	35	12.6%	11	4%	9	3.3%	3	1.1%	128	46.3%
No	12	4.3%	10	3.6%	12	4.2%	35	12.6%	37	13.3%	43	15.5%	149	53.7%
Total	46	16.6%	46	16.6%	47	16.8%	46	16.6%	46	16.6%	46	16.6%	277	100%

5- Work experience

Table 8-6 shows that 30.3% (n=84) of the respondents have more than 8 years' work experience, 26% (n=72) less than 6 years, 25% (n=69) less than 8 years, 13.3% (n=37) less than 4 years, and previous research found that younger and less experienced employees are more likely to pursue creative strategies since more experienced or older employees dislike change from the status quo and show greater adherence to the norms of the organisation (Hambrick, 2007). It is clear from the table that Libyan respondents had longer work experience compared to the foreign respondents; this is because of the employment system in Libya, which employs people for the duration of their lifetime.

Table 8-6 Distributions of work experience

Working with this organisation	Companies												Total	
	Alwaha		Zwatina		Sirt		Repsol		Vibe		Agip			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
< 2 Years	4	1.4	2	0,72	3	1.0	3	1.0	2	0,72	1	0.36	15	5.4
< 4 Years	9	3.2	7	2.5	3	1.0	4	1.4	7	2.5	7	2.5	37	13.3
< 6 Years	7	2.5	8	2.8	11	3.9	13	4.6	17	6.1	16	5.7	72	26
< 8 Years	6	2.1	14	5.0	22	7.95	8	2.8	14	5.0	5	1.8	69	25
> 8 Years	20	7.2	15	5.4	8	2.8	18	6.4	6	2.5	17	6.1	84	30.3
Total	46	16.6	46	16.6	47	16.8	46	16.	46	16.6	46	16.6	277	100

6-What is your position in the organisation

Table 8-7 shows that 83% (n=230) of the respondents were not managers, while 17% (n=47) were managers; the study focuses on non managers because there is evidence that the functional cultures or the cultural aspects of whether one is viewed as a manager or as a non-manager within an organisation may affect one's attitude towards creativity and innovation. Basadur et al. (1999) found that when compared to non-managers, managers displayed less positive attitudes towards creativity and divergent thinking. This may indicate that those in higher organisational positions may be more conservative than those in lower positions because they cannot afford to appear too adventurous or to be thought of as people who come up with new, unusual, 'off-the-wall' ideas. Such behaviour might be associated with a lack of seriousness or dedication to the job at hand and could label the individual a bad risk taker or a dreamer.

Table 8-7 Distributions of the level in organisation

Level in organisation	companies												Total	
	Waha		Zwatina		Sart		Repsol		Viba		Agip			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Manager	9	3.3	12	4.3	13	4.6	5	1.8	2	0.72	6	2.1	47	17
Non-Manager	37	13.3	34	12.2	34	12.2	41	14.8	44	15.8	40	14.4	230	83
Total	46	16.6	46	16.6	47	16.8	46	16.6	46	16.6	46	16.6	277	100

8.3 National culture profiles

The focus of this section will be on an empirical assessment using Hofstede's four dimensions of cultural variations. The sample size was collected from organisations in the industry sector (oil and gas) in Libya. The aim of this section is to meet the first objective of this research, which is:

To identify the profile of national cultures dimensions, namely power distance, uncertainty avoidance, individualism/collectivism, and masculinity/femininity, within the home countries of the selected companies.

- Items

The items and scoring routines for four dimensions of culture were included in Hofstede's Value Survey Module (82, 94, and IBM questionnaire), which Hofstede recommended as complementing and clarifying the existing dimensions (Hoftsede, 1984). The Value Survey Module (VSM 94), which was used for the collection of data, is a modified version of the original IBM questionnaire and of VSM 82. The researcher also included questions from VSM 82 and the IBM survey to allow substitution in the event

that some of the questions from VSM 94 were not answered and also for reliability of the analysis. VSM 94 is a 26-item questionnaire developed by Hofstede that has been widely used for research in many cross-cultural studies in different disciplines (see Chapter Three). The most important part of the societal culture section was the inclusion of 32 questions covering both the VSM 94 and VSM 82, and the IBM survey items – in particular those 16 items from the VSM 94 that were used to derive the indexes for the four dimensions.

The 16 items from Hofstede's VSM 94 included four items that allow the scores to be calculated on the four dimensions, on the basis of four questions from each of Hofstede's dimensions, namely: power distance; uncertainty avoidance; masculinity versus femininity; and individualism versus collectivism. The data collected using the VSM 94 survey were used to calculate the four above-mentioned dimensions of national culture for the six companies of the study based on Hofstede's formulae. The formulae for these calculations are based on the mean scores of the sample multiplied by constant numbers (Hofstede, 1994).

 Summary of national culture results

Table 8-8 shows a summary of the findings based on Hofstede's VSM 94 formulae. The results show the index for each country and a comparison of these results with Hofstede's index. As can be seen, Libya is a high power-distance country compared to the selected countries. Libya and Italy are high in UA compared to Germany and Spain and even higher than in Hofstede's index of the 1980s. The results show that Libya is a masculine culture society and that Italy, Germany and Spain are more feminine cultures. Libya is lower in IDV than Hofstede's predictions for Italy, Germany and Spain. For the present study, whether the country has a high or low, strong or weak culture as calculated by Hofstede (2001), depends on whether the country's score is above the mean value of all nations (mean=50) – then it is considered high or strong, and is considered low or weak if it is otherwise.

Table 8-8 Cultural dimensions index from Libya and selected countries

Individualism	Masculinity	Uncertainty	Power Distance	Country
Low 38	Average 52	Average 68	High 80	**Libya**
High 67	High 66	Average 65	Low 35	**Germany**
High 51	Low 42	High 86	Average 57	**Spain**
High 76	High 70	High 75	Average 50	**Italy**
40	**50**	**64**	**55**	****World Average**

8.3.1 Power distance index

Power distance (PD) is defined as the extent to which a less powerful member of society expects and accepts that power is distributed unequally. The country scores on the initial PD dimension were based on specific questions from the VSM 94 questionnaire. Four questions were recommended by Hofstede for measuring the PD Index. The index formula for measuring the PD dimension is as follows:

Power Distance (PD) = −35 * MEAN (B 20) + 35 * MEAN (B 31) + 25 * MEAN (B 11) 20 * MEAN (B 10) – 20

In which mean (B 20) is the mean score for question B 20, mean (B 31) is the mean score of question B 31, etc. the index normally has values between 0 (small or low PD) and 100 (high PD).

Hofstede's power distance index measures the extent to which the less powerful members of organisations and institutions (such as the family) accept and expect that power is distributed unequally. This represents inequality (more versus less), but defined from below, not from above. It suggests that a society's level of inequality is endorsed by the

followers as much as by the leaders. Power and authority, it has been argued, are universal to all cultures, but the importance, emphasis, scope and application of power vary from one society to another.

The power distance is computed for the home country of six companies (Figure 8-1) – Libya (80), Germany (35), Italy (50) and Spain (57) – and the world average is (55).

Figure 8-1the Power distance index (PD) for the home country of the six companies
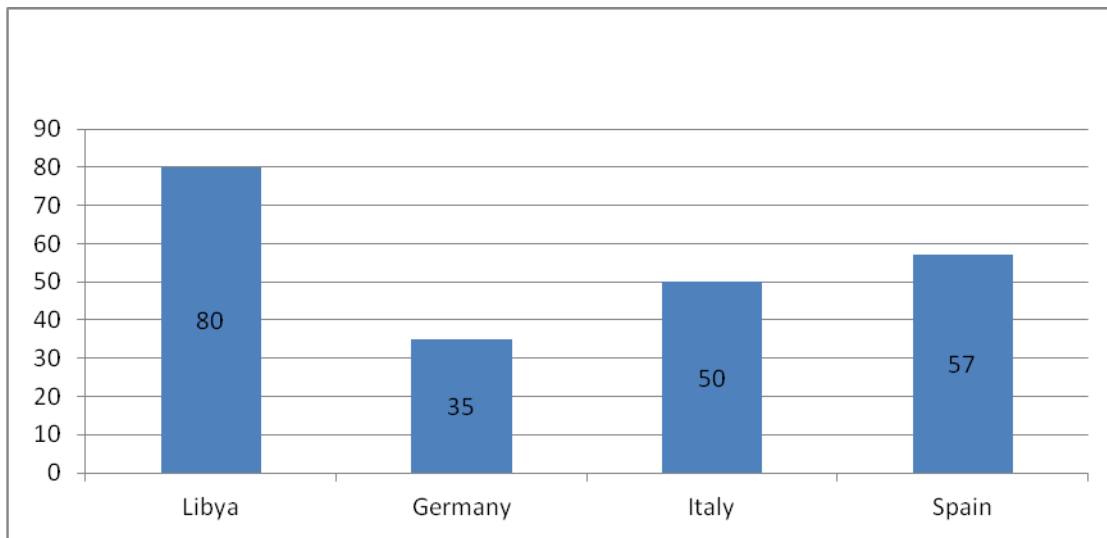
Libya scores the highest (80) on the power distance index (PDI). The scores suggest that power is more unequally distributed in Libya as compared to Germany, Italy and Spain. The people in high PDI societies (Libya here) usually rely more on formal rules and regard an autocrat as the ideal leader; it creates a situation where leaders have virtually ultimate power and authority, and the rules, laws and regulations developed by those in power reinforce their own leadership and control. It is not unusual for new leadership to arise from armed insurrection – the ultimate power – rather than from diplomatic or democratic change, as happened in the Arab uprising of 2011 and is ongoing in Libya at the time of writing this research.

Germany scores low in PDI (35). Germany does not have a large gap between the wealthy and the poor, but has a strong belief in equality for all citizens – Germans have

the opportunity to rise in society, as well as the society has the ability to change. This illustrates Germany's belief in equality and opportunity for each citizen, as well as its ability to change and adapt rapidly. Germany is a decentralised society, with relatively flatter organisational structures and a comparatively smaller proportion of supervisors. Matt Priest (2005) mentioned that the decision-making process in Germany is much slower than that in the United States; they are prepared for the process to take much longer, as there is often a 'hidden' group of advisors and decision makers that must approve any transaction that is to occur.

Spain's slightly high power distance score is (57). The analysis illustrates that this is a result of Spain's feelings and concerns regarding rules, regulations and career security. Jodie R. Gorrill (2007) found that hierarchy and position are extremely significant in Spanish business culture; the distinct hierarchical structure of Spanish businesses means the authority to make decisions rests with the individual in the highest authority. Subordinates are respectful of authority and are generally far removed from their superiors. Spanish business culture advocates subordinate initiative where problems are dealt with at lower levels first before approaching superiors for assistance.

Italy's score in PDI is (50), which shows that Italy is working to de-emphasise the differences between its citizen's power and the wealth of the people. Italy falls in the middle of the index overall. Italians seem to expect differences in power between people, yet they are often cynical about persons in positions of authority. Italians love to ridicule authority and people in positions of power. Breaking petty rules is a source of amusement for many Italians. Offices in Italy are ruled by formality and subordinates are rarely allowed to call their superiors by their first names.

8.3.2 Uncertainty avoidance index

Uncertainty avoidance (UA) is defined as the extent to which members of a society feel threatened by uncertain, ambiguous, unknown or unstructured situations. The UA index is based on four items of Hofstede's VSM (1994). The index formula for measuring the UA dimension is as follows:

Uncertainty Avoidance (UA) = 25 * MEAN (B 12) + 20 * MEAN (B 5) – 50 * MEAN (B 9) – 15 * MEAN (B 1) + 120

In which mean (B 12) is the mean score for question B 12, mean (B 5) is the mean score of question B 5, etc. The index normally has values between 0 (Low UA) and 100 (High UA).

The uncertainty avoidance computed for the home country of six companies (Figure 8-2) are Libya (68), Germany (65), Italy (42) and Spain (75), and the world average is (64).

Figure 8-2 the Uncertainty avoidance index (UA) for the home country of the six companies
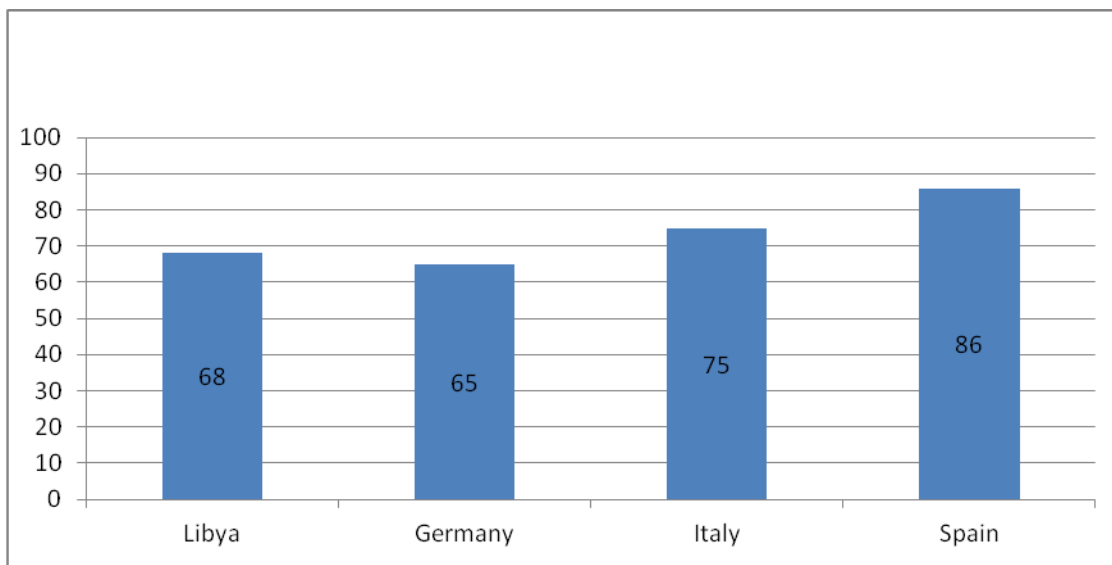
The high uncertainty avoidance index (UAI) ranking of (68) in Libya indicates Libyan society's low level of tolerance for uncertainty. In an effort to minimise or reduce this level of uncertainty, strict rules, laws, policies, and regulations are adopted and implemented. The ultimate goal of the society is to control everything in order to eliminate or avoid the unexpected. As a result of this high uncertainty avoidance characteristic, the society does not readily accept change and is very risk adverse.

The scores on the index are (65) for Germany, (75) for Italy and (86) for Spain. The ranking of the results relative to Spain, Germany, and Italy does not stand out as a risk seeking society. These societies are not too keen on uncertainty; by planning everything carefully they try to avoid uncertainty. They rely on rules, laws and regulations. They

want to reduce the risks to the minimum and proceed with changes step by step. Hofstede (2000) also indicated that weak uncertainty avoidance (high-risk tolerance) societies tend to take risks more easily, are relatively tolerant of behaviours and opinions different from their own, and are enamoured of technology, traits which encourage entrepreneurship and innovation.

According to Trompenaars and Hampden-Turner (2004), the German thought process is extremely thorough, with each aspect of a project being examined in great detail. This process is often very time-intensive. However, once the planning is over, a project will move very quickly and deadlines are expected to be honoured. Germans do not like surprises. Sudden changes in business transactions, even if they may improve the outcome, are unwelcome. Germany seems to have a rule for everything. For example, the civil service has a written rule that after staff members have been on sick leave for six weeks, head office must send them a bouquet of flowers.

 There is a vital element of Spanish culture that refers to the cautious approach the Spanish take towards new ideas. In Spain, individuals tend to avoid ambiguity, but often accept a familiar risk situation. Spain's attitudes to rules, regulations and structure are important for maintaining a sense of control in a typically uncertain situation. In business, managers in Spain generally prefer to have precise answers to questions and give precise instructions in order to reduce conflict. In addition, the Spanish amenable nature to initial business suggestions is often hindered by a considered and tentative approach to final decisions.

Italy avoids uncertainty more strongly than Germany and Spain. John (2005) argued Italy is a very old country that has survived numerous wars, political upheavals and economic changes. These changes seem to have bred in Italians a greater fear of the unknown. By and large Italians prefer to do business with people they know. In addition, Italians prefer to know something about an individual before they speak with him/her on the phone. Thus, in business one should send an introductory fax and follow this up with a phone call.

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8.3.3 Masculinity versus femininity index

MAS is defined as the extent to which the society supports, or does not support, the traditional masculine work role of male achievement. The MAS index is based upon four items of Hofstede's VSM (1994). The index formula for measuring the MAS dimension is as follows:

Masculinity/Femininity (MAS) = 60 * MEAN (B 24) − 20 * MEAN (B 17) + 20 * MEAN (B 3) −70 *MEAN (B 7) + 100

In which mean (B 24) is the mean score for question B 24, mean (B 17) is the mean score of question B 17, etc. A high MAS level indicates that a society experiences a high degree of gender separation. A low MAS level indicates that there is a high degree of gender segregation. A low MAS level indicates that society has a low level of segregation and discrimination between genders. The index normally has values between 0 (MAS) and 100 (FEM).

Figure 8-3 the masculinity/ femininity index (MAS) for the home country of the six companies
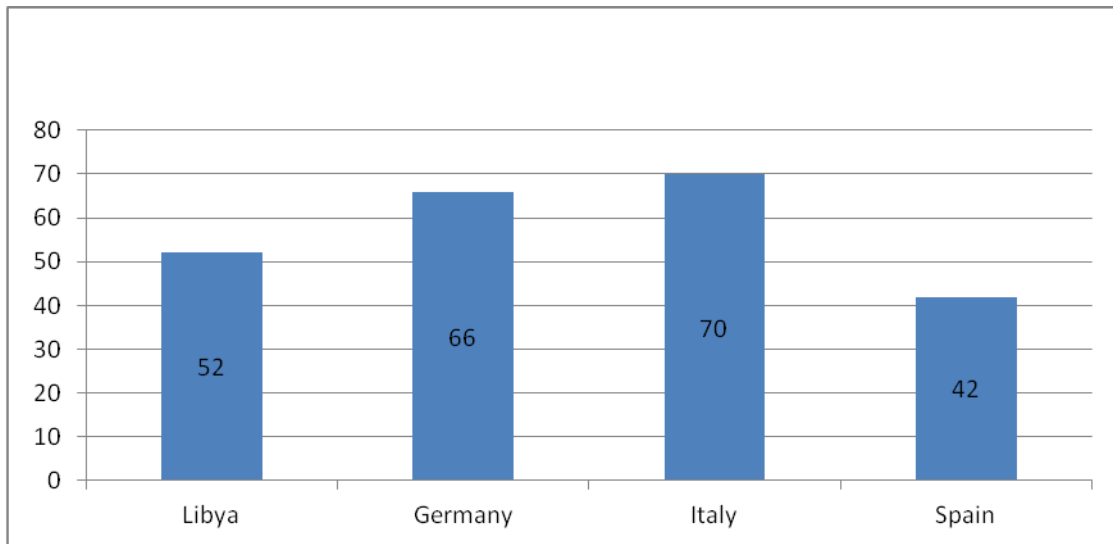
The masculinity/femininity computed for the home country of six companies (Figure 8-3), which are Libya (52), Germany (66), Italy (70) and Spain (42), and the world average is (64).

In the masculinity/femininity index (MAS), Libya scores (52), only slightly higher than the 50.2 average for all the countries included in the Hofstede MAS dimension. This would indicate that while women in Libya are limited in their rights, it may be due more to the Muslim religion than to a cultural paradigm.

The existing sex role stereotypes and inequalities in societies are also associated with the propositions of Islam. Islam defines the roles that men and women fulfil and creates a masculine society, where man is more dominant in many facets of life. Men are considered to carry in-born characteristics that grant them the right to be in the governing role. For example, men are head of the family and responsible for the well-being of the family and are granted a supreme position in issues such as heritage and witness. This is further evidence of the fact that there are variations in the status of women in Muslim countries.

Germany has a masculine culture measuring (66) on Hofstede's scale. According to Hofstede's model, Germans place greater importance on earnings, recognition, advancement and challenge. Masculine traits include assertiveness, materialism/material success, self-centredness, power, strength and individual achievement

Italy scores (70) on Hofstede's scale. Italy is a fairly masculine society and ranks higher in this index than Spain or Germany. Many Italian men still treat women with gallantry and value machismo. Although women have entered the workforce, their numbers are still small and few are in upper echelon positions. Italian households are the sole domain of women; Italian women for the most part cook, clean and care for the children.

Spain scores the lowest compared to the other countries with (42) in the masculinity dimension. Matt Priest (2005) argues that Spain is behind on women's rights when compared to many other European countries. However, women have made quite a bit of progress since Francisco Franco's era (1939–1975), but men still hold the majority of positions within companies. A woman lawyer is a very rare occurrence, and it is very unusual for a woman at any level in a company to be making a career for herself. While women are still behind men in business equality, they are extremely important in society.

As women continue to make progress in the workforce, look for this score to drop even lower.

8.3.4 Individualism versus collectivism

IDV is defined as the extent to which the society reinforces individual or collective achievement and interpersonal relationship. The IDV index is based upon four items of Hofstede's VSM (1994). The index for measuring IDV dimensions is as follows:

Individualism/Collectivism (IDV) = $-50*$ MEAN (B 23) + 30 *MEAN (B 26) + 20 * MEAN (B 18) $-$ 25 * MEAN (B 30) + 130

in which mean (B 23) is the mean score for question B 23, mean (B 26) is the mean score of question B 26, etc. A high individualism level indicates that individuality and individuals are dominant within the society. A low individualism level characterises societies of a more collectivist nature with close ties between individuals. The index normally has values between 0 (low IDV) and 100 (high IDV).

Figure 8-4 the individualism/collectivism index (IDV) for the home country of the six companies
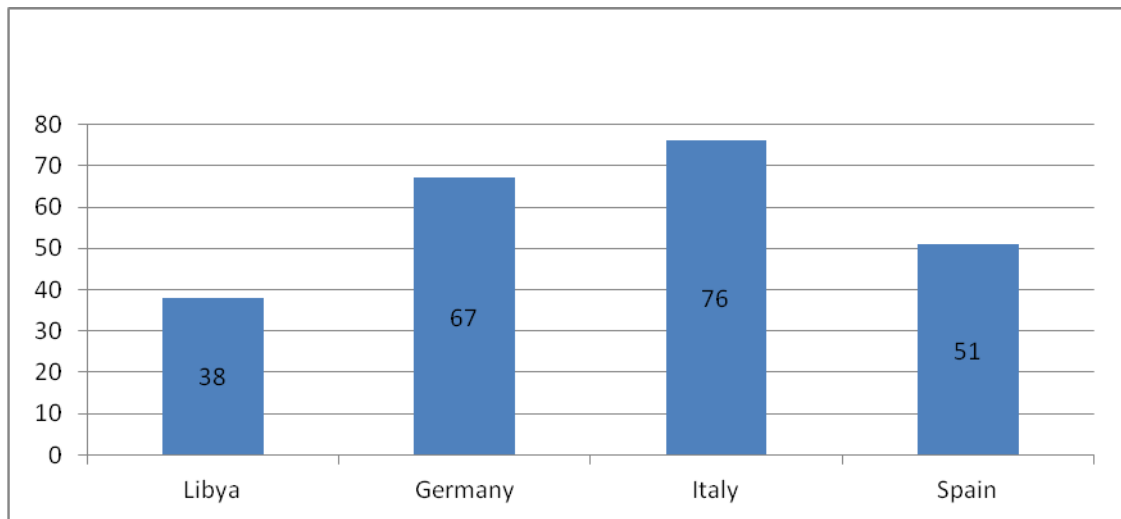
From Figure 8-4, Germany and Italy can be considered as individualistic with relatively high scores (67) and (76) compared to a country such as Spain where they have a collectivistic society (51), and Libya with a strong collectivistic society (38) on the scale.

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In Libya, as a strong collectivistic society, children are used to growing up within a large family and among a number of elders, peers and juniors. Accordingly, Libyans naturally learn to consider that 'We' is more important than 'I'. There is great emphasis on the role of the group rather than that of individuals. The first structured group in the lives of Libyans is always the family within which they learn to think of themselves as a part of this group.

The high individualism (IDV) ranking for Germany is indicative of a society with more individualistic attitudes and relatively loose bonds with others. According to Matt Priest (2005), in Germany people stress personal achievements and individual rights. Germans expect each other to fulfil their own needs. Group work is important, but everybody has the right to their opinions and is expected to reflect these. In an individualistic country such as Germany people tend to have more loose relationships than countries where there is collectivism, where people have large extended families.

Italy is more collectivist than Germany and Spain definitely an individualistic country. Gillian (2003) argued that Italians tend to take care of themselves and their immediate family first and foremost. The more collective nature of Italy compared to Germany and Spain can be seen in many ways. It is not uncommon for grown children to live with their parents for years. Italian businesses are primarily owned by individuals and families. Business is preferably done with people with whom one is familiar. Italian decision making is done behind the scenes, among the in-group. Business meetings are then used to ratify the decision and communicate it to others

Spain scores (51) which is slightly above the world average and indicates that Spain is in the middle. Jodie R. Gorrill (2007) points out that in terms of personal aspects individualism is highly valued in Spain, along with an emphasis on character and social status. Spanish culture highlights the importance of self and one's family. However, influenced by its collectivist past, family values, a sense of identity and belonging to a group are also integral parts of society in Spain. Consequently, personal qualities, appearance, image and personal relationships are extremely significant components in

contemporary Spanish culture. In a business context, personal aspects and character are frequently valued as much as technical ability, experience or professional competence. When doing business in Spain, you will find that individualism is particularly predominant in management, where Spanish managers are less inclined to favour group decision making and team orientation.

8.4 **Organisational culture profile**

This section aims to meet the second objective of this research, which is:

To identify the profile of the existing organisational cultures, namely power, role, achievement and support, within the selected companies

Organisational culture was assessed using Harrison's (1993) diagnosing organisational culture assessment (see Appendix A). This instrument has 15 questions, each of which is followed by four options (A, B, C and D) representing the four types of organisational culture. The analysis was straightforward, using the following form:

Power Culture (PC) =Mean (PC1+PC2+PC3+…+PC15

in which PC1 is the mean score for question C1B, and PC2 is the mean score for question C2A, etc. (Appendix A)

Role Culture (RC) =Mean (RC1+RC2+RC3+…+RC15

in which RC1 is the mean score for question C1B, and RC2 is the mean score for question C2B, etc. (Appendix A)

Achievement Culture (AC) =Mean (AC1+AC2+AC3+…+AC15

in which AC1 is the mean score for question C1C, and AC2 is the mean score for question C2C, etc. (Appendix A)

Support Culture *(SC) =Mean (SC1+SC2+SC3+…+SC15*

in which SC1 is the mean score for question C1D, and SC2 is the mean score for question C2D, etc. (Appendix A)

Descriptive statistics

Descriptive statistics in the form of arithmetical means and standard deviations for the respondents were computed for the various cultural orientations assessed by the organisational culture diagnostic. The means and standard deviations of the orientations of the organisational culture diagnostic instrument are presented in Table 8-9 below. In the table the aggregate mean for each company is depicted. It is clear that Waha has the highest mean (3.05), while Repsol has the lowest mean (2.1) in PC. However, Waha also scores the highest mean in RC (3.33) while Viba has the lowest mean (2.51). In terms of AC the highest mean was scored by Agip (2.90) while Zwatina has the lowest mean (1.95). Viba has the highest mean (2.75) in SC, while Waha scored the lowest (1.57).

Table 8-9 indicates that the dominant existing culture, which is defined as the scale that has the highest overall mean across respondents, is the power organisational culture which has a mean score of (3.05) for Waha, (3.14) for Zwatina and (2.98) for Sart. These scores indicate that the majority of employees of Libyan companies identify power culture as the dominant existing organisational culture within their companies.

Employees of the Libyan companies have identified that their companies have a single source of authority who attempts to control employee behaviour, and where all the important decisions regarding the company are made. The success of the company therefore depends largely on that person in power, and employees are required to report to their supervisors when problems occur. One of the greatest strengths of the power culture is the ability of the organisation to react quickly to change, because there is only one source of power who deals with the change. A major disadvantage of this culture type is that employees do not question their leaders even when they appear to be wrong, and also employees are not inclined to give bad news to their supervisors or leaders due to the consequences that might follow.

Table 8-9 Descriptive Statistics

Company		PC	RC	AC	SC
Waha Company	Mean	3.0522	3.3362	2.0681	1.5768
	Std. Deviation	.21311	.29846	.15681	.33027
Zwatina Company	Mean	3.1449	3.2159	1.9536	1.6435
	Std. Deviation	.15982	.36574	.19058	.38083
Sart Company	Mean	2.9801	3.1972	2.1532	1.7078
	Std. Deviation	.53078	.49965	.40953	.66747
Repsol Company	Mean	2.1377	2.5362	2.8174	2.1725
	Std. Deviation	.85933	.65259	.54223	.74484
Viba Company	Mean	2.2957	2.6377	2.7826	2.7594
	Std. Deviation	.62770	.51499	.60098	.76303
Agip Company	Mean	2.4203	2.5159	2.9043	2.5058
	Std. Deviation	.37970	.38706	.66365	.48921
Total	Mean	2.6729	2.9076	2.4455	2.0597
	Std. Deviation	.65265	.58007	.61009	.73878

The results of this research identify, as shown in Table 8-9, that the second strongest existing organisational culture in Libyan companies is role culture with a mean of (3.33, 3.21 and 3.19). The finding of this research indicates that the Libyan companies predominantly have a power culture, which can hinder their effectiveness and efficiency. Role culture, which is the second strongest culture in Libyan companies, is also referred to as a bureaucratic culture type.

Table 8-9 also indicates that the dominant existing organisational culture in Repsol Company is support culture, with highest mean score of 2.75. This score indicates that the majority of employees of the Spanish company (Repsol) identify support culture as the dominant existing organisational culture within their company. Support culture is based on mutual trust and cooperation between the employees. Employees of this

company would like to be valued as human beings, not just as contributors to a task. The advantages of support culture would be high employee motivation and enthusiasm, as well as the camaraderie of the employees, which has a positive effect on productivity and work quality, and therefore the service delivery would increase in effectiveness and efficiency. Employees would also support one another in their work, and they would go out of their way to help others and cooperate within the company. Some disadvantages of the organisation having a support organisational culture would be that employees may sometimes focus too much on their relationships with others, and thus neglect getting the work done. It is also a possibility that if consensus regarding an issue is not achieved, the group may become indecisive and lose direction with regard to the task at hand. In contrast to power organisational culture, changes within a company having support culture may take a long time to implement because of the need to get all employees on board with the change that is taking place.

The German company (Viba) has the highest mean score of 2.90 in AC. This score indicates that the majority of employees of the German company (Viba) identify achievement culture as the dominant existing organisational culture within their company. An achievement type of organisational culture aligns employees with a common vision or purpose. The achievement orientation realises the organisation's common vision or purpose by using the organisation's mission to attract and release employees' personal energy in the pursuit of common goals, where the organisation's mission is used to focus the personal energy of their employees. Systems and structures are necessary in an achievement-oriented organisation, and are in place to serve the organisation's mission. These systems and structures are altered when alterations in the mission occur, and are therefore more flexible than the rules of law or role orientation. An advantage of this type of culture is that employees give more willingly to their organisation by contributing more freely in response to their commitment to their shared purpose, and as a result, the entire organisation prospers. An achievement-orientation organisation also has the advantage of the enthusiasm, high energy, and involvement of the employees of the organisation.

The Italian company (Agip) scores the highest mean (2.63) in role culture, RC. This score indicates that the majority of employees of the Italian company (Agip) identify role culture as the dominant existing organisational culture within their company. Role culture is based on the existence of rules, procedures and job descriptions, as opposed to the sole power of the leaders found in power culture. The struggle for power is moderated by the rules, and these rules lead to the idea that role culture is a bureaucracy and the organising principles are rationality, order and dependability. In the role culture's bureaucratic working environment, authority and responsibility are delegated downwards, and each level in the organisation has a defined area of authority where work is able to be done continuously without direct supervision from the top management. An advantage of the role orientation culture is that employees of an organisation are able to allocate more energy to doing their work than without the rules and structures of the role orientation.

Analysis of variance (ANOVA): comparison between companies

In order to investigate whether there are significant differences in the culture scores between the companies' samples from the same industry, an analysis of variance was carried out on the data set. The results of these analyses are depicted in Table 8-10. Table 8-10 depicts the ANOVA with respect to organisational culture dimensions. The results indicate that there are statistically significant differences between the companies across all culture dimensions.

Table 8-10 depicts the analysis of variance (ANOVA) to determine differences between the companies and each of the culture dimensions. F-Value was high for all culture dimensions, and this means there are significant differences between companies in each culture dimension. Note that AC has the highest significant difference between the dimensions (F-39), while RC has the lowest significant difference (F-30). This is also evident through the significant value of Sig. which is, for all culture dimensions, less than 0.05.

