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# RIT

**Cross Cultural Study on Creativity: How do Croatian working professionals  
and Emirati working professionals conceptualize creativity?**

By

Alice Almer

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of  
Science in Service Leadership and Innovation

Department of International Hospitality and Service Innovation

Saunders College of Business

Rochester Institute of Technology – RIT Croatia

Zagreb, Croatia

Aug 5, 2020

# CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

**Committee Approval:**

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**Jennifer Matic**

**Date**

**Thesis Advisor**

### **Abstract**

Living in very dynamic and uncertain times, we can witness the power and the necessity of utilizing creativity and innovation as they can provide solutions to complex problems. However, how we see and define creativity is influenced by many factors, and culture is one of them. The purpose of this study was to investigate the effect of culture on creativity conceptualization. Specifically, the objective was to find out whether the working professionals of Croatia and the working professionals of the United Arab Emirates view creativity differently. In order to investigate this, a cross-sectional study involving 109 participants from Croatia and 98 participants from the UAE was designed. The results confirmed that there are differences in how they view creativity, and this could also be influenced by their culture. This is in line with the findings of other research studies: there are no universal recipes as to how people view what is creative, and therefore no generalization can be made about what constitutes creativity for an individual. Using tailored approach to particular cultures' view of creativity is important when developing creative solutions and fostering creativity skills in employees of that culture.

*Keywords:* creativity, culture, cross-cultural research

## Table of Contents

Abstract.....	iii
List of Figures .....	ix
List of Tables.....	x
Introduction.....	1
Purpose Statement .....	4
Literature Review .....	4
Why Should We Research Creativity?.....	5
Creativity research – history and framework.....	6
Defining Creativity.....	7
What is Culture?.....	9
The Relationship between Culture and Creativity .....	10
How does culture influence creativity?.....	10
Creativity and cross-cultural differences. ....	12
Methodology .....	14
Approach .....	14
Research Design.....	15
Strategy of inquiry.....	16
Participants in the research.....	17

Population .....	17
Sample.....	17
Survey Design .....	19
Survey Procedure .....	23
Survey Translation .....	23
Data Collection.....	24
Administering the survey .....	25
Time needed to successfully complete the survey .....	27
Data Analysis .....	27
Results.....	30
Descriptive statistics analysis of the samples.....	30
Creativity cues – descriptive statistics .....	35
Testing for the validity of the Hypotheses .....	39
Testing for statistical significance in creativity conceptualization differences between two samples by gender and age.....	42
Testing for statistical significance in creativity conceptualization differences between the samples by gender - females .....	42
Testing for statistical significance in creativity conceptualization of differences between the samples by gender - males .....	44
Testing for statistical significance in creativity conceptualization differences between the samples by age .....	46

Testing for statistical significance in creativity conceptualization differences between the samples by participants who were 26 – 35 years old.....	46
Testing for statistical significance in creativity conceptualization of differences between the samples by participants who were 36 – 45 years old .....	47
Testing for statistical significance in creativity conceptualization differences between responses by gender in each sample.....	49
Croatian sample.....	49
UAE sample .....	51
Testing for statistical significance in creativity conceptualization differences between responses by age groups in each sample independently .....	52
Croatian sample.....	53
UAE sample .....	55
Testing for statistical significance in creativity conceptualization differences between responses by educational level of participants in each sample independently.....	58
Croatian sample.....	59
UAE sample .....	61
Discussion... ..	67
Recommendations for Further Research .....	70
Recommendations for Practice .....	71
Study Limitations .....	73
References... ..	75

Appendix A Survey distributed to Croatian and Emirati participants .....	80
Appendix B Creativity Cues .....	116
Appendix C E-mail Invitation for Croatian Participants.....	126
Appendix D Social Media Invitations for Croatian Participants.....	127
Appendix E The Shapiro-Wilk Test Results: Creativity Cues Responses by Citizenship .....	129
Appendix F The Shapiro-Wilk Test Results: Creativity Cues Responses by Females of Both Samples .....	130
Appendix G The Shapiro-Wilk Test Results: Creativity Cues Responses by Males of Both Samples .....	131
Appendix H The Shapiro-Wilk Test Results: Creativity Cues Responses Participants 26-35 Years of Age.....	132
Appendix I The Shapiro-Wilk test Results: Creativity Cues Responses by Participants 36-45 Years of Age .....	133
Appendix J The Shapiro-Wilk Test Results: Creativity Cues Responses by Croatian Working Professionals .....	134
Appendix K The Shapiro-Wilk Test Results: Creativity Cues Responses by Emirati Working Professionals .....	135
Appendix L Levene's Test for Equality of Variances: Differences Between Responses by Age Groups in Croatian Sample .....	136
Appendix M Levene's Test for Equality of Variances: Differences Between Responses by Age Groups in the UAE sample .....	140



Appendix N Levene's Test for Equality of Variances and Welch's Test for Unequal Variances:

Differences Between Responses by Educational Level in Croatian Sample ..... 144

Appendix O Levene's Test for Equality of Variances: Differences Between Responses by

Educational Level in the UAE Sample ..... 149

**List of Figures**

Figure 1 Age Distribution of All Participants in the Research .....	31
Figure 2 Age Distribution in Croatian and Emirati Samples .....	32
Figure 3 Gender Distribution in Croatian and Emirati Samples .....	33
Figure 4 Education Level of Croatian Respondents.....	34
Figure 5 Education Level of Emirati Respondents .....	35
Figure 6 Creativity Cues' Means in Comparison to Cue Ideal of 3.5 .....	36

### List of Tables

Table 1 Descriptive Statistics for Creativity Cues – Croatian Sample.....	37
Table 2 Descriptive Statistics for Creativity Cues – Emirati Sample .....	38
Table 3 Differences in Creativity Conceptualization Between Working Professionals of Croatia and UAE - Welch’s Test .....	41
Table 4 Differences in Creativity Conceptualization Between Female Working Professionals of Croatia and UAE - Welch’s Test .....	43
Table 5 Differences in Creativity Conceptualization Between Male Working Professionals of Croatia and UAE - Welch’s Test .....	44
Table 6 Differences in Creativity Conceptualization Between Participants 26-35 Years of Age - Welch’s Test.....	46
Table 7 Differences in Creativity Conceptualization Between Participants 36-45 Years of Age - Welch’s Test.....	48
Table 8 Differences in Creativity Conceptualization of Croatian Working Professionals With Regards to Their Gender - Welch’s Test.....	50
Table 9 Differences in Creativity Conceptualization of Emirati Working Professionals With Regards to Their Gender - Welch’s Test.....	51
Table 10 Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Age Groups in Croatian Sample – One-Way ANOVA Test Results.....	53
Table 11 Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Age Groups in the UAE Sample – One-Way ANOVA Test Results.....	56

Table 12 Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Participants of Different Educational Levels in the Croatian sample – One-Way ANOVA Test Results .....	59
Table 13 Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Participants of Different Educational Levels in the UAE sample – One-Way ANOVA Test Results .....	62
Table 14 Summary of All Statistical Analyses – Main Findings .....	65

### Introduction

As human beings, it is in our nature to be creative (Sawyer, 2012). It brings benefits to individuals and societies as “creativity is not only a reaction to but also a contribution to change and evolution” (Runco, 2004, p. 658). The importance of creativity will continue to rise in the future due to, among other things, effects of globalization and technological advancements (Sawyer, 2012). Researching creativity has started blossoming since 1950, and needs to continue in order to better understand and explain different concepts of creativity (Runco, 2004, Sawyer, 2012).

Though people around the world share the need to express themselves creatively (Rudowicz, 2003), how they view and conceptualize creativity depends on many internal and external factors, and culture is one of them (Csikszentmihaly, 2006). The author of six national cultural dimensions which help us better understand the differences between national cultures, Geert Hofstede, defines culture as “a collective programming of the mind that distinguishes the members of one group or category of people from others” (Hofstede, 2011, p. 3). Furthermore, experiencing and learning about other cultures also influences one’s creativity (Leung & Morris, 2011), so one can assume that the creativity conceptualization is a dynamic category. Hence, there is no universal concept of creativity conceptualization (Sawyer, 2012). Actually, explaining and understanding creativity is not a simple, but rather a complex task (Hennessey, Amabile & Mueller, 2011; Sawyer, 2012).

