

ORGANIZATIONAL CREATIVITY: AN EMPIRICAL EXPLORATION, AND A GUIDE FOR PRACTITIONERS

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ÖZET

Bu makale örgütsel davranış bilim dalı çerçevesinde yaratıcılık konusundaki çalışmaların kuramsal ve metodolojik açıdan sınıflanmasını ve örgütsel yaratıcılık konusunda ampirik bir çalışmanın sonuçlarını içermektedir. Çalışmanın ilk bölümünde, yaratıcılıkla ilgili kuramsal ve ampirik çalışmalar, seçici bir literatür taraması esas alınarak sınıflanmakta ve örgütsel yaratıcılık kavramı ile öncelikle örgüt kültürü ve iş ortamı (iklim) kavramları arasındaki bağıntı incelenmektedir. İkinci bölüm, ampirik bir uygulamayı içermekte ve bu bölümde yaratıcı örgüt iklimi, örgüt kültürü ve çalışanların iş tutumları arasındaki bağıntı irdelenmektedir. Araştırma bulguları, mücadeleci iş niteliği ile yenilikçiliğe açık üst yönetimlerin çalışanların iş tutumlarını olumlu yönde etkilediğini ve bu etkinin, birey-organizasyon uyum düzeyine bağlı olarak yükseldiğini göstermektedir. Çalışmanın üçüncü ve son bölümü ise işletme yöneticileri için, çalışanların yaratıcı potansiyellerini artırmak amacıyla öncelik verilmesi gereken hususları kapsayan bir kılavuz niteliğini taşımaktadır.

Anahtar sözcükler: *Örgütsel yaratıcılık, işletmelerde yaratıcı durumsal faktörler, örgüt iklimi, örgüt kültürü, birey-organizasyon uyumu, yöneticiler için örgütsel yaratıcılık kılavuzu*

ABSTRACT

This paper includes the classification of theoretical and empirical creativity studies in the field of organizational behavior based on a selective literature review, and the findings of an empirical study on organizational creativity. The first section includes taxonomy of theoretical and empirical studies through the establishment of associations between the concepts of organizational creativity, work (climate) environment, and organizational culture.

The second section presents the findings of an empirical study for the exploration of the relationships between creative work environment, organizational culture and affective employee attitudes. The research findings point out that there is a strong and positive association between challenging nature of work, innovative top managements, and work related employee attitudes. Moreover, this association might become more effective depending on the level of person-organization fit. The third and last section of the study includes a guide for practitioners to take necessary measures for fostering employee creativity in organizations.

Key words: Organizational creativity, contextual characteristics of work environments (climate), organizational culture, P-O fit, supervisors' guide for fostering organizational creativity

INTRODUCTION

Today, stimulating the creativity is vitally important to survive in highly competitive environment and to cope with the severe rivalry in the global market. Organizations have come to realize the importance of creativity for higher levels of performance, which requires the application of scientific approaches to the improvement of creative efforts by the formation of a supportive work environment (Shalley, Gilson & Blum, 2000; Tan, 1998, Amabile, 1996), and through the use of appropriate leadership styles (Oldham & Cummings, 1996; Tierney, Farmer & Graen, 1999). The major purpose of this article is to explore the relationships between employee perceptions of organizational creativity, and type of organizational culture and climate. The secondary aim of the article is to provide a theory-oriented guideline that is based on a selective review for the classification of theoretical and empirical studies; and might be helpful for practitioners. This guideline could serve as a tool especially for managers to take necessary measures for the enhancement of employee creativity in organizations.

1. THEORETICAL BACKGROUND

Although there are many definitions of creativity, what should be underlined, it is a cognitive process that covers two dimensions namely, novelty and uniqueness. Amabile and her colleagues (1996) define creativity as "the seed of all innovation and psychological perceptions of innovation within an organization."(p.1155). There are certainly, similar definitions of organizational creativity such as "a process of fit between individual and organizational factors that result in the production of novel and useful ideas

and/or products." (Livingstone & Neison, 1997, p.122). The distinction between the concept of organizational creativity and innovation lies in the fact that the latter term is about the implementation of creative ideas but the former is the expression of ideas that contains a novelty. The majority of the theoretical approaches examined the nature of creativity mainly from cognitive, intelligence, thinking styles, personality, and socio-psychological perspectives.

According to Gundry & Kickul (1994) there are 4 theoretical frameworks; these are the attribute, the conceptual-skills, the behavioral, and the process theories. With the exception of the process theory, all make individualistic approaches to the concept of creativity. The process theory does not focus on individualistic facets only but also on organizational context. Unsworth (2001) developed a noteworthy matrix of 4 creativity types as responsive, expected, contributory and proactive. Each type of creativity aims at clarifying the reasons for engagement in creative activity as well as understanding the initial state of the trigger. Furthermore, Plucker & Renzulli (1999) define 5 basic categories for studying human creativity as psychometric, experimental, biographical, historiometric, and biometric. In terms of the organization and management theory, it is the psychometric approach that examines creativity as a process, creative people, creative products, and creative environments and person-environment interactions.

In terms of componential model of creativity (Amabile & Conti, 1999) there are five environmental components making a positive effect on creativity. These are encouragement of creativity, autonomy (or freedom), availability of resources, pressures (workloads), and organizational impediments (conservatism, internal strife) to creativity. Amabile (1998b) indicates three components of creativity as expertise, creative-thinking skills, and motivation. Furthermore, according to Amabile (1998a, 1994), motivational orientation of individuals is of importance, and intrinsic motivational orientation leads to higher levels of creativity.