Table 8-10 Organisational culture dimensions – ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
POWER CULTURE	Between Groups	43.962	5	8.792	32.374	.000
	Within Groups	73.600	271	.272		
	Total	117.562	276			
ROLE CULTURE	Between Groups	33.517	5	6.703	30.608	.000
	Within Groups	59.352	271	.219		
	Total	92.870	276			
ACHIEVEMENT CULTURE	Between Groups	42.971	5	8.594	38.974	.000
	Within Groups	59.758	271	.221		
	Total	102.729	276			
SUPPORT CULTURE	Between Groups	56.777	5	11.355	32.785	.000
	Within Groups	93.863	271	.346		
	Total	150.640	276			

8.5 Work environment for creativity profile

This section is aimed to meet the third objective of this research, which is:

To identify the profile of the work environment for creativity, namely Freedom, Supervisory Encouragement, Management Encouragement, Work Group Supports, Challenging Work and Organisational Impediments within the selected companies

Creativity was assessed using the work environment for creativity (KEYS) developed by Amabile et al., (1996) (see Appendix 1). A four-point response scale is presented on KEYS – the intention was to avoid a mid point in order to force respondents away from a neutral default option (Amabile et al., 1996). The KEYS instrument has 66 items, each of which was followed by four options (never, sometimes, often and always), and was factored into eight separate scales, six assessing proposed stimulants to creativity (dimensions that should lead to higher creativity) and two assessing proposed obstacles (dimensions that should lead to lower creativity). Mostafa (2004), in comparing his study

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finding with the results of Amabile et al. (1996), suggests that other factors (sufficient resources and workload pressure) may have a different meaning to Americans that is not shared by Arabs. Based on these results, two factors were omitted from the scale in this study, and the number of questions was reduced to 43.

Organisational Encouragement (OE) contains 8 questions,
OE = Mean (OE 1+ OE 2+ OE 3+...+ OE 8)
in which OE 1 is the mean score for question D1, and OE 2 is the mean score for question D2, etc. (see Appendix A)

Supervisory Encouragement: contains 6 questions,
SE = Mean (SE 9+ SE 10+ SE 11+...+ SE 14)

in which SE 9 is the mean score for question D9, and SE 10 is the mean score for question D10, etc. (see Appendix A)

Work Group Supports: contains 6 questions,

GS = Mean (GS 15+ GS 16+ GS 17+...+ GS 20)

in which GS 15 is the mean score for question D15, and GS 16 is the mean score for question D16, etc. (see Appendix A)

Freedom: contains 4 questions,

FR = Mean (Fr 21+ Fr 22+...+ Fr 24)

in which Fr 20 is the mean score for question D20, and Fr 21 is the mean score for question D21, etc. (see Appendix A)

Challenging Work: contains 4 questions,

CW = Mean (CW 25+ CW 26+...+ CW 28)
in which CW 25 is the mean score for question D25, and CW 26 is the mean score for question D26, etc. (see Appendix A)

Organisational Impediments: contains 8 questions,

OI = Mean (OI 29+ OI 30+...+ OI 37)
in which OI 29 is the mean score for question D29, and OI 30 is the mean score for question D30, etc. (see Appendix A)

Creativity: contains 7 questions,

CR = Mean (CR 38+ CR *39*+...+ CR 44)
in which Cr 38 is the mean score for question D38, and Cr 39 is the mean score for question D39, etc. (see Appendix A)

Descriptive statistics

Descriptive statistics in the form of arithmetical means and standard deviations for the respondents were computed for the various factors assessed by the work environment for creativity (KEYS). The means and standard deviations of the factors of the work environment for creativity instrument are presented in Table 8-11 below.

Table 8-11 Descriptive statistics of KEYS factors

Company		OE	SE	GE	FR	CW	OI	CR
Waha Company	Mean	1.6493	1.1348	1.8533	1.1359	1.9511	2.8775	1.3256
	Std. Deviation	1.18629	.52672	1.17801	.52363	1.28843	1.16013	.77404
Zwatina Company	Mean	1.5145	1.1957	2.1630	1.2337	1.2065	2.6403	1.4615
	Std. Deviation	.96953	.74891	1.16454	.61102	.60393	1.22087	.86798
Sart Company	Mean	1.9262	1.2957	1.8191	1.1649	1.3670	2.5435	1.6499
	Std. Deviation	1.00195	.70894	1.13696	.55726	.82727	1.45596	.97546
Repsol Company	Mean	2.7826	2.7587	3.4429	2.7935	2.9185	1.4625	2.4679
	Std. Deviation	1.01265	.66653	.86871	.86971	1.25947	.99028	.64835
Viba Company	Mean	2.6029	2.4435	2.9348	3.1957	3.2826	1.1423	2.7050
	Std. Deviation	1.07073	.73926	.96672	1.20406	1.29380	.61855	.68614
Agip Company	Mean	2.9087	2.9696	2.9022	3.3424	2.8533	1.2431	3.0776
	Std. Deviation	1.02428	.69406	1.33070	1.15753	1.45160	.79923	.85910
Total	Mean	2.2296	1.9639	2.5167	2.1408	2.2599	1.9869	2.1129
	Std. Deviation	1.17613	1.03037	1.26526	1.30392	1.40042	1.28656	1.04395

In the table the aggregate mean for each factor is depicted, and it is clear that Agip has the highest mean (**2.90**), while Zwatina has the lowest mean (**1.51**) in organisational encouragement. In terms of supervisory encouragement, Agip also scores the highest mean (**2.96**) while Waha has the lowest mean (**1.13**). In terms of work group support the highest mean was scored by Repsol (**3.44**) while Zwatina has the lowest mean (**1.16**). Agip has the highest mean (**3.34**) for freedom, while the Waha scored the lowest (**1.13**). Viba scored the highest in challenging work with a mean of (**3.28**), and Zwatina scored the lowest, with a mean of (**1.20**). The highest score in organisational impediments was in Waha with (**2.87**), and the lowest was in Viba with (**1.14**). Agip scored the highest in creativity with (**3.07**) and Waha scored the lowest with (**1.32**).

Analysis of variance (ANOVA): comparison between companies

In order to investigate whether there are significant differences in the work environment for creativity factors between the companies' sample, an analysis of variance was carried out on the data set. The results of these analyses are depicted in Table 8-12. Table 8-12 depicts the ANOVA with respect to creative environment factors. The results indicate that there are statistically significant differences between the companies across all factors.

Table 8-12 the work environment for creativity factors –ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Organisation Encouragement	Between Groups	85.032	5	17.006		
	Within Groups	296.756	271	1.095	15.530	.000
	Total	381.788	276			
Supervisiory Encouragement	Between Groups	165.914	5	33.183		
	Within Groups	127.105	271	.469	70.749	.000
	Total	293.019	276			
Work Group Supports	Between Groups	103.209	5	20.642		
	Within Groups	338.636	271	1.250	16.519	.000
	Total	441.845	276			
Freedom	Between Groups	266.264	5	53.253		
	Within Groups	202.995	271	.749	71.093	.000
	Total	469.259	276			
Challenging Work	Between Groups	177.158	5	35.432		
	Within Groups	364.127	271	1.344	26.370	.000
	Total	541.285	276			
Organisational Impediments	Between Groups	141.602	5	28.320		
	Within Groups	315.243	271	1.163	24.346	.000
	Total	456.845	276			
Creativity	Between Groups	122.843	5	24.569		
	Within Groups	177.948	271	.657	37.416	.000
	Total	300.791	276			

Table 8-12 depicts the analysis of variance (ANOVA) to determine differences between the companies and each of the creative environment factors (KEYS). F-Value was high for most of the factors, and this means there are significant differences between companies in each factor. Note that freedom and supervisory encouragement have the highest significant difference between the factors (F-70 and F-71), while organisational encouragement and work group support have the lowest significant differences (F-15 and F-16). This is also evident through the significant value of Sig. which is, for all dimensions, less than (0.05).

8.6 **Path analysis**

The aim of this section is to meet the fourth objective of this research, which is:

To gauge the relationships among national culture dimensions, organisational culture dimensions and work environment for creativity

A path analysis method is a statistical approach that will be used to test the hypothesised causal paths between the variables of interest. The maximum likelihood (ML) estimation method, in AMOS under SPSS, is applied to estimate path coefficients and model fit. For ML estimation, all parameters in the model are estimated at the same time using an iterative algorithm (estimates are repetitively calculated). Furthermore, in ML, disturbances or error terms for the unobserved exogenous variables are accounted as well. The AMOS is involved for testing the path models since it is based on the ML estimation technique. A reduced model is to be applied for illustrating the hypothesised relationships. A reduced model is the model that represents the hypotheses of the researcher. One essential step towards the starting point for a path analysis is a specification of the full model. A full model will describe the outcome of the analysis using all possible paths. For this thesis, the path analysis model is hypothesised based on the hypotheses of the researcher who suggests a causal relationship among a selected set of variables.

Exogenous variables are explained as independent variables that do not possess any obvious causes, while endogenous variables are ones that have explicit causes and comprise both intermediate variables and dependent variables. In this thesis, power culture, role culture, achievement culture and support culture will be considered endogenous variables. Power distance, uncertainty avoidance, individualism and femininity culture will be considered as independent variables, and creativity is considered as a dependent variable. Notice that the intermediate variables will be considered as both independent and dependent variables. The path analysis is incorporated to look at the direct and/or indirect effects of power distance, uncertainty avoidance, individualism and femininity culture on creativity.

Tests for mediation effects

Mediation analysis is generally conducted to 'indirectly assess the effect of a proposed cause on some outcome through a proposed mediator'. Therefore, SOBEL tests will be used to test mediating effects. The two major steps that should be followed to apply this test are: (1) estimating the unstandardised coefficient for the association between the independent variable and the mediator and corresponding standard; (2) estimating the unstandardised coefficient for the association between the mediator and the dependent variable and the corresponding standard error.

Goodness of fit

The assessment of goodness of fit between the hypothesised model and full model will be implemented using the CMIN statistics.

8.6.1 Results of path analysis

In this analysis a full model will be represented by the all paths (direct and indirect paths) while a reduced model is used to represent the causal hypotheses of the researcher. Our results will be demonstrated in three parts: the description of the full and reduced model and the results of the AMOS analysis, tests for mediation effects, and a comparison between the two models.

The first model is hypothesised to examine the relationships among power distance, power culture and creativity. The second model is hypothesised to examine the relationships among uncertainty avoidance culture, role culture and creativity. The third model is hypothesised to examine the relationships among individualism culture, achievement culture and creativity. The fourth and final model is hypothesised to examine the relationships among femininity culture, support culture and creativity. By using the AMOS analysis, mediation tests and model comparison will be used to interpret the results of the analysis.

Model 1

The full model is based on the assumptions that there is a correlation between (a) power distance and creativity, (b) power distance and power culture, and (c) power culture and creativity; see Figure 8-5. Both direct and indirect (mediated) effects were examined. The reduced model is shown in Figure 8-6, where there is assumed to be no direct relationship between power distance and creativity.

Figure 8-5 full model in terms of model 1
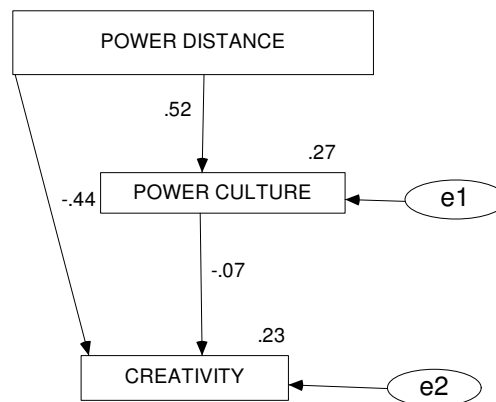
Figure 8-6 reduced model in terms of model 1
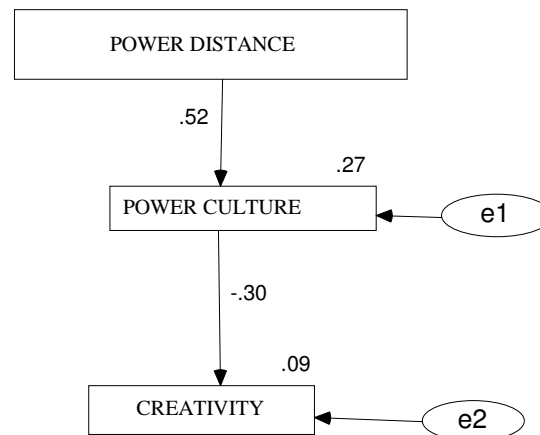
From Table 8-13, the relationship between power distance and power culture is found to be very highly significant with a standardised regression coefficient of 0.52. This relationship is positive. The relationship between power culture and creativity is not significant, with a standardised regression coefficient of −0.07 for full model, while it is

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significant for the reduced model with a standardised regression coefficient of −0.30. The relationship is negative. The direct relationship between power distance and creativity is highly significant with a standardised regression coefficient of −0.44. There seems to be a direct effect between power distance and creativity. For the full model, the standardised value of the indirect effect is −.038. The relationship between power distance and creativity seems to be not mediated by power culture.

Table 8-13 coefficients (weights) of full model and reduced models in terms of model 1

	Full model			Reduced models		
	Unstandardised Weights	Standardised weights	p-value	Unstandardised Weights	Standardised weights	p-value
PD/PC	.375	.520	<.001	.375	.520	<.001
PC/ creativity	−.116	−.072	.240	−.554	−0.30	<.001
PD/ creativity e	−.510	−.443	<.001			

The SOBEL test statistic for the mediating effects is found to be not significant (p-value=.224). This suggests that power culture mediated the relationship between power distance and creativity. In the next step, for the reduced model the SOBEL statistic was calculated to determine the mediating effects of power culture on the power distance and creativity relationship for the reduced model. The SOBEL test statistic for this relationship is −4.669; the value is very highly significant (p-value<.001) (see Table 8-14). This suggests that power culture mediated the relationship between power distance and creativity.

Table 8-14 SOBEL test in terms of model 1

Model	Indirect effect		SOBEL test		
	Unstandardised Weights	Standardised weights	Sboel value	SD error	p-value
Full model	−.043	−.038	−1.1639	.0373	.244
Reduced model	−.182	−.158	−4.669	0.038	<.001

Although the power culture mediated the relationship between power distance and creativity, the reduced model 1 is found to be significantly different from the more complex full model where CMIN=47.228 with p-value <.001 as given in Table 8-15. Therefore, the full model 1 can be selected as the better model.

Table 8-15 Nested Model Comparisons

Model	DF	CMIN	P-value
Reduced model 1	1	47.228	<.001

Model 2

The full model for uncertainty avoidance, role culture and creativity is depicted in Figure 8-7. It is hypothesised that there is a correlation between (a) uncertainty avoidance and creativity, (b) uncertainty avoidance and role culture, and (c) role culture and creativity. Both direct and indirect (mediated) effects are examined. The reduced model is shown in Figure 8-8 where there is assumed to be no direct relationship (effect) between uncertainty avoidance and creativity.

Figure 8-7 full model in terms of model 2

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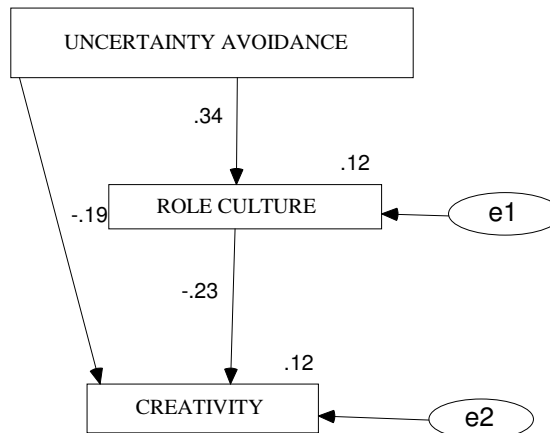
Figure 8-8 reduced model in terms of model 2
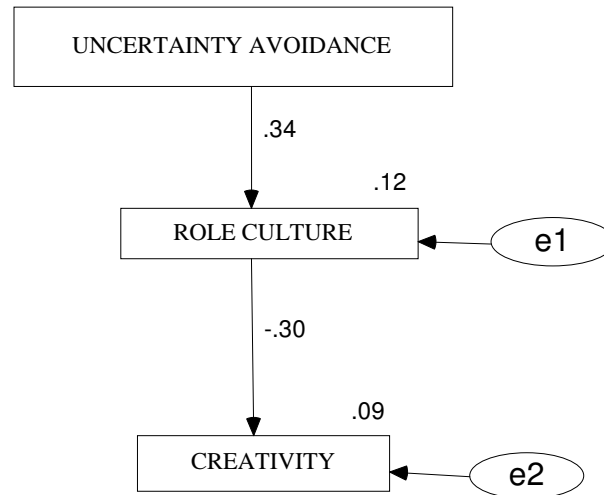
Based on the results given in Table 8-16, the coefficients of the full and reduced models are significant. Uncertainty avoidance is found to have a high significant positive correlation with role culture with a standardised regression coefficient of 0.341 and 0.340 for full and reduced models, respectively. Role culture is found to have a high significant negative correlation with creativity. The standardised regression coefficient for this path was −0.231 and −0.480 for full and reduced models, respectively. There is a significant negative direct relationship between uncertainty avoidance and creativity, the standardised regression coefficient for this path was −0.193.

Table 8-16 Coefficients (weights) of full model and reduced models in terms of model 2

	Full model			Reduced models		
	Unstandardised Weights	Standardised weights	p-value	Unstandardised Weights	Standardised weights	p-value
Uncertainty avoidance /Role culture	.190	.341	<.001	.375	.340	<.001
Role culture/ Creativity	−.416	−.231	<.001	−.554	−.300	<.001
Uncertainty avoidance/ Creativity	−.193	−.193	.001			

The indirect relationship between uncertainty avoidance and creativity seems to be mediated by role culture for both models. The SOBEL test given in Table 8-17 is conducted to verify mediation effects. The SOBEL test statistic for mediating the effects of role culture on uncertainty avoidance and creativity was −3.261, which is found to be highly significant (p-value=.002) for the full model while it is −3.958 with p-value <.001 (very highly significant) for the reduced model. This suggests that role culture mediated the relationship between uncertainty avoidance and creativity.

Table 8-17 SOBEL test in terms of model 2

Model	Indirect effect		Sobel test		
	Unstandardised Weights	Standardised weights	Sobel value	SD error	p-value
Full model	−.079	−.079	−3.261	0.024	.002
Reduced model	−.101	−.101	−3.958	0.025	<.001

By comparing the two models, the reduced model 2 is found to be significantly different from the more complex full model 2 where CMIN=10.194 with p-value=.001 as given in Table 8-18. Therefore, the full model 2 can be retained as the better model.

Table 8-18 Nested model comparisons in terms of model 2

Model	DF	CMIN	P-value
Reduced model 1	1	10.194	.001

Model 3

The full and reduced models for testing the relationship between individualism culture, achievement culture and creativity are presented in Figure 8-9 and 8-10. The hypothesis suggests that there is a correlation between (a) individualism culture and creativity, (b) individualism culture and achievement culture, and (c) achievement culture and creativity. Both direct and indirect (mediated) effects are examined.

Figure 8-9 full model in terms of model 3
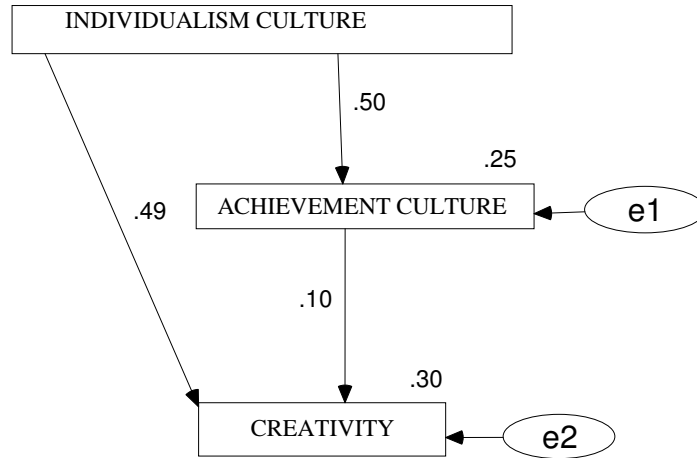
Figure 8-10 reduced model in terms of model 3
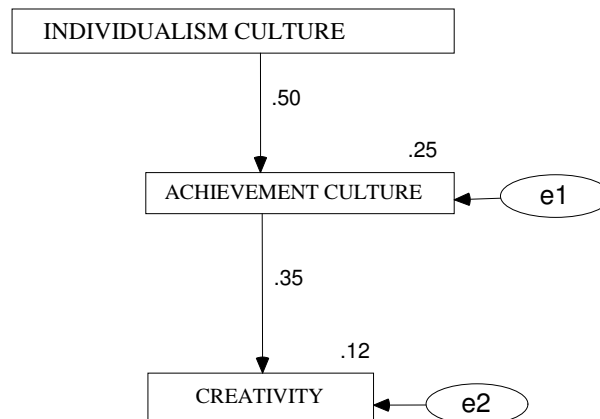
For both models and from Table 8-19, individualism culture shows a significant positive correlation with achievement culture with a standardised regression coefficient of 0.50. For the full model, achievement culture does not show a significant correlation with creativity, with a standardised regression coefficient of 0.101, whereas the relationship is significant for the reduced model with a standardised regression coefficient of 0.345. For the full model, the direct effect of individualism culture on creativity is found to be positive and very highly significant.

Table 8-19 Coefficients (weights) of full model and reduced models in terms of model 3

	Full model			Reduced models		
	Unstandardised Weights	Standardised weights	p-value	Unstandardised Weights	Standardised weights	p-value
Individualism culture/Achievement culture	.356	.500	<.001	.356	.500	<.001
Achievement culture / Creativity	.173	.101	.083		.350	<.001
Individualism culture / Creativity	.490	.489	<.001			

The SOBEL test was conducted to determine the mediation effects of achievement culture on the individualism culture and creativity relationship. For the full model, the SOBEL test statistic for the mediating effect is 1.702, which is found to be not significant (p-value=0.088) (see Table 8-20). This suggests that achievement culture does not mediate the relationship between individualism cultures and creativity. For the reduced model, the SOBEL test statistic is very highly significant, indicating that achievement culture mediates the relationship between individualism cultures on creativity.

Table 8-20 SOBEL test in terms of model 3

Model	Indirect effect		SOBEL test		
	Unstandardised Weights	Standardised weights	Sobel value	SD error	p-value
Full model	.061	.051	1.702	0.036	0.088
Reduced model	.210	.173	5.147	.040	<.001

According to Table 8-21, the reduced model is significantly different from the full model where CMIN=62.713 with p-value <.001 and, as a result, the full model can be considered rather than the reduced model.

Table 8-21 Nested model comparisons in terms of model 3

Model	DF	CMIN	P-value
Reduced model 1	1	62.713	<..001

Model 4

The full and reduced models for testing the relationship between femininity culture, support culture and creativity are presented in Figure 8-11 and 8-12. The hypothesis suggests that there is a correlation between (a) femininity culture and creativity, (b) femininity culture and support culture, and (c) support culture and creativity; see Figures 8-6 and 8-7. Both direct and indirect (mediated) effects are examined.

Figure 8-11 full model in terms of model 4
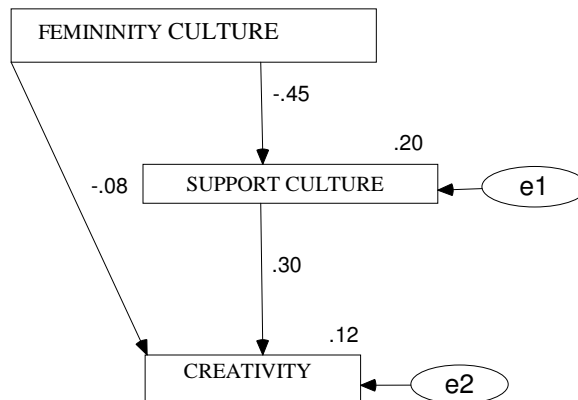
Figure 8-12 reduced model in terms of model 4
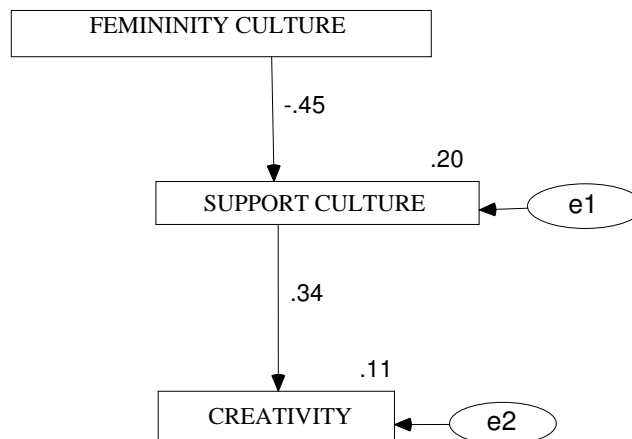
From Table 8-22, femininity culture using the two models has a highly significant (p-value <.001) relationship with creativity, where the standardised coefficients are −0.448 for both full and reduced model. On the other hand, support culture shows a highly

significant relationship with creativity in terms of both models, where the values of standardised coefficients are 0.302 and 0.338 for the full and reduced models, respectively. There is no direct link between of femininity on creativity using the full model where p-value=0.192. The indirect effect of femininity culture on creativity is found to be negative, while it is somewhat higher for the reduced model than the full model.

<div align="center">Table 8-22 Coefficients (weights) of full model and reduced models in terms of model 4</div>

	Full model			Reduced models		
	Unstandardised weights	Standardised weights	p-value	Unstandardised weights	Standardised weights	p-value
Femininity / culture /Support culture	−.359	−.451	<.001	−.359	−.448	<.001
Support culture / Creativity	.426	.302	<.001	.478	.338	<.001
Femininity/ culture / Creativity	−.080	−.082	.192			

The SOBEL test was conducted to determine the mediation effects of support culture on the femininity culture and creativity relationship. For the full model, the SOBEL test statistic given in Table 8-23 is −4.827, which is found to be very highly significant (p-value <.001). This suggests that support culture mediates the relationship between femininity culture and creativity. For the reduced model, the SOBEL test statistic is also very highly significant.

<div align="center">Table 8-23 SOBEL test in terms of model 4</div>

	Indirect effect		Sobel test		
Model	Unstandardised Weights	Standardised weights	Sobel value	SD error	p-value
Full model	−.153	−.135	−4.827	.031	<.001
Reduced model	−.172	−.152	−4.858	.035	<.001

By comparing the two models, the reduced model 2 does not differ significantly from the full model where CMIN=1.678 with p-value=.195 as given in Table 8-24. Therefore, the reduced model can be retained as the better model.

Table 8-24 Nested model comparisons in terms of model 4

Model	DF	CMIN	P-value
Reduced model 1	1	1.678	.195

8.7 **Summary**

On the basis of the conceptual model presented in Figure 6-3 in Chapter Six, this chapter examined the results of the culture of Libyan and foreign organisations. The findings depicted that existing cultural orientations (power, role, achievement and support) varied among the six. Although existing cultures' scores varied among the three Libyan companies (Waha, Zwatina and Sart), the general mean score for the three Libyan companies on existing culture revealed that Libyan companies were significantly higher on power culture than on role, achievement and support cultures. Therefore the assumption that existing culture within Libyan companies would be high on power culture because Libyan culture is high on power distance appeared to be supported by the data presented in this chapter.

Moreover, cross-cultural comparison that involved a sample of employees working in companies from different cultures revealed that the existing organisational cultures in these companies were different because of the differences in their national cultures. The findings revealed that existing culture in the Italian company (Agip) was significantly higher in role culture than in power, achievement and support cultures; this is due to the high uncertainty avoidance scored by Italy. The findings also revealed that the existing organisational culture in the German company (Viba) was significantly higher in achievement culture than in power, role and support cultures, and this can also be attributed to the high individualism and low power distance scored by Germany. The Spanish company (Repsol) was significantly high in support culture which reflected that Spain scored the lowest compared to other countries in the masculinity dimension, which indicates that Spain is a more feminine society. All these differences in types of cultures scored by the companies were reflected in the differences between the companies in the work environment for creativity factors (KEYS), which were significantly different between the companies.

A path analysis and tests for mediation effects provide some very useful insights into the relationships among the variables involved in the study. A more detailed discussion of the results will be given in Chapter Eleven.

Chapter Nine

Qualitative Research Results

This chapter discusses the methodology and the research design appropriate for the qualitative part of this study and proceeds as follows. Section 9.1 gives an introduction, followed by section 9.2 which describes Libyan National culture themes. Section 9.3 presents Libyan organisational culture themes, while section 9.4 outlines unclassified themes. Section 9.5 presents' foreign organisation culture themes and in section 9.6 the chapter concludes with a brief summary.

9.1 Introduction

This qualitative study complements and affirms the quantitative component in the previous chapter. The qualitative analysis presented here is used as a follow-up for further clarification of the results of the survey and also as a tool for data triangulation purposes. It aids the interpretation and confirms the results of the survey findings. The goal of the qualitative study is to bring up issues related to the topic that were not covered in the survey. It also aims to extend the theory of national and organisational culture influence on the creativity to highlight new themes or issues that might be of interest from the findings of the survey data, specifically in the Libyan context. This chapter is aimed to meet the fifth research objective (see Chapter One), which is:

To identify the aspects of Libyan culture at national and organisational level that have an impact on creativity

9.2 Libyan national culture themes

Lecturers, consultants, sociologists and artists were interviewed to gain an understanding of their experience of the Libyan national cultural values that influence creativity. With the use of the categories shown in Table 9-1 as a basis for questions, the interviewees revealed the following.

Summary of Libyan national culture themes

The data suggested that there were 12 subthemes identified from eight themes that related to dimensions of national culture in Libyan society, and that have an impact on creativity. The following Table 9-1 summarises the themes:

Table 9-1 Libyan culture dimensions themes

Cultural Dimensions	Themes	Evidence
Power distance	**Acknowledging seniority**	1-Obeying orders and decisions
		2-Keeping silent
		3-Avoiding questioning
	Freedom	4-Restricting freedoms
		5-Fear of freedom
Uncertainty avoidance	**Overemphasis on the status quo**	6-Resistance to change
		7-Fear of failure
	Mistakes handling	8-Aversion to mistakes
		9-Mistakes are unacceptable
Collectivism	**Demonstrating cohesiveness**	10-Cooperation
	Motivation	11-The absence of stimulus
	Support and encouragement	12-Focus on quantity rather than quality
		13-Maintaining the tradition
Masculinity	**Gender inequality**	14-Gender discrimination in family
		15-Societal restrictions

Power distance themes

Libya scores the highest (80) on the power distance index (PDI). The scores suggest that power is more unequally distributed in Libya. People in high PDI societies (Libya here) usually rely more on formal rules; it shows how Libyan society deals with the reality that people are not equivalent in the issue of authority (power). The data and their analyses will be presented by discussing the aspects of high power distance that have an impact on creativity in Libyan society. Table 9-2 shows the aspects related to power distance.

Table 9-2 Aspects of Libyan high power distance

Aspects of power distance	
Acknowledging seniority	1-Obeying orders and decisions 2-Keeping silent 3-Avoiding questioning
Freedom	4-Restricting freedoms 5-Fear of freedom

1) Acknowledging seniority

One of the attributes of power distance is that it is given to seniors in terms of age and position in Libyan families, schools and communities. As a result, what they say or suggest is based on their knowledge and experience, and they are often seen as having the best solutions, so orders and decisions will be obeyed. In other words, suggestions and decisions made by them are to be followed as a sign of respect for one's elders. The data showed that three aspects of acknowledging seniority might have an impact on creativity: a) Obeying orders and decisions; b) Keeping silent; c) Avoiding questioning.

A. Obeying orders and decisions

The majority of interviewees emphasised that the respect they had for their parents or teachers caused them to obey their orders and decisions. Disobeying these orders or going against the decisions made by parents would be unacceptable and considered rude. Some interviewees pointed out that:

'In Libyan society children are expected to obey their parents. Respect is a virtue. Children don't have to take initiatives; they just have to do what they are told. They are dependent on their parents' (N-9)

Some interviewees pointed out that Libyan child have a strong commitment to the will of their parents which makes them not independent. Independence is important for any individual in order to think and act freely, by creating the self-confidence to express one's thoughts and ideas.

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'The relationship between parents and children in the Libyan family is a typical relationship, dominated by an obedience and absolute loyalty of the children to the will of parents without opposition or discussion. Children accept the authority of parents on the basis that an obligation must be fulfilled, and parents believe that their authority is a right that must be respected, and in light of such relationship children grow up with commitment to follow the authority of parents and that makes them unable to create or establish ideas or make any decision in isolation of this power.' (N-6)

Children are taught obedience, both at home and at school; the distance and inequality between a child and adult continues at school. The teacher is treated with respect (especially if they are old). Sometimes, pupils have to stand when the teacher enters the classroom. In the learning process the teacher is central. He/she is considered as the intellectual who shows the way. In the classroom, quietness and discipline are expected. In case of unruly behaviour, the school has strict rules.