Creativity is becoming one of the most important skills for employment (Leopold, Ratcheva & Zahidi, 2018). The technological revolution and advances we are witnessing are leading to many disruptive changes in people’s lives and businesses worldwide. Businesses today face complex problems and in order to solve them, businesses may need to take different methods

to come up with adequate solutions. Coming up with novel and useful ideas and processes results from creativity thinking and innovation (Hill, Brandeau, Truelove & Lineback, 2014). Therefore, businesses need to focus on fostering creativity and innovation in order to ensure existence and prosperity (Martins & Terblanche, 2003). Such an organizational culture is, in fact, key, to building an organization's competitive advantage (Ali Taha, Sirkova & Ferencova, 2016). Innovation happens through creativity (Ali Taha et al., 2016), and culture is among factors that influence creativity conceptualization in individuals (Csikszentmihaly, 2006). Therefore, in order to contribute to efficient fostering of creative thinking and innovation abilities in employees, we need to better understand the effect of employees' cultural background has on their creativity conceptualization.

Using a cross-sectional quantitative study, the researcher will examine conceptualization of creativity in two different cultures. It will investigate how Croatian citizens, who live in Croatia and are working professionals with at least 3 years of working experience conceptualize creativity. At the same time, the study will look into how citizens of the United Arab Emirates (UAE) who live there and are working professionals with at least 3 years of working experience conceptualize creativity. The survey and the collection of data in the UAE will be conducted in close collaboration with a researcher from the UAE. The study attempts to understand what members of both cultures think about when they think of creativity and whether there are any differences in their conceptualization of creativity. Hence, the following hypotheses will be tested:

- H0: There are no differences between Croatian and Emirati working professionals in how they conceptualize creativity.
- H1: There are differences between Croatian and Emirati working professionals in how they conceptualize creativity.

The independent variable, which is culture, is defined by the citizenship of the respondent (Croatian, i.e. Emirati) and the country he or she lives in (Croatia, i.e. the UAE). The dependent variable, which is creativity conceptualization, is defined by respondent's opinion of how important is each of 156 creativity attributes, presented to him or her in this study, for a product or a process to be considered creative.

The significance of this study will be in adding more scientific knowledge to the overall cross-cultural research efforts of investigating creativity. Namely, as studies confirm that different cultures have different views on how they define what is creative (Loewenstein & Mueller, 2016), it is important to conduct more research in other cultures, especially outside the Western culture where most research has been done (Lubart, 1990). Furthermore, researchers agree that it is best to use an interdisciplinary approach, or perspective when exploring creativity (Runco, 2004, Sawyer, 2012); such an approach includes the importance of the social context and therefore the influence of one's culture on creativity conceptualizing. It seems that the more we research and find out – the more we need to continue to research (Leung & Morris 2011). Furthermore, as the study investigates the creativity conceptualization of working professionals of Croatia and the UAE, its findings will result in practical suggestions for those interested in fostering creativity in organizations, as well as developing creativity skills in their employees.

In the Literature Review section, the researcher gives an overview of the history and framework of creativity research and investigates what other researchers and studies have said about the influence of culture on creativity conceptualization and the relationship between the two. Methodology and Data Analysis section gives an in depth overview and explanation of the chosen research design, the participants in the study, survey design and procedure, and data collection process. The researcher also explains the data analysis process. In the Results section, the

researcher gives an explanation of statistics analysis that was employed and explains the findings of the study. Finally, the results are interpreted and further explained in the Discussion section, with recommendations with regards to further research, and practical application of the findings. Study limitations are addressed in detail as well.

### **Purpose Statement**

The purpose of this cross-sectional quantitative research is to better understand the relationship between culture and creativity by examining possible effect of culture on creativity conceptualization in Croatians and Emiratis. The independent variable will be culture, and the dependent variable will be conceptualization of creativity. The findings will add to the overall cross-cultural body of knowledge on creativity, and could be applied in activities aimed at fostering creativity in various organizations.

### **Literature Review**

When one looks at the world in which we live today, one cannot but marvel at the achievements that the human race has earned throughout the history. From inventing the wheel and fire, to the AI development, none of that would be possible without creativity. No matter where we come from, what we do and what our background is, we are all capable of being creative (Amabile, 1983; Sawyer, 2012). The benefits of creativity are immense on an individual and societal level (Runco, 2004) and growing more important due to impacts of globalization, advanced technologies, increased demands of creative products, and automation of jobs that do require creative thinking (Sawyer, 2012). Cultures in general view creativity as positive (Westwood & Low, 2003). However, though people across different cultures share the desire for creativity, at the same time they conceptualize, assess and express creativity differently (Adair & Xiong, 2018; Erez & Nouri, 2010).



Creativity is intriguing in so many ways; it is versatile (Loewenstein & Mueller, 2016; Rudowicz, 2003), it comes from within an individual, yet at the same time its conceptualization, assessment and expression is very dependent on what happens in the individual's environment (Csikszentmihaly, 2006; Erez & Nouri, 2010; Hennessy & Amabile, 2010). Furthermore, creativity brings significant changes to that environment (Runco, 2004). Namely, "creativity is useful and effective response to evolutionary changes" (Runco, 2004, p. 658). Therefore, through creative thinking humankind can both react to changes brought upon, but also influence them (Runco, 2004). Creativity is so complex, intriguing (and beneficial), no wonder why creativity research is increasingly growing (Kwan, Leung & Liou, 2018).

### **Why Should We Research Creativity?**

There is a purely scientific interest by researchers to study creativity and understand the great minds of creative people (Hennessy & Amabile, 2010). However, as much as it is important on an individual level, creativity is important on a societal level; it helps nations become better at solving problems in their societies and because of its benefits, more and more organizations are focusing on creativity (Hennessy & Amabile, 2010; Runco, 2004). Actually, when we take into account factors like globalization and the technology development and what this means for businesses, it is safe to assume that creativity will become more and more important (Sawyer, 2012). Hennessy and Amabile (2010) said that "creativity is one of the key factors that drive civilization forward" (p. 570), pointing out the importance of research in creativity.

Even though research has opened so many questions about creativity, it also shed some light into what it is and what it is not (Runco, 2004). For example, we know that different cultures view and assess creativity differently (Leung & Morris 2011), but we also know that we cannot compare them in terms of ranking them (Runco, 2004). Furthermore, we know that we

cannot apply a universal concept and measurement to all cultures, and that more research is imperative to help us get a clearer picture and better understand creativity (Westwood & Low, 2003).

**Creativity research – history and framework.** The interest in researching creativity began more than half a century ago. Actually, it was in 1950, when the President of the American Psychological Association, J. Paul Guilford, encouraged his fellow colleagues to start exploring creativity (Amabile, 1983; Sawyer, 2012; Runco, 2004). Although today's researchers would not find such an invitation as some kind of revelation, it actually had a great impact on the academic community of that time, as it was focused on observing and studying behaviors, i.e. only what was manifested and visible on the outside, and not what was happening within an individual (Sawyer, 2012). It marked a new era for creativity research (Sawyer, 2012). When one looks at the research done on creativity and tries to systemize it, one thought comes to mind: it is very diverse (Runco, 2004). We can look at what the research is focused on by using Rhodes' 4P framework of exploring product, person, process or press (Runco, 2004), and we can also look into different disciplines that deal with creativity such as psychology, sociology, history, economics, and anthropology (Hennessy & Amabile, 2010; Runco, 2004; Sawyer, 2012). Looking at it from a historical point of view, until 1980s – 1990s researchers focused on the individual (Sawyer, 2012). They were interested to learn about creativity with regards to personality and cognitive abilities (Runco, 2004; Sawyer, 2012). It was then that the importance of the external factors, such as culture and society, and their influence on creativity became the focus of creativity research (Hennessy & Amabile, 2010; Runco, 2004; Sawyer, 2012). Namely, creativity does not happen by itself (Lubart, 1990), because in being creative individual is not independent from his or her environment (Csikszentmihaly, 2006); we can think and act and

hence be creative because of the information and knowledge we receive through norms and tradition from the culture and society we live in (Rudowicz, 2003). Creativity is thus defined by the interaction of the individual, culture and the social environment (Csikszentmihaly, 2006; Hennessy & Amabile, 2010).