There are two more models of creativity, namely Stenberg and Lubart's investment theory and Kanter's model of creativity (Williams & Young, 1999). While the investment theory explores creativity in terms of cognitive psychology, the latter examines it in the field of organizational behavior with a reference to the business environment.

1.1. Key Concepts: Organizational Creativity, Culture and Climate

The subject of the organizational creativity has been gaining more importance along with the rapidly changing nature of socio-economic trends, and technological advancements in today's global market challenges. There are, actually, quite a good number of studies which were conducted in the field of organizational creativity and innovation (Amabile 1998a, 1998b, 1996; Shalley et.al, 2000; Drazin, Glynn & Kazanjian, 1999; Woodman et. al., 1993; Tushman and Nelson, 1990) all focused on the dynamics of personal, contextual, and proximal factors as the sources of creative potential in work settings. The outcomes of these studies indicated the fact that personal traits of employees, certain characteristics of work environment (such as the encouragement of creativity, valuing autonomy, risk taking), and the organization as well as the design of job tasks) influence the potential of employee creativity. The direction of such an influence depends, necessarily, on the managerial skills of superiors, and the formation of the most appropriate system within organization for the enhancement of creativity. That is why Drazin et.al (1999) defined their method for the examination of organizational creativity as technical and managerial (multi-domain) approach.

It would be beneficial to underline another approach as supported by Heerwagen (2002), following Stacey, who draws the attention to the assumption that creativity and innovation is related to other people and organizations in any given environment in terms of "an inherent tension between creative and habitual behaviors" (p.5). In other words, although creative behavior that might be independent of environmental factors, but in broad sense, betterment of habitual conditions could trigger the generation of creative actions in organizations.

It is important to underline the effects of both cultural characteristics and climatic features of organizations on the formation of creative behavior (Ford & Giola, 1995) in organizations regardless of the psychological, cognitive and personality accounts of organizational members. Though these two concepts indicate a common phenomenon (Denison, 1996), it is the culture that functions as a base for the formation of organizational climate. Organizational culture, which could be defined as the idiosyncratic nature of organizations just like personality of human beings, imposes a set of values, norms and behaviors. According to Hofstede, organizational culture is "the collective programming of mind which distinguishes the members of one organization from other people" (1991, p.262).

According to Reichers & Schneider (1990), the definition of the concept of organizational culture with reference to Smircich, is two-fold. While the first perspective treats culture as "something and organization is, the second one accepts culture as something an organization has" (1990, p.22). In accordance with the second perspective, Schein (1992) defines culture as: "A pattern of shared basic assumptions that the organization learned as it solved its problems of external adoption and internal integration, (...) to be taught to new members as the correct way to perceive, think and feel in relation to those problems" (p.12). In terms of interactional psychology perspective, it is the "organizational values (organizational culture) and expectations interact with facets of situations, such as incentive systems and norms, to affect individuals' attitudinal and behavioral responses" (O'Reilly, Chatman & Caldwell, pp. 487-88, 1991).

Although many scholars like (Alder, 2001; Hornsby, Kuratko & Montagno, 1999; Ahmed, 1998), use the terms creative, innovative, or entrepreneurial culture, it is author's opinion that there is no creative or innovative culture. Instead, one can only talk about the formation of an appropriate cultural system that gives priority to particular values such as freedom, discussion of ideas, and fosters a creative climate in organizations. Additionally, the author agrees with O'Reilly's (1989) position. O'Reilly underlines the existence of certain (cultural) norms such as risk taking and intellectual honesty that promote creativity.

The concept of organizational climate has been widely defined as the shared perceptions of employees regarding organizational functioning and practices. Schein (1992) defines the concept of organizational climate as "the feeling that is conveyed in a group by the physical layout and the way in which members of the organization interact with each other, with customers or with other outsiders" (p.9). Hence, organizational creativity the extent to which relies both on the existence of supportive organizational culture and work environment (Bumin & Erkutlu, 2004), and individuals whose values match with that of organization.

As a result, the creativity research that is designed from the perspective of organizational theory, include the elements of work environment. In this regard, person-organization fit (P-O fit) is thought as a major moderating factor within the conceptual association between organizational creativity, organizational culture, and climate. Person-organization fit is defined as the match between patterns of organizational values and that of individual values. As Chatman (1989) states "people are

not passive agents subject to environmental forces" (p.337). The fit theories are based on the proposition that the members of an organization look for the achievement of a match with their organization. It is the congruence or the match between the value system (i.e. organizational culture), and the personal values of employees which commitment, satisfaction and performance (O'Reilly, 1991; Chatman & Caldwell, 1991; Caldwell & O'Reilly, 1990).

Furthermore, the degree of P-O fit has been accepted as a predictor of employee affective outcomes in the relevant literature (Sekiguchi, 2004; Vanderberghe, 1999; Chatman, 1989), and the assessment of P-O fit at individual level is included in this study to learn whether such congruence between the value patterns of individuals and that of organization has a moderating effect on the relationship between creative work environment, cultural attributes of organizations and work related employee attitudes.