'Teachers are expected to take all initiatives in class – initiative from students is considered disrespectful. Students speak up in class only when invited by the teacher.'
(N-3)

'Teachers are gurus who transfer personal wisdom and students treat teachers with the respect reserved for people of high status.' (N-10)

Respect for teachers is also shown outside the class, and in teacher/student conflicts, parents are expected to side with the teacher. The teacher is never contradicted or publicly criticised. All these customs make children obey the orders without questioning.

B. Keeping silent

Another example identified as showing respect for seniority, knowledge and experience is silence. The data suggest that in respect for those who are seniors and know a lot more about the subject matter, younger people would normally be passive listeners and only contribute to the discussion when they are asked for opinions. Otherwise, they only listen

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and let the older people take charge; this happens in the family, at school and in general relationships in the community:

*'In Libya the first thing that children lea*rn **from childhood is not to interrupt when adults are talking, it is disrespectful if you do and you can be considered rude.*' (N-5*)**

'Libyan society is dominated by a spirit of commands and prohibitions and you will find this in every aspect of your life, in families, schools, and all institutions of society. And that makes a situation where the individual is waiting for the order, and has no spirit of initiative.' (N-8*)*

The Libyan customs system has some rules that determine the relationship between older and young people. It is clear that young people have no space for the freedom to hold discussions with or question older people; Libyan people appreciate the young who do not speak in front of older people, so keeping silent is the first rule that a child learns from the family and community. Being a listener and not a speaker over a long period of time may not improve your ability to think creatively. In addition, social proverbs that emphasise obedience and loyalty may also play a role in reinforcing dependency and not encouraging independent thinking. As some of the interviewees said:

'Freedom of discussion, dialogue and difference of opinion does not exist, especially **among adults and the young; in any meeting between the young in age and their seniors, you will find the young listen and the adults talk and the young do not participate in the debate or listen to their opinion and that can happen anywhere in homes, schools, institutions or social gatherings. The best proof is social sayings such as (be continued, not innovative) (the person who is older than you by just one night has more knowledge than you).*' (N-2*)**

In addition, it was also mentioned by some of the interviewees that if there was a disagreement between older and younger people, the younger avoided eye contact with their parents or teachers and tried not to show their disagreement; this led to the younger people being passive not active, and as regards trying to generate ideas, this may be discouraging them from doing so.

C. Avoiding questioning

The final attribute of acknowledging seniority was the avoidance of questioning older people to show respect for the knowledge and experience those older people have. Senior members in the family, school or community are respected for their knowledge and experiences as they are seen as those who know how things should work, considering they have 'lived longer' and served the family, school or community longer than the younger people.

'There is this notion of respect that 'I am older, so I am wiser'.' (N-5)

'In our families, regardless of just a one year gap, we most respect our older people, and not question them for their opinion or decisions, and this applies to all levels of our society.' (N-7)

One of the interviewees related his experience with his father. He found it frustrating when he questioned his father for clarification on a decision made about what subject he should study at university, while he wanted to study another subject. He was considered rude by his family and relatives, for his action was seen as questioning the credibility of the father. He stated that he never questioned the decisions made by his father anymore. This applies that the power that parents have leads to expectations that whatever they say or decide upon is final and should not be questioned.

'In my family as in all Libyan families, we have been taught not to question the decisions made by my parents, though at the time I am allowed to share my opinion, when the decision has been made, I should respect it even if I do not agree with it.'

(N-8)

Many factors affect the development of self-confidence. Parents' attitudes are crucial to children's feelings about themselves, particularly in the early years. When parents provide acceptance, children receive a solid foundation for good feelings about themselves. If one or both parents are excessively critical or dominate the child's life, or if they are overprotective and discourage moves towards independence, children may

come to believe they are incapable, inadequate, or inferior, which affects development of their creative ability.

2. Freedom

Freedom is the foundation of creativity; freedom to think, express, discuss and decide, and freedom to feel free to present any idea at any time. However, freedom must be presented everywhere in any given society in order for creativity to occur. People cannot be creative if they have not experienced freedom in their families, schools and communities. The data showed that two factors concerning freedom have an impact on creativity: a) Restricting freedom; b) Fear of freedom.

A. Restricting freedoms

'Freedom is not present in our society; the father does not give freedom to his children, the teacher does not give freedom to his students and the manager does not give freedom to his subordinates, and the community does not give freedom to members to present or discuss an idea. A lot of people are even afraid to talk with others in a particular case or reveal any idea that may be located in their head.' (N-1)[3]

It is important for any person to have freedom during their childhood to help them to develop their ability to think. It constitutes the grounds for creative ideas. In Libyan society children are far away from those grounds; it is not just during their childhood but it seems to be during adulthood as well. As the Libyan family is an extended family, the children stay with their parents until they get married and usually beyond. This long period of living with their parents has an impact on the level of freedom they have. This fact has been mentioned by some interviewees:

'We are bound by chains of habits and traditions, which prevent us from thinking about getting up in the margin of freedom; for example, we do not have the freedom to decide our future and our lives because we live with our parents. According to the

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[3] Other respondents (N7 and N4) made similar points.

customs, the authority of the father is sacred, and cannot be called into question even in fateful decisions such as studying or work or marriage; the father is the owner of the final decision, and his decisions must be accepted even if they are contrary to our ideas, in order to preserve the customs and traditions.' (N-3)

B. Fear of freedom

Some interviewees go further in describing how Libyan society perceives freedom as something that can damage social relationships; in other words, the relationship between the old and the young brings disobedience which is prohibited in Libyan society. Because freedom is linked in Libyan minds directly as an inversion of the customs, traditions and freedom from the inherent values, it is forbidden.

**'*We got to the stage where we believe that freedom is evil and it brings problems,* because it encourages the son to disobey the authority of his father and the student the authority of their teacher and the individual the authority of their tribe, family or community. And disobedience is prohibited not by laws, but by customs, traditions and society.' *(N-4)*

Libyan society considers allowing freedom as a weakness in the ability to control, and control is something appreciated – strength, severity and domination are characteristics of the good man. In addition, submission from the person who has authority over the person who should not have it is considered wrong from the Libyan society point of view.

**'*If you give your children, students or employee*s some freedom to decide what they want to do, then you will be the subject of ridicule from others, and they will accuse you of personal weakness and submission, and that you are not suitable to do your task. On the other hand if you treat them with severity, you will have a strong *personality from the society's point of view and they will say you are a man.'* (N-5)

Uncertainty avoidance

Uncertainty avoidance (UA) refers to the level at which people feel threatened by uncertainty in a situation and try to avoid such a situation. The high uncertainty avoidance index (UAI) ranking of (68) in Libya indicates Libyan society's low level of tolerance for uncertainty. The Libyans are anxious about vague, uncertain situations and an unforeseen future, and thus might be less keen to accept and adopt new ideas. The data and its analysis will be presented by discussing the aspects of high uncertainty avoidance that have an impact on creativity in Libyan society. Guided by the literature, Table 9-3 shows the two main aspects related to uncertainty avoidance.

Table 9-3 Aspects of Libyan high uncertainty avoidance

Aspects of uncertainty avoidance	
Overemphasis on the status quo	1-Resistance to change 2-Fear of failure
Mistakes handling	3-Aversion to mistakes 4-Mistakes are unacceptable

1. Overemphasis on the status quo

One way of avoiding uncertainty is by a strong focus on following traditional aspects of life. Adherence to community customs and traditions can make it difficult for new ideas to be accepted. The 'unknown is unsafe' becomes the rule in governing all aspects of life. The data show two aspects of overemphasis on the status quo that has an impact on creativity: a) Resistance to change; b) Fear of failure.

A. Resistance to change

Creativity and change are closely linked. Creativity is needed to respond to change, and creativity is the result of change. Both creativity and change imply new directions; both are associated with uncertainty and risk. Creativity is about deviating, which is risky. Many people resist change because it involves hard work. It requires alterations in patterns, habits and approaches. Many creativity experts believe that people do not normally resist change, but are conditioned to do so by past negative experiences.

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'*The interests of groups (tribe*s) play a role in keeping the case as it is and resisting all change leading to damaging its social status and prestige.*' (N-4)[4]

Libyan culture seems to emphasise stability and does not favour change in general. This fact has been mentioned by many interviewees. Fear of the unknown: there is a tendency to maintain the familiar and the known and trust it, thinking that it is safer and more secure, and this desire for safety has made the Libyan individual prefer to deal with things and solutions that can be predictable, rather than dealing with vague positions and engaging in a world of risk. This may be reflected in Libyan customs; you will find that individuals in social institutions (family, school, organisation) feel that they must abide by the rules and patterns that have been found in previous practices, and which were used in solving problems, and then apply them to any problems facing them. There is a belief that a departure from the rules and patterns is something unacceptable, as stated by Rawlison (1986): 'Adherence to the rules and regulations prevailing which refers to the desire to stay fashionable is important, but if we were keen to do everything according to the past or on the basis of the plan prepared in advance in each case, we should not expect innovation.'

This implies that we must choose between security and risk, between growth and stagnation, between progress and delay; the choice of security means to stay next to what is known and familiar, and taking a risk is not worth it; thus, change cannot occur, which is the case in Libyan society from the interviewees' points of view:

'*We are a stereotyped society in* everything which makes us not like change at the individual, societal and institutional levels; we always prefer to live as our ancestors lived, by the same customs, traditions. Society and the state have promoted this stereotype, which we called in Libya '*love of stability*'.' *(N-2)*[5]

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[4] Other respondents (N1 and N5) made similar points.
[5] Other respondents (N1, N8 and N9) made similar points.

'Community customs and traditions encourage dependency and lack of anticipation and fear of the future.' (N-5)

It seems that there is a clash between two groups: one that has been practising power for a long time and has dominated most aspects of Libyan life, political, economic and social, and the other group that represents the new generation, looking for change. The first group is still able to retain power and resist any change. Another fact pointed out by some interviewees, is that there are some people who benefit from the current situation; they will resist any change that may damage their position or even their reputation.

'The pressures and interests of groups and individuals play a role in keeping the case as it is and resisting with all their strength all fundamental changes or radical moves leading to damaging their benefits or restructuring of the social structure or functions as future strategies are trying to force changes and introduce development.' (N-1)

B. Fear of failure

Fear is one of the obstacles to creativity. Fear is the main reason for weakness and lack of creativity. Fear of failure may be one of the biggest obstacles that limit the ability of the Libyan individual to think through creative solutions to the problems facing them. This tends to make a person put forward ideas and opinions that do not appear abnormal or strange in order to maintain a self-image and protection against seeming unspeakably foolish by others, or becoming a subject of ridicule to them; although they may be aware that errors are normal in life, and a method of learning style that may be used by the person, they may be afraid of committing such mistakes because they believe that other people will not forgive them for such errors, which prevents them from thinking creatively when coping with any problems they might be exposed to.

'The Libyan individual holds inside himself concerns of fear of everything around him,
from people, relationships, systems, and a lot of Libyans are restricted by fear of
showing their thoughts and opinions, although they have the capabilities and talents of

the great. Fear has been planted in the Libyan self by family and school education, and institutions and social relations.' *(N-3)*[6]

It seems that fear surrounds the Libyan individual. Fear of those who represent religion, 'religious discourse, religious leaders, groups, religion,' and the fear of society, 'parents, friends, co-workers, clients', and the fear of the ruling authority 'night watchman', and the law that prevents what is often creative freedom under the pretext of maintenance of custom, religion and security of the home**.**

'There are many features of fear in the Libyan community such as the fear of failure, **fear of losing prestige and respect, fear of society,and the fear of authority, any kind of authority – political, economic, and social and community – can punish the individual in many ways such as isolation and marginalisation in the province.'** (N-1)

Fear can be a killer of any human creativity. What happens then is we end up being afraid of fear, so we start building meta-levels of fear.Then we are no longer just scared, but we are scared of feeling scared. We fear risk and desire more security. It is about various forms of fear that exist in the Libyan context, as some of the interviewees pointed out:

'From my own experience I can **confirm that fear is the killer of creativity. When I returned to Libya after I had finished my studies abroad for fashion design, I opened a** *centre for women's fashion design which was a new idea in Libyan society, but I faced* **opposition from my family and some of my relatives; they said to me that is defecting and people will not respect us because of your work, For that reason I closed the centre, and** *this idea was cancelled because of my fear for my family's reputation* **within the community.'** *(N-9)*

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[6] Other respondents (N5,N4)made similar points

This story illustrates how fear is impeding Libyan people from being creative, and how the creative person can be held back by fear. One of the Libyan creative people who has international recognition told his story about fear.

*'Fear meant it took me 22 years u*ntil I was able to see my dream of being a writer come true. My fear of my father was the reason behind that; when he knew that I was writing short stories he hit me and tore up what I had written and threatened that if I came back to write again he would confine me, so I was afraid to write anything until he died. Then I started writing again, and some of my writings found their way to being published in Libya but I did not get any response from my people or the community, no one even discussed or asked me about my books. As well, I began to feel embarrassed about being a writer and I did not admit to it in front of those who did not know me. I decided to travel to Russia to study European literature, and there I translated some novels that had already been published in Libya and presented them to my teacher in the university, and my teacher expressed his admiration for them and arranged me an appointment with the publishing house, which agreed to publish at least two of my novels, based on the recommendation of my teacher.Since then my novels have been translated into several languages and received good feedback. The funny thing was that after I got an award from the Institute that specialises in Middle East studies in Switzerland in 1997, the Libyan ambassador in Switzerland invited me to lunch.He then sent a letter to the Libyan Foreign Office telling them about me and about the award and after that I received an invitation to an honorary award in Libya through a ceremony organised by the university where I was studying there, and since then most people who recognised me have started to read my novels, and to debate and discuss what is in them. Even in the media I had many interviews for the press and TV. So in Libya, people follow the government: if you get recognition from the government you will get recognition from the people, and what was shameful became honour. Isn't that funny. I wonder whether it is necessary for all creative people to go abroad to be seen from inside?' (N-10)*

It is clear from the above that creativity in Libya is somehow impeded by fear; fear of losing face, fear of being out of control, fear of punishment.Fear is the most complicated issue that can face any creative person. Fear is often examined in relation to specific issues; it is rarely considered as a sociological problem in its own right. As Elemer Hankiss argues, the role of fear is 'much neglected in the social sciences'. He says that fear has received 'serious attention in philosophy, theology and psychiatry, less in anthropology and social psychology, and least of all in sociology.

Norbert Elias (1982) argued that fear is one of the most important mechanisms through which 'the structures of society are transmitted to individual psychological functions'. He argued that the 'civilized character' is partly constructed by people's internalisation of fears. This is a striking and important insight into the history of fear and society. Unfortunately, Elias' insights have not been developed in relation to the contemporary experience of fear. Indeed, today writers and thinkers tend to use the term 'fear' as a taken-for-granted concept that needs little explanation or elaboration.

As Elias notes, fear never depends solely on one's own experience. Rather it is always determined, finally, by the history and the actual structure of one's relations to other people. So the impact of fear is determined by the situation people find themselves in, but it is also, to some extent, the product of social construction. Fear is determined by the self, and the interaction of the self with others; it is also shaped by a culture that instructs people on how to respond to threats to their security.

So, understanding fear in society will require an assessment of the influence of culture. Instead of treating fear as a self-evident emotion, a taken-for-granted concept, we should explore the meaning attached to fear and the rules and customs that govern the way in which fear is experienced and expressed

1) Mistakes handling

The way in which mistakes are handled in society will determine whether people feel free to act creatively. Mistakes can be ignored, covered up, used to punish someone or perceived as a learning opportunity. The data showed two aspects of mistakes handling that have an impact on creativity: 1) Aversion to mistakes; 2) Mistakes' consequences.

A. Aversion to mistake

Making mistakes is not the same thing as being creative, but if you are not willing to make mistakes, then it is impossible to be truly creative. If your state of mind is coming from a place of fear and risk avoidance, then you will always settle for safe solutions – the solutions already applied many times before. From the interviewees' point of view mistakes in Libya are not acceptable, rather they are used as an opportunity to ridicule others, which makes people avoid doing so in order not to be vulnerable to ridicule:

'Libyan society does not allow mistakes in new ideas and does not accept or justify **them, but uses them as a way to skin others, and make them feel they have committed a fatal mistake, also as a way to treat a person with contempt and to question their ability to think, and even go beyond that and describe them as mentally stupid or insane, and sometimes there is marginalisation or underestimation of the person who made the mistakes.' (N-4)[7]**

*'M***istake means shortage from the viewpoint of the Libyan society. Learning from** *one's mistakes does not exist in our culture, they are considered an opportunity to* **ridicule others; any mistake, whether in the family or at school, work, or even in human relations,and that makes us try to avoid mistakes by making sure of anything before we do it in order to avoid facing trouble.' (N-3)**

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[7] Other respondents (N2,N6 and N5) made similar points

B. Mistakes are unacceptable

The interviewees had some stories about how Libyan society reacts to new ideas if they are not satisfied with them, and even if the idea is good, they would try to make it seem a bad idea. This would not encourage people to present their ideas easily, because they would think about the consequences:

'Libyans do not see mistakes in ideas as part of the **human soul. When I was a supervisor on a programme of development of education for housewives, we came up with the idea of using formal schools in the evening and we did a campaign to make the teachers become volunteers in the programme; there was a large turnout of teachers and housewives. But after several weeks on the session, the Ministry of Education received a large number of complaints, about how the time was not suitable, that fathers should not have to stay at home to take care of children during the mother's absence at the session, and the parents are not satisfied that their wives are being educated; thus, the session was cancelled. As a result I transferred to another department. Although the idea was good, and did not cost the state anything, (male) culture and selfishness aborted the idea.'** *(N-5)*

Libyan society seems to punish anyone who makes a mistake, wherever they are, in families, schools, business and society in general. It is difficult to become creative when growing up in such a context:

'If you make a mistake in the house, your father will punish you, and at the school **your teacher will punish you, and at work your manager will punish you, and the community will punish you too. So you are surrounded by multiple types of punishment, which give you fear of making a mistake and therefore this may be holding you back from putting forward any new ideas.'** *(N-1)*[8]

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[8] Other respondents (N2 and N10) made similar points.

Collectivism themes

Libya scores (38) in the collectivism scale. This indicates that Libya is a collectivist society. In Libya as a strong collectivist society, children are used to growing up within a large family and among a number of elders, peers and juniors. Accordingly, Libyans naturally learn to consider that 'We' is more important than 'I'. There is a great emphasis on the role of the group rather than the role of individuals. The first structured group in the lives of Libyans is always the family within which they learn to think of themselves as a part of this group. The data and their analyses will be presented by discussing the aspects of high collectivism that have an impact on creativity and innovation in Libyan society. Guided by the literature, Table 9-4 shows the two main aspects related to collectivism.

Table 9-4 Aspects of Libyan collectivism culture

Aspects of collectivism culture	
Demonstrating cohesiveness	1-Cooperation
Motivation	2-The absence of stimulus
Support and encouragement	3-Focus on quantity rather than quality 4-Maintaining the tradition

1) Demonstrating cohesiveness

Cohesiveness has been defined as a dynamic process that is reflected in the tendency for a group to stick together and remain united in the pursuit of its instrumental objectives and/or satisfaction of members' affective needs (Carron and Brawley, 2000). Since Libyans are reportedly a collectivist society, demonstrating cohesiveness is important at individual and group level. In other words, the unity displayed by members of family, tribe and clan is a sign of the culture dimension of collectivism. From the data, it was learned that cohesiveness can be observed through cooperation.

A. Cooperation

People unquestioningly accept in-group norms and empathise with other in-group members' feelings (e.g. cry when they cry and laugh when they laugh). External threats to several in-groups will cause the groups to pull together to defend against the common enemy (e.g. competing out-groups) and thus increase the size of the resultant collective and perhaps increase the homogeneity among those cooperating groups.

'Our family and tribe are the most important institutions in Libyan society, they provide their members protection from everything, as well as help them when they need help. The cooperative nature between family and tribe members takes different shapes, such as finding jobs, funding weddings, funerals, helping with building houses. Any problem that individuals face must be reported to the head of the family, and then to the head of the tribe, to be discussed and get a collectivism agreement on a particular case or situation.' (N-10)

According to the literature, individuals generally do develop a strong relationship with members of their own group and are inclined to cooperate with members, given a positive cost–benefit return. They cooperate and extend to members of their own group and behave competitively with members of other organisations.

'People are more responsive to in-group members than to out-group members. People stress in-group loyalty and cooperation. In a family context, we favour large cohesive familial relations; children stay at home until they marry; group members depend on each other; nepotism is common everywhere; and business is conducted with friends and family.' (N-6)

Children are raised according to strict rules of socialisation and conformity. This emphasis on conformity may limit creativity.

2) Motivation

High levels of motivation, dedication and commitment have been found to be significantly associated with creativity and innovation. Motivation refers to desire to solve a problem or the drive (intrinsic motivation) to create the new. Although motivation comes from an internal force inside the individual, in many cases it has been found that motivation can be created and developed by external forces such as family education and community.

A. The absence of stimulus

Libyan society does not motivate its people. There has not been any kind of means of focusing on issues of creativity. Some interviewees described the lack of mechanisms to motivate and inspire Libyan people at all levels:

*'**There are no mechanisms or ways or programmes to motivate young people to be creative, the curriculum is not based on analysis and reflection, but rather on the basis of memorisation, which freezes the horizons of the mind and flexibility in thinking, and the design of the educational process is not conducive to creativity and innovation; for example, it does not allow for students to discuss general topics openly outside the scope of the curriculum, or even practice some of the activities desired by students, which may make them discover themselves, and there are no advantages or incentives for high achievers. The creative person we have is the one who is doing the duties requested of him and not one who is trying to think outside of that frame.' (N-2)*[9]

Some interviewees referred to moral incentives as important factors in motivating Libyan people, which they think has not been recognised by many policy makers. Moral incentives can be seen from the social reputation that Libyan people seek in order to be recognised socially. To be recognised by your tribe and community is something that gives a sense of a pride:

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[9] Other respondents (N1, N4) made similar points.

'I think Libyan people do have the motivation to be creative, but the problem is the absence of catalysts that promote or develop these motivations. I mean the moral and material catalysts, and I emphasise the moral incentives, as they play a major role in guiding the behaviour of the Libyan individual, because he cares about his social look and reputation. We are a society that sanctifies familial and tribal interdependence, recognition, admiration, rather than the Libyan individual, because it extends to family and tribe, which has a sense of a pride, it is culturally inherited.' (N-3)

Another example of lack of stimuli is about the funding of new ideas from an economic perspective, because new ideas are usually associated with some risk; besides, as Libyan society is not keen on unknown or unproven ideas, some good new ideas cannot be applied.

'I have been working in the bank for many years, I have seen many of the ideas which were presented to the bank for the purpose of obtaining funding and we had some new, excellent and wonderful ideas; one of them was from a group of young people and the idea was to change the shape of garbage cans to become electronic billboards through the use of solar energy to operate at night, which would mean that the landscape would be beautiful. It was a great idea, but unfortunately did not get the funding from the bank management because there were more important projects to be funded than garbage from the bank management's view. After that the owners of the idea went to Dubai looking for funding, and they got funding there. That is the difference between an environment that is killing creativity and an environment that is fostering and developing creativity.' (N-5)

Some interviews confirmed that motivation does exist, especially among Libyan people who have been educated and trained abroad; they have the desire to contribute to social development, but with the absence of stimuli, motivation itself cannot be enough. It is more than that when, if you have motivation to generate ideas and you think those ideas will not see the light, you would be frustrated and gradually your motivation would fade away. This is the case with Libyan people who are supposed to be creative:

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'The lack of stimulus on all levels – governmental, social and institutional – which results in low efficiency of education and experience, means that most people who have been trained and educated abroad have returned with the desire to develop and contribute to their organisations and communities. Those who are supposed to be the bearers of creativity and innovation have faced the Libyan reality, which has not paid attention to them and has not benefited from their educational background; instead, they are accused of being modifiers and following the Western style (a term used to denote that the person follows the Western approach and ideas, which society sees as not being in line with Libyan customs and traditions, and they see it as new colonisation), thus making them loners within themselves and feeling isolated as most of them are frustrated.'* (N-2)[10]

3) Support and Encouragement

Support mechanisms should be present in the culture to create an environment that will promote creativity**.** Society plays an important role in developing and advancing motivation. A fundamental external factor that influences creativity is education and learning. Education and learning play a fundamental role in shaping a creative environment. Culture has the ability to stimulate people's imagination and creativity in schools, colleges and universities, and in lifelong learning.

A. Focus on quantity rather than quality

Creativity in learning is about fostering 'flexibility, openness for the new, the ability to adapt or to see new ways of doings things and the courage to face the unexpected' (Cropley, 2001). Imagination, divergent thinking and intuition need to be considered as important characteristics of progressive education – by schools, universities and further education providers.

'In order to be creative and innovative, a proper environment should be available, which encourages and appreciates creative work at any level, whereas the Libyan

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[10] Other respondents (N1, N4, N5 and N6) made similar points.

environment is not a suitable environment for creativity and innovation – I mean here the political, economic and social environment. In political terms the state does not take care of creativity and innovation or even the development of creativity and innovation through the provision of means and tools of support and encouragement, nor are programmes directed to stimulate creativity and innovation found in schools, colleges, universities and social institutions, because the state focuses on quantity rather than quality. From the economic point of view we do not realise the importance of creativity and innovation as a value-added of the economy; for example, means of financial support for new ideas. If you have a new idea and you need the money, it is difficult to convince any bank in Libya to finance this idea and the reason is simple – because they prefer to finance ideas that have been tried in the past to ensure profit and avoid risk. In social terms, Libyan society has become a stereotyped society to a large extent – they do not favour change; and along with that we do not teach our *children to be creative and innovate, but to follow and obey.'* (N-10)

Libyan society seems to not believe in its people's ability to achieve something. It is clear from Libyan people's reaction to any new idea that new ideas do not correspond with the Libyan customs, and the person who tries to present a new idea is discouraged by underestimating him and his idea:

'Instead of support and encouragement, there is destruction and marginalisation of each new idea that does not fit with the values and customs; we do not believe that the Libyan individual is able to create and innovate and that idea exists firmly in Libyans' minds. Whenever I discussed the solution to any phenomenon or a specific problem with any group of people, their first reaction is suspicion of terms such as 'If this a good solution or idea why has it not been done before', 'Solve your problems first' or 'He thinks himself to be the only learner'.' (N-9)

According to Libyan values, system creativity in some topics is not acceptable, and if a person were to proceed with it he or she would be isolated from the community.

'Libyan society does not support or encourage creativity and innovation, especially in some topics; from my position here as psychological adviser, I have dealt with many young talented people in areas such as singing, drawing, sculpture, dance and even writing – all of them complaining of isolation, marginalisation and disrespect from the community. Society looks at these topics as taboos. In terms of other subjects such as science and engineering and computer technology, some encouragement may be found, but at low rates. There are still barriers to and regulations on growth and development of creativity and innovation, which generates frustration to any creative and innovative person.' **(N-7)**

Libyan society sanctifies properties such as buildings and money, because they promote the image of the individual socially and give them authority in social relationships, regardless of the ability of the individual intellectually or his contribution to the development of society; on the other side, the creative individual is neglected because he or she carries thoughts and ideas that have no value from the Libyan perspective.

'Libyan society is materially oriented; it supports and encourages the collection of funds, and the creative person in Libya is the person who has more money, regardless of his scientific or knowledge background, no matter from where you earn that money. But educated and creative people are neglected, because they produce ideas not money.' (N-8)[11]

B. Maintaining the tradition

Recalling the tradition and maintaining its essence is the priority of Libyan society.

'Libyan society is afraid of any new ideas; they do not like change in general. This is clear from the lack of means of support for new ideas. They accept ideas that fit with

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[11] Other respondents (N9, N8 and N10) made similar points.

faith and values. And even if any idea found space for its implementation, there would be no recognition or appreciation for *the idea's owner.' (N5)*

The social environment entails all the variables affecting the human being, whether individually or in group format on a social or societal level. Some interviewees identified the following factors in the Libyan environment that can influence creative behaviour negatively:

ʿ**A lack of understanding and support for new ideas in communities, among peers and** *parents.' (N-2)*

'*Libyan families have an autocratic decision*-making structure, and therefore do not allow children to think independently.*' (N-6).*

ʿ**Certain customs or beliefs within Libyan culture might form barriers to creative** *behaviour.'* (N-9)

Masculinity themes

In the masculinity index (MAS) Libya scores (52), only slightly higher than the 50.2 average for all the countries included in the Hofstede MAS dimension. This would indicate that Libya is a masculine society. Masculinity is at the national and organisation level, and associated with societies where gender roles are obviously separate. Men are supposed to be self-confident, strong, tough and strong-minded about material success. Women are supposed to be self-effacing, caring, and concerned about the quality of life. The data and their analyses will be presented by discussing the aspects of masculinity that may have an impact on creativity in Libyan culture. Guided by the literature, Table 9.5 shows the aspects related to masculinity.

Table 9-5 Aspects of Libyan masculinity

Aspects of Libyan masculinity	
Gender inequality	1-Gender discrimination in family 2-Societal restrictions

1. Gender inequality

Gender plays a role in organising relations among people, creating and sustaining values, norms, behaviour and practices, and structuring organisations to reflect and consolidate those same beliefs and relationships. Gender affects people's functions and capabilities (Sen, 1999). Gender hierarchy governs how people live and what they believe and claim to know about what it means to be a girl or a boy, a woman or a man.

A. Gender discrimination in the family

Women in Libya face several inequalities with regard to family matters. They often find themselves at a disadvantage because of Libya's family code.

'In our society girls and women are often viewed as less capable or able, and in some regions seen as repositories of male or family.' (N-8)

The other side of the coin of women's subordinate position in Libya is that men typically have greater wealth, better jobs, more education, greater political clout and fewer restrictions on behaviour. Moreover, men in many parts of Libya exercise power over women, making decisions on their behalf, regulating and constraining their access to resources and personal agency.

'The structure of the Libyan family is traditionally patriarchal. It is hierarchically stratified based on age and gender, designating most power to the oldest male, usually the father, who is referred to as the Rab el Usra (literally Lord of the Family), and least power to the youngest male member in the family.' (N-2)

'Although the mother carries considerable responsibility in managing **the household and in child-rearing tasks, she is ultimately seen as exercising the father's authority.'**

(N-6)

Within this patriarchal structure, there is a vertical communication pattern between parents and their children; fathers tend to use more orders, threats and shaming behaviours. Children are encouraged to employ a formal and impersonal communicative style, particularly when addressing authority figures. Children are generally discouraged from being active and achievement-oriented and are encouraged to be passive and conforming towards authority figures.

'Because of the differences in the parental roles, the child's attitudes towards the **father are characterised by respect and even fear, while attitudes towards the mother are characterised by love, affection.'** *(N-1)*

'The father sets the family goals, interests and courses of action, and the mother and children are expected to live according to the father's will.' *(N-4)*

A. Societal restrictions

Women in Libya have a substantial degree of financial autonomy, but again face restrictions due to social norms and traditions. Theoretically, they have equal legal rights to access to land and access to property other than land, but often face difficulty in retaining ownership or actual control of such assets.

The same is true for financial assets: women have the legal right to access to bank loans (without their husbands' consent) and to enter into various forms of financial contracts. In most cases, husbands or fathers take responsibility for any financial undertakings and commitments.

Women's civil liberty in Libya remains low. There are no legal restrictions on women's **freedom of movement, but societal norms can limit their right to move freely, especially**

in the evenings or in rural areas where traditional values are more likely to persist.*

(N-2)

'Women do not travel alone or without the permission of their husbands or families.'

(N-4)

Norms are vital determinants of social stratification as they reflect and reproduce relations that empower some groups of people with material resources, authority and entitlements while marginalising and subordinating others by normalising shame, inequality, indifference or invisibility. It is important to note that these norms reflect and reproduce underlying gender relations of power, and that is fundamentally what makes them difficult to alter or transform.

'Women are banned from some occupations that are deemed as 'hard, dangerous or otherwise unsuited to their nature and biological make-up'. Night work is also discouraged or prohibited.' (N-8)

9.3 **Libyan organisational culture themes**

CEOs, senior and middle management executives as well as some employees were interviewed from different sectors to gain understanding of their experience of Libyan organisational cultural values in relation to creativity, with the use of themes as shown in Table 9-6 and some themes that had emerged during the interviews with group (B) as a basis for questions.