Creativity has many sides (Loewenstein & Mueller, 2016) and it can be approached from different perspectives (Lan & Kaufman, 2013). This leads to the following: the best approach to use in researching creativity is the interdisciplinary approach (Hennessy & Amabile, 2010; Runco, 2004). In fact, Hennessy and Amabile (2010) warn that following the 1990s, there has been “a virtual explosion of topics, perspectives, and methodologies in the creativity literature” (p. 571), but that researchers of one discipline often do not know the achievements of researchers of another discipline. Thus, in their review of creativity research and literature, Hennessy and Amabile (2010) called for “the need for a systems view of creativity” (p. 571) emphasizing the more holistic approach in creativity research that needs to be taken.

### **Defining Creativity**

Although we are all capable of being creative (Amabile, 1983; Westwood & Low, 2003), defining creativity is quite complex and hard to measure (Hennessy, Amabile & Mueller, 2011; Sawyer, 2012). At the same time, the very definition of creativity is key for its research (Runco & Jaeger, 2012). Is there a universal formula that could help get a clearer picture? The answer is no. As already stated, one can look at creativity from different angles which in turn influences the definition of creativity.

One of the key creativity definitions that relates to product or idea comes from the US: the conceptual definition says that in order for a product, idea or a thought to be assessed as creative,

it needs to satisfy two criteria: it needs to be novel and useful (Amabile, 1983; Hennessy & Amabile, 2010). However, Kwan et al. (2018) warn that this does not mean that all cultures view and assess each of the criteria (novelty and usefulness) in the same way. Actually, in their research, Loewenstein & Mueller (2016) pointed to the importance of implicit theories of creativity, that is the importance of how lay people conceptualize creativity. They argued that different cultures might use different cues (in quality or quantity) to define novelty and usefulness. They researched creativity conceptualization among Americans and Chinese by first defining 26 creativity cues (words associated with creativity dimensions of novelty and usefulness) and found out that Americans use a narrower set of cues to define creativity, whereas Chinese use a much broader set of cues.

Runco and Jaeger (2012) referred to the two-criteria definition as the standard definition of creativity and warned the research community of the importance of both the novel and usefulness aspect of creativity (not just one or the other); namely a very novel and original idea is not necessarily useful if it's not recognized (Runco & Jaeger, 2012). This thought points to one of the ways how the culture and society influence creativity assessment. In other words, the creativity (novelty and usefulness) of a product or idea needs to be recognized by other people, not only by the creator; Amabile (1983) said that the creativity is rated by "appropriate observers (who are) familiar with the domain in which the product was created or the response articulated" (p. 359), and Csikszentmihaly (2006) introduced gatekeepers, an influential group of people within the field (social environment) that evaluates creativity.

In discussing the importance of defining creativity, another question emerges – who defines creativity? The standard definition of creativity that says that something is creative if it is novel and useful, is widely accepted and has been defined by expert community a long time ago

(Runco & Jaeger, 2012). This means it is explicit; but in order to properly address the definition of creativity, one needs to look at implicit theories which explain how lay people define and conceptualize creativity (Runco, 2011). And while explicit perspectives are important for further testing, implicit theories are important to explore as they differ from explicit theories (Runco, 2011). This again points to the important role of culture and its influence on creativity; implicit theories are conveyed via culture through its norms and standards (Loewenstein & Mueller, 2016; Runco, 2007). Hence it is important to explore implicit theories and the relationship between culture and creativity as it will help us understand why lay people see creativity in a certain way (Paletz & Peung, 2008).

Although we know why it is important to explore it, the scientific community has still not been able to precisely define what creativity is. (Hennessy & Amabile, 2010). The cross-cultural differences in creativity conceptualization and assessment make the situation more complex; however, that is precisely why we need explicit studies and research as that is the only path to better understanding the differences between cultures when it comes to creativity (Hempel & Sue-Chan, 2010).

### **What is Culture?**

Culture can be defined as “the collective programming of the mind that distinguishes the members of one group or category of people from others” (Hofstede, 2011, p. 3). This definition points to several important conclusions:

- a) Culture refers to a group of people, not an individual,
- b) they share a “programmed” knowledge about something,
- c) which distinguishes them from other groups of people.

It is important to note that not all individuals within a group are the same; hence general assumptions about the programmed knowledge should not be made when it comes to each individual within that group (Hofstede, 2011; Runco, 2007). Furthermore, Rudowicz (2003) emphasized that the culture is made of “all the traditions and values, beliefs, behaviours, customs and rules as well as economic, political and technological forces that operate on a given group of people at a given time within a given place” (p. 275). It implies that the programmed knowledge that Hofstede mentions is both learned and conveyed within the culture over time. This is further confirmed by Csikszentmihaly (2006) who said that the shared knowledge and learning within a group is needed for creativity.

Lubart (1990) mentioned one other important characteristic of a culture: it changes over time. That is why we need to take into account the factor of time when emphasizing the influence of culture on an individual. Namely, as Lubart (1990) pointed out: “While continuities exist, the culture of 19th Century United States is different from modern culture in many ways” (p. 53).

### **The Relationship between Culture and Creativity**

**How does culture influence creativity?** As previously stated, the relationship between culture and creativity is by no means a simple one; it is complex (Rudowicz, 2003) and two-way, meaning that culture influences creativity and creativity in turn frames culture (Kwan et al., 2018). Culture acts through values and norms, traditions, etc. (Rudowicz, 2003) and affects everything that is associated with creativity: the process, its definition, even which domains and forms are considered creative and which are not, and even the degree to which creativity will be promoted within society (Lubart, 1990).

Mihaly Csikszentmihaly's (2006) Systems model of creativity addresses how culture affects creativity. The model describes the dynamic relationship between the domain or a cultural system, a person, and the field which comprises of gatekeepers, that is experts that influence the domain by accepting or rejecting a certain idea or product as creative (Csikszentmihaly, 2006). In terms of creativity conceptualization, according to Csikszentmihaly (2006), the domain affects the individual by transmitting "knowledge, values, practices and tools" (p. 4), that will shape that individual's concept of creativity. Furthermore, Runco (2007) emphasized the importance of institutions like family or school that communicate cultural values; members of the family and teachers in school channel the values from the domain about creativity, thus shaping the child's perception, assessment and expression of creativity, e.g. what is creative and what is not.

Erez & Nouri (2010) introduced a Conceptual framework of cultural values, social and task contexts, and creativity dimensions. This theoretical framework is important in understanding creativity conceptualization as "certain cultural values enhance the novelty of ideas whereas others enhance the elaboration on its usefulness or appropriateness" (Erez & Nouri, 2010). Cultural dimensions such as individualism, low power distance (power is more equally distributed in the society), and low uncertainty avoidance (low level of anxiety in times of uncertainty), will influence individuals to focus more on novelty in coming up with an idea. Conversely, societies that nurture cultural dimensions such as collectivism, high power distance (power is unequally distributed in the society), and high uncertainty avoidance (high level of anxiety in times of uncertainty), will influence individuals to focus more on usefulness in coming up with an idea. In addition, creativity conceptualization in individuals is affected by social factors as well: peers and supervisors, and the nature of the task (Erez & Nouri, 2010). Namely, presence or absence of other people and the structure of task to be performed by an individual

will enhance the influence of a particular cultural dimension that exists in a society (Erez & Nouri, 2010). For example, presence of others in a collective society will influence the individual to focus more on usefulness in developing an idea or product, due to the conformity that is connected to collective cultural dimension.

To sum up, the relationship between culture and creativity is highly complex and dynamic and includes interaction between the individual, the domain and the field (Csikszentmihaly, 2006; Rudowicz, 2003).

The question that arises here is: can we thus apply concepts and measurements related to one culture – to another? (Hennessey & Amabile, 2010). Runco (2007) gave a great answer to this question: “The people designing tests gave up on their efforts to develop a “culture free test” and turned to “culture fair tests” (p. 276). Is it key to acknowledge that creativity can mean different things in different cultures. The relationship between culture and creativity is extremely complex (Rudowicz 2003; Westwood & Low, 2003) and there are no universal concepts (Sawyer, 2012). As Lubart (1990) pointed out: what we know about the relationship between culture and creativity has no firm conclusions; thus we need more research in different cultures to learn more.