Though, several models have been developed for understanding the nature of the relationship between organizational creativity, culture and climate, Amabile's (1996) model of organizational creativity deserves the attention. This model is of top importance in the relevant literature, and is one of the most widely cited study model (Heerwagen, 2002). According to Heerwagen, following Amabile's approach, states that the organizational context plays an important role, and she classifies key organizational factors within two categories (p.5) as proximal and distal factors. The 5 basic conceptual dimensions of Amabile's model were defined as "encouragement of creativity, autonomy or freedom, resources, pressures, and organizational impediments to creativity" (p.1158). Furthermore, Amabile and her colleagues (1996) developed an instrument that is named as KEYS (Assessing the Climate for Creativity) have been used especially for the explanation of this model. As a matter of fact, different researchers (See, Tierney, Oldham Runco, Shalley, Zhou and many others) have been taken into consideration the certain environmental factors like in the model of Amabile, such as freedom, autonomy, availability of resources, encouragement of creativity, opportunities for brain-storming, relationships with coworkers and supervisors, and even spatial configurations of work settings.

These contextual factors are included together with certain personal traits (Amabile, 1996, 1998a, 1998b; Shalley et.al, 2000, 2004) in organizational creativity research because as it has been hypothesized, especially intrinsic motivation and cognitive style is of vital importance in

fostering employee potential for the betterment of creative performance. The underlying reason for the functional role of intrinsic motivation as a personality trait is due to the fact that such type of motivational orientation implies people having a desire in involving rather challenging jobs as the source of enjoyment (Amabile, p. 951, 1994).

The success in behavior change cannot be effective or enduring unless a cultural change occurs concomitantly in organizations. Tan (1998) states, "experiences from companies have shown that organizational culture is linked to creativity" (p. 24). Hence, the formation of both the appropriate type of organizational culture and climatic medium is extremely vital for enhancing creativity through the use of effective leadership skills.

The approach of leaders towards the members of organization determines the degree of success in promoting creative behavior in organization. Leaders should know how to implement the right strategies to improve the creative behavior in organizations. They should not have fears of providing too much freedom to their employees. Otherwise, the relationship between leaders and organizational members could easily become an obstacle for the promotion of organizational creativity, unless they accept the injection of creative spirit into organizational procedures as a way of life.

Though there is an academic argument, both in relation to the identification of the role of leadership for creativity such as (LMX) "leader-member exchange" (Tierney, Farmer, & Graen, 1999), and the inclusion of leadership in climate concept (Ekwall & Ryhammar, 1998), the crucial point is to focus on the interplay between leadership and the concepts of organizational culture and climate. Furthermore, the efforts for enhancing creative behavior are subject to the nature of so-called socially conditioned filter. Erich Fromm (1974) describes this filter as "it permits certain experiences to be filtered through, while others are stopped from entering awareness" (p.99). The filter consists of the structure of language, logic and content of experiences shared among the members of societies. The thinking styles of people and their logical approaches do make the difference in understanding, and perceptions.

Thus, the socially conditioned filter gains functional importance for senior managers (leaders) to focus on creative activities of organizational members from different cultures. The crucial point is to make individuals be aware of the need for enhancing creativity in their lives in general, and in their organizations in particular. For instance, even a quick review of

creativity literature indicates there is higher amount of theoretical and research articles published by scholars (T. Amabile, M. Runco, R.J. Sternberg, R.W. Weisberg from USA; M.A. Boden, M.J. Howe, T. Rickards and G.A. Tan from UK) in the US and UK. This comparison is significant and noteworthy. I presume, these results indicate the level of awareness, and it is a matter of priority, as well as having certain values and norms for fostering creativity in organizations.

1.2. The Nature of Empirical Creativity Studies

Although, there are some major approaches having made by various disciplines such as psychology, biology, history, and sociology, it would be beneficial to describe the nature of empirical studies. It would be possible to classify them under the four headings (Runco, 2004) such as person, product, press, and process.

As the heading implies, the first type of studies are the ones which focus on the personality characteristics of individuals as well as the motivational orientations of people regarding having been intrinsically motivated. Amabile's (1996; 1998b) studies are of this category. The main reason for underlying the intrinsic motivation is associated with the characteristics of people who have a keen interest in any given subject for the sake of the activity (Shalley, Zhou & Oldham, 2004). This category includes necessarily certain organizational characteristics such as having an organic nature of structure.

The creativity studies of the second category which is directly related to the examination of the process of creativity (i.e. idea formation, data gathering, incubation, generating novel proposals and solutions) could be undertaken together with the studies focused on the examination of eminent people. Such configuration of creativity studies requires the execution of clinical and cognitive research for a better understanding the needs, expectations, and skills of people involved in each stage of the process of creativity.

The studies of the third category that aim at examining the nature of products and services, concentrate are interested behavioral aspect of the process of creativity. This type of studies assumes that a creative product is a tangible outcome of creative, novel ideas. The difficulty involves in this type of studies is related to the qualities of products which distinguishes the creative features from standard or ordinary characteristics of products and services. From another perspective, these studies are related to

organizational innovativeness due to the fact that innovation is the adoption of creative ideas.