Summary of Libyan organisational themes

The data suggested that there were twelve subthemes identified from eight themes that related to creativity in Libyan organisations. The following Table 9-6 summarises the themes:

Table 9-6 Summary of Libyan organisational themes

Themes	Subthemes
Freedom	1-Strong emphasis in following orders 2-Concentration of power
Communication mechanisms	4-Poor communication 5-Saving face
Showing loyalty towards leaders	6-Avoid criticising 7-Avoiding confrontation
Attitude towards risk	8-Acceptance the first solution 9-Desire for a safe solution
Prioritising group's interest over personal interest	10-Sacrificing personal interest
Motivation	11-Absence of motivation
Rewards and recognition	12-Intermittent rewards
The gender role	13-Gender inequality

1) Freedom

The creativity literature tells us that the freedom in one's job significantly contributes to the encouragement of employee creativity. As regards the influence of organisational culture on a structure that supports creativity and innovation, values such as flexibility, freedom and cooperative teamwork will promote creativity. On the other hand, values such as rigidity, control, predictability, stability and order (mostly associated with a hierarchical structure) will hinder creativity. This especially concerns the values of flexibility as opposed to rigidity, and freedom as opposed to control.

A. Strong emphasis in following orders

Management style is characterised by adherence to rules and regulations. Management is unwilling to bend the rules, or show flexibility. Interviewees from all levels of the organisation sample felt that they had no control over the day-to-day operations of their work. This perception was the result of the hierarchical-control style of Libyan management, as well as there being a strong level of bureaucracy within the organisational structures, as everyone's roles and responsibilities were clearly defined and it was reasonably clear what they were expected to do. Some interviewees pointed out that procedures and rules were the factors that contributed most significantly to low levels of freedom over their work. As some of them said:

'Employees are generally controlled by procedures that they have to follow when carrying out their jobs or working on certain projects. In this situation they did not have any freedom to change things.' (O-5)

*'*We cannot make a decision without permission from our top management; we have to follow procedures and rules that prevent us from feeling free in doing our job as we want.*' (O-3)*

'Bureaucracy and the multiplicity of organisational levels is the nature of Libyan organisations, and under such conditions the freedom cannot be available.' (O-10)[12]

Freedom is a core to stimulating creativity which is manifested in autonomy, empowerment and decision making. This implies that personnel are free to achieve their goals in an automatic and creative way within guidelines. Personnel therefore have the freedom to do their work and determine procedures as they see fit within the guidelines provided. Management should also believe in personnel and encourage them to be more creative by allowing them more freedom. From the interviewees' points of view, controlling is often the case in Libyan organisations instead of empowering.

'Senior management insist on the application of laws and rules of work, more than interest in the work itself; for example, we had a problem when a machine broke down in the production line and we undertook the repairs without the knowledge of management but when they learned about this they sent us an *'awareness letter'* that said our work was contrary to the work rules and that it must be reported to management through a report sent to the supervisor and then to the director of the department concerned and then to the director of maintenance and then to the senior management. This happens with every action in our work, even for small details you have to report to you supervisor. Otherwise you will receive a punishment.' (O-9)

One of the interviewees argued that

'Libyan organisations are still practising out-of-date management approaches and policies stressing control (people, cost, information). I think they have an authoritative management style where executives continue to operate in the same old way, give orders, want to impose the change and expect it to happen without involving managers, supervisors and employees. I think they are out of date; they need a lot of awareness in

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[12] Other respondents (O1, O5, and O9) made similar points.

change management and modern management techniques and tools. They are killing

their organisations.*' (O-2)

B. Concentration of power

Retaining, maintaining and strengthening the leader's position and status within the organisation leads to withholding information or ideas to prevent others from gaining knowledge and thus jeopardising the position of the leaders. According to the creativity and innovation literature, employee involvement and participation at all levels are critical factors that influence an organisation's creativity efforts. The findings from the interviewees' points of view show clearly that employees are not sufficiently involved in daily activities, which means that issues affecting employees' involvement are not being given appropriate attention. This could cause a serious failure in any creativity initiative. Employees should be involved so that the organisation's vision can be fulfilled, and every employee in the organisation knows what is expected of him; then creativity will become daily practice and the organisation can create a creativity culture.

'Employee creativity means getting away from an 'us and them' mentality and making all employees part of the solution. It's a transforming process for an organisation. Creativity and innovation are very much about commitment and leadership.' (O-10)

Unfortunately, this is not always the case within Libyan organisations, where creating a vision is not common practice, and none of the interviewed could produce a clear vision statement or plan to deploy their policies; as stated below by one of the interviewees:

'**Although the top management asked us to implement some ideas, they never** *communicated their vision to the whole organisation and they don't put a serious effort* **into creating a supportive working environment for employees. They give orders to go ahead with these ideas, because it was needed for the external order.*' (O-2)**

It is important that employees should understand the vision and mission (which supports creativity), and the gap between the current situation and the vision and mission, to be able to act creatively. Libyan companies tend to be managed by gut feeling; most of their

decisions are based on opinions rather than on any well-defined approach or on the analysis of collected data. As one interviewee stated:

'Most of the organisation's decisions don't last for long, they contradict each other, all decisions are made behind doors, without us knowing, they don't consult us, they don't use data to make decisions.' **(O-5)**[13]

1) **Communication mechanisms**

From the interviews with Libyan managers, there was no evidence of good communication between the top management and low level employees, which is a vital step in introducing creativity to the organisation through employee involvement. Communication is the first step to open channels of understanding between management and employees and to build trust and respect.

A. Poor communication

This section focuses on the inadequate communication mechanisms that are in place for employees to present ideas. Poor communication mechanisms are in place that do not support idea generation. There are a few formal and informal methods available to employees who wish to present ideas or suggestions. However, the effectiveness of these methods is being stifled by a number of factors that are the result of unsupportive and disinterested managers. As one of the interviewees stated:

'Usually **there is good communication between employees themselves in the different departments, they cooperate with each other to solve so many problems; they do not like management to interfere, and they think managers could easily complicate the whole matter and cause delays.'** **(O-6)**

Overall, in all the interviewed organisations, there was clear evidence that employees in these organisations are somehow trained and have good experience, but they are not really motivated to be involved in any improvement in their work.

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[13] Other respondents (O9 and O10)) made similar points.

'Inadequate communication of information leads to different sectors of the workforce misunderstanding and losing respect for others.' (O-11)

'Lack of feedback from ideas presented, and little information provided to employees, especially at the lower levels.' (O-8)

Due to the poor communication practices and behaviours displayed by management, a lot of the time employees were discouraged from generating ideas utilising any of the methods that were available. The general impression of most employees was that the communication methods were there just for show; managers were not really there to encourage employees' ideas. One employee made the point that:

'In general, management is good with presenting written procedures and systems: 'this is the way it should be.' But it never really happens in the way it should do. It's all talk, there's no real action behind it and that is why I do not present my ideas. It's just management bullshit as far as I'm concerned.' (O-1)

A number of supervisors and employees felt that they could openly present their ideas to most middle and top managers, and they would be listened to. However, whether or not anything was done with their ideas depended on the manager that was approached. Some managers had the attitude that:

'The majority of lower level employees were not interested or capable of making a difference; they just wanted to come to earn their money and go home.' (O-3)[14]

These managers were disinterested in what their employees had to say. They believed that there was no need to provide them with the necessary tools, e.g. information or autonomy, to encourage them to get more involved.

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[14] Other respondents (O8 and O9) made similar points.

B. Saving face

Saving face is an act in which certain behaviour is conducted in favour of avoiding embarrassment of the other person. The repercussions faced by employees whose ideas or opinions did not fit with management's way of thinking were the major factor deterring idea presentation. It was felt that if an employee stood up and presented ideas that did not conform to management expectations, recriminations would be visited upon them at a later stage. This stopped many employees from presenting their ideas or suggestions at meetings because they did not want to get shot down in front of their peers. These people, who already felt extremely powerless, were more likely to keep their mouths shut because they were too scared to speak up in fear that it may affect their reputations among peers and management. As one line employee put it:

*'I've been here a long time and I've interacted w**ith management, various managers and they're all the same. They are nice to your face but when push comes to shove** you'll be down the road. They don't like people standing up and saying *'**I told you this two weeks ago.**' You can't have a free exchange of vie**ws without them sort of **pencilling you in their little notebook as a trouble maker.'** (O-14)*

In spite of the majority of interviewees feeling that they have no sense of control over their work, some interviewees felt they were provided with some autonomy. One manager made the point that they do have a certain amount of control in their roles to make decisions, but would have liked a little bit more say in how things happen in the departments that they supervise. A problem that was identified was that a lot of the decisions were made without their knowledge, or they are brought in at the last minute once the decision making has been done. An example of this provided by an interviewee was that:

'Projects might be doing a job in conjunction with the department. When they are finally ready with it they will bring the shift leader in; or they might happen to be in a meeting and they would say *'this is what is happening*'. That is the first knowledge that *we might have of what's going on.*' **(O-10)**

This had a detrimental affect on the morale of employees who were left out of the loop, which made them feel as if they were losing control in their roles.

'Participating in decision making is not Libyan management style. I have been working in different sectors, companies and departments and I have never seen employees participating in decision making or even having a sense of control over their work – in most cases they do not know what is going on.' **(O-7)**

Many organisations emphasise internal maintenance with a need for stability and control. One interviewee said:

'Our organisation's culture is characterised by its highly structured, formal relationship; official procedures are followed, and the hierarchy structure is respected.' **(O-2)**

Another senior management executive in the same sector commented:

'The organisation stresses punctuality, control, **and values** *tradition, stability, and agreement.' (O-3)*

2) **Showing loyalty towards leaders**

The Libyan culture in general dictates that younger generations should respect and obey their elders. This has positively influenced their relationships with their superiors in the workforce. However, sometimes this respect goes beyond that – some middle and senior management interviewees were not able to confront, or express disagreement with, their senior executives.

A. Avoid criticising

As leaders are seen as people who are knowledgeable, and are expected to know almost everything, the data suggest that subordinates should not question the leader's credibility. One participant commented:

'We have to respect, never confront, question, or criticise the superior's ability to **manage the organisation; if we are asked for our view on any matters related to our jobs and of concern to the organisation, we give it and if not we will not criticise or condemn his decisions.' (O-7)**

Some interviewees indicated that they were afraid to disagree with their superiors, and described their superiors as having an autocratic decision-making style, believing that subordinates preferred this style of management. For example, a middle-level manager stated:

'In most cases, we cannot question our superiors' orders…nor can we give our **opinions or views on matters of concern to technology in the organisation which we understand more than our superiors do – we are expected to obey and follow** *instructions faithfully.' (O-10)*[15]

On many occasions, interviewees were likely to praise the efforts of their superiors. They described their superiors as deserving of full respect, and should not be publicly contradicted or criticised. One of the CEOs of the interviewees stated:

'Senior management deserve all the privileges of authority that they have because of **the vital role and the responsibilities they are carrying on their shoulders; if something goes wrong in the organisation, t***hey are the ones who are responsible for it.' (O-3)*[16]

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[15] Other respondents (O3 and O9) made similar points.
[16] Other respondents (O4) made similar points.

Another participant confirmed that he could not confront or criticise his superiors, as they were always telling him what to do, even in matters where they had no understanding or experience:

'The manager **takes any disagreement with his order and decisions as personal criticism and if I raise my voice against what he wants even in my area of expertise, I will be on the boss' mind and bear the consequences and lose many privileges…so it is better to agree** *not to disagree.' (O-2)*[17]

B. Avoiding confrontation

The fear of consequences makes employees understand their supervisors psychologically in order to avoid their supervisors' anger. One of the interviewees stated:

'**Because workers are afraid of the consequences of telling the truth, they commonly tell bosses what they think the bosses want to hear. The top managers thus can become** *quite out of touch with what's happening.' (O-7)*

Some interviewees went further to describe the consequences of questioning or disagreeing with their supervisor such as:

'They will punish you in many ways, withholding **bonuses or promotion or training programmes or even isolating you from the rest of the staff through the threat of staff not** *contacting you.' (O-12)*[18]

Another example of fear is fear of the future, change and risk. Due to the unforeseen risks associated with new ideas, the high uncertainty avoidance in Libyan culture makes it inflexible in relation to the adoption of new ideas. In a culture with a low tolerance, ideas that are vague or uncertain are avoidable by the decision makers. Laws and regulations limit the decision makers' choices of taking any risk to implement unguaranteed ideas. As stated by one CEO:

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[17] Other respondents (O7, O9 and O10) made similar points.
[18] Other respondents (O11 and O14) made similar points.

*'We are different; we have more specific laws and regulations th***an most parts of the world, which makes it harder to adopt ideas that are not guaranteed to work successfully; our superiors stick to regulation and decision on new ideas***' adoption.'*

3) **Mistakes handling**

The way in which mistakes are handled in organisations will determine whether personnel feel free to act creatively. Mistakes can be ignored, covered up, used to punish someone or perceived as learning opportunities.

A. Mistakes brings blame

In Libyan organisations, mistake aversion is seen to be the factor that significantly inhibits the presentation of ideas at individual level and the implementation of ideas at the organisation level. As some of the interviewees said:

'Mistakes in general mean you are not able to do your work, but mistakes in ideas **mean you a***re stupid from the Libyan people's perspective. We have had many ideas* **that went wrong because of the procedures or lack of awareness, not because of the** *idea itself. But usually people link the failure of an idea with the idea's owner, and* **they blame him** *for any mistake.' (O-***5**)

When employees feel psychologically safe, they engage in learning behaviour; they ask questions, seek feedback, experiment, reflect on results and discuss errors or unexpected outcomes openly. Mistakes are seen as lessons to learn from, and learning is expected and celebrated. Leaders can create these norms by influencing the way creative ideas and mistakes are handled, which in turn leads to shared perceptions of how consequential it is to make a mistake. Unfortunately, this is not the case in Libyan organisations; a mistake in a new idea is not seen as an opportunity for learning, it is worse than that, it is an opportunity for scorn and derision. One of the interviewees pointed out:

*'I was director of operations at the former ban***k, and presented a proposal to the bank** **management for opening an investment fund aimed at financing small projects on the**

basis of sharing profits and without interest that does not exceed the finance amount project $ 3000. But some projects that were funded from the bank failed to gain profits for many reasons, most importantly that the choice of bank for the project was not based on objectivity, but on the basis of a personal relationship. After that everyone was blaming me because it was my idea. They were laughing at my idea and making *jokes. I could not stay at the bank and I moved to another bank in another city.'* **(O-7)**

The researcher asked the interviewee, had he tried to present new ideas to his new bank? He said:

> **'*Although I have some ideas, I'm* not going to present any of them, I do not want to be in such a situation which makes me shy and lose my self-*confidence.'***

Creative thinking depends to some extent on the personality characteristics related to independence, self-discipline, tolerance for ambiguity, perseverance in the face of frustration, and a relative lack of concern for social approval. Employees who acknowledge and support each others' work and do not waste time protecting their own ideas or feeling threatened by others will facilitate creativity. Another example of a mistake aversion was from a CEO:

> **'*To be honest, no one likes a mistake, but we are different from others in terms of the* fact that we do not dislike a mistake because of the mistake itself, but because of the consequences of the mistake; we care about our social reputation and because we are a small society anything can happen in the company. It will be spread outside, and local people will know about it, and if you do not receive any criticism from your colleagues or your top management, it will be from people outside; we had many cases of** *employees who have suffered from local people's criticism.' (O-4*)

The confidence of top management in its own ability influences its willingness to take risks and its tolerance of mistakes. Another example of mistake aversion at management level that was pointed out by one interviewee is:

'Senior management hates to be in the wrong position or being wrong in executing a certain idea or a particular decision, because it will face strong criticisms, and that mean weakness and ridicule. So the senior management is trying to avoid being in such a situation.' (O-9)

Values and norms that encourage creativity manifest themselves in specific behavioural forms that promote or inhibit creativity. The way in which mistakes are handled in organisations will determine whether personnel feel free to act creatively:

'From our previous experience with our management, we already know that mistakes are not allowed because they will damage our top management in its ability to manage the company; all employees know about that, so no one can present a new idea.' (O-13)

4) **Attitude toward risk**

Management systems and procedures set the environment which in turn influences the attitude to risk. Risk taking is one of the dimensions that make a crucial difference between the creative environment that supports creativity, and the creative environment that allows only incremental improvements.

A. **Acceptance of the first solution**

Another common unconscious tendency of the human brain is 'satisficing' (Adams, 1998). This means that the mind accepts the first answer to a problem and does not continue to seek additional solutions. It seems that Libyan organisations prefer stability and do not like to try new ideas, even in solving the problems that they are facing; in this case, the creativity ideas would not emerge, because one of the ways to develop creative thinking is to encourage employees to come up with different solutions through a group creativity technique that is designed to generate a large number of ideas for the solution of a problem, such as brainstorming. Some interviewees pointed out that:

'The management is usually looking for a satisfactory solution to any problem, whether it is the best solution or not is not important, they just want to cover it quickly.'
(O-12)

'We do not have a systemic approach in problem solving, such as examining different possible solutions, or even analysing already existing ones; we always accept the easy solutions and in most cases the first solutions are preferred.' (O-7)

The pursuit of knowledge is the rationale behind experimentation; it is an interactive process of understanding what works and what does not work. Both results are equally important for learning. Learning is the goal of any experiment. In the book In Search of Excellence (Peters and Waterman, 2004), the authors show that excellent companies are conspicuous for their tendency to try things out, to experiment. An informal, open, and inquiring environment that values experimentation, with leaders promoting creativity by creating a shared belief that team members are safe to take interpersonal risks, will facilitate creativity. Libyan organisations seem to be risk averse − there is no desire to grow and develop the ability and knowledge of its members.

'Often some ideas are good and the results are guaranteed, but uncertainty in our ability to apply the idea, i.e., the potential error in the execution, makes the top management not enthusiastic about the idea.' (O-12)

B. Desire for a safe solution

Interviews also revealed that people in Libyan organisations are not future oriented. They believe that the future is vague and full of risks, and they usually want to produce a solution that is known to be acceptable to all concerned.

'The future is uncertain, unclear, and no one can predict the future correctly, so that whether adopting a new idea will be successful is not known until we implement it and by then it is too late. So there is a risk all new ideas are uncertain.' (O-3)

The researcher noted that some organisations' samples were still using a manual system, so the researcher went to the CEO to ask why they did not use computers? He said:

'We are doing OK with our current manual system and we only trust paper and pencil. This technology was invented in Western countries and who knows if it will work in our culture or not and if it would even serve our purpose. So why go through the trouble of adopting this technology.' (O-4)

The researcher was not comfortable with this answer. The researcher went on to ask some employees in the same organisation, in order to understand the situation. Most of them pointed out that:

'Our top management do not want to change the system by introducing a new technology, because they are not up to date in such technology; they are afraid if they do so they will lose control as well as appear as stupid and not capable of doing their work.' (O-12)[19]

From the interviewees' points of view, most Libyan organisations control information to cover up vital mistakes or bad decisions and to protect themselves where they show only the positive side of their internal operations. If a company reveals its plans or its internal operations to outsiders, it makes itself vulnerable to critics, whether government, controlling institutions, or lobby groups.

5) **Prioritise group's interests over personal interests**

One aspect of collectivism in Libyan society that is reflected in the workplace is prioritising the group's interests over personal interests. This implies that personal agenda is a secondary option as priority is given to the benefits of the majority. In doing so, the individuals sacrifice personal interest.

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[19] Other respondents (O13) made similar points.

1) Sacrificing personal interest

As previously outlined, Libya is a collectivist society where cooperation is emphasised greatly, especially when it is for the common good. This means that individuals work for the will of the group rather than their own will. It is clear from the literature that creativity is the act of the individual.

> *'Some people have some good ideas; usually they express these ideas with their colleagues, but when they have a meeting with the manager, they change their mind and accept the manager's ideas. They do not fight for their ideas. Some say that is because the manager knows better what is best for our company'. (O-11)*

Libya is a collective society and this implies that keeping harmony within groups is the priority, so individuals may be prevented from expressing their ideas if they are likely to break or damage the harmony within the group.

> *'Our relationship in the workplace is mostly based on our relationships without relatives, with the family or tribe, and these relationships affect employees in consulting with their close employees before they present their ideas, so they have to have a collective agreement before going ahead, and if some do not agree, they forget about it.' (O-7)*

> *'We have been taught in our family, that our family and tribal members are more important than the work itself, so when there is conflict between my idea and the others' idea, we try to come to one idea that is approved by all even if I don't like it. This is the way we protect ourselves.' (O-9)*

An example of how individuals may sacrifice their idea to save the group was illustrated by one of the interviewees, who were working as the manager of the business development department in the bank:

> *'Because lots of customers were crowding into the bank every day, the service was too slow, so I had an idea for changing the system inside the bank by forcing*

people who know how to use computers to teach others who did not know inside the bank. This required some staff to stand most of the time in the bank hall, and show people how to use the system. However, the idea was very good as most of the customers were happy with it, and gradually the number of people standing in front of the counter decreased. But I had many complaints from the staff that they did not like standing in the hall of the bank to teach people how to use computers; then I realised that they did not like me, they no longer spoke to me or even smiled when we met. So I decided to cancel the idea in order not to lose my colleagues. This is not a game of winning personalities. This is about what is best for all of us, *survival for all of us.' (O-6)*

6) **Motivation**

The researcher observed during the interviews that the Libyan employees did not have a feeling of belonging to their organisation; they did not feel that they were a part of it. Managers, supervisors and employees have to follow instructions, and do whatever they are asked to do according to their job position and responsibilities.

A. **Absence of motivation**

It is clear that Libyan organisations do not motivate and empower their employees to participate in any sort of change affecting their organisations, or suggest any improvement.

*'***Too many people are working too hard for too little result: incentives are not there at** *all. The motivation is only the challenge of the job, honour of society and experience.'*

B. **(O-14)**

Because of the absence of motivation and recognition, Libyan companies are starting to lose their best experts and engineers who are not satisfied with salary, motivations and recognition:

'Many excellent people have left for other countries in the Gulf area (Dubai and Qatar) because of unfair salaries and lack of motivation and there was no recognition whatsoever that acknowledged their talent and their efforts.' (O-10)[20]

There was no evidence of forming improvement teams to study the problems facing an organisation and solve them. Management formed teams from time to time but it was always just a collection of frustrated people who got together periodically:

'We always form teams to discuss problems, but it always takes them such a long time to meet and from the start they don't usually have the faith that they can do that much and at the end they usually come up with a very poor report which is just describing the problem as it is now; they do not usually dig into data and find the causes and try to propose a real solution, plus they cannot implement any idea without writing to higher management. They do not usually have adequate resources, incentives and authority to make decisions.' (O-6)

All Libyan managers interviewed were willing to get their employees involved, delegate them some authority and reward them, but **'the policies of the company and government do not allow that, and it has been like that for more than 25 years.'** This fact was mentioned by more than one manager.

'The employees received a good training and they are skilled enough to do their jobs up to a good standard and are very disciplined. The problem is that they are not motivated, and we cannot do anything about it because of the strict old polices, which are imposed in all organisations by the government, and although everybody knows about it, it is just a chronic disease.' (O-7)[21]

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[20] Other respondents (O9 and O5) made similar points.
[21] Other respondents (O10 and O8) made similar points.

The unwillingness of some supervisors to positively contribute in their roles was seen to have a negative effect on other employees' motivation down the hierarchy. This was because supervisors, who experienced a lack of autonomy in their positions, were behaving in the same manner as managers. They were receiving unfair and destructive feedback for the initiatives that they developed for their departments, so they demonstrated the same unsupportive behaviours towards their own employees' initiatives. One manager used an example to illustrate this scenario:

'If the supervisor has an idea to do something, he might take it to his manager but the manager has to know all of the details behind it. The supervisor can't be bothered anymore, and when his manager takes things to him, he won't do it either. Employees will take things to their supervisors and they can't be bothered doing it.' (O-11)

As stated by one CEO:

'We are different; we have more specific laws and regulations than most parts of the world, which makes it harder to adopt ideas that are not guaranteed to work successfully.' (O-4)

Interviews also revealed that people in Libyan organisations are not future oriented. They believe that the future is vague and full of risks. As one CEO indicated:

'The future is uncertain, unclear, and no one can predict the future correctly, so that whether adopting new ideas will be successful is not known until we implement it and by then it is too late. So, because of risk, all new ideas are uncertain.' (O-8)

7) **Rewards and recognition**

The inconsistency in rewarding and recognising employees' ideas was another facet in the work environment that negatively influenced employees' motivation to present their ideas in most organisations' samples. At the management level, ideas were seen to be recognised by their boss, while at the lower levels, the majority of employees believed

that rewards and recognition for their ideas depended upon the manager that they worked under. Managers that supported the idea of employee involvement and creativity were found to provide rewards and recognition for these initiatives. On the other hand, managers that were more results orientated and not concerned about employee involvement were less likely to do this.

A. Intermittent rewards and recognition

It was established that employees' ideas and the work that they did were being recognised and awarded accordingly. In terms of intrinsic recognition, these employees would either receive a thank you on a one-to-one level or in management meetings, where their peers would be informed about the good work that they had done. Employees interviewed appreciated this recognition by the managers, acknowledging that it did have an influence on their motivation to keep presenting their ideas. One employee made the point that:

'It's always nice to get positive feedback from the boss. I guess it contributes to me wanting to do more.' (O-14)

However, because most of the organisations' samples were predominantly results orientated, a lot of the recognition and positive feedback that employees and supervisors received were focused on the results that were achieved, rather than the ideas presented. In fact, a number of employees and supervisors were provided with financial incentives for achieving results in terms of outputs.

The types of extrinsic reward systems that recognised the achievement of results seemed to be the norm throughout the organisations' sample. This was a problem as the managers who were results orientated were perceived by employees not to be interested in employees' new ideas and creativity. They were more concerned about achieving results then doing any extra work involving the follow through and recognition of their employees' ideas. Therefore, in this situation employees were not being recognised or rewarded for the ideas that they presented to these managers.

'Our top management, all they care about is the result. If they have an urgent matter or are looking to solve a problem they give us all the resources we want and put pressure on us; sometimes we have to do after-work hours to finish our job, but once the job is done they forget who did it.' (O-13)[22]

There were a few managers that were found to recognise and reward the efforts of their workers. These managers were identified as supporting and encouraging employee involvement initiatives as they saw the benefits that were associated. A manager who had been in charge of a service department and then got moved to a management position was a prime example of this. In her previous position she was found to thank her staff for getting things done and the effort that they had put into their work. One of her employees had this to say about the effect that the positive feedback had on them.

'She was unique in terms of encouraging and thanking her employees; her behaviour towards her employees was a factor which was a significant contribution to the employees' motivation in generating ideas.' (O-12)[23]

This manager was not only found to motivate her direct team, but one employee from a different department mentioned how this manager rewarded one of his co-workers for making a simple suggestion to improve a process within his department. His co-worker was thanked for his idea and was presented with a small box of sauces. This raised the question: **does gender play a role in encouraging creativity in the Libyan context?**

The recognition and reward for the idea towards the employee was unexpected, yet he was very appreciative of this manager's actions. The other employees were very impressed with the gesture that this particular manager had made, as they knew it was definitely a break from the norm.

In general, most employees acknowledged that at the very least it would be nice to receive a thank you from their bosses for work that they had done. Whether the positive

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[22] Other respondents (O11, O10) made same point.
[23] Other respondents (O13) made same point.

recognition was done at a personal or group level, employees felt that it would demonstrate that managers valued their ideas, and they were not doing the extra work for nothing. They believed that it would not only encourage employees to keep bringing forward their ideas, but it may inspire others to present their ideas as well. In spite of the lack of recognition, some employees stated that they would be happy with the self-satisfaction that they received from seeing their ideas implemented. In one case where an employee's idea was being implemented, he stated that:

> ***'The thanks that I received from getting my idea implemented was not from my manager but from my co-workers for making their jobs easier. I was very satisfied with the result, but I was disappointed at the lack of recognition that my manager showed towards me and my idea. This contributed to my lack of respect for this particular manager.' (O-14)***

Overall, there were no consistent rewards or recognition systems in place within the organisations' sample that acknowledged the ideas of most employees. Instead, the most common system rewarded particular employees for achieving results. This had a detrimental effect on creativity, as employee input was not seen as important to the achievement of results. Therefore, they were not being encouraged to present their ideas, and when they did, their ideas were not being acknowledged. A few managers were exceptions to this, as they endeavoured to create an environment where employees' ideas were recognised and rewarded accordingly. However, their efforts seemed to be overshadowed by the majority of managers and supervisors who were not concerned about carrying this out. A number of employees were dismayed by the situation as they felt that management did not really care about the efforts that they were making.

8) **The gender role**

The workplace is a critical arena determining gender differentials. The gendered division of labour, exemplified by the allocation of specific tasks to men and women is extensive and pervasive in all countries, regardless of the level of development, wealth, religious orientation or political regime. These factors negatively affect women's social position

relative to men's and the resulting inequalities contribute to gender inequalities. Libya places much emphasis on masculinity, mediated by the requirement to have good working relationships with one's direct superior, and to work with people who cooperate well, to live in an area appropriate to one's image, and to have employment security. This is evident from the fact that there are strong gender role distinctions and women's work is identifiable as lying within the family domain.

'The gender role in our organisations is restricted to males, especially in high level management jobs. Women are soft and tender and are not risk takers like us.' (O-9)

Another participant stated:

'Most of our senior management and decision makers who took part in deciding on the new projects or developments were males, because they value the importance and use of technology for example more than women.' (O-5)

It is pertinent to argue that societal values influence Libyan managers' approach to the selection process. For example, since Libyans are reported to exhibit high masculinity and adhere to Islamic ethos, women are not normally selected for high-level jobs, since masculine cultures see work achievement as a major life goal.

'In our organisation we see that males always like to update themselves in all fields, whereas the opposite is the case with women, which may influence their ability to generate new ideas.' (O-13)

9.4 Unclassified themes

The interviewees at organisational level pointed out some cultural themes that may influence creativity in Libya. Most of the themes are important and may be taken into consideration for further research to assess their influence on creativity.

1) Lack of Trust

A number of managers, supervisors and employees were found to act in a manner that made other employees feel unsafe, intimidated and also ignored when they tried to present their creative (i.e. novel or useful) ideas. This situation has produced a lack of trust among employees in the organisations' sample. Trust, or in this case lack of trust, was not initially identified in this study as one of the key concepts influencing organisational creativity. Yet once this research was conducted, it was soon discovered that the concept was an underlying component contributing to these organisations' inability to provide an environment supportive of employee creativity.

Since trust is not explained in the literature review, what will follow is a presentation of the definition of the concept used for this research. Then the concept will be briefly explained and it will be shown how key points were taken to analyse respondent interviews. The result of this analysis will be the presentation of a table that shows that there were a higher number of negative than positive statements that referred to trust. Examples will be taken from this table to elaborate on the lack of trust that exists within the organisations' sample. Ultimately this analysis will provide some support that a lack of trust does exist between levels within the organisations' sample.

Mayer, Davis and Schoorman (1995: 712) proposed that trust is the 'willingness of a party (trustor) to be vulnerable to the actions of another party (trustee) based on the expectations that the other will perform a particular action important to the trustor, irrespective of the ability to monitor or control the other party'. In Ekvall's (1996) Creative Climate Questionnaire (CCQ), he identified trust as one of a set of content variables that are required for creativity to be supported within a work environment. Emotional safety was acknowledged as a significant facet of his trust dimension, at both the team and organisational level. This was incorporated into his measure of trust:

'When there is a level of trust, individuals can be genuinely open and frank with one **another. People can count on each other for personal support. People have a sincere**

respect for one another. Where trust is missing people are suspicious of each other, and therefore they closely guard themselves and their ideas*' (Isaksen, 2007: 6).

From the interviewees' points of view it was found that a lack of trust existed between the relationships of employees, supervisors and managers within the organisations' sample. A number of managers did not trust certain supervisors or employees; a number of supervisors did not trust certain managers or employees; and a number of employees' did not trust particular managers, supervisors and even their peers.

There were more negative statements made about trust relationships than positive ones. There was no quantitative analysis conducted to verify the level of trust that existed within the work environment. However, the substantial number of comments that were made that related to distrust provide some indications that a low level of trust does exist among and between different levels of management in the organisations' sample.