**Creativity and cross-cultural differences.** As we cannot compare cultures in terms of ranking them, we can simply conclude that they are different (Runco, 2007). We can observe differences in cultures with regards to cultural dimensions as explained in the Conceptual framework of cultural values, social and task contexts, and creativity dimensions (Erez & Nouri, 2010). Power distance, uncertainty avoidance and individualism vs collectivism have been



studied with regards to how they influence creativity conceptualization in individuals (Adair & Xiong, 2018, Erez & Nouri, 2010, Loewenstein & Muller, 2016).

Mueller, Melwani and Goncalo (2012) studied the effect of uncertainty avoidance on accepting creative solutions. It turned out that people will reject creative solutions if they think that rejection would minimize the uncertainty that could take place if they accepted the (creative) solution in question. This implies that there are exceptions to the notion that creativity is seen positively across cultures (Westwood & Low, 2003).

Individualism vs collectivism was studied to observe differences between the East and the West (Hennessy & Amabile, 2010; Runco, 2007). While the individualistic cultures, such as the US, emphasize the importance of self, the collectivistic cultures such as East Asia focus on conformity and what is best for the group (Hofstede, 2011; Rudowicz, 2003; Sawyer, 2012). Hence, it can be expected that the individualistic cultures would embrace the novelty aspect of creativity and the collectivistic cultures would value more the usefulness aspect of creativity (Adair & Xiong, 2018, Erez & Nouri, 2010) However, Paletz and Peung (2008) conducted a research that showed different results. They studied creativity conceptualization in American, Chinese and Japanese students in order to see how the theories influence the perceived importance of novelty vs usefulness in a desired product. Contrary to expectation, the results showed that, although novelty was important for all three cultures in desiring a product, Chinese students valued novelty more than American and Japanese students whereas students from Japan and US claimed that appropriateness was a more important feature over novelty in desiring a product. This leads to another important thought – cultures show differences in regards to the emphasis they put on novelty in relation to usefulness (Adair & Xiong, 2018). One of the

explanation for this might be that there could be differences in how people value novelty as a creative dimension (Palletz & Peung, 2008).

In conclusion, creativity brings enormous benefits to humankind. Today's world is faced with complex problems which call for novel and useful ways of thinking to solve them. That cannot happen without creativity. However, although we all share the desire to be creative, and have the ability to express ourselves creatively (Amabile, 1983; Sawyer, 2012), how we conceptualize what is creative differs. This is due to the complex and dynamic relationship between the individual, his or her culture and the social environment (Csikszentmihaly, 2006; Erez & Nouri, 2010). Culture is therefore one of the factors that influence creativity conceptualization, and different cultures view creativity differently (Lowenstein & Mueller, 2016). This further means that, in order to foster and stimulate creative thinking abilities in people, we cannot simply apply a universal concept and measurement of creativity to all cultures (Runco, 2007), specifically given the fact that most of those concepts relate to and come from the US (Lubart, 1990). Therefore, in order to understand the culture-creativity relationship better, we need to continue researching this topic – worldwide.

### **Methodology**

Following is the elaboration of the methodology used in researching the conceptualization of creativity of Croatian citizens and citizens of the UAE.

### **Approach**

This study tested the following hypotheses:

- H0: There are no differences between Croatian and Emirati working professionals in how they conceptualize creativity.

- H1: There are differences between Croatian and Emirati working professionals in how they conceptualize creativity.

### **Research Design**

The selected research design for this purpose was the scientific method, more specifically a postpositive worldview, that employed a quantitative approach as the objective was to understand how the members of two different cultures conceptualize creativity and whether there are any statistically significant differences between them. As the postpositive worldview uses research based on science to challenge “the traditional notion of the absolute truth of knowledge” (Creswell & Creswell, 2018, p. 6), in this study it helped in testing assumptions one might have about differences in cultures when it comes to conceptualizing creativity. This type of design observes variables and measures them; the measurements in numbers (quantities) are then analyzed by using statistical methods (Creswell & Creswell, 2018). Furthermore, a quantitative research design has advantages such as the ability to analyze substantial amounts of data, and it is based on a scientific approach which gives researchers confidence in drawing conclusions about the population in question from data analysis (Denscombe, 2014).

The research was conducted by two researchers: a researcher in Croatia, and a researcher in the UAE. The data collected in each country was then exchanged between the researchers so that both can look for potential differences in creativity conceptualization between the two cultures and analyze them.

Following is the timeline of the conducted research (data collection phase):

- Online survey finalized and way to access data established – by December 1, 2019
- Survey sent out to Croatian participants – December 2, 2019

- Survey sent out to Emirati participants – December 5, 2019 (R. Ashour, personal communication, February 13, 2020)
- Data collection finalized for Croatia – January 22, 2020
- Data collection finalized for the UAE – January 16, 2020 (R. Ashour, personal communication February 13, 2020)

### **Strategy of inquiry**

The selected strategy of inquiry was a survey method used to collect data from participants in Croatia and the UAE. The survey was cross-sectional and helped quantify opinions and attitudes of the populations of interest by examining samples of those populations (Creswell & Creswell, 2018). Furthermore, it was chosen due to its advantages – aside from the cost factor, by using online channels of communication, it enabled a vast reach to desired populations. Based on its design (most of the responses to questions were predetermined in advance and offered to participants to choose from), and advanced software programs used in the data collection (Qualtrics, <https://www.qualtrics.com/>) and data analysis (IBM's Statistical Package for Social Science) it facilitated the overall process of reaching the desired populations, gathering the data and analyzing it.

As mentioned above, the survey was distributed online, using a well-known and widely popular online software, Qualtrics, and was easily accessible to participants that accessed the survey by clicking on a link. Using templates provided by Qualtrics made the development of the questionnaire easy. Furthermore, Qualtrics provided numerous useful guidelines in developing the questionnaire. The option of using an online survey had its benefits in low cost of administering the survey as well.

### **Participants in the research**

**Population.** Since the research was cross-cultural, there were two different populations of interest:

- a) Croatian citizens who live in Croatia and are working professionals with at least 3 years of working experience.
- b) Emirati citizens who live in the UAE and are working professionals with at least 3 years of working experience.

Namely, we wanted to study how Croatian and Emirati working professionals conceptualize creativity and if there were any statistically significant differences among those different cultures. Assuming that organizations worldwide recognize the benefits of promoting and boosting creativity in their employees, we wanted to see if there were any differences in creativity conceptualization among members of those cultures that could point to the need to tailor the actions related to creative thinking skills development to specific culture, instead of applying available best practices.

**Sample.** Researching the whole population is extremely difficult, so researchers use sampling techniques to get the best representation of the population they will study, and later, via scientific approach infer the findings from the study on the population in question (Pyrzrak, 2010). Though the most important characteristic of the sample is freedom from bias because all the members of the population have an equal chance to be selected to participate in the study at random (Pyrzrak, 2010), due to the fact that this study investigates opinions of working citizens of whole countries, and with the financial and human resource constraints, it was impossible to include everyone from those countries in the research. Hence, a convenience or nonprobability

sample was opted for, which means that the sample included participants that were convenient or available (Creswell & Creswell, 2018) to be reached online. This represents a limitation of this study and will be reflected upon in the Study Limitations section.

Regarding the size of population of Croatian citizens and the sample needed for the study, since the participants needed to be working professionals and have at least 3 years of working experience, the data used to estimate the population was taken from the Labor Force in the Republic of Croatia First Quarter of 2019 report (Croatian Bureau of Statistics, n.d.). The report contains data, also used in Eurostat reports, on the persons in employment in Croatia in the period of April 2019 – June 2019. Hence, the population of persons in employment in Croatia in the period of April 2019 – June 2019 amounted to 1,644,000 people. By using reliable online sample calculator Qualtrics (<https://www.qualtrics.com/blog/calculating-sample-size/>), the sample size for that population includes 385 people, with confidence level of 95% and margin of error of 5%. The report also stated that the working-age population (which includes persons in employment) includes people from 15 years of age and older. Since this research proposal clearly indicates that the respondents needed to be working professionals with at least 3 years of work experience, this was represented by the questions in the questionnaire, that is only those with at least 3 years of work experience were considered for further analysis.