The fourth category is named as pressure that is simply related with any kind of pressure either on the individuals or creative process itself (Murray, 1938). Furthermore, Runco (2004) states by quoting the description of Rhodes (1987) in connection with the types of pressure that might be grouped as environmental and perceptual. The environmental factors that could be identified as situational factors are of the focal of Amabile's studies. The computational model of creativity, as described briefly earlier, includes a set of situational factors as such freedom, autonomy, availability of resources, tolerance for mistakes. The perceptual factors could be explained by the differences in the perceptions of people who certainly, evaluate the environmental or contextual elements as pressurized or not. In this regard, the element of time is of important due to the fact that creativity is a process during which it cannot be expected from people in developing creative ideas. The family factor has to be taken into consideration as the impact of the nature of both, the relationships among family members, and family structure on younger generation is also noteworthy.

2. ORGANIZATIONAL CREATIVITY: AN EMPIRICAL EXPLORATION

This part covers an empirical study that aims at exploring the relationships between employee perceptions of organizational creativity, and type of organizational culture and work related employee attitudes of job satisfaction and willingness to recommend the organization. As it has been discussed in the first part of this article, the concept of organizational creativity is linked with the concepts of organizational culture and work environment (climate) or in other words proximal (challenging work, managerial behavior) and distal (resources, culture, adaptability) factors.

The environmental factors that could be defined as situational factors are of the focal of a good number of empirical studies for the examination of organizational creativity (Amabile, 1998a; 1998b; 1996; Shalley et.al, 2000; Drazin, Glynn & Kazanjian, 1999; Ford & Giola, 1995). Yet, the interdependence between the concepts of organizational culture and climate is among the ongoing interests of academicians (Ashkanasy, 2003; Martin, 2002; Cooper, Cartwright & Earley, 2001, Ashkanasy & Jackson, 2001; Denison, 1996; Reichers & Schneider, 1990; Yahyagil, 2004). The present study aims at understanding employee perceptions organizational creativity through analyzing the complex relationship between climatic features and

cultural characteristics of organizations as well as considering the match between organizational and individual value patterns.

3. METHOD

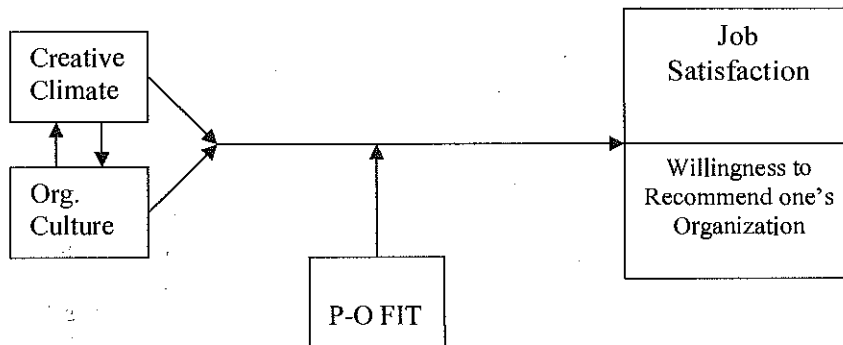
3.1. Sample and Procedure

The study was conducted in a pharmaceutical distribution company that has been and still is the leading one in Turkey. This company aimed at the development of innovative solutions for gaining competitive advantage in the sector in spite of being a family owned organization. There were a total of 81 employees, and the sample frame covered all of them.

Nearly 18% of the respondents held mid-level managerial position, and 53% of them were experts in different fields of work. The rest of the respondents were associates. Senior staff members were not included in the sample for the sake of objectivity.

A total of 54 responses yielded a response rate of 67 %.

3.2. Research Model



3.3. Measurement Devices

Five different instruments are used for this study:

1) The organizational climate questionnaire: This is 6-point Likert scale ranging from 'totally agree' (6) to 'totally disagree' (1). It comprised 28 items that relate to 12 dimensions of the concept of organizational climate (22 items), and also contains 6 items about socio-demographics. Appendix 1 displays the detailed description of the measurement instrument regarding the conceptual dimensions of organizational climate. The measurement

instrument is developed by the author and based mainly on Litwin and Stringer's (1968) Organizational Climate Questionnaire, and the study of Schneider, Brief and Guzzo (1996) as well as other leading scholars' studies (Kirsh, 2000; Fey & Beamish, 2001; Jones & James, 1979). Each of the measurement devices that were developed by above cited scholars has differing number of conceptual elements (up to 50 items) depending upon both their own perspectives and the complexity of measurement. The final design of the questionnaire (see Appendix 1) is based on the results of different studies (Yahyagil, 2004; Yahyagil & Deniz, 2004; Yahyagil, 2003;) conducted in Turkey. The factor and reliability analyses that were performed in regard to these studies indicated validity and reliability of this measurement instrument. Two more dimensions that were also included for the present study were based on Amabile's (1996) conceptual model for assessing the work environment for creativity. Amabile et al. (1996) sets up 5 conceptual dimensions that were defined as "encouragement of creativity, autonomy or freedom, resources, pressures, and organizational impediments to creativity" (p.1158). Since the original organizational climate questionnaire (developed by the author) already covers the dimensions of organizational encouragement, autonomy, challenging nature of work as well as degree of formalization as the main impediment to creativity, 2 more conceptual dimensions of (availability of resources and time pressure) were also added to the existing 10 dimensions in the Yahyagil Organizational Climate Instrument (Appendix No: 1).