Lack of trust demonstrated by top management towards middle management was seen to be stifling their initiatives. A number of middle managers were saying that they were being told that they were not doing a good enough job and their ideas were of no use. This has resulted in those supervisors feeling that they are not shown any respect or support in their roles, which has reciprocated the same lack of trust back towards the lower managers. One respondent made the point that the managers that were not being trusted to do their jobs were no longer willing to present their ideas anymore:

> *'They just do the bare minimum, the basics. They would prefer to keep quiet and just do their jobs the way that he wants them to do it*.*'***(O-13)**

The level of trust that lower managers showed towards lower levels of employees was also found to vary; a number of supervisors and employees felt that they could openly present their ideas to most of the middle and top managers, and they would be listened to. However, whether or not anything was done with their idea depended on the manager that was approached. Some managers had the attitude that the majority of lower level

employees were not interested in or capable of making a difference; they just wanted to earn their money and go home. These managers were disinterested in what their employees had to say. They believed that there was no need to provide them with the necessary tools, e.g. information or autonomy, to encourage them to get more involved. a number of supervisors were also found to have adopted this same attitude that their employees were not interested or capable of making a worthwhile contribution. One COE is an example of this, as he openly said that he

'Would be selective with the people that he would encourage to present ideas'. (O-4)

This is because he did not think that

'A lot of workers are up to presenting ideas at the moment.' (O-4)

It was the behaviours of the disinterested managers and supervisors who were not showing support or respect towards others that was having a significant influence on the levels of trust within the organisations' sample. It was the belief of one employee that the key reason that these managers were not interested in their ideas is that they

'**Think that low management employees are stupid. They are not stupid, but management treats them as if they are stupid.' (O-11)**[24]

Another supervisor supported this argument by saying that

'If I was working down and I went and presented an idea to some managers, I don't think it would be fairly evaluated… it would be off-putting.' (O-9)

Not only did a number of employees feel that they were being ignored, but they also felt that they had to careful of what they said to some managers and supervisors. The consensus among a number of employees was that management hated people standing up and saying things that did not support their way of thinking or their goals. Employees who did present ideas that did not conform to managements ideals were seen to either get shot down on the spot or pay for it later down the track. This is supported by an employee who stated:

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[24] Other responses (O14, O13) made same point.

'I can present my ideas here, but it has cost me in the past and it will continue to cost me now, so I won't do it anymore.' (O-14)

Another problem that was identified was that certain managers and supervisors were found to be nice to employees' faces, but when they turned their backs on them it was a different story. Consequently, employees had to deal with the complaints that occurred between their peers, but to make matters worse they found that sometimes it was their bosses that were talking about them behind their backs. One employee illustrates this by stating that:

'Sometimes I find that my supervisors don't know when to draw the line, whether it's work or personal. It's just the way that they talk and some of the things that they say.' **(O-12)**

'They will talk about other staff and it makes you think, when I walk away do they say the same about me?' (O-12)

This was identified by another employee in another organisation as a serious problem that really needed to be addressed if the company is to move forward. This particular employee stated that the only thing that would drive him to present his ideas is if management provided an environment where:

'You are respected or your opinions are respected. You have to have that communication going back and forth where you are not stabbed in the back.' **(O-13)**

At present this open avenue of communication where employees and their ideas were supported and respected is not in place. As a result, many lower level employees were found to be too scared by management and their supervisors to say anything. Again, they too would rather just say nothing and do the job they were employed to do, as they feel safer doing this.

Lack of trust between some employees and their peers was also common. It was mentioned that employees and their ideas were supported by their peers in safety

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meetings, but this only occurred when their peers agreed with the ideas that they were presenting. In most situations, there is lack of support and respect by employees that have been there too long, are trying to protect their jobs, or have got to the stage where they are a little bit unkind towards other people. So no matter what someone does, a lot of the time these types of employees will not think it is good enough and will verbally attack them or their ideas. This is illustrated by the statement made by one employee:

'Some people are not just frightened **of their managers, but even of their own peers.** *They're frightened* **of** *them because they abuse people verbally.' (O-11)*

This lack of support from their peers is another factor contributing to employees' unwillingness to step up when they have got an idea or comment to make. In most of the interactions between key parties within this organisation's sample there was a low level of trust present. Key managers were found to not believe that other managers, supervisors and employees were capable of being or able to be creative, and therefore their behaviours reflected their unwillingness to support creativity in these situations. A few supervisors and employees also behaved in a similar manner, showing their lack of trust towards others. Overall this was having a detrimental effect on the likelihood that they would support someone to act creatively and it also determined whether an employee felt safe enough to present their ideas.

A good place to start when trying to understand how this lack of trust has come about is by looking at Libyan national culture values. It was found that lack of trust is part of Libyan people's characteristics. Since most Libyans are living in tribal communities, and according to tribal law you must trust the person who has the same blood, this may explain the lack of trust between employees in the Libyan business environment. Some experts in Libyan social studies have pointed out that

'**The Libyan individual has a strong commitment to his tribe, because his tribe can support him in many ways such as finding a job, getting married, building a house as well as protecting him from other tribes. On the other hand, it can punish you by** *isolating you from social events and losing protection and benefits.' (N-3)*

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Another expert explains how we build trust in Libyan society:

*'We te**ach our children to trust just his or her cousins, to play with those who are related to them; in the schools, colleges and universities, you will find that most groups of friends are from the same family or tribe or at least the same region.' (N-**1*)

This expert had been working in matters related to what he called '**the stable and movable values in Libyan society**' and he found that lack of trust in non-relatives was high among Libyan university students. He concluded that lack of trust was one of the Libyan values that is stable over time among Libyan individual values. So we can attribute the lack of trust between employees to their family and tribal upbringing.

9.5 Foreign organisations' culture themes

The third group is Libyan employees who have worked in foreign companies for a long time. The main objective of interviewing this group was to find out whether trust was a factor that contributed significantly to their work environment, as well as to identify the effect of foreign companies' culture on their national culture. After a survey conducted by the researcher to find proper foreign companies that had been working in the Libyan context for a long time, and used Libyan employees, one company was found to meet these conditions – an Italian company called Agip (Azienda-General Italian Oil). Agip was establishe in Rome 1926.

Agip was established in Rome 1926; it has transformed to become fully integrated oil and gas multinational company. Since its establishment in Libya in 1958, the company has driven the overall growth and development of the Libyan oil and gas industry, and has grown over the years. To date, the company has been in the Libyan oil and gas industry for more than 50 years. With 32% of its workforce being Libyan, it attracted interest for conducting this research. Another factor was the easy access of the company to the researcher, as the researcher already had permission to distribute questionnaires in the

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company, which helped the researcher to contact the target participants. Six Libyan employees agreed to participate in the research.

Trust

The management saw the direct benefits of creativity and believed that their own employees were capable of producing useful ideas. Managements' actions have resulted in employees holding a strong belief in them and perceiving that they are safe when they present their ideas. A high level of trust, demonstrated within and between management and employees, has been identified as the primary variable responsible for a work environment that supports creativity.

> **'What encourages me to come up with new ideas I guess is just working with other people. You have other people helping you on the line and people just come up with little ideas and you go *'oh that's a good idea'.' (F-3)*[25]**

Trust between employees and the management team was also found to be present. Managers created an open environment where employees were encouraged to present their ideas and get more involved. As a result of this, employees pointed out that they are not afraid to take up this opportunity, as they feel that they have the support to do so. One interviewee made this point:

> **'Our managers are good, you can easily go in and talk to them about anything and they are prepared to sit there and listen.' (F-6)**

Another interviewee explained that a considerable amount of trust existed between the manager and his management team:

> **'Our manager has a lot of trust in us, which means that if there is an issue we'd better make sure that we get our facts straight. Because if there's a problem it is our job to find out why we have got a problem, identify the problem or hazard or whatever it**

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[25] Other respondents (F2, F4 and F5) made similar points.

might be, then deal with it to the best of our abilities. As long as we have got all the
facts he is quite happy.' (F-1)

One of the interviewees is a team manager; he gave an example of how he builds trust between himself and his subordinates:

'**I suppose, to use an example, we have had an issue with down time and those sorts of things. So we went out to them and said we have got these issues, this machine keeps breaking down or this is stopping and the amount of down time in some areas is quite high. We went out to everybody and asked them to give us their thoughts on what they believe are the main issues or the main drivers that are causing this down time. So I gave the opportunity for everyone to come through and there were probably about half a dozen ideas that came out of that. This has reduced the down time. So just across the board giving them the opportunity, probably not in a very formal way, but certainly** *you're making them more aware that you want their ideas to come forward.' (F-5)*

Trust, support, approachability and the respect that employees and the management team have for each other, was also found to be occurring among employees. From the interviewed, a number felt that they do receive a lot of support from their peers for ideas that they present. One employee explained this point by saying that:

'**If you have an idea, and you want extra information to build it, just go to the person who you think is capable of providing you with this information, and he will help you,** *whoever this person is or whatever his position.' (F-3)*

Employees identified their peers as one of the key aspects of their jobs that they liked.

'**The people around here are just awesome. That is, everybody, not just my peers but** *everybody.' (F-4)*

Another interviewee referred to the teamwork:

'***We have a good team. We work as a team rather than as individuals.' (F-2)***

According to some interviewees, there were, however, a number of (Libyan) employees that still did not have the confidence and courage to stand in front of their peers and present their ideas (part of Libyan national culture), as they were afraid of being judged. This was identified by management as a serious problem, and they were looking for ways, such as job rotation and getting people to run meetings, to build up employee confidence so that they did not feel as though they would be oppressed by their peers.

Trust has been identified as the key variable positively affecting managements' decision to support someone to act creatively; and to determine whether or not an employee felt safe enough to present their ideas. In this case, most of the interactions between key parties within this organisation showed that a high level of trust was present. The relationship between senior managers and employees was found to be having most affect on the work environment of the company. Senior managers, who shared a similar way of thinking, were found to believe that their peers and employees were capable of being creative, and therefore their behaviours reflected their willingness to encourage and support employee creativity. This has shaped an environment where employees believe that they can present their ideas safely without the fear of being exploited or ignored.

The affect of foreign culture on Libyan employees' national culture

This section is about the effect of foreign company culture on Libyan employees who have been working in a foreign company for a long time. Six Libyan employees had agreed to participate in the study, to find out whether their national culture values had been affected by the foreign company culture. Although the interviewees illustrated different views in terms of the most influential factors of foreign culture impacting their inherited cultural values, they all agreed that working in a foreign company for a long time had changed some of their cultural values. Research suggests that individuals are more able to break free from their culture's limiting perceptual and mental sets to the extent that they have experiences with foreign cultures (Leung, Maddux, Galinsky and Chiu, 2008).

On interviewee pointed out the importance of the freedom that he has in his work, as a major value that has had an effect on his life, and how freedom draws the best out of him and lets him rediscover himself. He said:

'What has affected my personal culture is the freedom; practising freedom in the workplace and feeling that you have some sense of freedom has made me discover myself. It brings out your energy which was latent, and this gives you an indication of how important freedom is in bringing out human creativity. From that perspective I believe in giving freedom to all who I can give it to, such as my children – they have the freedom to decide what they want, for example they can choose the subject they want to study at university, marry who they want, they have the freedom to express, discuss and choose what they want which was forbidden when I was their age.' (F-4)

He referred to the word 'forbidden' as he was trying to explain some Libyan family customs that determine the relationship between children and their parents. He elaborated that:

'In our family, like all Libyan families, we have been brought up not to question the decisions made by our parents. I was not allowed to share my opinions, when a decision had been made, I had to accept it. If I had had the freedom that my children have now, I would be a very different person. Most of the crucial decisions in my life have been made by my father, such as studying, getting married; even in my career, like the offer that I had to work in an oil company in a Gulf country with a high salary, but my father prevented me, he did not even listen to me or give me a chance to explain to him how important it was for my career to accept the offer.' (F-4)

Showing respect for the knowledge and experience of parents has been found to be one of the strong characteristics of the Libyan family. The avoidance of questioning or objecting is the rule. In general, the application of religion to social relations has a crucial role in Libyan culture. For instance, obedience to parents and elderly people is strongly recommended in the Qur'an, being considered as part of worshipping God, whereby believers will be rewarded.

The Libyan individual learns to conform to his father's authority, without hesitance. Another interviewee highlighted the important of freedom; he compared his life before and after working in this company:

'Of course, the culture of the company has affected my life significantly, in terms of my relationships with my family, my friends and people in general. An example is my relationship with my children and my wife which has changed dramatically from what it was before I worked here. For example, I allow my children a margin of freedom, dialogue and debate and even variation with me without fear or concern. Now, I cannot take decisions of my own or of their own without listening to their views and ideas. In terms of my relationship with my friends, I can say that I have become more open and tolerant to criticism of others, and I do not take it on a personal basis; in addition, I do not underestimate the importance of other people, whatever their ideas or opinions.' (F-6)

It is clear that practising freedom in the workplace has somehow affected the Libyan employee's traditional culture, and that has been reflected in their relationship with their children, wives and friends. However, the most important thing is the effect on them, as they manage to overcome some social obstacles which they must face on their way to breaking some of the old and strong customs. Another interviewee pointed out that his view towards women had changed totally as a result of working in a foreign company. He said:

'I think the most important cultural influence that working in this company has had on my life is my view towards women. I did not imagine that one day I would view a woman with respect and treat them on the basis that they are like men in terms of their role in our lives, and this is embodied in my relationship with my wife. I allowed her to work and she has become a real partner in my life. I consult her in my decisions and my thoughts, and all of that is as a result of working here.' (F-3)

Due to some inherited tradition in Libya there are significant differences between males' and females' perceptions relating to women's functioning and contributions in Libyan

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society. Women in Libya continue to suffer from severe limitations and constraints in terms of their participation in political, economic and social life, access to employment opportunities, and wage discrimination. Women's civil liberty in Libya remains low. There are no legal restrictions on women's freedom of movement, but societal norms can limit their right to move freely, especially in the evenings or in rural areas where traditional values are more likely to persist. In general, women do not travel alone or without the permission of their husbands or families. The Committee on the Elimination of Discrimination against Women (CEDAW) reports that women are banned from some occupations that are deemed as 'hard, dangerous or otherwise unsuited to their nature and biological make-up such as police and army'. Night work is also discouraged or prohibited.

Another factor that has been found to be important from the interviewee point of view was the kind of relationship and treatment that they receive from their managers, supervisors and peers. One interviewee explained how respect was an important aspect of foreign company culture that has affected his relationship with others. He said:

'I have been working in this company for fourteen years, I can say that the way in which the management treat us has affected my personal culture, when you're being treated with respect and appreciated, it should be reflected in the way you treat others, and this what has happened with me. I have learnt how to respect others, whether they are young people or older and appreciate the work of others even if it is small or simple.' (F-1)

He also explained how he tried to teach his children some of the values he had learned from working in the foreign company. Fear was, he said, the biggest obstacle that had prevented him from stating his thoughts and opinions when he was young. Fear is one of the Libyan characteristics, and it takes different shapes: fear of losing face, of losing prestige, fear of disobedience and fear of being ridiculed by others. He said:

'In terms of my relationship with my family, what I'm trying to teach my children is not to be afraid of others in illustrating their opinions and thoughts as long as they believe

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that they are right, which I could not do because of my thinking in my image of others.' (F-1)

Libyan society is a tribal society and Libyan people care about their image and reputation; this has an effect on the Libyan individual, as he or she tries to avoid being in a situation where losing face means weakness. Another interviewee described how the way in which the management treated them in the company had affected his way of dealing with people.

'The way in which they treat us here has made me stop and rethink my own thoughts and behaviour, re-examine a lot of social values and customs which have shaped our behaviour for a long time. For example, we are brought up to respect people according to their age, ethnicity, position and level of education, but here they respect people regardless of their ethnicity, position, age or level of education which I think has changed my way of dealing with people.' (F-2)

Self-confidence is also one of the benefits from working in a foreign company, as one of the interviewees described it. He said:

'I teach my children to be self-confident which I have learned here, as I grew up with fear of others which led to my lack of confidence; as a result I was hesitant about presenting my opinions or thoughts. On the other hand, I encourage my children to make friends from beyond their relatives or neighbours, and to choose their friends on the basis of trust, honesty and understanding, not on the basis of their background or tribe or ethnicity.' (F-5)

It has been found that making friends, getting married and doing business in Libyan society is based on family, blood and tribal relationships. It is indicated that trust is given to relatives rather than non relatives.

Support and encouragement is another factor that most interviewees reported. Support and encouragement can have a very powerful effect on others. It may inspire others to

accomplish great things. Support and encouragement are the most salient representatives of management actions, policies and procedures, so subordinates tend to generalise their perceptions of supervisors to their organisation at large. When supervisors encourage subordinates to come up with new ideas or serve as creative models, the subordinates will perceive their organisation as providing great autonomy, decision-making latitude, and supportiveness. In these settings, subordinates are encouraged to find alternative means of solving problems, to use non-traditional approaches and to be persistent, which are likely to lead to high levels of creativity. The importance of support and encouragement from the interviewees' points of view can attribute to the lack of support and encouragement in Libyan society in general and in Libyan organisations in particular:

'Support and encouragement was and still is the most important thing that I found **through my working here. Support and encouragement from all levels, from my colleagues, supervisor and management, and the team spirit which I enjoy and which** *makes me willing to give more to my work. I will not stand in anyone's way, whether* **my children or my colleagues or my friends. I will support and encourage them to achieve what they want, because I believe that** support **is what we need in order to be** *creative people.' (F-*6)

9.6 **Summary**

A qualitative analysis was carried out using thematic analysis. The findings of the thirty-four interviewees from different organisations were collected. These findings produced insightful descriptions of the Libyan national and organisational culture, as well as foreign culture and other factors that emerged during the interviews and that may be considered for future research. This chapter has thus far presented the data collected, and provided an analysis of the ways in which Libyan culture dimensions of power distance, uncertainty avoidance, collectivism and masculinity are displayed in Libyan society practices, which have an influence on creativity. Evidence and examples were tabled and discussed. From the data, 21 different cultural values were evidenced to have emerged from four Libyan dimensions. Eight of these values – acknowledging seniority, obeying orders and decisions, keeping silent, avoiding questioning, showing loyalty toward leaders, strong emphasis on following orders, concentration of power, saving face and avoiding confrontation – were demonstrated as displaying dimensions of power distance at national and organisational level. Seven were demonstrated as displaying the dimensions of uncertainty avoidance – overemphasis on the status quo, resistance to change, fear of failure, aversion to mistakes, mistakes are unacceptable, acceptance of the first solution, desire for a safe solution. Five were demonstrated as displaying the dimension of collectivism at national and organisational level – demonstrating cohesiveness, prioritising the group's interest over personal interest, sacrificing personal interest, focusing on quantity rather than quality and maintaining the tradition.Two were demonstrated as displaying the dimension of masculinity – gender discrimination in the family and societal restrictions. The following chapter will discuss the features of each culture dimension and their impact on creativity. This will be done by addressing the three research questions respectively.

Chapter Ten

Synthesis of the research findings

This chapter will summarise, interpret, evaluate and discuss the findings of Chapters Eight and Nine in relation to the problem presented in Chapter One, the hypotheses presented in Chapter Six, and the theories presented in Chapters Two, Three and Four. Both the quantitative and qualitative parts of the study explored how national and organisational cultural dimensions influence creativity in organisations. The aim is to answer the first research question which is:

What are the relationships among national culture dimensions (Power Distance, Uncertainty Avoidance, Individualism and Masculinity), organisational culture dimensions (Power Culture, Achievement Culture, Role Culture and Support Culture) and work environment for creativity factors (Encouragement of creativity, Autonomy or freedom, Organisational Impediments to Creativity).

10.1 National and organisational culture dimensions' influences on creativity

The main research question of this study was concerned with the relationships among cultural dimensions and creativity in the perceptions of selected companies from different countries working in Libya. This research question was described by four research hypotheses. In the coming sections, results concerning the research question and each of the hypotheses will be discussed.

Generally, the results of the study found a direct relationship between power distance and creativity. However, the relationship between power distance and creativity was found to be not mediated by power culture – that is, the correlation between power culture and creativity was weak. Similarly, the correlation between individualism and creativity was significant. In examining the relationship between uncertainty avoidance and creativity, it was found that uncertainty avoidance was not directly correlated with creativity, but that the relationship was mediated by role culture. In examining the relationship between

femininity and creativity, it was found that there was no direct or indirect correlation between femininity and creativity.

In the following subsections, the hypotheses of the study and results pertaining to each of the hypotheses are discussed. It is important to note that because several of the individual hypotheses did not account for direct effects, but, instead, examined indirect interactions, some of these individual results did not support the hypothesised relationships. However, when direct effects are included and interactions between variables modelled (as presented in Chapter Seven), the implied relationships in the research question for this study were largely supported.

10.1.1 The relationships between power distance, power culture and creativity

The study suggested that organisations from a high power distance society would have a 'power culture', because in a power distance society, organisations are seen as embedded with 'power culture' where there are relatively bounded and stable occurrences of social order based on habits of deference to authority, and this kind of culture impedes creativity through internal political problems, strong criticism of new ideas, destructive internal competition, extreme time pressures, unrealistic expectations for productivity, and distractions from creative work. Hence, the first hypothesis was:

H 1: Power distance culture will have a significant positive correlation with power culture and this will have a negative effect on creativity.

According to hypothesis 1, power distance will have a significant positive correlation with power culture, and the relationship between power distance and power culture is found to be highly significant, with a standardised regression coefficient of 0.52; this relationship is positive. While the first part of the hypothesis was supported, the second part was not supported. The results of the correlation analysis indicated no direct correlation between power culture and creativity, with a standardised regression coefficient of −0.07. The direct relationship between power distance and creativity was

highly significant and negatively correlated, with a standardised regression coefficient of −0.44. Hence, the relationship between power distance and creativity seems to be not mediated by power culture. This means as PD increases, these societies are less likely to accept or support new ideas.

The finding from the ANOVA analyses support the above hypothesis, the general mean score for the three Libyan companies on existing organisational culture revealed that Libyan companies were significantly higher in power culture than role, achievement and support cultures. Therefore, the assumption that existing organisational culture within organisations from high power distance societies would be high in power culture, appeared to be supported from data presented in this study (since Libyan culture is high in power distance). This finding confirmed the noteworthy tendency of Libyan organisations towards a high concentration of authority (see section 7-4). Libyan employees' responses on existing culture in the questionnaire for 'diagnosing organisational culture' (see Appendix A) clearly demonstrated the characteristics of the dominant power culture in Libyan organisations. Power was mostly obvious in the way people were treated, the way they were expected to behave, the way decisions were taken and rewards were granted. Employees were expected to be obedient, loyal, meet the demands of persons in higher positions and please their supervisor, in order to get ahead and gain rewards or avoid punishment.

This is also evident from the qualitative part of this study, from the interviewee's point of view; it has found that in Libyan culture, children are raised to be loyal, respectful and devoted to their parents. When these children go to school, they carry these cultural values with them, showing respect for their teachers and avoiding questioning their teachings in an open fashion. Subordinates show loyalty and respect for their supervisors in the same way children do for their parents and students do for their teachers. Applied to organisations, this pattern of relationships is reflected in subordinates depending on superiors for directions, embodying a paternalistic behaviour that governs their relationships.

Employees of the Libyan companies identified that their companies have a single source of authority who attempts to control employee behaviour, and where all the important decisions regarding the company are made. The success of the company therefore depends largely on that person in power, and employees are required to report to their supervisors when problems occur. One of the greatest strengths of the power culture is the ability of the organisation to react quickly to change, because there is only one source of power to deal with the change. A major disadvantage of this culture type is that employees do not question their leaders even when they appear to be wrong, and employees are also not inclined to give bad news to their supervisors or leaders, owing to the consequences that might follow.

Moreover, owing to cultural characteristics, managers in Libya consider accepting advice, opinions, feedback and ideas from their subordinates as a negative sign of their way of running their organisation. Therefore, in Libyan society the feedback of qualified subordinates to advise or update their superiors is prohibited, and subordinates may take less initiative in considering and discussing new ideas; they will generally wait for top management to take the initiative. This is clear from the findings of the KEYS factor which scored low in the mean for all factors that support creativity such as freedom; Waha scored the lowest (**1.13**), Sirt (**1.16)** and Zwatina (**1.23**). This corresponds with findings from the interviewees' statements, which revealed that Libyan senior management executives consider sharing authority or power in a society or organisation to be unacceptable and a sign of weakness. However, the Libyan companies also score high in the organisational impediments mean, which indicates that internal strife, conservatism and the rigid, formal management structure within Libyan companies impedes creativity.

10.1.2 Uncertainty avoidance and role culture and creativity

The study suggested that a stronger emphasis on 'role culture' in organisations means uncertainty avoidance and uncertainty-averse attitudes, and also that there is less incentive to come out with a novel idea, which will possibly be rejected. An organisation

is seen as having 'role culture' where people work most effectively and efficiently if they have simple and clearly defined tasks, and clarity of roles and procedures fit the parts of the organisation together like a machine, but this kind of culture impedes creativity through avoidance of risk, and an overemphasis on the status quo. Thus, the second hypothesis was:

Hypothesis 2: Uncertainty avoidance culture will have a significant positive correlation with role culture and this will have a negative effect on creativity.

According to hypothesis 2, uncertainty avoidance will have a significant positive correlation with role culture and this will negatively affect creativity. The hypothesis was supported. Uncertainty avoidance is found to have a high significant positive correlation with role culture with standardised regression coefficient of 0.341 and 0.520 for full and reduced models, respectively. Role culture is found to have a high significant negative correlation with creativity; the standardised regression coefficient for this path was -0.231 and -0.480 for the full and reduced models, respectively. This suggested that role culture mediated the relationship between uncertainty avoidance and creativity.

The finding from the ANOVA analyses support the above hypothesis; the general mean score for the three Libyan companies on existing organisational culture revealed that Libyan companies were significantly higher in role culture than achievement and support cultures. Therefore, the assumption that existing organisational culture within organisations from a high uncertainty avoidance society would be high in role culture appeared to be supported from data presented in this study (since Libyan culture is high on uncertainty avoidance). The struggle for power is moderated by the rules, and these rules lead to the idea that role culture is a bureaucracy and the organising principles are rationality, order and dependability. However, a weakness of this cultural type is that employees are assumed not to be trusted and individual autonomy and discretion is not given to lower-level members.

There is also evidence from the qualitative part of this study. Libyan employees feel that they are controlled too much, and that they may be prevented from making the correct

choices and being creative if it is outside the rules. Also, traditional role-orientation organisations may have difficulty keeping up with rapidly changing environments because, in the interests of rationality and order, it is difficult to change the rules, and therefore it may take longer to make any necessary changes in order to adapt. Libyan employees indicated that rules and regulations were one of the factors that prevented them from acting creatively. In most of the interactions between key parties within the Libyan organisations' sample there was a low level of trust present. Key managers were found to not believe that other managers, supervisors and employees were capable or able to be creative, and therefore their behaviours reflected their unwillingness to support creativity in these situations. Supervisors and employees also behaved in a similar manner, showing their lack of trust towards others. Overall this was having a detrimental effect on the likelihood that they would support someone to act creatively and this also determined whether an employee felt safe enough to present their ideas.

The Italian Company (Agip) also seems to have role culture with highest mean 2.63 scored in RC. This score indicates that the majority of employees of the Italian company (Agip) identify role culture as the dominant existing organisational culture within their company. Role culture is based on the existence of rules, procedures and job descriptions, as opposed to the sole power of the leaders found in power culture. The struggle for power is moderated by the rules, and these rules lead to the idea that role culture is a bureaucracy and the organising principles are rationality, order and dependability. In the bureaucratic working environment of role culture, authority and responsibility are delegated downwards, and each level in the organisation has a defined area of authority where work is able to be done continuously without direct supervision from the top management. An advantage of the role orientation culture is that employees of an organisation are able to allocate more energy to doing their work than without the rules and structures of role orientation. The company scored high in the KEYS stimulate scale (organisation and supervisory encouragement, workgroup support), but the highest scored was in freedom with a mean of 3.34; they also scored low in the KEYS impediments scale.

10.1.3 The individualism–collectivism and achievement culture and creativity

Based on the literature review, the study suggested that we should expect a stronger emphasis on 'achievement culture' in organisations, because in individualism culture, people are interested in the work itself; thus, organisation tend to have 'achievement culture' which assumes that people enjoy working at tasks that are intrinsically satisfying. This kind of culture will stimulate creativity through values, individual contributions, and reward and recognition for creative work, and individuals will feel committed to the work they are doing, and have a sense of having challenging tasks and important projects; this leads to the third hypothesis:

Hypothesis 3: Individualism culture will have a significant positive correlation with achievement culture and this will have a positive effect on creativity.

According to hypothesis 3, individualism will have a significant positive correlation with achievement culture and this will positively affect creativity. Individualism culture shows a significant positive correlation with achievement culture with a standardised regression coefficient of 0.50. While the first part of the hypothesis is supported, the second part is not supported. Achievement culture does not show a significant correlation with creativity, with a standardised regression coefficient of 0.101. The direct effect of individualism culture on creativity is found to be positive and very highly significant. This suggests that achievement culture does not mediate the relationship between individualism cultures and creativity.

The finding from the ANOVA analyses support the above hypothesis; the general mean score for the two foreign (German) companies on existing organisational culture, revealed that this company was significantly higher in achievement culture than power, role and support cultures. Therefore, the assumption that existing organisational culture within organisations from high individualism societies would be high on achievement culture, appeared to be supported from data presented in this study (because Germany is

an individualist society). Members of such a company give first priority to meeting the challenge of the task, finding the best way to do things, and they are technically competent and effective, with a strong commitment to achieving the goals of the organisation. The decision-making processes are characterised by decisions being made close to the point of action, by the people on the spot. Employees are expected to be self-motivated and competent, willing to take the initiative to get things done, willing to challenge those they report to if necessary to get good results.

The German Company (VIBA) has the highest mean score of 2.90 in AC. This score indicates that the majority of employees of the German company (VIBA) identify achievement culture as the dominant existing organisational culture within their company. An achievement type of organisational culture aligns employees with a common vision or purpose. The achievement orientation realises the organisation's common vision or purpose by using the organisation's mission to attract and release employees' personal energy in the pursuit of common goals, where the organisation's mission is used to focus the personal energy of the organisation's employees. Systems and structures are necessary in an achievement-oriented organisation, and are in place to serve the organisation's mission. These systems and structures are altered when alterations in the mission occur, and are therefore more flexible than the rules of law of role orientation. An advantage of this type of culture is that employees give more willingly to their organisation because employees make their contributions more freely in response to their commitment to their shared purpose, and as a result, the entire organisation prospers. An achievement-orientation organisation also has advantages in the enthusiasm, high energy and involvement of the employees of the organisation, which is a vital factor for creativity.

Managers and supervisors are expected to be democratic, and willing to accept subordinates' ideas about the task. Work motivation is primarily the result of strong desires to achieve, to create and innovate, and of peer pressure to contribute to the success of the organisation. All these characteristics that have been found in Viba contribute to making the foundation for creativity; the company scored high in the KEYS

stimulate scale (organisation and supervisory encouragement, workgroup support, freedom), but the highest scored was in challenging work with mean (3.28); they also scored low in the KEYS impediments scale.

10.1.4 Masculinity–femininity and support culture and creativity

The study suggested that a feminine culture society has a stronger emphasis on 'support culture' in their organisations, and this kind of culture will stimulate creativity, because the femininity culture offers satisfaction through relationships, mutuality, belonging and connection, trust and helping each other, people communicating well and constructively challenging each other's work; therefore, the study proposed:

Hypothesis 4: Femininity culture will have a significant positive correlation with support culture and this will have a positive effect on creativity.
According to hypothesis 4, femininity will have a significant positive correlation with support culture and this will positively affect creativity. While the first part of the hypothesis is not supported, the second part is supported. The path analyses indicated that there is no direct effect of femininity on creativity where p-value=.192. On the other hand, support culture shows a highly significant relationship with creativity in terms of both models, where the values of standardised coefficients are 0.302 and 0.338 for full and reduced models, respectively. Although this suggests that support culture mediates the relationship between feminine culture and creativity, when path analysis was used, however, femininity showed a weak correlation with support culture as well as with creativity. Femininity does not appear to significantly influence creativity.

Femininity does not appear to have an influence on creativity, although the finding from the ANOVA analyses supports the second part of the above hypothesis; the general mean score for the Spanish company (Repsol) on existing organisational culture revealed that this company was significantly higher in support culture than power, role and achievement cultures. The dominant existing organisational culture in Repsol is support culture, with highest mean score of 2.75. This score indicates that the majority of

employees of the Spanish company (Repsol) identify support culture as the dominant existing organisational culture within their company. The support culture is based on mutual trust and cooperation between employees. The employees of this company would like to be valued as human beings, not just as contributors to a task. The advantages of support culture would be high employee motivation and enthusiasm, as well as the camaraderie of the employees, which has a positive effect on productivity,work quality. And therefore the service delivery would increase in effectiveness and efficiency. Employees would also support one another in their work, and they would go out of their way to help others and cooperate within the company.

Members of the organisation give first priority to cooperating with the people they work with to solve work or personal problems. The people who do well in the organisation are those who build close working relationships with others by being cooperative, responsive and caring. The organisation treats individuals as 'family' or 'friends' who like being together and who care about and support one another. Employees are expected to be good team workers, supportive and cooperative, who get along well with others. Managers and supervisors are expected to be supportive, responsive and concerned about the personal concerns and needs of those whose work they supervise. These cultural features have positively affected the work environment for creativity KEYS factors; the company scored high in the stimulate scale (organisation and supervisory encouragement, freedom and challenging work), with highest scored in work group support (**3.44**); they also scored low in the KEYS impediments scale.