Regarding the UAE sample, the data used to estimate the population was taken from the UAE Government source (UAE Government, 2020) and it amounted to 947,997 Emirati citizens. Using the website <https://www.surveysystem.com/sscalc.htm>, the calculated sample for the UAE survey amounted to 384 respondents, with confidence level of 95% and margin of error of 5% (R. Ashour, personal communication, February 13, 2020).

In addition, given that the research envisaged the participation of human subjects through an online survey, the proposal was submitted to RIT's Institutional Review Board and researchers obtained its permission. The researchers fulfilled and submitted all necessary forms, including examples of Informed Consent Form and communication with prospects, explaining the purpose of the research and how it would be conducted.

### **Survey Design**

Since the selected strategy of inquiry was an online survey, a questionnaire with two sets of questions was selected as the measurement tool. Upon introduction, which included relevant information about the research, as well as the consent each participant had to give prior to accessing the survey, the participants were first presented with the questions about creativity and then with the demographic questions. They needed to provide their consent by clicking on the designated spot in Qualtrics survey. Only by provision of content were they permitted to access the survey. The example of the questionnaires used in this study can be found in Appendix A, which contains the questionnaire in Croatian, English and Arabic languages.

Questions about the creativity conceptualization that were used in this study originated from Phase 2 of Study 1 of a cross-cultural scientific study "Implicit Theories of Creative Ideas: How Culture Guides Creativity Assessments" by Jeffrey Loewenstein and Jennifer Mueller (2016). Their study was published in a prominent journal *Academy of Management Discoveries* (<http://aom.org/amd/>) and was cited by other researchers. With the aim to research creativity conceptualization of Chinese and American students, Loewenstein and Mueller conducted several studies. In Phase 1 of Study 1, a qualitative research design helped researchers identify 26 cues associated with and important for creativity of products and processes: Paradigm Shift, Breakthrough, Potential, Rare, Repurposing, Surprise, Artistic, Updates Tradition, Combination,

Functional, Variety, Experiential, Hi-Tech, Joy, Social Interaction, Ease of Use, Wide Use, Intuitive, Observable, Social Approval, Credible, Fashionable, Harmony, Mass Market, Name Brand and Feasibility.

Each cue consisted of three high and three low items in form of statements (six per cue). The high statements indicated that the cue is important for a product or a process to be considered creative. The low statements, conversely, indicated that the cue is less important for a product or a process to be seen as creative. The cues and their description as well as associated statements (156 in total) can be found in Appendix B.

This helped the researchers to determine whether Chinese and, respectively, American students had narrow or broad view of creativity. Narrow view meant that not a lot of cues were relevant for a product or a process to be considered creative. On the other hand, a broad view of creativity implied that a lot of cues were considered important when conceptualizing creativity (Loewenstein & Mueller, 2016). In Phase 2 of this study the researchers tested these implicit theories on another sample, using a quantitative research design and a survey method.

Using the same survey instrument but translated in the official languages of each country, the questions about creativity from the Phase 2 of Study 1 of Loewenstein and Mueller were included in this study to investigate how Croatian citizens, and respectively Emirati citizens, view the importance of statements and cues in conceptualizing creativity, and whether there are significant differences between the samples of the two cultures.

Upon obtaining their consent, the participants were asked to rate the importance of 156 statements from Loewenstein & Mueller study in the following way: 156 statements were randomly presented on three pages, in the exact same order for both Croatian and Emirati



surveys; in other words, there were 52 statements per page. Additionally, 1 high item and 1 low item for each cue was included on each of the 3 pages. On top of each page the respondents were asked the following question in Croatian and Arabic language respectively:

- Croatian survey: Every day we encounter various products - cars, clothing, toys, electronic devices, food products and the like. Some of them we consider creative, some of them uncreative. At the same time, we are at work in many interactions that lead to new ideas, proposals and activities. Some of these ideas, proposals and activities we consider creative, some of them uncreative. How important is each of the characteristics below for a product or process to be creative (1 = not at all, 6 = extremely)?
- The UAE survey: The statements listed in this questionnaire are special features of creativity. Please read them carefully and evaluate how important each of these features is in describing the product or process as creative (1 = not at all, 6 = extremely)? (R. Ashour, personal communication, February 12, 2020)

Both questions were derived from the Loewenstein & Mueller study. The original question tested on both samples during the questionnaire pilot testing was as follows: “For each of the following statements, how important is this feature to a product or process being creative (1 = not at all, 6 = extremely)?” However, the pilot testing of the questionnaire in both countries did not provide good results when it came to respondents understanding the question. Hence, above mentioned questions (from Phase 1 of the same study) were used and it yielded better results in comprehending the question about creativity.

Next to each item was a Likert scale that represented the level of agreement with the question: a numerical representation of 1 indicated that the item was not important at all and ranges to a numerical representation of 6 which meant that the item was extremely important for considering product or process creative. The respondents chose their response by clicking on it.

The second and final set of questions consisted of demographic questions which were used to inquire about participant's citizenship, country of residence, their native tongue, age, level of education, gender, and professional work experience. The responses were predetermined as well, so the respondent had to choose from one of the provided options. Closed ended questions were chosen because they are coded in advance and that helps greatly in the data analysis phase (Denscombe, 2014). The only open ended question related to their native tongue. Regarding the question about education, the original questionnaire envisaged the following levels: less than high school degree, high school degree, trade/technical/vocational school, college degree and graduate degree. Since Croatian education system went through a reformation process when it aligned with the EU Bologna system ([https://ec.europa.eu/education/policies/higher-education/bologna-process-and-european-higher-education-area\\_en](https://ec.europa.eu/education/policies/higher-education/bologna-process-and-european-higher-education-area_en)), the question for the Croatian respondents was adjusted as follows: less than high school degree, high school degree, college degree, graduate degree and postgraduate university degree/postgraduate specialist university degree (<https://www.azvo.hr/en/higher-education/types-of-study-programmes-in-the-republic-of-croatia>).

The data collected from the questionnaire was later analyzed using statistical analysis. This enabled the researchers to describe the samples, understand whether their view of creativity was narrow or broad, and more importantly to look for differences between cultures, gender, level of education and age. In other words, using descriptive statistics and parametric tests

(independent  $t$  test, one-way ANOVA) helped determine not only how each culture conceptualizes creativity, but also whether there were any differences between those cultures in creativity conceptualization by testing the differences for statistical significance (Denscombe, 2014).

### Survey Procedure

**Survey Translation.** The original survey was developed in English. Hence it was translated into the Croatian and Arabic languages, as the survey was administered in Croatian and Arabic. Both researchers worked independently with professional translators from respective countries. Researchers applied Brislin's methodology for translating surveys (Brislin, 1986). Hence the researcher from Croatia, proficient in English, translated the original survey from English to Croatian, and the researcher from the UAE, translated the original survey from English to Arabic language. A back-translation to English was then conducted by the Croatian professional translator (in the case of the UAE it was done by the Emirati professional translator). The back-translated survey was compared to the original survey, and differences were thoroughly discussed. The process included going through each cue description from Loewenstein & Mueller study to ensure that the equal meaning was obtained in the Croatian language. The same principle was used in the case of the UAE study. In view of the back-translation, a decentering method was used (Brislin, 1976).

Once the survey was finalized, it was tested to establish the validity of its content (Creswell & Creswell, 2018). It was estimated that the participants would need 15-20 minutes to successfully complete the survey. When it comes to the Croatia pilot study, the survey was tested on a selected sample of 12 Croatian citizens that represent the desired population for this study and were of different age groups, occupations and backgrounds. The sample size selected was in

line with the usual practice to test instruments on 12-50 people (Ruel, Wagner & Gillespie, 2016). The individuals in the sample were selected on purpose, as the researcher wanted to get detailed, honest and constructive feedback on the survey. Hence, she hand-picked the people she knew would commit to performing this task and provide detailed, sincere and useful feedback. Their feedback reflected the complexity of the survey; some statements required a lot of thinking for the respondents, so the wording and the language used was crucial to help them understand the content. Hence, the translation was further revised. For example, the use of “big words” was replaced with words used in everyday life. Also, some respondents were confused with the translated content of the survey question, so the content of the question was replaced with another question (presented earlier in this section on pg. 21) from the Loewenstein & Mueller study; it yielded good results and was included in the survey.