2) The second measurement instrument is the Organizational Culture Index (OCI) originally developed by Wailach (1983). This instrument measures three major cultural dimensions as bureaucracy, innovation, and support. This is a well-known 4-point Likert scale that includes 24 items ranging from 'does not describe my organization' to 'describes my organization most of the time'. It is, in fact, a 24-item adjectival trait questionnaire ranging from 0 to 3. This instrument (see Yahyagil, 2004; Shadur 1999) that includes certain organizational values (such as ordered, creative, pressurized, stimulating) creates the cultural profile of an organization is based on perceptual descriptions of the members of organization.

3) Third one was a 7-point Likert type instrument that was developed by Cable and Judge (1966) to assess direct person-organization fit (see Tepeci & Bartlett, 2000), consisted of three items, and was also used by the author in a very recent study (Yahyagil, 2005). The scale contains items such as (My values match those of current employees in this organization).

4) The instrument for assessing overall job satisfaction which was a 7 point Likert type questionnaire was developed by Cammann et al. (1983), covers three items (e.g. All things are considered, I like my job).

5) The last measurement instrument which was originally developed by Cable and Judge (1996) for the assessment of willingness to recommend one's organization was consisted of two items (e.g. I would recommend this organization to my friends as a good place to work.) only.

3.4. Research Hypotheses

H1: Risk taking and freedom as well as having a challenging type of work will be the creative climatic predictors which will make the greatest contribution in explaining the variance in the variable of innovative nature of organizational culture.

H2: The creative climatic variables of work nature, innovation, risk taking, freedom, time-pressure, and availability of resources will be positively associated with the innovative type of organizational culture, but not with the type of bureaucratic culture.

H3: There is a positive association between employee perceptions of creative climatic predictors, and the level of job satisfaction as well as willingness to recommend one's organization.

H4: If the level of P-O fit is high, then the relationship between employee perceptions of creative climatic dimensions, and innovative organizational culture will be high.

H5: The creative climatic variables of work nature, innovation, risk taking, freedom, time-pressure, and availability of resources will be positively associated with variable of job satisfaction.

3.5. Research Findings

The reliability analyses of the measurement instruments were statistically satisfactory, but the instrument of 'recommending one's organization' that was composed of 2 items. However, for the sake of the achievement of study aims, these two variables were taken into consideration in the analyses. The relevant Cronbach alpha values for the climate questionnaire was (0.87), Wallach's culture index (0.82), job satisfaction questionnaire (0.71), person-organization fit questionnaire (0.76), and for recommendation one's organization (0.51).

A demographic summary of the sample indicated that the majority of employees (%64.8) were males, and more than half of the employees were at age group of 26-30, and 35% of them at the age group of 21-25. The 55.6% of them held a university degree, and 14.8 received their MBA degree. Nearly 28% of the employees had a college level education. Almost half of them have been employed by the company for 1-4 years, and 26% of them were working more than five years.

Regarding both the employee perceptions of environmental (climatic) variables and that of three cultural dimensions the corresponding mean values were given in Table 1.

Table 1: The Main Dimensions of the Concepts of Climate and Culture

Conceptual Dimensions	Mean	σ
Total interpersonal relations	4.55	0.87
Total support	4.38	0.75
Total communication	4.36	0.82
Total innovation	4.27	0.88
Total decision-making	4.03	0.88
Availability of resources	4.26	1.14
Time pressure	3.91	1.25
Risk taking and freedom	3.88	0.92
Team orientation	3.83	0.94
Total formalization	3.68	0.94
Total reward mechanism	3.56	0.96
Total work nature	3.20	0.93
Bureaucratic culture	1.97	0.50
innovative culture	1.95	0.49
Supportive culture	1.79	0.55

Recall the measurements of climatic variables were based on 6 point interval scale means for the main 12 climatic dimensions indicated that the employees generally perceived the work environment moderately positively. For the cultural dimensions, means for bureaucratic and innovative type of culture are almost equal, and slightly higher than that of supportive culture, all of them were above the scale midpoint of 1.5. This result indicated that

the members of the organization perceived their company as being moderately innovative and bureaucratic but as being less supportive.

Table 2: Structure Matrix of the Cultural Variables

	Factor		
	1	2	3
Equitable	,872		
Encouraging	,764		,409
Sociable	,719		
Personal freedom	,682		
Creative	,584		,448
Safe	,578		
Stimulating	,411		
Risk taking			
Established, solid		,829	
Structured		,688	
Power-oriented		,611	
Results-oriented		,599	
Regulated		,529	
Pressurized		,518	
Procedural		,483	
Cautious		,455	
Hierarchical		,401	
Ordered			
Driving			,855
Enterprising			,639
Trusting			,620
Relationships-oriented			,528
Challenging			,514
Collaborative	,430		,483

Extraction Method: Maximum Likelihood.

Rotation Method: Promax with Kaiser Normalization.

A confirmatory factor analysis (CFA) was run and all of the (24) cultural variables were entered. Since CFA seeks to determine if the number

of factors and the loadings of measured (indicator) variables on them conform to what is expected on the basis of pre-established theory (Kim & Mueller, 1978, p.55), the number of factors to be extracted was specified as 3 factors (See Table 2) based on Wallach's theoretical assumptions. The result indicated that there was a meaningful composition of the cultural variables. KMO value for the CFA was 0.677 at a very high significance level ($p = .000$).