10.2 **Libyan culture dimensions and creativity**

The study found evidence from the qualitative part of the study that some Libyan national culture values are similar to Libyan organisational culture values, which may affect creativity in Libya.The aim of this section, is to answer the second research question which is:

How are Libyan culture dimensions evidenced in creativity?

The following sections will provide summaries of how each culture dimension was evidenced in creativity.

Table 10-1 Cultural dimensions and related themes

Cultural Dimension	Themes
Power distance	1-Acknowledging seniority, experience and age 2-Showing loyalty towards leaders 3-Strong emphasis on following orders
Uncertainty avoidance	4-Overemphasis on the status quo 5-Fear of failure 6-Aversion to mistakes 7-Risk avoidance
Collectivism	8-Demonstrating cohesiveness 9-Prioritising group's interest over personal interest
Masculinity	10-Gender discrimination 11-Rewards and recognition

10.2.1 How is the Libyan culture dimension of power distance evidenced in creativity?

The data presented in Chapter nine indicated that the culture dimension of power distance was evidenced in creativity, through three main attributes: 1) acknowledging seniority, experience and age; 2) Showing loyalty towards leaders; and 3) Strong emphasis in following orders. These are now summarised:

1) **Acknowledging seniority, experience and age**

Libya is a high power distance country, which implies that power is unequally distributed and members of society acknowledge the autocratic, hierarchical and paternalistic system. As discussed in Chapter Eight, the acknowledgment of the power a person holds leads to what this research describes as the culture of respecting the power.

From the qualitative study it is clear that children are raised to be loyal, respectful and devoted to their parents. When these children go to school, they carry these cultural values with them, showing respect to their teachers and avoiding questioning their teachings in an open fashion. Applied to organisations, this pattern of relationships is reflected in subordinates depending on superiors for directions, embodying a paternalistic behaviour that governs their relationships.

The Libyan customs system has some rules that determine the relationship between older and young people. It is clear that young people have no freedom of space to discuss with or question older people; the Libyan people appreciate the young who do not speak in front of older people, so keeping silent is the first rule that a child must learn from the family and community. Being a listener and not a speaker all the time for a long time may not improve your ability to think creatively. In addition, social proverbs that emphasise obedience and loyalty may also play a role in reinforcing dependency and not encouraging independent thinking.

2) **Showing loyalty towards leaders**

The data indicates that Libyans exhibit higher levels of loyalty towards leaders, power distance and paternalism. The combined effect of high loyalty and high power distance manifests itself in paternalism. Paternalism characterises the supervisor–subordinate relationship within the organisation. Supervisors in positions of authority assume the role of a parent and consider it an obligation to provide support and protection to subordinates under their care. Subordinates, in turn, reciprocate such care, support and protection by showing loyalty, deference and compliance to their supervisors. Subordinates show

loyalty and respect to their supervisors in the same way children do to their parents and students do to their teachers.

It is also learned from the data that the respect gained gives leaders the power to make decisions that are unquestionable. This is evidenced when employees follow through the orders and directions given by their leaders, and do not question the decisions made by them. Employees keep silent and obey orders and directions without question owing to the social upbringing that they have been through in their childhood and adulthood – the respect they have for their leaders, who are expected to know what is best. Considering the experiences that have led the employees to the positions they are currently holding, the employees acknowledge a hierarchy of authority, by avoiding questioning or criticising their leaders, in fear of being disrespectful and rude. Such behaviour makes them appear to have passive obedience towards their superiors, and decision-making appears to be a top-down approach.

This is consistent with findings from the quantitative study; Libyan companies were reported to be high in power culture, which means that organisations in Libya tend to have more levels of hierarchy, a higher proportion of supervisory personnel, and more centralised decision-making. Status and power would serve as motivators, and leaders would be revered or obeyed unquestioningly even if their instructions were deemed to be burdensome by subordinates. However, due to cultural characteristics, managers in Libya consider accepting advice, opinions or feedback from their subordinates as a negative sign to their way of running organisations. Therefore, Libyan society prohibits the feedback of qualified subordinates to advise or update their superiors. Thus, subordinates may take less initiative to consider and discuss the new ideas; they will generally wait for top management to take the initiative.

In Libyan culture it is rude to display assertive behaviour, give negative feedback, or challenge others, especially in public; as such action brings embarrassment to that person. In other words, despite leaders' mistakes, respect is to be shown by not challenging their capability and credibility, especially in public, and such actions are strictly avoided to

save face. This is reflected in the workplace. The repercussions faced by employees whose ideas or opinions did not fit with management's way of thinking was the major factor deterring idea presentation. It was felt that if an employee stood up and presented ideas that did not conform to management expectations, recriminations would be visited upon them at a later stage.

In summary, the findings suggest that the older the person and the longer they have been in the organisation, the wiser he/she is regarded by others, hence the respect given by the rest. Thus, due to respect for his/her seniority, words coming from the leaders would be highly regarded, and their instructions acknowledged and/or obeyed and not questioned. It was the respect they had for their leaders that cautioned them to save their leader's face by avoiding actions that could embarrass or disparage the leaders, by avoiding criticising the leaders' ideas, and avoiding confrontation, or even simply keeping silent. This has stopped many employees from presenting their ideas or suggestions at meetings because they do not want to get shot down in front of their peers. In these situations employees would lose self-confidence which is vital for creativity.

3) **Strong emphasis in following orders**

The findings indicate that the coercive style of management is a common phenomenon in Libya. The coercive or authoritative manner is a style involving clear instruction to subordinates without listening to or permitting much subordinate input. Immediate compliance and obedience are expected and tight control is maintained. Libyan firms tend to be extremely formalised and bureaucratic. In organisations characterised by coercive management, according to the Western management perspective, a high level of negative energy grows. People use their creativity to work against autocratic leaders or in spite of them; they refuse to contribute positively to the organisation. Operating under a bureaucratic structure has been identified in the literature as suppressing creativity, as employees under this type of organisation structure are controlled more by the system and have less freedom in their roles (Sharma, 1999).

Libya's culture is such that people place a high priority on the group and maintaining harmony. This means not doing or saying anything that will cause an individual to stand out or appear different. Libyan culture tends to adopt rules to minimise ambiguity. This is reflected in Libyan organisational culture, as they score high in power culture; for example, reliance on rules constrains the ability to develop novel solutions to specific problems.

This correlated with Agnaia (1996), who asserts that most Libyan organisations are characterised by centralisation and formalisation. The findings of this study have shown that centralisation and formalisation are aspects of Libyan family and community (tribal, clan) life – the way in which families and tribes are structured is reflected in the way Libyan organisations structure themselves. Interviewees from all levels of the organisations' sample felt that they had no control over the day-to-day operations of their work. This perception was the result of the hierarchical-control style of Libyan management, as well as a strong level of bureaucracy within the organisational structures, as everyone's roles and responsibilities were clearly defined and it was reasonably clear what they were expected to do.

This leads to withholding information or ideas to prevent others from gaining knowledge and thus jeopardising the position of the leaders. According to the creativity and innovation literature, employee involvement and participation at all levels are critical factors that influence an organisations creativity and innovation efforts. The findings from the interviewees' points of view show clearly that employees are not sufficiently involved in daily activities, meaning that issues affecting employees' involvement are not being given appropriate attention. This could cause a serious failure of any creativity initiative.

10.2.2 How is the Libyan culture dimension of uncertainty avoidance evidenced in creativity?

The high uncertainty avoidance index (UAI) ranking of (68) in Libya indicates Libyan society's low level of tolerance for uncertainty. The ultimate goal of the society is to control everything in order to eliminate or avoid the unexpected. As a result of this high uncertainty avoidance characteristic, the society does not readily accept change and is very risk adverse. From the data, some aspects of high uncertainty avoidance that have an impact on creativity have been found: 1) Overemphasis on the status quo, and 2) Fear of failure, 3) Aversion to mistakes, and 4) Risk avoidance.

1) Overemphasis on the status quo

Libyan national culture scored high in uncertainty avoidance, which indicates Libyan society's low level of tolerance for uncertainty. In an effort to minimise or reduce this level of uncertainty, strict rules, laws, policies and regulations are adopted and implemented. The ultimate goal of the society is to control everything in order to eliminate or avoid the unexpected. As a result of this high uncertainty avoidance characteristic, Libyan society does not readily accept change and is very risk adverse.

The data showed two aspects of overemphasis on the status quo that have an impact on creativity: resistance to change, and fear of failure. Libyan culture seems to emphasise stability and does not favour change in general. This fact has been mentioned by many interviewees. Fear of the unknown: there is a tendency to maintain the familiar and the known and trust it, thinking that it is safer and more secure; this desire for safety has made Libyan individuals prefer to deal with things and solutions that can be predictable, rather than dealing with vague positions and engaging in a world of risk. This may be reflected in Libyan customs: you will find individuals in social institutions (family, school, etc.) who feel that they must abide by the rules and patterns that have been followed in previous practices of solving problems, and then applying them to any problems facing them.

People in such a culture feel comfortable in a structured environment. The researcher argues that a structured environment encourages people to follow what is agreeable and publicly acceptable and discourages thinking out of the box, hence discouraging creative ideas. It is clear that Libyan organisations are uncomfortable with change and prefer to retain the status quo; such a system discourages behaviours and ideas that are different from the norm, which is typical behaviour of Libyan managers who take less risk, have more written rules and experience lower labour turnover, as mentioned by the interviewees, as well as reflected in Libyan organisation's high score in role culture orientation. This was reflected in the Libyan management style also; from the qualitative part of the study, it was found that Libyan management maintained the status quo, management turned down suggestions and employees were not supported by management.

In summary, the overemphasis on following traditional management practices to meet targets has made it hard for new initiatives or practices to take shape within Libyan organisations. Managers, who were primarily results orientated, were not interested in embracing new initiatives that they considered to be a waste of time. With no hope that those managers would be changing their own set practices and behaviours, these were seen as on-going problems that would continue to create problems for those organisations well into the future.

2) Fear of failure

It seems that fear surrounds the Libyan individual. Fear of those who represent religion, 'religious discourse, religious leaders, groups, religion,' and fear of society, 'parents, friends, co-workers, clients', and fear of the ruling authority 'night watchman', and the law that prevents the often creative freedom under the pretext of maintenance of customs, religion and security of the home. Fear of failure may be one of the biggest obstacles that limit the ability of Libyan individuals to think in creative solutions to the problems facing them, which makes a person tend to put forward ideas and opinions that do not appear

abnormal or strange in order to maintain a self-image and protection against appearing unspeakably foolish by others, or being the subject of ridicule by them.

In Libyan organisations managements want to maintain stability, and there is fear of taking risks, and fear of any mistake leading to task failure; they would not like to give support to employees just to reject their new and creative suggestions. They try to maintain the status quo and are fearful of any change. Moreover, they do not like to accept new and novel ideas or implement any creative measures, thus blocking the creativity of all employees. The findings clearly identified that fear is common in Libyan culture, and that fear of change is one of the main barriers blocking creativity in the Libyan working environment. Besides, threatening evaluation and destructive criticism would be given to those employees following suggestions that were unsuccessful in solving the problems. Therefore, when employees' performance was evaluated and criticised, they became frustrated and began to not give any creative ideas to the organisation, which directly acted as a barrier towards creativity.

3) Aversion to mistakes

Making mistakes is not the same thing as being creative, but if you are not willing to make mistakes, then it is impossible to be truly creative. If your state of mind is coming from a place of fear and aversion to mistakes, then you will always settle for the safe solutions – the solutions already applied many times before. From the interviewees' point of view, mistakes in Libya are not accepted; rather they are taken as an opportunity to skin others, which make people avoid doing so in order not to be vulnerable to ridicule. The researcher argues that punishing mistakes is common in the Libyan environment; it creates a culture of fear and hinders organisational creativity.

This means that the mind accepts the first answer to a problem and does not continue to seek additional solutions, which was found to be the way in which Libyan organisations solved their problems by accepting the first solution. It seems that Libyan organisations prefer stability and do not like to try new ideas, even in solving problems that they are

facing; in this case creative ideas would not emerge, because one of the ways to develop creative thinking is to encourage employees to come up with different solutions through a group creativity technique that is designed to generate a large number of ideas for the solution of a problem, such as brainstorming.

When employees feel psychologically safe, they engage in learning behaviour; they ask questions, seek feedback, experiment, reflect on results and discuss errors or unexpected outcomes openly. Mistakes are seen as lessons to learn from, and learning is expected and celebrated. Leaders can create these norms by influencing the way creative ideas and mistakes are handled, which, in turn, leads to shared perceptions of how consequential it is to make a mistake. Unfortunately, this not the case in Libyan organisations – mistakes in new ideas are not seen as an opportunity for learning: it is worse than that, they are seen as an opportunity for scorn and derision.

Another aspect of aversion to mistakes is desire for a 'safe' solution, which means that Libyan organisations have a tendency towards guaranteed and proven solutions to avoid any mistakes that may happen. This can reflect one of the characteristics of the Libyan individual who tries to avoid anything that can harm his image in the family or society; therefore, he or she reapplies the same ideas that he or she knows, in order to avoid an unknown outcome.

4) Risk avoidance

Risk taking is one of the dimensions that make the crucial difference between the creative environment that supports creativity and the creative environment that allows only incremental improvements. Society has to choose between security and risk, between growth and stagnation, between progress and delay; the choice of security means to stay next to what is known and familiar; thus, a risk is not worth it, and change cannot happen, which is the case in Libyan society, from the interviewees' points of view. The interviews also revealed that people in Libyan organisations are not future oriented. They believe that the future is vague and full of risks, and usually want to produce a solution that is known to be acceptable to all concerned. Libyan organisations seem to be risk

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averse. There is no desire to grow and develop the ability and knowledge of their members.

While the unwillingness to take risks is contrary to the Islamic ideal based on the Qur'anic injunction that a person can have 'nothing but what he strives for', it may be a feature of the very high level of 'power distance' for the culture in Libya; employees follow orders with little or no questioning. Schwartz (1994) observed that Muslim Arabs in Israel scored very high on the value area, 'hierarchy', meaning that they accept the legitimacy of hierarchical roles and resource allocation. Furthermore, based on a survey of primarily Libyan managers, Agnia (1996) found that Arab managers scored low on overall attitude to risk and were generally risk averse. Two aspects of risk avoidance have been found to be used by Libyan organisations to avoid risk (acceptance of the first solution and desire for a safe solution).

10.2.3 How is the Libyan culture dimension of collectivism evidenced in creativity?

Libya scored (38) on the scale of collectivism. The score indicates that Libya is a strong collectivistic society. The aspects of collectivism that have an impact on creativity are: 1) demonstrating cohesiveness, and 2) prioritising the group's interest over personal interest.

1) Demonstrating cohesiveness

Since Libyans are reported to be a collectivistic society, demonstrating cohesiveness is important at individual and group level. In other words, the unity displayed by members of family, tribe and clan is a sign of the culture dimension of collectivism. From the data, it was learned that cohesiveness can be observed through cooperation.

In contrast to Western individualistic culture, Libyans are an extremely collectivistic people, and there is ease in social interactions and formation of groups. This collectivism can result in strong group loyalty and cohesiveness, and is a potential source of beneficial 'social capital' – the resources derived from the network of relationships in a workgroup

or organisation. Libyans value the person and the relationship more than the task. The challenge for a Libyan work team, then, is maintaining a focus on the powerful influence of group performance. While this can be positive, it can simultaneously limit the group's openness to alternative ways of doing things.

Among Libyan people, a dependence relationship grows within such grouping which is both psychological and practical. For instance, the oldest son traditionally stays and lives with his parents, thus creating a lineal family structure. In the workplace, Libyan employers never hire an individual according to their own needs, rather the hiring procedures take into account the in-group within which the new employee will act and work. The hiring of family members is a common employment issue in Libya. Further, the relationship between an employer and employee is seen as a moral matter or, in other terms, a family relationship.

Creativity is essentially the act of an individual, often in opposition to the prevailing norms of a group. Since collectivists value preserving relationships with members of their in-group, they may choose not to advance ideas that challenge members of their group or society and jeopardise relationships.

2) **Prioritising group's interest over personal interest**

From the data it is clear that the family stands at the heart of Libyan society, and individuals have huge trust in their family members. The importance of the family can be perceived in all types of living – Bedouin, rural and urban. Self is defined in relation to family members, and self-interests are subordinate to the interests of the family. In addition to the family, other in-group relationships also bear great significance in Libyan society.

Individuals whose behaviour is based on interdependent self-construal emphasise giving social support. They like to prioritise achievement of group goals over personal goals and also tend to think and behave in ways that promote connectedness and relationships (Grace and Cramer, 2003). Therefore, individuals that are concerned about interpersonal

sensitivity, caring and responsiveness tend to be more likely to consider the consequences of their decisions on others (Cross et al., 2000).

Among the network of interdependent relationships, belonging to the same tribe or region plays an important role. For example, when people migrate to urban areas, they find their homes, work and even capital for starting a small business with the help of their tribe or villagers who migrated to the city before they did. Such patronage relationships are based on kinship, region and other sources that can be perceived in a large range of activities in Libyan society. As a result, individuals feel a strong attachment to members of their families and in-groups. The spirit of collectivism among members of Libyan families and tribes leads to the willingness to go that extra mile, to the extent of sacrificing personal interest. This implies keeping harmony between groups as the priority, so individuals may be prevented from expressing their ideas as long as they would be likely to break or damage the harmony within the group.

Individuals that behave based on interdependent self-construal emphasise giving social support. They prefer to prioritise achievement of group goals over personal goals and also tend to think and behave in ways that promote connectedness and relationships. Therefore, individuals concerned about interpersonal sensitivity such as caring and responsiveness tend to be more likely to consider the consequences of their decisions on others.

10.2.4 How is the Libyan culture dimension of masculinity evidenced in creativity?

Regarding the masculinity index (MAS), Libya's score in this dimension is (52), only slightly higher than the 50.2 average for all the countries included in the Hofstede MAS dimension. This would indicate that while women in Libya are limited in their rights, this may be due more to the Muslim religion than a cultural paradigm.

A. Gender discrimination

The existing sex role stereotypes and inequalities in Libyan society are also associated with the propositions of Islam. Islam defines the roles that men and women fulfil and creates a masculine society, where man is more dominant in many facets of life. Men are considered to carry in-born characteristics that grant them the right to be in the governing role. For example, the man is the head of the family and is responsible for the well-being of the family, as well as being granted a supreme position in issues such as heritage and witness.

In Libya there are significant differences between males' and females' perceptions relating to women's functioning and contributions in Libyan society. Women in Libya continue to suffer from severe limitations and constraints in terms of their participation in political, economic and social life, access to employment opportunities and wage discrimination.

Libya places much emphasis on masculinity, mediated by the requirement to have a good working relationship with one's direct superior, and to work with people who cooperate well, to live in an area appropriate to one's image, and to have employment security. This is evident from the fact that there are strong gender role distinctions and women's work is identifiable as lying within the family domain. It is pertinent to argue that societal values influence Libyan managers' approach to the selection process. For example, since Libyans are reported to exhibit high masculinity and adhere to Islamic ethos, women are not normally selected for high-level jobs, since masculine cultures see work achievement as a major life goal.

The qualitative study shows to what extent Libyan culture is dominated by such masculine values as orientation towards achievement and competition. The detection of self-assertiveness and other 'masculine' values, such as independence and career, refers to masculinity. The literature has shown that the culture value of masculinity is related to two organisational characteristics common to creativity in organisations: rewards and

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recognition for performance, and training and improvement of the individual. From the qualitative study, it has been found that Libyan managers and employees are motivated by financial rewards.

A. Rewards and recognition

The types of extrinsic reward systems that recognise the achievement of results seemed to be the norm throughout the organisations' sample. This was a problem as the managers who were results orientated were perceived by employees as not being interested in employees' new ideas and creativity. They were more concerned about achieving results than doing any extra work involving the follow through and recognition of their employees' ideas. Therefore, in this situation, employees were not being recognised or rewarded for the ideas that they presented to these managers.

Overall there were no consistent reward or recognition systems in place within the organisations' sample that acknowledged the ideas of most employees. Instead, the most common system rewarded particular employees for achieving results. This had a detrimental effect on creativity, as employee input was not seen as important to the achievement of results. Therefore, they were not being encouraged to present their ideas, and when they did, their ideas were not being acknowledged. A few managers were exceptions to this, as they endeavoured to create an environment where employees' ideas were recognised and rewarded accordingly. However, their efforts seemed to be overshadowed by the majority of managers and supervisors who were not concerned about carrying this out. A number of employees were dismayed by the situation as they felt that management did not really care about the efforts that they were making.

10.3 The relationship of the research findings to the literature

The study hypothesised and tested four path models. While some of the specific paths in these models, such as those between hypotheses 1 – that power distance would negatively affect creativity – were supported by theory and previous empirical research findings, some of the paths were not. For instance, there were no specific theories or empirical

studies that supported the hypothesised relationship between uncertainty avoidance, role culture and creativity, or individualism, achievement culture and creativity etc. Hence, while part of the model was confirmatory model testing, part of it was exploratory model testing. The results of the path analysis show that all four hypothesised models were a good fit.

10.3.1 Power distance and creativity

While Hofstede did not advance our understanding of how national cultures might influence organisational cultures, this research extended the analysis to provide empirical data on how values commonly held by organisation members could also be reflected in the cultures of organisations, and employee attitudes and behaviour. The result from the current study recognises that high power distance in the context of Libya creates tall organisational structures in most Libyan organisations. The authority in many of these organisations typically tends to create respect for organisation leaders as the 'parent' figure of the organisation. Rohitratana (1998: 190) claimed that 'Due to paternalism and dependence, the concept of flat structure in an organisation, which entails speedy decision, cannot effectively take place'. The justification is that only those at the senior level of management can make decisions, and they have an obligation to operate as 'parents' for the organisation. The senior management executives' roles in the organisation are like those in a family. The findings of this study are consistent with prior research on the impact of Hofsede's national culture dimensions on creativity. In terms of power distance, for example, Jones and Herbert (2000) suggest that a small PD society is better for creativity because it allows more freedom to individuals. They note the tendency in large PD cultures towards rigid hierarchies, centralisation, an emphasis on rules and regulations, conformance, and limits to the free flow of communication and ideas, all of which are held to limit creative potential. Such arguments are also apparent in Herbig's work (Dunphy et al., 1997; Herbig and Dunphy, 1998; Herbig and Jacobs, 1998; Herbig and Kramer, 1994; Herbig and Milam, 1994) and in Lampikoski and Emden (1996).

No study has been undertaken to investigate the impact of national and organisational culture on creativity in Libya or even in Arabic countries, although some studies have investigated the role of national and organisational culture in organisations' development, such as technology adoption. The result correlates with Almhdie and colleagues' (2004) study that Libya is a high power distance culture in their study of the oil industry sector in Libya, and they found that power distance means respect for authority that might influence managers' perceptions towards technology adoption. The findings of this research also support the findings from Agnaia's (1996) study – he claims that decision makers, leaders and senior level management executives in Libyan organisations are not enthusiastic about change. Almhdie (2004) found that the power of decision making in Libyan organisations is largely in the hands of top management, and subordinates prefer to seek guidance, direction, affection and patronage from their superiors in all matters.

Overall, the findings of this research are in line with many other research studies on the impact of the power distance dimension on creativity, but this study is unique in terms of its contribution to understanding the cultural aspects that form power distance; it has gone deeper than just knowing high or low power distance.

10.3.2 Uncertainty avoidance and creativity

Another value that the literature suggests has a relationship with creativity is risk taking or related constructs. An orientation towards a degree of risk is seen as necessary if people are to explore new and potentially challenging ideas required in acts of creativity. A range of studies has affirmed the existence of the relationship between uncertainty avoidance and creativity. The finding of this study is in line with the finding from Jones and Herbert (2000) who argued that weak UA is more conducive to the creativity process. Weak levels of UA have been associated with general rates of national innovativeness (Shane, 1993) and different approaches to corporate venturing (Venkataraman et al., 1992). Shane (1994, 1995) also found that creativity is greater in weak UA cultures because of the legitimisation of the idea, champion role – idea champions are widely regarded as critical for innovation processes. On the one hand, as creativity is associated with some kind of change and uncertainty, cultures with strong

uncertainty avoidance are more resistant to creativity (Shane, 1993; Waarts and van Everdingen, 2005), and thus, less motivated to think creatively. To avoid uncertainty, these cultures adopt rules to minimise ambiguity. Rules and reliance on them, in turn, constrain the opportunities to develop new solutions.

The findings of this study support this argument; a possible explanation comes from the interviewees' own experience. Libyan people are characterised by their nurturing, sensitive, intuitive and cooperative nature, people are obedient to government laws that govern all relationships within the society and organisations. Libyan people do not value new ideas and time is not an important factor in their lives. All these characteristics contribute negatively to creativity. This is also in line with Twati (2007) who found that uncertainty avoidance was a factor that significantly contributed to the lower adoption of MIS in Libyan organisations.

10.3.3 Individualism and collectivism, creativity

The literature review suggests that a high degree of individualism, related to other values such as freedom, autonomy, independence and individual initiative, is important for creativity (Jones and Herbert, 2000). We noted that research on personality and creativity associated the trait of (social) independence with creativity. Some hold that such traits and conditions are more common in individualistic cultures (e.g. Herbig and Dunphy, 1998; Shane, 1992). This follows Hofstede's (2000) more global claim that greater creative levels are more likely in high individualistic societies.

Lampikoski and Emden (1996) argue that the individualistic values of personal excellence and achievement, risk taking and entrepreneurism help explain the US capacity for 'breakthrough' innovations. The finding of this study is in line with the above argument; the German company (Viba) scored high in achievement culture, which reflects the individualism of German society, and this has led to high scores on all work environments for creativity factors.

10.3.4 Masculinity and femininity, creativity

It has been proposed that masculinity has no effect on economic creativity (Williams and McGuire, 2005). This proposition is also confirmed by some of the empirical evidence. Shane (1993) demonstrated that masculinity has no effect on the number of trademarks per capita. Williams and McGuire (2005) found no significant effect of masculinity on the economic creativity of a country. Nevertheless, the finding of this study is contrary to this argument above; there are some possible influences that have to be taken into account. In feminine societies the focus is on people and a more supportive culture can be found. A warm culture, low conflict, trust and socio-emotional support help employees to cope with the uncertainty related to new ideas, which was the case with the Spanish company (Repsol) which scored the highest on support culture to reflect the femininity culture of Spain, and the company scored high in all work environments for creativity factors, which indicated the positive relationship between femininity culture and creativity.

10.4 **Social barriers to creativity, the link with literature**

The contribution of this study is in highlighting the effect of social culture on creativity. Literature on cultural values and creativity is relatively limited and the empirical findings are inconsistent and sometimes contradict the theoretical predictions (Erez and Nouri, 2010). This study focused on the link between culture and the creativity of the organisations. Although the literature suggests that culture is relevant to the creativity of the organisations, there is a lack of empirical evidence on this issue (Naranjo-Valencia et al., 2011), which this study explores. The study findings provide support for this relationship. In particular, the study found that social culture can affect the creativity of the organisations both positively and negatively. Social culture can create barriers to creativity, and barriers to creativity are a divergent subject because the number of such barriers is multiple and varied. According to creativity literature, most of these barriers can be classified according to individual personality, or work environment. This study has added another classification, which is social culture as a barrier to creativity. These social barriers can be classified into the following groups:

10.4.1 Fear of failure and criticism

The study found that fear may be one of the biggest obstacles that limit the ability of Libyan individuals to think up creative solutions to the problems facing them, which makes them tend to put forward ideas and opinions that do not appear abnormal or strange in order to maintain a self-image and protect themselves against appearing unspeakably foolish by others, or being the subject of ridicule by them. The nature of fear in Libyan culture is varied. Some examples of fear include the fear of failure, of rejection, of ridicule, of consequences, of criticism. As stated by Gurteen (1998: 8) 'Fear is one of the common blocks on creativity – the fear of getting it wrong, losing face, making a fool of oneself, failure. In the western culture such fear is crippling enough, but in other cultures it is far worse.' The study clearly identified that fear was common in the Libyan culture, and fear of failure was definitely one of the main barriers blocking creativity in the Libyan working environment.

This is in line with Kuyatt (2011) who argues that management must reduce the fear of failure, which can hinder people from discovering and bringing creative ideas to the attention of management. Since good business processes will have failures, management must change those failures from being a source of fear and punishment into a learning tool to improve creativity. Amabile (2008) also points out that managers must decrease fear of failure; it is this fear of failure that management must fight throughout the entire organisation. Management's reaction to failure determines whether fear will be a major inhibitor of creativity; she added that fear can be present at all levels of the organisation.

Wong and Pang (2003) found that fear of change was an important factor blocking employees creativity in the hotel industry in Hong Kong. They argue that hotel employees were reluctant to be creative because they agreed in general that the management in the hotel industry always wanted to maintain the status quo.

Groth and Peters (1999) conducted a study over the period 1988 to 1998, investigating the barriers and inhibitors that block the creativity of over 1,700 people in 67 groups. They found that fear was the first factor mentioned in 47 of the 67 groups, and fear was one of the first three inhibitors reported in 64 of the 67 groups. They argued that the nature of fear varied. Some examples of fear included the fear of failure, of rejection, of ridicule, of consequences and of criticism.

Adair (2009) also defines a number of obstacles that inhibit creativity. The seven main ones are negativity, fear of failure, lack of quality thinking time, over-conformance with rules and regulations, making assumptions, applying too much logic, and thinking you are not creative.

Although this study findings support the above studies, this study is unique in terms of adding the social culture dimension as a source of fear. What the literature does not tell us is the source of fear; this study has extended the debate on the link between fear and creativity in organisations by introducing social culture as a source of fear.

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10.4.2 Resistance to change

The data showed that Libyan culture seems to emphasise stability and does not favour change in general. This fact has been mentioned by many interviewees. Fear of the unknown: there is a tendency to maintain the familiar and the known and trust it, thinking that it is safer and more secure, and this desire for safety has made the Libyan individual prefer to deal with things and solutions that can be predictable, rather than dealing with vague positions and engaging in a world of risk. This may be reflected in Libyan customs; individuals in social institutions (family, school, and organisation) feel that they must abide by the rules and patterns that have been found in previous practices and that were used in solving problems, and then apply them to any problems facing them.

It seems that there is a clash between two groups: one that has been practising power for a long time and has dominated most aspects of Libyan life – political, economic and social – and the other group that represents the new generation, looking for change. The first group is still able to retain power and resist any change. One other major type of employee fear is caused when the potential social consequences of the change are not anticipated. Perhaps this is best illustrated when looking at the clash between two groups in the Libyan work place – the older employees who have been there for a long time, and the younger ones who are trying to bring about changes. In this situation, these employees are nervous not only about whether the new young employees may take over their positions, but also because they are not up to date in technology changes; they are afraid that, if they do accept changes, they will lose control as well as appear stupid and not capable of doing their work. In other words, they are nervous that the change might have unanticipated (and negative) social consequences.

This finding is supported by many authors (Maurer, 1996; Strebel, 1994; Waddell and Sohal, 1998; Pardo and Martínez, 2006) who stress that the reasons for the failure of many change initiatives can be found in resistance to change. It is also in line with Kreitner (2004) who argues that when a change initiative is introduced, employees usually experience different problems that are not completely understood by managers;

one of these problems is about the changes in social status at the workplace. Employees may see change as a threat that can lead to loss of their social status at work.

Pardo and Martínez (2006) conducted a study to investigate the sources of resistance to change. They found that the source of resistance to change is related to the difficulties created by the existence of deeply rooted values – inside the group of political and cultural deadlocks. Miller et al. (2012) argue that barriers to change would include the following: fear of making a damaging mistake; fear of changing a method that has worked well; fear of losing familiar habit patterns or relationships; fear of discarding a cherished value; fear of an uncertain future.

Creativity and change are closely linked. Creativity is needed to respond to change, and creativity is the result of change. Both creativity and change imply new directions; both are associated with uncertainty and risk. Creativity is about deviating, which is risky. Many people resist change because it involves hard work. It requires alterations in patterns, habits and approaches.

Resistance to change is an essential factor to be considered in any creative process, since proper management of resistance is the key for change success or failure. By resistance to change we understand any phenomenon that hinders creativity at its beginning or its development, aiming to keep the current situation. The key to the problem is to understand the nature of resistance. Actually, what Libyan employees resist is not technical change but social change, the change in their human relationships that generally affect their social image. From data presented on page 208, Libyan national culture scored high in uncertainty avoidance, which indicates Libyan society's low level of tolerance for uncertainty. In an effort to minimise or reduce this level of uncertainty, strict rules, laws, policies and regulations are adopted and implemented. The ultimate goal of the society is to control everything in order to eliminate or avoid the unexpected. As a result of this high uncertainty avoidance characteristic, Libyan society does not readily accept change and is very risk averse. This was reflected in the Libyan

management style also: from the qualitative part of the study, it was found that Libyan management maintained the status quo, management turned down suggestions and employees were not supported by management. Libyan employees feel that they are controlled too much, and that they may be prevented from making the correct choices and being creative if it is outside the rules.There is also evidence from the qualitative part of this study that some aspects of resistance to change, such as fear of the unknown, strong emphasis on following orders, fear of loss of security, no reasons to change, fear of loss of power are presented in Libyan organisations, which creates resistance to change.