The pilot testing of the UAE questionnaire took place following a thorough investigation and comparison of the original and translated survey as well. The questionnaire was tested on the sample of 15 Emirati citizens and based on their feedback underwent the needed adjustments to ensure for the proper comprehension and consequently better results (R. Ashour, personal communication, February 13, 2020).

### **Data Collection**

The survey was open from December 2, 2019 until January 22, 2020 when it was closed. 489 responses from the Croatian survey and 316 from the Emirati survey (R. Ashour, personal communication, February 13, 2020) were recorded and each researcher exported its records as a sav. document and imported to IBM Statistical Package for Social Science (SPSS) program. One of the advantages, aside its vast and popular use, is the fact that Qualtrics software and the IBM

SPSS software are compatible. Hence, it was easy to simply export the data from Qualtrics and import it to IBM SPSS for further analysis.

**Administering the survey.** The online survey was administered fully in Croatian and Arabic respectively. Designed in Qualtrics, it was shared via link using the online communication channels as follows:

a) Croatian participants in the study

- Given that the researcher from Croatia works for RIT Croatia, which has its campuses in Dubrovnik and Zagreb (Croatia), and is a global campus of the US university Rochester Institute of Technology, the invitation was sent via e-mail to RIT Croatia community, more precisely faculty and administration staff; to all personal contacts of the researcher; and to the members of the AmCham, the American Chamber of Commerce in Croatia ([www.amcham.hr](http://www.amcham.hr)). In line with the strict GDPR requirements of the EU, one is not allowed to use other people's e-mail addresses or contact them without their prior consent (European Commission, n.d.). This unfortunately prevented the researcher from inviting participants from other associations. Namely, the researcher contacted HURA (Croatian Association of Advertising Agencies), HUOJ (Croatian Public Relations Association) and media (Lider business weekly) and asked for permission to invite their members and reader subscribers (Lider) to participate in the study. The permission was denied due to the mentioned GDPR regulations as associations do not share content from outside organizations and/or individuals with their members and readers. AmCham, on the other hand, has a policy of allowing members to obtain other members' contacts as they have their permission to do so. Hence, since the researcher works for an organization that is an AmCham

member, she was able to obtain other members' e-mail addresses and with AmCham's permission sent an invite to all of them (220). An example of the e-mail invitation can be found in Appendix C.

- The invitation was also sent using social media, inviting members outside the RIT Croatia community to participate. Specifically, the researcher used her personal profiles on both Facebook and LinkedIn social networks. The invite with the link was posted as a status on a personal profile which then showed on other people's newsfeeds. Two weeks later, the researcher sent private invites via Facebook and LinkedIn private messages systems to remind and personally invite her friends (Facebook) and professional acquaintances (LinkedIn) to participate in the survey. This proved to be a good decision, as people responded more with the private messages. Examples of a Facebook post and LinkedIn private message invitations can be found in Appendix D. Using the Facebook groups, the researcher contacted the RIT Croatia Alumni group (over 1,250 members) and invited them to participate in the study.

Finally, all the invited persons were encouraged to share the survey via their social media to their friends and coworkers.

b) Emirati participants in the study

- The researcher invited many organizations from the governmental and non-governmental sector to participate in the study via e-mail and the social media, similarly as in the case of the Croatian survey. The researcher made sure to target the participants that would reflect the sample and sent reminders when needed (R. Ashour, personal communication, February 13, 2020).

**Time needed to successfully complete the survey.** Though the estimated time for survey completion was around 15-20 minutes, some respondents took as little as 4 minutes to complete it. The researcher checked their responses and there was no evidence of marking the same response throughout the whole survey by simply clicking through the survey. In addition, as the researcher sent personal invitations to hundreds of potential participants, some replied back reporting that the estimated time for survey completion needed to be decreased to 4-5 minutes. the researcher knew those respondents personally and could vouch for their integrity. Hence, 241 seconds was included as the lowest time needed to complete this survey. The UAE survey experienced the similar situation; the researcher verified 5 minutes as the minimum amount of time needed to complete the survey based on feedback and conversation with the respondents who she could trust (R. Ashour, personal communication, February 13, 2020).

### **Data Analysis**

The data analysis was fully administered in the IBM SPSS software program. Upon importing data in the SPSS program, the data was cleaned as follows:

1. After removing irrelevant variables for the purpose of analysis (location, IP addresses, etc.), the whole questionnaire was translated from Croatian back to English, and from Arabic back to English using the corresponding terminology from the original survey in English.
2. All variables were numeric, except for “Native tongue”, which was recoded from string into numeric variable. Then the missing data analysis was performed on Croatian responses by computing a new variable Miss\_Data.
3. The next step included removing all respondents with less than 75% completion rate. With regards to the existing missing data, it was recoded (“-1”) so that SPSS would

recognize to not include it in the analyses performed. The UAE responses also underwent the missing data analysis, removing all below 75% survey completion and recoding the existing ones to that they would not be included in the analysis (R. Ashour, personal communication, February 13, 2020).

4. The next step included removing all respondents that did not meet the population criteria: that is all that reported not to be Croatian (Emirati) citizens, and/or not living in Croatia (the UAE), and/or having less than 3 years of professional work experience.

A total of 380 of the respondents from the Croatian survey were not considered for further analysis for the following reason:

1. First step: failed to complete at least 75% of the survey (320)
2. Second step: did not meet sample criteria (60):
  - a. 48 did not report their citizenship at all or did not respond that they had Croatian citizenship
  - b. Additionally, 2 did not meet the country requirement; they live in another country
  - c. Finally, an additional 10 respondents did not meet the professional work experience criteria as one did not respond to the question and nine responded that they have less than 3 years of professional work experience

In other words, responses from total of 109 respondents in Croatian survey were further used in statistical analysis.



Out of 316 responses from Emirati citizens, 206 recorded responses were excluded from the analysis for one of the following reasons: inconsistency, incompleteness, or refusing to participate in the survey. Following the data cleansing, 98 responses were used in the statistical analysis (R. Ashour, personal communication, February 19, 2020).

The researcher then used descriptive analysis to describe the data (Denscombe, 2014) and obtain a deeper insight into the sample based on the demographics. Finally, using descriptive statistics, the researcher computed the mean value of all 26 cues (from the means of all statements that comprise that particular cue). This was important because this enabled the researcher to further analyze the narrow vs broad view of creativity, using the cue ideal value (3.5) from the Loewenstein & Mueller study.

Croatian sample and the UAE sample were analyzed separately with regards to their demographics. More precisely, the responses per cue were compared with regards to gender, then different levels of education, and their age. For those purposes a series of independent  $t$  tests and ANOVA were conducted. The  $t$  test tests the differences between the means of two samples for statistical significance, whereas one-way ANOVA or Analysis Of Variance tests the differences between the means of two and more samples (Pyrzczak, 2010). In order to perform the tests, the dependent variables (26 cues means) were tested for necessary assumptions of independence of the samples, interval level of dependent variable, normality of sample distributions, and homogeneity of variance (Abbott, 2011) for both the  $t$  test and ANOVA; they were tested in relation to each independent or factor variable that was of interest for the analysis (i.e. gender categories: male and female, age and levels of education).

Finally, to test for differences among both cultures, a series of independent *t* tests and one-way ANOVAs were conducting by comparing both samples responses testing for citizenship.

### **Results**

The purpose of this research was to find out whether Croatian and Emirati working professional conceptualize differently. The analysis encompassed responses on importance of creativity cues from 109 participants from Croatia and 98 from the UAE who met the research conditions, and have responded to at least 75% of the questions.

The results interpreted are grouped in several sections. The first section provides more information about each sample by describing their demographic characteristics. The second section analyzes the participants' responses to 26 creativity cues to determine how Croatian and Emirati working professionals view creativity. The hypotheses of this study are tested in the third section; an analysis was conducted to examine if there were statistically significant differences between creativity conceptualization in Croatian and Emirati working professionals. Furthermore, the statistical analysis was conducted to examine if citizenship, that is culture, had an effect on how participants of different gender and age group levels viewed creativity. Testing for statistical significance regarding differences with regards to education level of both samples was not analyzed as the educational systems and levels were not comparable. Finally, the last, fourth section provides an analysis of the potential effect of gender, age and level of education on creativity conceptualization within each sample.