The goodness of fit test indicated good model fit (chi-square = 200.001, $df = 207$, $p = .624$). As it is known, the test value should be non-significant (i.e. $p > .05$) and chi-square value should be high (George and Mallery, 2001) regarding the outcomes of this test. The structure matrix indicated that the first factor consisted of 5 supportive and 2 innovative culture variables; the second one was composed of bureaucratic cultural variables with 2 innovative culture variables of being results-oriented and pressurized. The final factor is a blend of innovative and supportive cultural variables.

3.6. Hypotheses Testing

A regression analysis was performed to test the first hypothesis for understanding which of the creative climatic (environmental) variables explained the innovative type of organizational culture. The analysis indicated that the innovative attitude of the senior management as well as challenging nature of work were accounted for 26.7% of the amount of the variation in the dependent variable of innovative culture (see, Table 3) but the variables of risk taking and freedom. Hence this hypothesis was partially supported by the research data.

Table 3: Regression Model for the Creative Climatic Variables Explaining the innovative Type of Culture

Model	R	R ²	Adjusted R ²	Change Statistics					Durbin-Watson
				R ² Change	F Change	df ₁	df ₂	Sig. F Change	
1	,456(a)	,208	,193	,208	13,647	1	52	,001	
2	,516(b)	,267	,238	,059	4,090	1	51	,048	2,306

a Predictors: (Constant), innovative management

b Predictors: (Constant), innovative management, Challenging work

c Dependent Variable: innovative Culture

F values for the innovative management and challenging nature of work were (13,647 and 9.274) successively at a high level of significance ($p < 0.000$). Similarly t values for the variables were (3.756 and 2.022) at ($p = 0.000$ and $p = 0.048$). Furthermore Durbin-Watson test value (2.306) indicated that the results were reliable.

Pearson correlation test was used for testing the second hypothesis. The variable of risk-taking, innovative attitude of management, and availability of resources were the climatic variables that indicated a correlation coefficient of 0.32 ($p = .019$), 0.46 ($p = .001$), and 0.30 ($p = .003$) associated with innovative organizational culture successively. Time pressure had a negative correlation coefficient of 0.30 ($p = .027$) associated with bureaucratic type culture only.

Regarding testing the third hypothesis, Pearson correlation test was performed for understanding the existence of associations between the variables of job satisfaction and recommending one's organization, and creative climatic (environmental) predictors. Test results were given in Table 4.

Table 4: Correlation Analysis of Creative Climatic variables with Job Satisfaction and Recommending one's Organization

Variables	Risk Taking	Welcoming New ideas	Innovative Management	Motivating Work	Allocation of Resources
Job Sat.	0.41 ($p = .002$)	0.33 ($p = .016$)	0.29 ($p = .034$)	0.36 ($p = .007$)	0.43 ($p = .001$)
Recommend	0.31 ($p = .021$)	-	0.57 ($p = .000$)	0.36 ($p = .007$)	0.27 ($p = .048$)

The results of the correlation analysis indicated quite significant and meaningful associations between dependent and creative climate variables as initially expected, but no correlation depicted between job satisfaction, recommending one's organization and the creative climate variable of time pressure. Moreover, the correlation coefficient of 0.60 were found between the variables job satisfaction and recommending one's organization at a very high significance ($p = 0.000$) level.

A regression analysis run to test the fourth hypothesis for understanding the moderating effect of person-organization fit (P-O fit) through the explanation of the creative climatic variables in the amount of

the variable of innovative organizational culture. Since the direct P-O fit was measured by using 7 point Likert type scale that was consisted of 3 items, a cut point value of 12 was assessed to take into consideration of the responses of the participants who claimed that they perceived a certain degree fit between their own value patterns, and that of organizational value patterns.

The outcome of the regression analysis was given in Table 5. It indicated the fact that as the degree of P-O fit increased, the perception of creative climatic variables will increase positively regarding the perceiving innovative type of organizational culture. Although, the entrance of the majority of the creative climatic variables was expected initially, the outcome pointed out clearly that the welcoming of new ideas by the senior management was the only variable which influenced the employee perceptions of organizational culture. In other words, the positive attitude of the senior management towards new and novel ideas was the unique creative climatic variable that explained $\frac{3}{4}$ of the variance in the dependent variable of innovative organizational culture depending on the level of P-O fit. The corresponding F value for this analysis was 14.402 ($p = .013$), and t value was 3.795 ($p=.013$).

Table 5: The Employee Perceptions of innovative Culture as Explained by Creative Climatic Predictors based on P-O Fit

Model	R		R ²	Adjusted R ²	Std. Error of the Estimate	Change Statistics					Durbin-Watson Statistic	
	TOTPOFIT = 12,00 (Selected)	TOTPOFIT = 12,00 (Unselected)				R ² Change	F Change	df ₁	df ₂	Sig. F Change	TOTPOFIT = 12,00 (Selected)	TOTPOFIT = 12,00 (Unselected)
1	,862(a)	,437	,742	,691	1,46629	,742	14,402	1	5	,013	1,878	2,147

a Predictors: (Constant), Innovative management

b Unless noted otherwise, statistics are based only on cases for which TOTPOFIT = 12,00.

c Dependent Variable: Innovative culture

As it was given in Table 6, the outcome of the analysis was in accordance with the initial expectations, and half of the creative climatic variables explained nearly 40% of the variance in job satisfaction. It is worthy to note that the effective use of resources and the encouragement of

risk taking were accounted for 25% of the amount of the variation in the dependent variable of job satisfaction. All of the corresponding ANOVA analyses were statistically meaningful ($p < 0.001$), and the relevant Durbin-Watson test value was (1.778) indicating that the outputs were not resulted by chance.