There might not be universal advice to avoid resistance to change; however, according to these results, the study would suggest that managers should pay special attention to reducing resistance caused by deep-rooted values; managers should consider the influence of social culture on employees' behaviour. This cultural consideration would also help to bring old and young employees' interests closer together and avoid organisational stagnation.

10.4.3 The need for conformity

The study found some aspects of conformity that may have an impact on creativity in Libyan society, which are: showing loyalty towards one's leader; strong emphasis on following orders; demonstrating cohesiveness and prioritising the group's interest over personal interest. Demonstrating cohesiveness is important at individual and group level. In other words, the unity displayed by the members of a family, tribe or clan is a sign of conformity. Children are raised according to strict rules of socialisation and conformity. This emphasis on conformity may limit creativity. Adherence to community customs and traditions can make it difficult for new ideas to be accepted. The 'unknown is unsafe' becomes the rule in governing all aspects of life.

Subordinates show loyalty and respect to their supervisors in the same way children do to their parents and students do to their teachers. It has also been learned from the data that the respect gained gives leaders the power to make decisions that are unquestionable.

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This is evidenced when employees follow through the orders and directions given by their leaders, and do not question the decisions made by them. Employees keep silent and obey orders and directions without question, owing to the social upbringing that they have been through in their childhood and adulthood – the respect they have for their leaders, who are expected to know what is best. Considering the experiences that have led the employees to the positions they are currently holding, the employees acknowledge a hierarchy of authority, by avoiding questioning or criticising their leaders, for fear of being disrespectful and rude. Such behaviour makes them appear to have passive obedience towards their superiors, and decision-making appears to be a top-down approach.

According to McLeod (2011), people often conform from a desire for security within a group – typically a group of a similar age, culture, religion or educational status. This is often referred to as 'groupthink': a pattern of thought characterised by self-deception, forced manufacture of consent, and conformity to group values and ethics, which ignores realistic appraisal of other courses of action. On the other hand, unwillingness to conform carries the risk of social rejection. Conformity is often associated with adolescence and youth culture, but strongly affects humans of all ages; conformity can have good or bad effects depending on the situation.

A well-known social psychology study completed by Asch (1951) illustrates this phenomenon. The study concluded that the social needs of human beings strongly encourage social conformity. This has a significant impact on creativity and the willingness to deviate from a group path. The need to conform is one of the reasons that, in developing a new approach or idea, individual action is usually more creative than group action. In implementing an idea, group involvement tends to add to the idea. But in the beginning, groups tend to stifle creativity.

The study finding is in line with Saadi and Fazal (as cited from Sadi and Al-Dubaisi, 2008) who studied barriers to creativity in an academic setting. In their study, they tested

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six types of barriers to creativity among faculty members of a Saudi Arabian university. These barriers are self-confidence, conformity and risk taking, use of the abstract, use of systematic analysis, task achievement, and physical environment.

Goncalo and Staw (2005) found that conformity limits the expression of dissenting viewpoints in collectivism culture; and it can stifle a group's ability to think of novel solutions to a problem Research on brainstorming also points to the limitations of conformity. Even though the primary goal of brainstorming groups is to generate a wide variety of ideas, people often refrain from expressing ideas that they think are too strange or unrealistic, because they fear negative evaluations from other group members.

10.4.4 Trust and Creativity

This research has added to the existing creativity literature by identifying trust as the key intervening variable in the facilitation of organisational creativity. The current organisational creativity literature based on work from such researchers as Amabile (1997), Woodman et al. (1993) and Ford (1996), provides prescriptions of the necessary contextual variables that are believed to lead to organisational creativity. Providing a list of stimulating variables, such as autonomy, and resources that encourage creativity, is well and good. However, it was found in this study that, without some degree of trust operating between management and employees, such contextual factors are of little or no use to managers that want to encourage creativity within their organisations. This is because employees who do not trust their managers become suspicious of their managers' intentions when they are supplying such positive variables and this impedes their willingness to act in a creative manner. It was found that building trust within an organisation must start from the most senior manager and work its way down the hierarchy. It is from the behaviours of these managers that employees determine whether they can trust their senior manager or not.

Isaksen (2007) argued that 'When there is a level of trust, individuals can genuinely be open and frank with one another. People can count on each other for personal support.

People have a sincere respect for one another. Where trust is missing, people are suspicious of each other, and therefore they closely guard themselves and their ideas'. This theory implies that managers and supervisors who engage in trustworthy behaviours increase the likelihood that employees will reciprocate this trust, which develops a relationship that supports creativity .Conversely, when employees' trust in their supervisor or manager is low; they are less likely to be open with them and put forth creative ideas. Given the reciprocal nature of trust and mistrust, superiors, in this situation, are also likely to be secretive and less transparent in their dealings with their subordinates (Lau and Buckland, 2001).

This finding is similar to Amabile's (1996) and Pervaiz's (1998) theories that the basic supports for creativity come directly from the behaviours of the highest levels of management. However, these authors focus mainly on senior management facilitating creativity through the provision of stimulating contextual variables. This research also found this to be true, but this study discovered that it is the behaviours of these manager's that shape the degree of trust within a work environment. The significance of trust and its role in facilitating creativity has been substantially underestimated and at times overlooked in the existing literature.

Concerning the relationship between trust and creativity, earlier studies has argued for a positive link (Bidault and Castello, 2009, 2010; Chen et al., 2008). Results, however, are less clear. In a study addressing social capital and creativity, Chen et al. (2008) hypothesized a positive relationship between trust and creativity. The result was positive, however, not significant. Bidault and Castello have also studied the link between trust and creativity in an experimental setting (2009) and, drawing from anecdotal evidence (2010); these authors conclude that there can be an optimum level of trust. Thus, with too much trust, creativity increases less or even declines. In comparison to these studies this study shows a positive and significant relationship between trust and creativity, As such, the finding of this study supports the previously held assumption that trust inspires creativity.

In contrast with the popular notion that trust is higher in collectivist cultures, the study found that individuals from collectivist cultures such as Libya have a stronger in-group bias, resulting in a lower individual propensity to trust outsiders. There is also some indication that the strong internal culture of trust one would expect in organisations from collectivist cultures may not hold true. If this low level of trust for outsiders is an inherent part of collectivist cultures, organisations from collectivist cultures would appear to be handicapped in their ability to develop trusting relationships where that ability is becoming increasingly important in order to establish a creative environment.

A Libyan culture that is based on clans and tribes suggests a low level of trust outside the clan or the tribe; this was reflected in the workplaces. Lack of trust has been found to exist in Libyan organisations, across all levels of the organisations. The literature establishes that management's willingness to take a risk to facilitate employee creativity and employees' willingness to operationalise the variables that are provided in order to be creative are both dependent upon the level of trust that the parties initially hold for one another (Bichard, 2000; Tan, 1998). Many academics have identified the importance of trust in the context of organisational creativity, yet very few studies have been conducted that focus upon this area.

This research found that it was the establishment of trust, between different levels of management and between management and employees that had a significant effect on organisational creativity. Reina and Reina (1999) provide a similar argument that trust is the foundation of these organisational relationships and leads to increases in creativity. If trust is not present, then it is imperative that management, in particular the most senior managers, try to build trust if they wish to have any chance of operationalising the positive contextual variables that support a creative work environment. This theory is explained further through the presentation of Figure 10-1.

The important role that trust plays in supporting organisational creativity in a work environment is clearly depicted through the presentation of Figure 10-1. Figure 10-1, which is derived from the original research model developed in Chapter Six, is based on Amabile et al.'s (1996) theory that organisational stimulants lead to creativity, while organisational obstacles create a lack of creativity. This is a simple concept to comprehend; however, from the findings of this exploratory research, trust was found to be a key intervening variable that is required if Libyan organisations are to successfully utilise the stimulants that activate creativity. As long as trust is present, both organisational stimulants and obstacles can exist within a work environment at the same time and the organisation will still be capable of encouraging employee creativity.

In this situation, trust between key parties can decrease the detrimental effect that any contextual obstacles may present within a work environment. This is because trust provides employees with the perception that they are still safe enough to challenge the system and express their ideas and utilise the other positive variables provided. When a lack of trust exists, an organisation that provides a work environment that possesses stimulating variables will not be able to facilitate creativity and as a result a lack of creativity will be present within this work environment. This occurs because employees become suspicious of management's intentions when they are supplying such positive variables as autonomy and organisational encouragement and this impedes on their willingness to act in a creative manner. The cross-analysis of the two groups (group B and C) that follows provides evidence that supports the relationships depicted in Figure 10-1.

Figure 10-1 the Influence of Trust on Creativity

Stimulants		Creativity
	Organisational Encouragement →	
	Supervisory Encouragement →	
	Work Group Supports →	
	Freedom →	
	Sufficient Resources →	
	Challenging Work →	
	Trust →	

Obstacles		Lack of Creativity
	Workload Pressure →	
	Organisational Impediments →	
	Lack of Trust →	
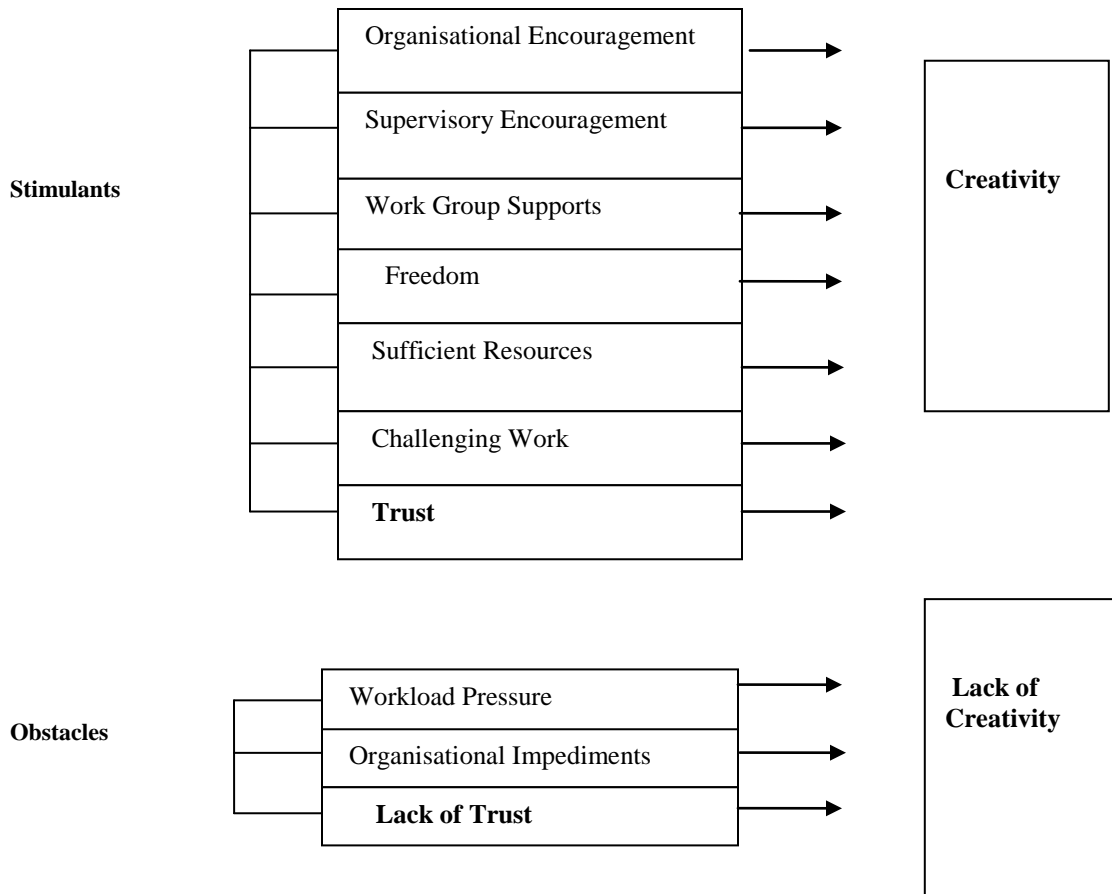
Libyan employees working in foreign companies provide an example of how trust intervenes to facilitate creativity in a work environment that contains both organisational stimulants and obstacles. From the interviewees' points of view, trust was seen to exist between the different levels of the foreign company. The behaviours and attitudes of the foreign managers were believed to be the key reason that trust had been established within the foreign company's work environment. They established trust with their management team by providing an environment where each party could be open with each other. These managers supported each other in their roles and had a sincere respect for one another. This level of trust did not end at the management level, as these same characteristics were found to be operating between the management and their employees

in the foreign company. The management's trust for their employees was based on their belief that they had the ability to be creative.

Consequently, the management was known to preach to their employees in meetings that they wanted them to present their ideas. The management reinforced that they were genuinely interested in the employees' ideas by regularly discharging their obligations, which produced such benefits as recognising employees' ideas and getting things done. These behaviours met employees' expectations of how management should act if they really wanted to facilitate them to be creative. In the eyes of these employees, management was acting with integrity and in a benevolent manner. Consequently, employees had a considerable amount of trust in the management team and perceived that they were safe and supported enough to present their ideas within this work environment. The effect of trust in this environment is shown by employees' willingness to take the risk of presenting their ideas.

Chapter Eleven

Findings and Conclusions

11.1 Introduction

An assessment of the reviewed theories in this research revealed that most management scholars recommended adopting a systems approach when viewing the organisation. This approach acknowledges that the organisation is an open system that interacts with its context and societal setting. Given the difficulty of examining the interactions between the system's parts, most investigations have highlighted just a few of the interrelationships affecting one particular variable rather than several connected variables of the system. Therefore, an important aim of the present study was to examine relationships between numbers of connected variables and to investigate the interaction between organisations, their contexts and their national cultures. This study intended also to comprehend the complexities of organisations, paying due attention to their national and organisation culture, in order to explain the outcome of their members' behaviour (i.e. creativity).

11.2 Findings

1. The results suggested the differences in countries' status on national culture dimensions. Libya, on one hand, and Germany, Italy and Spain on the other, led to differences in organisational culture type, which have affected the work environment for creativity.

2. Hofstede's national culture dimensions were found to have different effects on creativity; some have a direct effect, such as power distance and individualism, while some have an indirect effect, such as uncertainty avoidance, and some have no direct or indirect effect, such as femininity.

3. The significant existence of role culture in Libyan organisations demonstrated well the high uncertainty avoidance of Libyan culture. Therefore, it could be concluded that the high uncertainty avoidance of Libyan national culture exerted an influence on the existing organisational culture of Libyan culture, which reflected the high inclination of Libyan managers to control their operations by highly centralised authority. Through rigid rules, Libyan management has a tendency to preserve the established traditions, and therefore many rules and standard procedures are set for employees to follow to keep them under control. In fact, corporate bureaucracies often became rigidly formal which may greatly inhibit creativity.

4. From the questionnaire feedback and from analysis of the interviews, it was clear that Libyan companies are still running under traditional management principles where every process is considered as a routine job repeated for so many years with nobody being allowed to change any procedure.

5. Resistance to change is one of the points that came out strongly from this study. The dominant factors leading to resistance are perceived to be lack of confidence that change will succeed a view that change is unnecessary, and employees' self-interest. People not only hold on to their culture but put their own personal interests, beliefs and values in the forefront. Lack of confidence that change will succeed seems to be the biggest factor in resisting change. Most of the interviewees, especially those at top management, do not believe that change is necessary. Top management should be a tool in the organisation to stimulate and nurture change and creativity. If they believe that change is not necessary or may not succeed, this would become an obstacle to creativity and effective change in the organisation. The question that arises is why the managers feel this way.

6. A quick review of the principles of Libyan culture and the ways they conflict with creativity is in order. The first principle is the family system, which blocks creativity through strict gender role expectations, rigid parent–child relationships and an overemphasis on obedience, and loyalty. The second principle is the education system, which inhibits creativity through rote learning, memory and conformity, and in which quantity is favoured over quality in the process of eradicating illiteracy, thus producing an unskilled workforce requiring extensive on-the-job training in order to be creative workers. The third principle is the hierarchical relationships, which decrease creativity through unequal relationships, rigid social structure, gender role expectations, and authoritarian relationships between people. The fourth principle is self-effacement which stifles creativity through suppression of emotion, the silence ethic, an extreme value of humility, and conformity due to fear of losing face (dignity, prestige and self respect) among peers. This self-effacement is linked to the Arabic cultural value of modest behaviour, a highly respected virtue in Libyan society.

7. Low commitment to the organisation and lack of management support have been found to be characteristics of Libyan organisations. From both the quantitative and qualitative study, a lack of communication, groups' conflicting goals and objectives, and the rules and regulations to be followed – all these grouped together showed the system of the companies. The second group included statements about not feeling involved and not feeling supported by the management. Employees not feeling involved continuously reduced their commitment to the organisation. If the working atmosphere led to low morale, employees would become less committed to the organisation and this would directly discourage them from being creative. They would not want to serve the company wholeheartedly, nor would they like to help the company with creative thinking.

8. Fear is one of the more common blocks on creativity: the fear of getting it wrong, losing face, making a fool of oneself, failure. In Western culture such fear is crippling enough, but in other cultures it is far worse. The situation clearly identified that fear was common in Libyan culture, and that fear of change was one of the main barriers blocking creativity in the working environment.

9. This study has found evidence that organisational culture may have an impact on national culture. Libyan employees who have worked with foreign companies for a long time have pointed out how some of their inherited cultural values have changed to new values that they have acquired from interrelationships with their foreign colleagues.

10. Trust was found to be the key intervening variable, the necessary foundation, from which a creative context could be built. The establishment of trust between different levels of management and between management and employees had the most significant effect on organisational creativity. The effect of lack of trust was shown by Libyan employees – no willingness to present their ideas, even though the work environment still had problems with obstructing contextual elements, such as poor communication, and lack of autonomy, as there was a lack of trust operating between different levels of management, and management and employees. As a consequence of the lack of trust, employees felt that even though they were provided with a number of organisational stimulants, they were not able to be creative within their work environment.

11.3 **Contribution**

The culture of organisations has been investigated in this study within the context of propositions developed by prominent scholars from various societal settings. Therefore, it is suggested that the strength of the analysis within this study is that it did not confine itself to one instrument of measurement or one perspective in management theory. While this research was conducted from the perspective of a Libyan researcher, it has drawn on theoretical and empirical contributions made by scholars living and working in different national cultures. The achievement of this research was therefore in bringing together these models and using them in a way that is going to contribute to a better understanding of organisations in different cultures.

The research enriches our understanding of the role of national culture on creativity as follows. Firstly, the study investigates several new significant relationships between national culture dimensions and creativity. It identifies different effects of national culture dimensions on creativity; some have a direct effect, such as power distance and individualism, while others have an indirect effect, such as uncertainty avoidance, and still others have no direct or indirect effect, such as femininity. Such a finding would be useful for predicting and explaining national variations in creativity. Secondly, this research proposes that providing organisational stimulants is not going to guarantee the facilitation of creativity if trust is not present. The modified creativity model is a step forward in recognising the key role that trust plays in establishing a creative work environment. Thirdly, one of the main contributions of this work is also that it has expanded theory on creativity in organisations, by advancing a new multilevel framework, and it has proposed a more general perspective on how creativity happens in organisations, and advanced our understanding of the link between creativity and cultural values. In this way, it has contributed to 'a view of creativity as a social process embedded within organisational and institutional contexts' (DeFillippi, Grabher and Jones, 2007).

In addition, the purpose of this study was to identify how Libyan culture dimensions are displayed in practice in Libyan organisations. The findings will be highly relevant for

Libyan academics and practitioners in understanding how Libyan culture values influence people's ability to be creative. Especially these days, as Libya is currently undergoing changes, this will be useful for policy makers, considering the impact of such cultural values on the change itself. Thus, it will give a better overview on the effective ways change can and should be pursued in such a culture. Moreover, the research will enable Libyan companies to better understand and manage their culture, by discovering how Libyan culture influences creativity; through making people aware of their belief systems and how these may inhibit creative thinking, we can empower them to make choices for an environment that nurtures creativity.

11.4 Limitations and future research

In investigating the influence of cultural dimensions on creativity, several hypotheses were formulated in this study; the results have contributed to a longer-term aim of the research stream in this area, and provided a sound foundation on which to take the literature forward. The exploratory nature of this study called for conducting further research on the several relationships expressed in the research hypotheses.

Several methodological challenges were encountered in this study. The fact that the researcher was restricted in the design, time and resources probably contributed to some of the shortcomings of this study. Therefore, the present study can be improved by utilising more comprehensive research designs. The following improvements are recommended:

11.4.1 Limitations

1-Some might argue that a weakness of this research is that it adopted instruments of measurements development in Western cultures and then had them administrated in a Libyan national setting. The strength of the adopted instruments in the research was in their confirmed validity (by being translated into different languages) and also by being replicated in organisations in different national cultures. Moreover, the use of

internationally recognised instruments of measurement is extremely helpful in developing cross-cultural research and advocating arguments between management practitioners in different cultures, especially where cross-cultural research building is required.

2- The major limitation is the fact that the study has not measured innovation. It was clear from the beginning that the focus of the study was on aspects of culture that may hinder creativity. However, by measuring aspects of the work environment for creativity, the reader will have to exercise his or her own judgement. For the researcher, the more the organisation has a culture that encourages employees to be creative, the more innovative that organisation will be. According to Wilner (2011) a creative organisation will require a culture that is open to new ideas and insight, and where people are encouraged and rewarded for providing novel and groundbreaking ideas.

3-This study utilised an input measure of creativity, which focused on employee perceptions of cultural issues that can facilitate or impede creativity within an organisation. For several reasons, this has been one of the most commonly used research methods in the field of measuring creativity in organisational environments (Sundgren et al., 2005). Although this was a suitable measure for this exploratory type of study, there was no measure of the actual level of creative output that existed within the companies' sample. The literature provides two output measures that are used to determine the level of creativity within an organisation. These include the amount of R&D spending that a company allocates per year and the number of ideas that are generated within a company over a period of time. Utilising the number of creative ideas generated for this study was not suitable as neither case officially or unofficially records the ideas that were generated by their employees. In terms of R&D spending, these particular organisations were too sensitive to provide the researcher with official information. This again makes this output measure of the level of creativity within this organisation incompatible with this research.

To overcome the limitation of not having a measure in place to gauge the level of creativity that exists within the case studies, it is suggested that, again, a longitudinal

study is implemented where the organisation under investigation is asked to document creative ideas put forward by their staff members over a twenty-four month period. By utilising this method, a comparison can be made between the companies over two years. From the ideas that are collected; it would be the researcher's task to determine how many ideas were deemed to be creative and which ones were not. To carry out this task, a definition of creativity would have to be developed. With a general idea of the level of creativity of the organisation, the researcher would then utilise the input measure of employees' perceptions of creativity and see whether it correlates with the findings of the output measure of creativity. Although some ideas may come under the radar of the documentation process utilised by an organisation, the measure would still give some indication of the level of creativity that exists.

4-This study was conducted in Libya, so some caution should be exercised in generalising its results to other Arab countries. However, Arab societies (moderate and traditional) have an inner similarity and share certain values despite the obvious differences in economic and political attainment of their members.

5-Culture is an extremely complex phenomenon, and only further empirical work can help isolate the specific cultural variables, including those having to do with religiosity, which are most pertinent to creativity in business organisations in various areas of the world.

11.4.2 Recommendation for future study

1-The current study was limited to four countries. More research involving other countries would provide important insights into how creativity development and national culture interact.

2-This study assumed that the participants from each country share a common national culture, irrespective of the different subcultures that may constitute a country's culture. It is useful to acknowledge that a country can have several subcultures while many

countries can have the same culture. For example, Peppas (2001) found that the subcultures of the African- and Euro-American groups felt significantly different with regard to several basic USA values. Future research may look at how behaviours of managers from different population segments within a nation are affected by their subcultures.

3- National culture was operationalised in the study as the respondent's nationality. However, the actual measure of the national cultural dimensions would provide an accurate and current measure of respondents' country status on each of the cultural dimensions, making the comparison more meaningful. The actual status of several countries can change as a result of economic and political changes. Additionally, future research could explore whether other indices of national culture (e.g. high context vs. low context cultures) are associated with aspects of creativity.

4-Future research is needed to demonstrate the main and interaction effects of organisational characteristics with national culture. Although Adler (1997) noticed that organisational culture does not erase national culture, and that, according to Dastmalchian, Lee and Ng (2000), organisational culture is significantly affected by national culture; the present study has found evidence that organisational culture can erase national culture. Future research will need to investigate the relative explanatory power of organisational cultures in changing national culture.

5- Despite the fact that a general agreement is forming on the idea that trust is a key success factor in organisation development, the literature on the effect of trust on creativity remains largely inconclusive. Several authors (Jehn, 1995; Simons and Peterson, 2000; Dakhli and De Clercq, 2004) observe how trust is conducive to an increase of item creativity, while more recent studies (Chen, Chang and Hung, 2008; De Clercq, Thongpapanl and Dimov, 2007) do not find that there is a direct and positive impact of trust on creativity. According to the current study, trust seems to induce employee creativity, and it is an important factor in the work environment for creativity

that is more open, supportive, tolerant, less hostile and less competitive. It is argued that giving more freedom to team members tends to trigger ideas and mitigate conflicts. All these elements should favour higher levels of creativity. Future research should look at the role of trust in creativity.

11.4.3 Recommendation for future study in Libya

1-This study consisted mainly of understanding culture and its effect on creativity in the Libyan context. It recognises that culture is a factor of paramount importance that influences the behaviour in general and creativity in particular. The study relied on the presumption that holistic cultural values can be ascribed to the whole of Libya, as is it not a multicultural and multi-ethnic country. So, similarly, generalisations about cultural values can be made for the whole of Libya. Although this is largely true, it can be argued that there might be some differences regarding cultural values which can be attributed to the regions. The Libyan revolution has illustrated that East, West, South and North were slightly different in their reaction to the Libyan revolution, so the cultural values of the regions could be different. It would be useful to use Hofstede's (1980; 2001) dimensions to compare the four regions.

2- The interviewees were able to recognise core characteristics of creativity as seen in the Western world, although they did not consider them as positive for society. They do not consider the characteristics associated with creativity as highly desirable for a Libyan person to possess. It is possible that due to the strong uncertainty avoidance in Libyan culture, where ambiguity is avoided and structures needed, they perceive creativity as something departing from the social order, and change is unnecessary. In addition, it may be due to a lack of knowledge about creativity or a lack of creative people in Libyan society to work as models to inspire other people. It would be useful to investigate how Libyans perceive creativity.

3-Some people are more strongly driven than others by the enjoyment and sense of challenge in their work. As a person's social environment can have a significant effect on that person's level of intrinsic motivation at any point in time, the level of intrinsic

motivation can, in turn, have a significant effect on that person's creativity. Because motivation is the most significant determinant of creativity, it would be very useful to investigate the type of motivations that Libyans have towards their work, their sources, their effects on their performance, and how can such motivations inhibit creativity.

11.5 **Conclusion**

The study examined the relationship between cultural dimensions and creativity using different analysis techniques. This was done to cross-examine the relationships and to enhance the accuracy of the results. Both the direct and indirect, or mediating, relationships among the variables involved in the study were examined. The overall findings of the study suggest that although the national culture dimensions power distance and individualism were hypothesised to have an indirect relationship with creativity, organisational culture dimensions power and achievement culture were found to have a direct effect on creativity. However, uncertainty avoidance did not have a direct effect on creativity, while it did have an indirect effect on creativity through role culture. In the case of femininity, however, it was found to have no direct or indirect effect on creativity.

This study also concentrated mainly on understanding culture and its effect on creativity in the Libyan context. It recognised that culture is a factor of paramount importance that influences behaviour in general and creativity behaviour in particular. The study relied on the presumption that cultural values at national level may play a role in shaping organisational culture in Libyan society, which in turn would affect the creativity in Libya's organisations. The study assumed that the companies under study are different in their organisational culture from their national culture; East and West are culturally different, so the work environment for creativity of the six companies may be different. It used Hofstede's (1980, 2001) and Harrison's (1992) dimensions to operationalise culture and compare the companies' samples. Six companies were selected as the representatives of the four countries – Libya, Italy, Spain and Germany. The study further attempted to find the relationship of these cultural values with the work environment for creativity (KEYS). The exploration of the relationship between cultures and creativity has revealed a number of things. First, it has shown that, overall, culture can and does have an impact on the creative processes. The exact nature of the impact is hard to determine, both because of the complexity of the issues and because quality evidence is scarce.

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Second, Hofstede's study (1980 and 1991) provided rigorous data based on practical dimensions of national differences between 66 countries and three regions, but it is only after careful analysis that classification of some cultures, on certain dimensions, could be considered valid. Hofstede (1991) suggested that religion is a major determinant for the avoidance of uncertainty – hence, he classified the Islamic countries of Southeast Asia (such as Malaysia and Indonesia) as weak in this dimension, with 'High uncertainty avoidance in Orthodox and Catholic countries, weak in Eastern religions, and medium in Islamic and Judaic countries'. On the other hand, Hofstede (1991) rated the Arab group as strong on uncertainty avoidance without providing enough explanation for this rating, or giving due attention to the impact of the Islamic religion or the tribal structure in Arab society.

A third conclusion is that certain dimensions of national culture might serve as useful tools when analysing the influence of national culture on organisational culture. The companies' samples of this study have shown different organisational cultures, which can be attributed to their scores on the national culture dimensions of Hofstede. In this research it was high uncertainty avoidance that promoted the desired role culture in Libyan organisations.The coercive style of management is a common phenomenon in Libya. The coercive or authoritative manner is a style involving clear instruction to subordinates without listening to or permitting much subordinate input. Immediate compliance and obedience are expected and tight control is maintained. Libyan firms tend to be extremely formalised and bureaucratic. In organisations characterised by coercive management, according to the Western management perspective, a high level of negative energy grows. People use their creativity to work against autocratic leaders or in spite of them; they refuse to contribute positively to the organisation.

The fourth conclusion is that creativity is a complex psychosocial process involving numerous salient factors. Culture is one such factor, but only one. The weight of the evidence suggests that a contingent view should be adopted. There are different processes, mechanisms and structures through which creativity can emerge. Cultures are

creative within the context of their own systems and to the extent that circumstances require creative solutions. No one culture is best for creativity and no one culture can claim a superiority of ideas.

With respect to providing an enabling environment, the characteristics of the Libyan culture relating to power distance and hierarchy imply that senior managers must be deeply committed to improving the environment for creativity. They must recognise the true implications of consultation and must implement a more consultative style of management. If typically risk-averse Arab employees are not provided active encouragement and do not see that their input is valued and acted upon, they will be reluctant to provide it.

In contrast to Western individualistic culture, the Libyans are an extremely collectivistic people, and there is ease in social interactions and formation of groups. This collectivism can result in strong group loyalty and cohesiveness, and is a potential source of beneficial 'social capital' – the resources derived from the network of relationships in a workgroup or organisation. Libyans value the person and the relationship more than the task. The challenge for a Libyan work team, then, is maintaining a focus on powerful influence on group performance. While this can be positive, it can simultaneously limit the group's openness to alternative ways of doing things. The results would imply that employee teams should be allowed to decide how to achieve their goal; permitting such freedom and autonomy makes intrinsic motivations soar.

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Appendix

A

The Impact of National and Organisational Culture on Creativity

A survey conducted by

Mr AL KDDAFI ABRIDAH

Department of Leadership and Management

Dear Sir/Madam

I am a postgraduate research student (PhD) at the University of Huddersfield, England, currently carrying out a survey to diagnose the organisation culture of different companies in Libya.

In connection with this, I would be very grateful if you would fill in the questionnaire. There is no need for you to give your name; the information is required for scientific purposes only and by no means intended to connect persons to their replies.

 This questionnaire consists of four parts:

Part one: Questions about your general background.

Part two: Questions about national culture.

Part three: Questions about organisational culture.

Part four: Questions about creativity.

Instructions:

Please answer all questions as appropriate according to the instructions provided.

Please do not think hard about an answer, just put the first answer that comes into your mind.

Try to complete the questionnaire in one setting.

Read the instructions at the start of each part carefully.

Always give one answer per question.

If you feel any question does not apply to you or for any reason you do not want to answer it, just go to the next question.

I would like to have your written comments (if any) or explanations on any issue, whether or not this is covered in the questionnaire. Please use the comments sheet for this purpose.