#### **Descriptive statistics analysis of the samples**

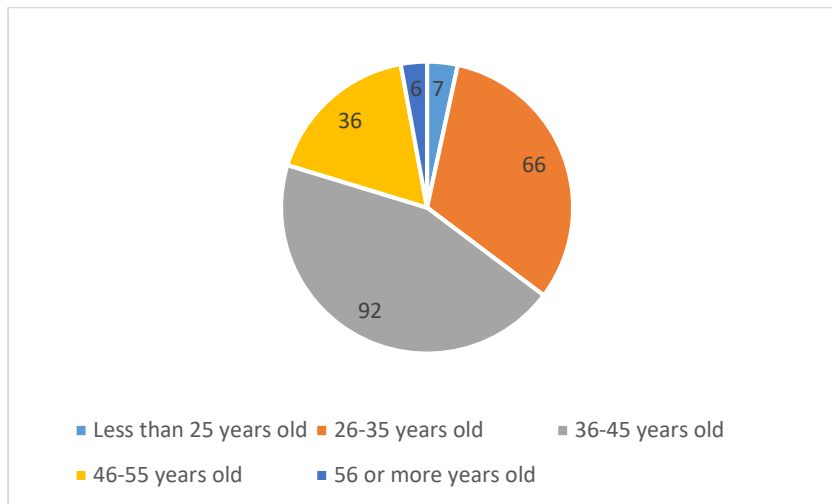
The Croatian sample (N = 109) consisted of respondents who were Croatian citizens, living in Croatia, with three and more years of professional work experience. Furthermore, the vast majority of respondents (N=108) stated that their native tongue was Croatian. Only one

person stated their native tongue was Serbian-Croatian. The UAE sample (N = 98) consisted of Emirati citizens, living in the UAE, with three or more years of professional work experience. All stated that their native tongue is Arabic.

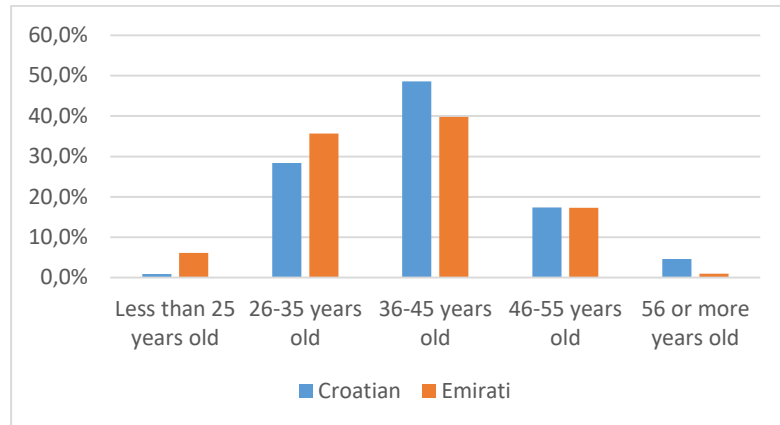
With regards to age, most respondents in both samples were between 36 and 45 years of age, as presented in Figures 1 and 2.

### Figure 1

*Age Distribution of All Participants in the Research*



The majority of participants (44.4%) were 36-45 years old, followed by 31.9% who stated that they were 26-35 years old, and 17.4% who stated that they were 46-55 years old. There were 7 respondents who said they were 56 or more years old, and 6 respondents who said that they were less than 25 years old.

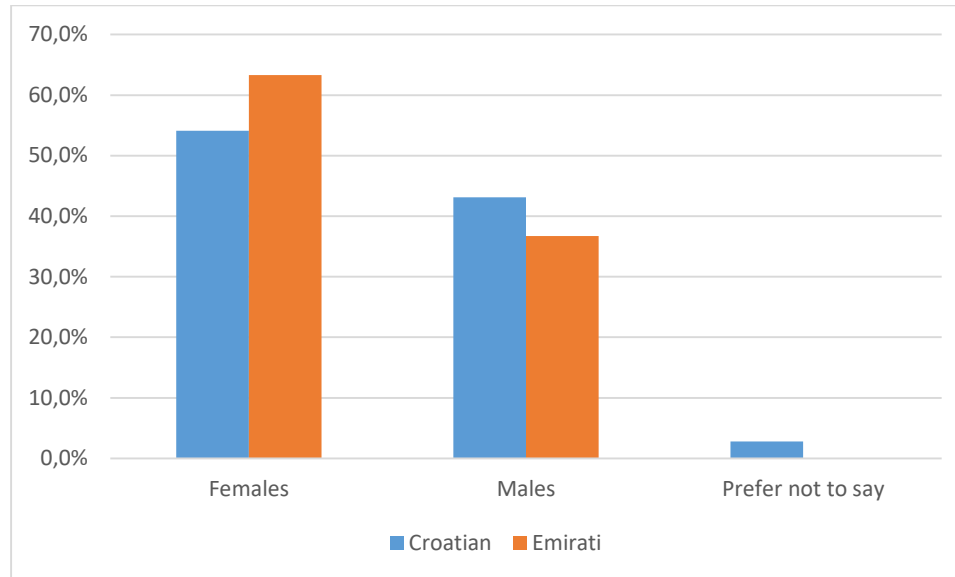
**Figure 2***Age Distribution in Croatian and Emirati Samples*

The majority of Croatian participants (48.6%) were 36-45 years old, followed by 28.4% who stated that they were 26-35 years old, then 17.4% who stated that they were 46-55 years old and 5 respondents (4.6%) who said they were 56 or more years old. One person was less than 25 years old (0.9%). Similarly, 39.8% of Emirati participants stated that they were 36-45 years old, followed by 35.7% who said that they were 26-35 years old. 17.3 percent of respondents were 46-55 years old; 6.1% were less than 25 years old and one person (1%) stated he or she was 56 or more years old.

Regarding the gender distribution, Figure 3 below shows the majority of participants in both samples were female.