Table 6: The Criterion of Job Satisfaction as Explained by Creative Climatic Predictors

Model	R ²	Adjusted R ²	Std. Error of the Estimate	Change Statistics				
				R ² Change	F Change	df ₁	df ₂	Sig. F Change
1	,183	,167	2,86581	,183	11,631	1	52	,001
2	,251	,222	2,76991	,068	4,663	1	51	,036
3	,322	,281	2,66170	,071	5,231	1	50	,026
4	,386	,336	2,55816	,064	5,130	1	49	,028

a Predictors: (Constant), TOTRESOR

b Predictors: (Constant), TOTRESOR, Risk taking

c Predictors: (Constant), TOTRESOR, Risk taking, TOTPRESS

d Predictors: (Constant), TOTRESOR, Risk taking, TOTPRESS, Motivating nature of work

e Dependent Variable: TOTJBSAT

DISCUSSIONS

The empirical studies which aimed at exploring the associations between organizational creativity and organizational culture, as it was the case for this study, should take into consideration the idiosyncratic characteristics of organizational culture (i.e. organizational values) prior to arriving at conclusions on the nature of these relationships between organizational culture, creativity and work related employee attitudes. Furthermore it is known (Shalley et al., 2000; Amabile, 1988a) that certain characteristics of work environment do affect creativity of the members of organization.

The analyses of the present research data indicated that the respondents of this study perceived their organizations almost equally as being bureaucratic and innovative at a moderate level, and as being supportive at lesser degree. This result, presumably, might be due to the fact that the organization where this study conducted is a family owned organization in spite of being a leading professional company. In terms of

the confirmatory factor analysis (See, Table 2), there was a meaningful blend of cultural characteristics in line with corresponding theoretical assumptions for the assessment of the types of organizational culture. Although it was, certainly, understandable to see a blend of the characteristics of supportive and innovative culture, it would be interesting to point out the composition of 2 variables of innovative culture (i.e. results-orientation and time-pressure) along with almost all of bureaucratic culture variables. This could be due to the fact that the managers of Turkish companies do not apply time pressure on the members of their organizations, and employees interpret the term 'pressurizing' as if it implied an authoritarian approach. Regarding the blend of the variables of 'power-oriented and results-oriented', this might be related to the perception of Turkish national culture by the members of organizations. In Turkish business world, employees who generally expect a paternalistic approach (Paşa, 2000, p.37; Kabasakal and Bodur, 1998) from their superiors might not fully grasp the difference between power-oriented and results-oriented approaches clearly for the achievement of organizational goals.

The research findings were able to indicate the association between the employee perceptions of creative work environment characteristics, and the perception of innovative type of organizational culture. The variables of risk taking, innovative management, availability of resources, challenging nature of the work, welcoming of new ideas by the management were of importance as they had a positive and strong association with innovative cultural characteristics of the organization. This result was, in fact, satisfactory empirical evidence which indicated that if there were certain cultural characteristics supporting innovative behaviors in work settings then, it would be likely to expect the formation of corresponding creative work environment. It is worthy to note the assertion of Andriopoulos (2001) who states the importance of managing organizational creativity as a key challenge for creating an organizational culture to find out innovative ways of handling with problems.

The outcomes of this study indicated the functional importance of creative qualities of work environment (proximal and distal factors) supported by the existing cultural characteristics of the organization. In terms of behavioral theory of creativity (i.e. Amabile's model of creativity), traditional organizational models make rather non-humanistic approaches, and pay considerably lesser degree of importance for the enhancement of creativity. In contrast, today's organizations have realized the functional role

of organizational creativity in accordance with the characteristics of national cultures where they are operating.

It is natural, or say, logical to observe differences in the approaches made for fostering creative potential that are supported by the top managements of organizations in different parts of the world. What is important from scientific perspective is to observe the fact that whenever organizations provide sufficient resources (such as, encouragement of generating new ideas, availability of information, betterment of physical and psychological factors), positive attitude of senior managements towards application of novel ideas, emphasizing participation and involvement of employees in business activities the extent to which would be noticed by the members of organizations.

The outcomes of this study indicated that creative environmental factors were of importance for the employees provided that organizational values (i.e. organizational culture) were in favor of fostering creativity. The statistically significant associations between creative climatic factors, and innovative type of organizational culture which were the outcomes the present study were important empirical evidence. In terms of the findings of this study, almost all of these factors were correlated with affective employee attitudes (job satisfaction and recommending one's organization). Especially, receiving encouragement from the management, and allocation of resources were strongly and positively correlated with the level of job satisfaction and recommending one's organization.

One of the striking findings of the present study was related to the moderating effect of person-organization fit regarding the association between the innovative type of organizational culture, and employee perceptions of creative work environment. It was a meaningful assessment that when the degree of P-O fit increased, the unique factor was innovative quality of management that affected the employee perceptions of organizational culture rather as being innovative. One might assume that the senior managements of organizations were successful in minimizing the bureaucratic nature of the organizational activities; it would be likely the enhancement of the creative potential of organizational members provided that the management welcomed valued new and innovative ideas.