The Questionnaire

Part one- Personal and Organisation Information

This part is general information about yourself and the organisation that you work for

Personal:

A1-What is your gender?

Male ☐ Female ☐

A2- What is your age?

1	2	3	4	5
<20	21–30	31–40	41–50	>50

A3- What is your education level?

1	2	3	4	5
Secondary School	High school	High Institute Level	University Level	Post graduate Level

A4- Have you had any education abroad (outside your native country)?

Yes ☐ No ☐

A4- What is your position in the organisation?

Manager ☐ Non-Manager ☐

A5- How long have you been working with this organisation?

1	2	3	4	5
<2 years	<4 years	<6 years	<8 years	<8 years

Part two-National Culture

Listed below are a number of statements. These statements are not about the organisation as such, but rather about general issues. Please indicate the extent to which you personally agree or disagree with each of these statements.

Remember, I want your own opinion (even though it may be different from that of others or your fellow workers in your country). Please answer by writing beside each item a number from the scale below.

1	2	3	4	5
Strongly Agree	**Agree**	**Not sure**	**Disagree**	**Strongly Disagree**

Q1- The organisation's rules should not be broken, even when the employees think it is in the best interests of the organisation. ( )

Q2- I expect to be consulted on matters that affect the performance of my duties. ( )

Q3- Most people can be trusted. ( )

Q4- It is better to agree with fellow employees than to voice a different opinion. ( )

Q5- One can be a good manager without having precise answers to most questions that subordinates may raise about their work. ( )

Q6- Written procedures are necessary for all work matter situations. ( )

Q7- When people have failed in life it is often their own fault. ( )

Q8- Subordinate staff should not question their supervisor's decision. ( )

Q9- Competition between employees usually does more harm than good. ( )

Q10-An organisation structure in which certain subordinates have two bosses or superiors should be avoided at all cost. ( )

Q11. How frequently, in your experience, are subordinates afraid to express disagreement with their superiors?

1.　Very seldom

2.　Seldom

3.　Sometimes

4.　Frequently

5.　Very frequently

Q12.　How often do you feel nervous or tense at work?

1.　Never

2.　Seldom

3.　Sometimes

4.　Usually

5.　Always

Q13. Do other people or circumstances ever prevent you from doing what you really want to?

1. Yes, always

2. Yes, usually

3. Sometimes

4. No, seldom

5. No, never

Please read the following descriptions of four different leadership styles, and answer the questions that follow:

1. Usually makes his/her decisions promptly and communicates them to his/her subordinates clearly and firmly. Expects them to carry out the decisions loyally and without raising difficulties.

2. Usually makes his/her decisions promptly, but before going ahead, tries to explain them fully to his subordinates. Give them the reasons for decision and answer whatever questions they may have.

3. Usually consult with his/her subordinates before he/she reaches his/her decision. Listen to their advice, consideration, and then announces his/her decision. He/she then expects all to work loyally to implement it whether or not it is in accordance with the advice they give.

4. Usually calls meeting of his/her subordinates when there is an important decision to be made. Puts the problem before the group and invites discussion. Accepts the majority viewpoint as the decision

Q 14-Which one of the above four styles of leadership you would most prefer to work under? (Circle one answer only)

        A. Style 1

        B. Style 2

        C. Style 3

        D. Style 4

Q 15- In your organisation, which one of the above four styles of leadership do you find yourself most often working under? (Circle one answer only)

        A. Style 1

        B. Style 2

        C. Style 3

        D. Style 4

Please answer the following items by writing beside each item a number from the scale below. In answering the following items, think of 'how important it is to you to...' in your ideal job (choose one answer for each item).

1	2	3	4	5
Of utmost importance	**Very important**	**Of moderate importance**	**Of little importance**	**Of very little importance**

Q16- Have challenging work to do, work from which you can get a personal sense of accomplishment. ( )

Q17- Have an opportunity for advancement to higher-level jobs. ( )

Q18- Have the security of knowing you will be able to work for your organisation as long as you want to. ( )

Q19- Live in an area desirable to you and your family. ( )

Q20- Have a good working relationship with your manager. ( )

Q21- Have considerable freedom to adopt your own approach to the job. ( )

Q22- Have the opportunity for higher earnings. ( )

Q23- Have a job which leaves you sufficient time for your personal or family life. ( )

Q24- Work with people who cooperate well with one another. ( )

Q25- Get the recognition you deserve when you do a good job. ( )

Q26- Have good physical working conditions (good ventilation and lighting, adequate working space, etc.). ( )

Q27- Have training opportunities to improve your skills and knowledge or to learn new skills and knowledge. ( )

Q28- Fully use your skills and abilities on the job. ( )

Q29- Have good fringe benefits. ( )

Q30- Have an element of variety and adventure in the job. ( )

Q31- Be consulted by your direct superior in his/her decisions. ( )

Q32- Work in an environment where the group's achievements are valued over your individual success. ()

Part three: Organisational culture

Please check your answers and make sure that you have assigned only one '4', one '3', one '2', and one '1', for each phrase in the existing column and for each phrase in the preferred column.

Key Ranking

4= the dominant view, or your most preferred alternative.

3= the next most dominant view or preferred alternative.

2= the next most dominant view or preferred alternative.

1= the least dominant view or preferred alternative.

Existing Culture

1-Members of the organisation give first priority to:

----- ---- a- meeting the needs and demands of their supervisors and other high level people in the organisation.

------ --- b- carrying out the duties of their own job, staying within the policies and procedures related to it.

----- ---- c- meeting the challenge of the task, finding better ways to do things.

----- ---- d- cooperating with the people they work with, to solve work or personal problems.

2-People who do well in the organisation are those who:

---- ---- a- know how to please their supervisors, and are willing to use power and politics to get ahead.

---- ---- b- play by the rules, work within the system and strive to do things correctly.

---- ---- c- are technically competent and effective.

---- ---- d- build close working relationships with others by being cooperative, responsive and caring.

3-The organisation treats individuals as:

----- ---- a- 'hands' whose time and energy are at the disposal of persons at higher levels in the hierarchy.

----- ----- b- as 'employees' whose time and energy are purchased through a contract with rights and obligations for both sides.

----- ----- c- as 'associates' or peers, who are mutually committed to the achievement of a common purpose.

---- ----- d- as 'family' or 'friends' who like being together and who care about and support one another.

4-People are directed and influenced by:

---- ---- a- people in positions of authority exercising their power through the use of rewards and punishment.

---- ---- b- the system, rules and procedures which prescribe what they should do and the right ways of doing it.

---- ---- c- their own commitment to achieving the goals of the organisation.

---- ---- d- their own desire to be accepted by others and to be good members of their work group.

5-The decision-making processes are characterised by:

---- ---- a- directives, orders and instructions coming from higher levels.

---- ---- b- the adherence to formal channels and reliance on policies and procedures for making decisions.

---- ---- c- decisions being made close to the point of action, by the people on the spot.

---- ---- d- use of consensus decision-making methods to gain acceptance and support for decisions.

6-Assignments of tasks to individuals are based on:

---- ---- a- the personal judgements, values and wishes of those in positions of power.

---- ---- b- the needs and plans of the organisation, and the rules of the system (seniority, qualifications, etc.).

---- ---- c- matching the requirements of the job with the interests and abilities of the

individuals.

---- ---- d- the personal preferences of the individuals and their need for growth and
development.

7-Employees are expected to be:

---- ---- a- hard-working, compliant, obedient and loyal to the interests of those they
report to.

---- ---- b- responsible and reliable, carrying out the duties and responsibilities of their job
and avoiding actions that could surprise or embarrass their supervisors.

---- ---- c- self-motivated and competent, willing to take the initiative to get things done:
willing to challenge those they report to if necessary to get a good result.

---- ---- d- good team workers, supportive and cooperative, who get along well with
others.

8- Managers and supervisors are expected to be:

---- ---- a- strong and decisive, and firm but fair.

---- ---- b- impersonal and proper, avoiding the exercise of authority for their own
advantage.

---- ---- c- democratic, and willing to accept subordinates' ideas about the task.

---- ---- d- supportive, responsive and concerned about the personal concerns and needs of
those whose work they supervise.

9- It is considered legitimate for one person to tell another what to do when:

---- ---- a- he or she has more power, authority or 'clout' in the organisation.

---- ---- b- it is part of the responsibilities included in his or her job description.

---- ---- c- he or she has greater knowledge and expertise and uses it to guide other
people to do the work.

---- ---- d- the other person asks for his or her guidance or advice.

10- Work motivation is primarily the result of:

---- ---- a- hope for rewards, fear of punishment or personal loyalty to the
supervisors.

---- ---- b- acceptance of the norm providing a fair day's work for a fair day's pay.

---- ---- c- strong desires to achieve, to create, to innovate, and peer pressure to contribute to the success of the organisation.

---- ---- d- people wanting to develop and maintain satisfying work and wanting to help others.

11-Relationships between work groups or departments are generally:

---- ---- **a**- competitive, with each person looking out for their own interests and helping each other only when they can see some advantage for themselves by doing so.

---- ---- **b**- characterised by indifference towards each other, helping each other only when it is convenient, or they are directed by higher levels to do so.

---- ---- **c**- cooperative, when they need to achieve common goals. People are normally willing to cut red tape and cross organisation boundaries in order to do so.

---- ---- d- friendly, with a high level of responsiveness to requests for help from other groups.

12-Inter-group and inter-personal conflicts are usually:

---- ---- **a**- dealt with by the personal intervention of people at higher levels of authority.

---- ---- **b**- avoided by reference to rules, procedures and formal definition of authority and responsibility.

---- ---- **c**- resolved through discussions aimed at getting the best outcome.

---- ---- **d**- dealt with in a manner that maintains good working relationships and minimises the chances of people being hurt.

13-The larger environment outside the organisation is responded to as though it were:

---- ---- **a**- a jungle, where the organisation is in competition for survival with others.

---- ---- **b**- an orderly system in which relationships are determined by structures and procedures and where everyone is expected to abide by the rules.

---- ---- **c**- a competition for excellence in which productivity, quality and innovation bring success.

---- ---- **d**- a community of interdependent parts in which the common interests are the most important.

14-If the rules, systems or procedures get in the way, people:

---- ----- **a**- break them if they have enough clout to get by or if they think they can get away with it without getting caught.

---- ----- **b**- generally abide by them or go through proper channels to get permission to deviate from them or get them changed.

---- ---- **c**- tend to ignore or by-pass them to accomplish their task or perform their job better.

---- ---- **d**- support one another in ignoring or bending them if they are felt to be unfair, or create hardship for others.

15-A new person in the organisation needs to learn:

---- ---- a- who really runs things, who can help or hurt them, who to avoid offending; the norms (unwritten rules) that have to be observed if they are to stay out of trouble.

---- ----- b- the formal rules and procedures and abide by them to stay within the formal boundaries of their job.

---- ----- **c**- what resources are available to help them do their job; to take the initiative to apply their skills and knowledge to their job.

---- ---- **d**- how to cooperate; how to be a good team member; how to develop good working relationships with others.

Part four: Creativity

Please read the description given below before you answer the questions.

Never (N)	Sometimes(S)	Often (O)	Always (A)
Never or almost never true of your current work environment	Sometimes true of your current work environment	Often true of your current work environment	Always or almost always true of your current work environment

Please choose only one answer.

- **Organisational Encouragement**

Items	N	S	O	A
Items				
1- In this organisation, there is a lively and active flow of ideas.				
2- Overall, the people in this organisation have a shared 'vision' of where we are going and what we are trying to do.				
3- New ideas are encouraged in this organisation.				
4- Performance evaluation in this organisation is fair.				
5- In this organisation top management expects that people will do creative work.				
6- People are recognised for creative work in this organisation.				
7- There is an open atmosphere in this organisation.				
8- Ideas are judged fairly in this organisation.				
9- Failure is acceptable in this organisation, if the effort on the project was good.				
10- People are encouraged to solve problems creatively in this organisation.				
11- People are rewarded for creative work in this organisation.				

12- People in this organisation can express unusual ideas without the fear of being called stupid.				
13- This organisation has a good mechanism for encouraging and developing creative ideas.				
14- People are encouraged to take risks in this organisation.				

- **Supervisory Encouragement**

Items	N	S	O	A
15- My supervisor clearly sets overall goals for me.				
16- My supervisor has poor interpersonal skills.				
17- My supervisor serves as a good work model.				
18- My supervisor's expectations for my project(s) are unclear.				
19- My supervisor plans poorly.				
20- My supervisor supports my work group within the organisation.				
21- My supervisor does not communicate well with our work group.				
22- I get constructive feedback about my work.				
23- My supervisor values individual contributions to project(s).				
24- My supervisor is open to new ideas.				

- **Work Group Supports**

Items	N	S	O	A
25- My co-workers and I make a good team.				
26- There is a feeling of trust among the people I work with most closely.				
27- Within my work group, we challenge each other's ideas in a constructive way.				

Items	N	S	O	A
28- People in my work group are open to new ideas.				
29- In my work group, people are willing to help each other.				
30- There is a good blend of skills in my work group.				
31- The people in my work group are committed to our work.				
32- There is free and open communication within my work group.				

- **Freedom**

Items	N	S	O	A
33- I have the freedom to decide how I am going to carry out my projects.				
34- I feel considerable pressure to meet someone else's specifications in how I do my work.				
35- I do not have the freedom to decide what project(s) I am going to do.				
36- In my daily work environment I feel a sense of control over my own work and my own ideas.				

- **Challenging Work**

Items	N	S	O	A
37- The tasks in my work are challenging.				
38- The tasks in my work call out the best in me.				
39- I feel that I am working on important projects.				
40- The organisation has an urgent need for successful completion of the work I am now doing.				

- **Organisational Impediments**

Items	N	S	O	A
41- This organisation is strictly controlled by upper management.				
42- There is much emphasis in this organisation on doing things the way we have always done them.				
43- People in this organisation are very concerned about protecting their territory.				
44- There is destructive competition within this organisation.				
45- There are many political problems in this organisation.				
46- Procedures and structures are too formal in this organisation.				
47- People are quite concerned about negative criticism of their work in this organisation.				
48- Top management does not want to take risks in this organisation.				
49- People are too critical of new ideas in this organisation.				
50- Other areas of the organisation hinder my project(s).				
51- Destructive criticism is a problem in this organisation.				

- **Creativity**

Items	N	S	O	A
52- My area of this organisation is innovative.				
53- My area of this organisation is creative.				
54- Overall, my current work environment is conducive to my own creativity.				
55- A great deal of creativity is called for in my daily work.				
56- Overall, my current work environment is conducive to the creativity of my work group.				

Interviews Questions

Group A (National Culture)

Q- Why are we not creative people?

Q- What aspects of Libyan culture do you think have an impact on creativity and innovation?

Q- How does Libyan society meet new ideas?

Q- Are new ideas encouraged by society, community, family?

Q- Could you describe how creativity is rewarded in the society or organisation?

Q- Do you think that norms, beliefs and attitudes of the people in society would make creativity easy or difficult?

Group B (Organisational culture)

Q- Do you have freedom to do what you want?

Q- Do you feel free to express, discuss and present your ideas any time with anyone in this organisation such as your supervisor, manager and co-workers?

Q- Are people open to new ideas and willing to help?

Q- Can people get the resources they need for their new ideas?

Q- Do people encourage you to solve problems creatively?

Q- Do people in this organisation express unusual ideas without fear?

Q- How do people treat failure?

Q- How does the organisation handle mistakes in a new idea?

Q- Is risk taking seen as a negative or positive element in this organisation?

Q- Are people encouraged to take risks in this organisation?

Q- How are new ideas evaluated?

Q- Could you describe how creativity is rewarded in the organisation?

Q- Could you describe how creativity is not rewarded or discouraged in the organisation?

Q- What are the most important factors that encourage or hinder creativity and innovation in your current work environment?

Group C (foreign organisational culture)

Q- Could you describe how creativity is encouraged in this organisation?

Q- What aspects of organisational culture enable you to be creative?

Q- Has foreign organisational culture changed your behaviour or values?

Q- Could you describe which and how?

Q- What aspects of foreign organisational culture that you think have an influence on your domestic culture?

Appendix

B

Reliability

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	277	100.0
	Excluded(a)	0	.0
	Total	277	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha(a)	N of Items
-.587	5

a The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Q2	10.69	3.267	-.174	-.527(a)
Q8	9.48	2.903	-.028	-1.004(a)
Q11	9.82	5.668	-.358	-.260(a)
Q12	11.41	5.895	-.401	-.048(a)
Q28	12.10	4.435	-.040	-.659(a)

a The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings

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Scale: ALL VARIABLES

Case Processing

Cronbach's Alpha	N of Items
.667	5

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Q1	12.44	16.660	.560	.545
Q5	11.71	19.302	.407	.622
Q6	12.38	16.172	.634	.508
Q7	12.82	22.129	.162	.726
Q9	11.61	20.058	.379	.634

Reliability

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Scale: ALL VARIABLES

Reliability Statistics

Cronbach's Alpha	N of Items
.610	11

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted

424

Q3	22.24	40.602	.103	.623
Q10	21.82	43.163	-.027	.644
Q14	22.24	37.095	.403	.561
Q15	21.79	36.132	.288	.583
Q17	21.47	33.634	.461	.538
Q19	22.29	35.838	.483	.544
Q21	22.92	42.867	.108	.611
Q24	22.55	38.045	.341	.574
Q25	22.81	41.199	.159	.606
Q26	21.69	34.621	.506	.534
Q29	21.07	35.596	.223	.608

Reliability

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Case Processing Summary

Reliability Statistics

Cronbach's Alpha	N of Items
.722	9

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Q4	13.87	23.046	.455	.695
Q13	15.29	28.842	.367	.704
Q16	14.22	21.547	.756	.614
Q18	15.40	30.255	.335	.711
Q20	14.01	23.594	.525	.671
Q22	15.55	32.162	.231	.724
Q23	14.60	27.574	.336	.710
Q27	15.04	28.760	.337	.708
Q28	15.40	30.364	.271	.717

Notes

L VARIABLESScale: AL

Case Processing Summary

		N	%
Cases	Valid	277	100.0
	Excluded (a)	0	.0
	Total	277	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.889	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Or1.1	37.28	86.977	.523	.883
Or2.1	37.03	76.956	.852	.867
Or3.1	37.25	75.979	.804	.869
Or4.1	38.60	94.349	.093	.897
Or5.1	36.88	82.313	.728	.874
Or6.1	38.09	88.991	.423	.886
Or7.1	36.92	80.497	.729	.873
Or8.1	36.82	84.308	.548	.882
Or9.1	36.86	80.114	.804	.871
Or10.1	37.16	75.098	.860	.866
Or11.1	36.90	81.997	.613	.879
Or12.1	38.01	89.018	.371	.888
Or13.1	37.66	81.915	.753	.873

Or14.1	37.73	98.481	-.163	.903
Or15.1	37.11	95.310	.043	.898

Scale: ALL VARIABLES

Reliability Statistics

Cronbach's Alpha	N of Items
.880	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Or1.2	40.19	61.312	.721	.864
Or2.2	40.84	61.721	.678	.866
Or3.2	40.36	66.580	.389	.878
Or4.2	40.15	63.800	.567	.871
Or5.2	40.85	58.482	.766	.860
Or6.2	40.12	61.805	.632	.868
Or7.2	40.68	62.277	.594	.869
Or8.2	40.88	58.690	.779	.860
Or9.2	41.04	76.621	-.354	.907
Or10.2	40.53	66.431	.393	.878
Or11.2	41.04	73.977	-.187	.900
Or12.2	40.10	59.707	.824	.859
Or13.2	40.03	60.952	.785	.862
Or14.2	40.19	58.527	.652	.866
Or15.2	40.20	57.471	.832	.856

Reliability

Scale: ALL VARIABLES

Case Processing
Reliability Statistics

Cronbach's Alpha	N of Items
.886	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Or1.3	33.68	63.416	.795	.867
Or2.3	33.71	65.838	.792	.868
Or3.3	33.51	69.845	.689	.874
Or4.3	33.47	71.315	.486	.882
Or5.3	33.48	67.425	.816	.869
Or6.3	32.79	72.845	.462	.883
Or7.3	33.57	66.774	.805	.868
Or8.3	33.70	69.941	.619	.877
Or9.3	33.92	63.714	.841	.865
Or10.3	33.74	64.307	.889	.863
Or11.3	33.14	82.967	-.221	.911
Or12.3	32.97	73.785	.392	.885
Or13.3	33.53	67.474	.782	.870
Or14.3	33.18	85.769	-.396	.914
Or15.3	33.94	67.685	.651	.875

428

Reliability

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Scale: ALL VARIABLES

Reliability Statistics

Cronbach's Alpha	N of Items
.935	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Or1.4	28.71	122.940	.403	.938
Or2.4	28.32	111.848	.792	.928
Or3.4	28.72	112.810	.815	.927
Or4.4	27.62	122.091	.536	.934
Or5.4	28.64	114.855	.687	.931
Or6.4	28.89	118.503	.698	.931
Or7.4	28.66	111.731	.889	.925
Or8.4	28.44	111.059	.888	.925
Or9.4	28.08	132.012	.008	.948
Or10.4	28.40	114.067	.790	.928
Or11.4	28.82	122.069	.530	.935
Or12.4	28.76	112.133	.875	.926
Or13.4	28.63	108.633	.949	.923
Or14.4	28.79	113.954	.794	.928
Or15.4	28.60	121.632	.502	.935

Reliability

Scale: ALL VARIABLES

Reliability Statistics

Cronbach's Alpha	N of Items
.986	15

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Org_E1	30.77	189.785	.835	.985
Org_E2	30.62	188.759	.852	.985
Org_E3	31.15	183.366	.932	.984
Org_E4	30.88	191.344	.770	.986
Org_E5	31.23	185.325	.896	.985
Org_E6	31.13	183.128	.945	.984
Org_E7	31.27	184.946	.918	.984
Org_E8	31.22	184.870	.915	.984
Org_E9	31.24	184.247	.936	.984
Org_E10	31.22	184.457	.946	.984
Org_E11	30.97	191.402	.849	.985
Org_E12	31.33	186.288	.925	.984
Org_E13	31.21	183.818	.952	.984
Org_E14	31.21	182.287	.940	.984
Org_E15	31.23	184.209	.877	.985

Reliability

ESScale: ALL VARIABL

Reliability Statistics

Cronbach's Alpha	N of Items
.601	10

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Sup_E1	19.16	15.233	.222	.588
Sup_E2	20.73	15.323	.199	.594
Sup_E3	20.10	14.961	.314	.568
Sup_E4	20.47	15.902	.067	.632
Sup_E5	20.74	15.244	.247	.582
Sup_E6	20.00	14.888	.329	.564
Sup_E7	20.60	15.052	.271	.577
Sup_E8	20.37	13.538	.408	.539
Sup_E9	20.19	13.764	.521	.520
Sup_E10	20.29	14.531	.260	.580

Reliability

Scale: ALL VARIABLES

Reliability Statistics

Cronbach's Alpha	N of Items

431

	.946	8

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
WGS1	18.24	34.662	.875	.934
WGS2	18.27	34.714	.852	.936
WGS3	18.68	32.068	.814	.939
WGS4	18.62	31.743	.839	.937
WGS5	18.24	34.307	.919	.932
WGS6	17.89	36.764	.662	.947
WGS7	17.73	36.769	.650	.948
WGS8	18.31	34.280	.886	.933

Reliability
Scale: ALL VARIABLES

Cronbach's Alpha	N of Items
.620	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Freedom 1	8.05	4.331	.661	.311
Freedom 2	7.86	4.926	.675	.333

Freedom 3	7.28	9.854	-.235	.901
Freedom 4	7.84	4.736	.763	.266

Reliability
Scale: ALL VARIABLES

Case Processing

Reliability Statistics

Cronbach's Alpha	N of Items
.922	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Cha_W1	7.58	8.063	.913	.868
Cha_W2	7.83	7.190	.812	.911
Cha_W3	7.65	8.076	.922	.866
Cha_W4	7.34	9.335	.677	.942

Reliability
Scale: L VARIABLES

Reliability Statistics

Cronbach's Alpha	N of Items

.966	11	

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Org_Im1	20.66	95.709	.659	.969
Org_Im2	21.19	88.059	.904	.961
Org_Im3	21.60	91.683	.916	.961
Org_Im4	22.25	102.954	.462	.973
Org_Im5	21.66	94.151	.875	.962
Org_Im6	21.36	87.500	.925	.960
Org_Im7	21.31	87.499	.927	.960
Org_Im8	21.68	90.378	.926	.960
Org_Im9	21.66	92.101	.926	.960
Org_Im10	22.18	98.192	.811	.965
Org_Im11	21.77	92.657	.896	.961

Reliability

Reliability Statistics

Cronbach's Alpha	N of Items
.928	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Creativity 1	13.00	28.933	.804	.914
Creativity 2	12.96	27.884	.908	.903
Creativity 3	13.21	28.623	.708	.925
Creativity 4	13.42	28.607	.799	.914
Creativity 5	13.25	29.958	.732	.921
Creativity 6	13.13	29.754	.729	.921
Creativity 7	13.19	30.478	.739	.920

Report

Company		POWER DISTANCE	UNCERTAINTY AVOIDANCE	COLLECTIVITY USERS INDIVIDUAL	MASCULINITY VS. FEMININITY
Waha Oil Company	Mean	3.7913	3.8826	1.3715	2.8478
	Std. Deviation	.55451	.72366	.17651	.74013
Zwatina Oil Operations	Mean	3.9609	3.8609	1.6126	3.2077
	Std. Deviation	.41014	.75173	.51762	.75961
Sart Oil Company	Mean	3.5362	3.0298	1.2398	2.9409
	Std. Deviation	.56585	1.04422	.28079	.61684
Repsol Oil and Gas	Mean	2.3348	2.6130	2.5514	1.5556
	Std. Deviation	.54333	.79151	.86189	.61128
Al Harouj Oil Operations	Mean	2.1087	2.4609	2.7352	1.7729
	Std. Deviation	.44363	.94363	.34912	.49688
Agip Oil Company	Mean	2.5043	2.2957	2.9407	2.5821
	Std. Deviation	.58839	.67296	.60491	.88492
Total	Mean	3.0412	3.0238	2.0722	2.4862
	Std. Deviation	.90564	1.04376	.85720	.92201

ANOVA

company		POWER DISTANCE	UNCERTAINTY AVOIDANCE	COLLECTIVITY USERS INDIVIDUAL	MASCULINITY VS. FEMININITY
Waha Oil Company	Mean	3.7913	3.8826	1.3715	2.8478
	Std. Deviation	.55451	.72366	.17651	.74013
Zwatina Oil Operations	Mean	3.9609	3.8609	1.6126	3.2077
	Std. Deviation	.41014	.75173	.51762	.75961
Sart Oil Company	Mean	3.5362	3.0298	1.2398	2.9409
	Std. Deviation	.56585	1.04422	.28079	.61684
Repsol Oil and Gas	Mean	2.3348	2.6130	2.5514	1.5556
	Std. Deviation	.54333	.79151	.86189	.61128
Al Harouj Oil Operations	Mean	2.1087	2.4609	2.7352	1.7729
	Std. Deviation	.44363	.94363	.34912	.49688
Agip Oil Company	Mean	2.5043	2.2957	2.9407	2.5821
	Std. Deviation	.58839	.67296	.60491	.88492
Total	Mean	3.0412	3.0238	2.0722	2.4862
	Std. Deviation	.90564	1.04376	.85720	.92201

Correlations

		POWER DISTANCE	UNCERTAINTY AVOIDANCE	COLLECTIVITY USERS INDIVIDUAL	MASCULINITY VS. FEMININITY
POWER DISTANCE	Pearson Correlation	1	.490(**)	-.623(**)	.581(**)
	Sig. (2-tailed)		.000	.000	.000
	N	277	277	277	277
UNCERTAINTY AVOIDANCE	Pearson Correlation	.490(**)	1	-.452(**)	.262(**)
	Sig. (2-tailed)	.000		.000	.000
	N	277	277	277	277
COLLECTIVITY USERS INDIVIDUAL	Pearson Correlation	-.623(**)	-.452(**)	1	-.423(**)
	Sig. (2-tailed)	.000	.000		.000
	N	277	277	277	277
MASCULINITY VS. FEMININITY	Pearson Correlation	.581(**)	.262(**)	-.423(**)	1
	Sig. (2-tailed)	.000	.000	.000	
	N	277	277	277	277

Appendix
C

الرقم الإشاري : 1503ـ12ـ2010

التاريخ : 28 /النوار/3/378اد/

الموافق: 28 / 2 / 2010

To whom it may concern

This is to certify that Mr. AL kddafi Abrahim Abridah has done some interviews for his research titled the **"The impact of national and organisational culture on creativity and innovation"**

The interviews were with:

Experts in social work from

National Planning Council
Lecturers in universities of ALfateh and Sabah and Garyounis

The permission has given to him to do these interviews from ministry of education, and this letter is using for legal Purpose only

الرقم الإشاري : 03.ه.15 ـ 12.م.2010

التاريخ : 28 ، النوار 378 و

الموافق: 28 / 2 / 2010

To whom it may concern

This is to certify that Mr. AL kddafi Abrahim Abridah has done some interviews for his research titled the **"The impact of national and organisational culture on creativity and innovation"**

The interviews were with:

Educational quality center manager

The head of educational developing department

The permission has given to him to do these interviews from ministry of education, and this letter is using for legal Purpose only.

مصرف الصحارى

BNP PARBAS GROUP

Date: 09.03.2010

To whom it may concern

PARBAS GROUP BANK stating that Mr. AL Kaddafi Abrahim Abridah has conducted interviews with staff for the purpose of collecting data of his study on **"The impact of national and organisational culture on creativity and innovation"**

The interviews were with:

Director of PARBAS GROUP BANK -Libyan BRANCH.
Assistant Director of PARBAS GROUP BANK-Libyan BRANCH.
Head-Business Development of PARBAS GROUP BANK -Libyan BRANCH.

We gave him the letter at his request.

The Branch Director

Najip Aladly

المـؤسـسة الوطـنيـة للـنفـط

NATIONAL OIL CORPORATION

November 19, 2008

Re 1743

To: Dr. Ian Pitchford
Head of Research Office
Business school
Huddersfield University, Uk

Subject: Research of Mr. Alkhaddafi Ibrahim Abridah

Dear Dr. Pitchford

National Oil Corporation – Libya has the pleasure to welcome Mr. Alkhaddfi Ibrahim Abridah for assisting in his research program.

NOC is Keen to give all assistance possible that Mr. Abrihad needs in order to fulfill has research.

Should you need any further assistance please don't hesitate to contact us.

Sincerely Yours,

Ali A. Essaleh

General Manager
Human Resources Dept.

ZUEITINA OIL COMPANY

23 October 2008

Your ref: IP/RO/sdetails

Attention: Dr Ian Pitchford

Subject: Research of Mr. Alkaddafi Ibrahim Abdirah

Zueitina Oil Company has the pleasure to welcome Mr. Alkaddafi Ibrahim Abdirah to the company for assisting in his research program.

Company is keen to give all assistance that Mr Abdirah needs in order to fulfil his research.

Should you need further assistance please don't hesitate to contact us.

Regards,

Dr. M I Abuhajar
Chairman, Management Committee
Zueitina Oil Company
Siddi Issa Street
Tripoli, Libya

Tel: (0)21 333 8011-14
Fax: (0)21 333 9109
Zueitina-ly.com

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ENI OIL COMPANY LIMITED

Libyan Branch

شـــركــة اينـــى للنفــط المحــــدودة

فــرع لـــيبــيـــا

Our Referance : __310/A/2008__

Date : __04.11.2008__

الرقم الاشارى : _____

التـــاريـــخ : _____

Attention: Dr. Ian Pitchford

Subject: Research of Mr. Alkaddafi Ibrahim Abridah

Eni Oil Company has pleasure to welcome **Mr. Alkaddafi Ibrahim Abridah** to the company for assisting in his research program.

Company is keen to give all assistance that **Mr. Abridah** needs in order to fulfil his research.

Should you need further assistance please don't hesitate to contact us.

Regards',,

Mr. Abdurrazzag M. Ben Yousef

Training & Dev. Dept. Manager,

Eni Oil Company

Tripoli , Libya

Tel: (00) 218 21 3335135 – 152

Fax: (00) 218 21 3341772

🖳Nouzha. ✍AY

Dahra Building P.o. Box 346
Commercial Registration No 24404 Tripoli-libya
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Telex No 20282/20649 Ly
Fax 4446293

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هاتف : 52 - 3335135
المبرق : 20282 / 20649
بريد مصور : 4446293

444

التاريخ : 28 / النوار / 378 3 اد
الموافق: 28 / 2 / 2010

To whom it may concern

This is to certify that Mr. AL kddafi Abrahim Abridah has done some interviews for his research titled the **"The impact of national and organisational culture on creativity and innovation"**

The interviews were with:

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