In spite of the limitations of this study (i.e. relatively small sample size), it would be concluded that it has become a hot issue for the senior management of organizations to enhance the creative behavior of their employees not for only the sake of innovativeness, but also to achieve a

vision that is essential for being competitive in today's business world. Although, the betterment of organizational context is a vital issue for all of the organizations, it would not be functional, unless managers would grasp the formation of appropriate organizational culture.

A Guideline For Enhancing Organizational Creativity

If the enhancement of creative potential is what is desired, the responsibility would belong to senior managers to make a holistic approach to promote creativity in organizations. This approach should be made by means of determining the priorities to achieve a desirable end for managing creativity from a scientific perspective such as the improvement of resources, leadership training, and encouraging the members of organization for expressing their ideas, opinions freely.

Firstly, the starting point is to try visualizing the link between organizational culture and creativity in the minds of the members of an organization. It is the cultural system of an organization that reflects its personality, and serves as the basic foundation of the whole organizational system. The senior management of organizations needs to make the members of their organizations to be aware of the improved environments for creativity. This requires the introduction of a cultural change strategy to explain the meaning and function of creative behavior to the members of organization.

The formation of a corporate culture, which does support creativity, requires a strong match between top management culture and that of employees. The findings of some empirical studies (Andriopoulos & Gotsi, 2002) support the link between organizational culture, climate and creative behavior. Unless an organizational culture is formed to value creative thinking and to support innovative behavior, the enhancement of creativity would become an extremely hard task, even if creativity training were given for organizational members.

Secondly, any organization that succeeds in forming a supportive type of organizational culture should pay an attention to the modification of certain climatic elements. These are flexible organizational structure, provision of freedom, resources, reward mechanism and openness, accompanied by regular meetings for brainstorming, encouragement of new and novel ideas. As a matter of fact, there is a large amount of empirical evidence (Isaksen et al. 2000-01; Detert, 2000; Amabile & Conti 1999)

indicating that creativity has an association with both certain cultural and climatic elements and the establishment of a flexible organizational structure. Rickards & Moger (2000) indicate, "various studies have found a positive association between creative climate and innovative outputs" (p.275).

Thirdly, the role of the leader, the leader characteristics, leadership styles, and leader-member relations are vital both for establishing a harmony between the cultural and climatic elements of organization (Tierney et. al., 1999). Moreover, a new approach to the concept of leadership is of importance for today's modern organizations. The said leadership approach (Ülgen and Mirze, 2004, p.380) is defined as 'strategic architecture' that includes the enrichment of internal and external dynamics of organizations. Within this context, employee and leader interactions (i.e. LMX theory) are of importance, and the leader should focus both on the encouragement of the members of organization to involve in decision-making process and on the implementation of team work (Scandura and Graen, 1984).

Fourthly, within the context of management theory, the selection of employees becomes a serious task than ever to hire people who have certain characteristics. The close collaboration of human resources departments with senior management of organizations is important for determining the strategies for promoting creative behavior. The priorities might, possibly, cover the provision of training programs, the betterment of communication channels, and the arrangement of regular sessions for free discussions of the ideas of organizational members.

Finally, scholars and managers should agree with the fact that enhancement of organizational creativity requires the application of extremely complex blend of different approaches. This complexity is in the nature of the organizational creativity construct. This construct implies several links between certain accounts of employees, leaders, leadership styles, cultural dynamics of organization, contextual elements of work settings (climate), and creativity.

Whether one agrees with 'total system approach' (Tan, 1998), or multi-level or multi domain (technical and managerial) approaches (Drazin, Glynn & Kazanjian, 1999); one thing is for sure; and the point where both come together, is that: the enhancement of creativity in organizations depends on many facets of the organization. In order to successfully provide a creative work environment for organizational members, management must integrate components of organization. Neither a single aspect of any

organization nor motivational orientations of organizational members can encourage organizational creativity.

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Appendix 1: The 12 Dimension of Yahyagil Organizational Climate Questionnaire

	Litwin & Stringer	Schneider, Brief & Guzzo	Fey & Beamish	Jones & James	Kirsh
1- Formalization					
Q.1 F.1	x	x	x		x
Q.8 F.2		x			
2- Support					
Q.3 S.1	x	x		x	x
Q.13 S.2	x	x		x	x
3- Nature of Work					
Q.6 WN.1		x		x	
Q.12 WN.2	x	x		x	
4- Reward					
Q.4 RW.1	x	x			x
Q.18 RW.2	x	x	x		x
5- Interpersonal Relations					
Q.10 Int.1	x	x	x	x	x
Q.15 Int.2	x	x	x	x	x
6- Risk Taking & Freedom					
Q.11 R1	x	x		x	
Q.14 R.2					
7- Communication					
Q.2 C.1			x		
Q.16 C.2		x	x		x
8- Innovation					
Q.9 Inv.1	x				x
Q.19 Inv.2					x
9- Decision Making					
Q.5 Decm.1		x	x		x
Q.20 Decm.2			x		x
10- Team – work					
Q.7 TW.1		x		x	x
Q.12 TW.2					
11- Availability of Resources	T. Amabile				
Q.21					
12- Time pressure	T. Amabile				
Q.22					