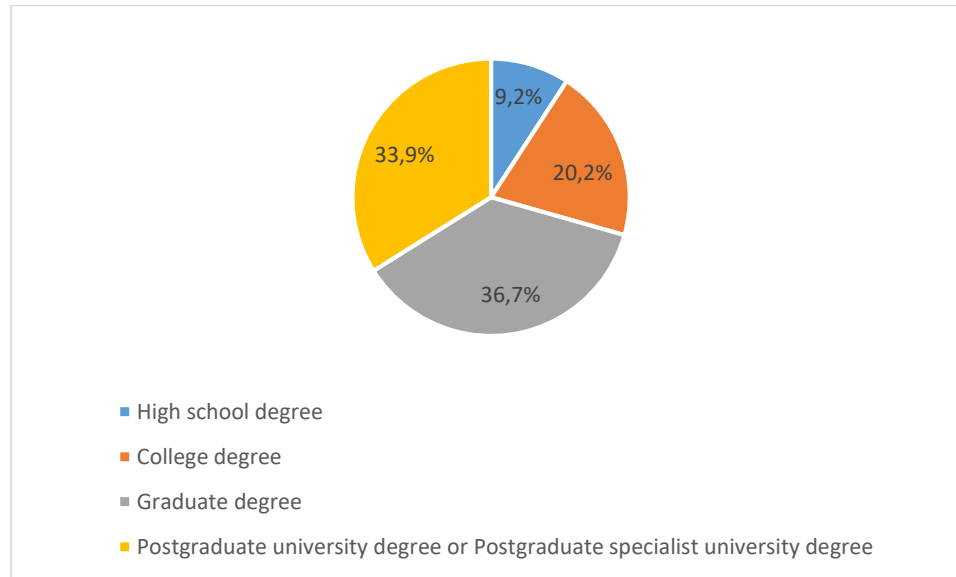
**Figure 3**

*Gender Distribution in Croatian and Emirati Samples*



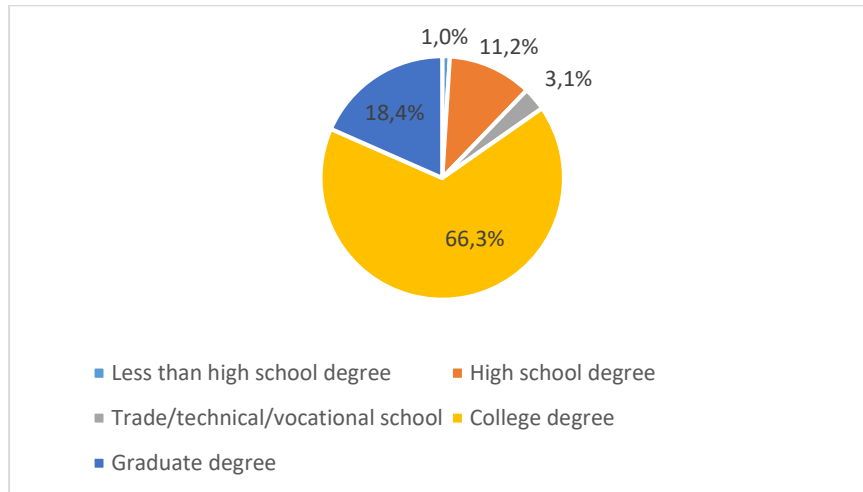
The results showed that 54.1% of Croatian respondents identified themselves as female, 43.1% identified themselves as male and 2.8% preferred not to say. Conversely, Emirati sample comprised of 63.3% of females and 36.7% of males.

In regards to the education level of participants, the majority of respondents of both samples completed higher education programs; however, due to the different nomenclature of education systems in both countries, they cannot be directly compared. Figure 4 shows results for the Croatian sample.

**Figure 4***Education Level of Croatian Respondents*

The figure shows that 36.7% of Croatians that have participated in the survey have a graduate degree and 33.9% hold a postgraduate degree. 20.2% said that they have a college degree and 10 respondents (9.2%) said that they have high school degree.

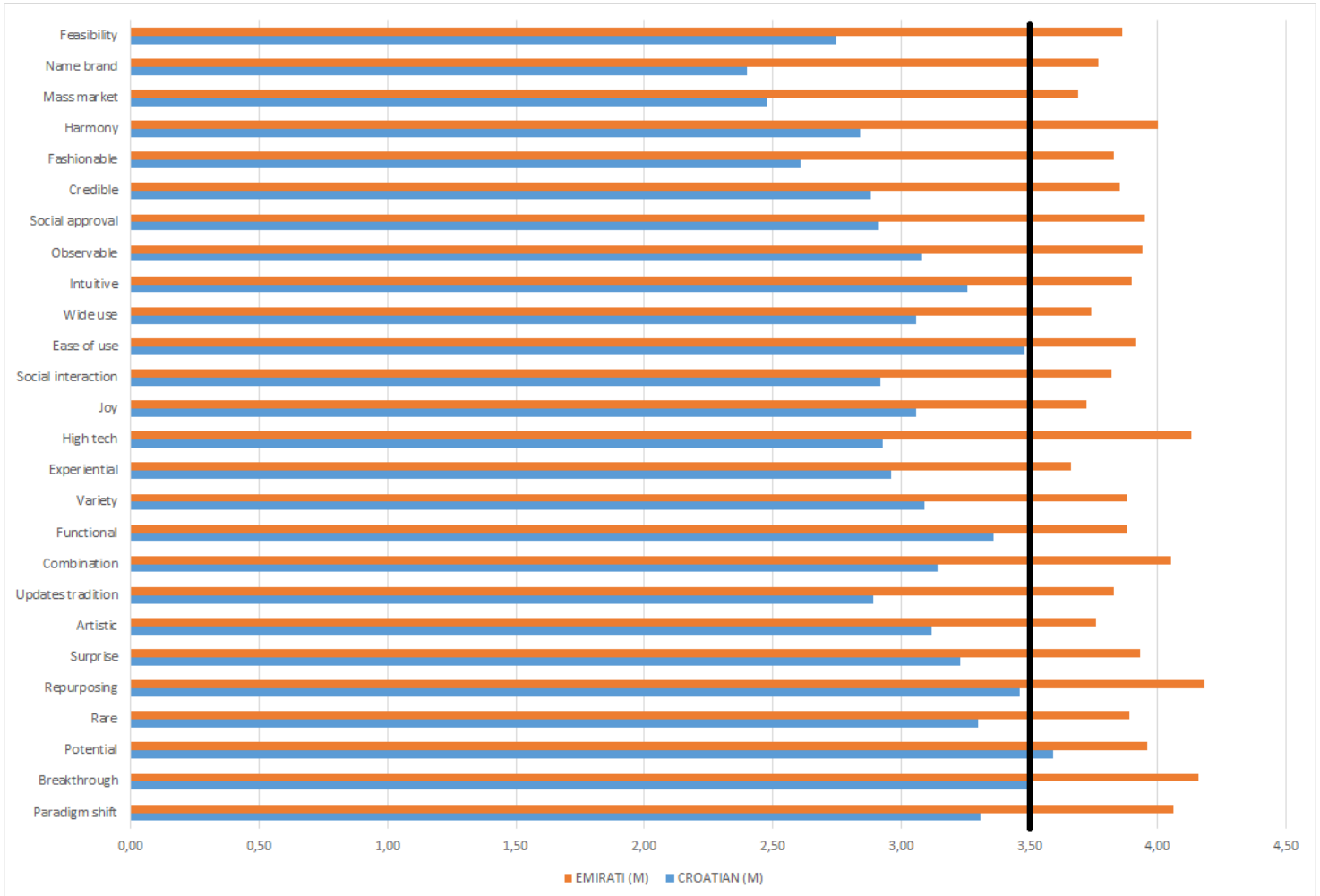
Vast majority of the Emirati respondents have a college degree (66.3%), followed by 18.4% who said that they have graduate degree. In addition, 11.2% of respondents have high school degree, 3.1% have completed trade/technical/vocational school and one person (1%) has less than high school degree. The results are shown in Figure 5.

**Figure 5***Education Level of Emirati Respondents***Creativity cues – descriptive statistics**

As described in the Methodology section, the respondents from the Croatian and the UAE samples rated the level of importance of all 156 statements (six statements for each of 26 creativity cues). The objective was to find out how important each statement was to respondents when considering a product or process as creative. Once the descriptive analysis was performed on 156 rated statements, all statements were grouped with regards to the cue that they represent. Using 156 statements' means grouped with regards to 26 cues, a mean for each cue was computed in SPSS. The cues' means were compared to the cue ideal of 3.5 (Loewenstein & Mueller, 2016) to determine whether each sample had a narrow vs broad view of creativity. The results are reported in Figure 6.

**Figure 6**

*Creativity Cues' Means in Comparison to Cue Ideal of 3.5*



*Note.* The cue ideal is used to determine broad vs narrow view of creativity (Loewenstein & Mueller, 2016). Values that exceed the cue ideal (3.5) indicate respondents' broad view of creativity, which means that a larger number of cues is relevant for them to consider a product or process as creative. Conversely, values that are lower than the cue ideal, indicate respondents' narrow view of creativity, which means that a smaller number of cues is relevant for them to consider a product or process as creative.



In case of the Croatian sample, almost all cues scored below the cue ideal of 3.5. On the other hand, in case of Emirati sample, all cues scored above the cue ideal of 3.5. More data is available with regards the descriptive statistics for the creativity cues, which are reported in Table 1 for the Croatian sample and Table 2 For the Emirati sample.

**Table 1***Descriptive Statistics for Creativity Cues – Croatian Sample*

CREATIVITY CUE	N	Mean	Std. Deviation	Skewness		Skewness Index (Z value)	Kurtosis		Kurtosis Index (Z value)
				Statistic	Std. Error		Statistic	Std. Error	
NAME_BRAND	109	2.40	1.19	0.37	0.23	1.58	-0.92	0.46	-1.99
MASS_MARKET	109	2.48	1.12	0.32	0.23	1.40	-0.77	0.46	-1.67
FASHIONABLE	109	2.61	1.09	0.36	0.23	1.57	-0.59	0.46	-1.29
FEASIBILITY	109	2.75	1.10	0.26	0.23	1.13	-0.60	0.46	-1.31
HARMONY	109	2.84	1.25	0.25	0.23	1.07	-0.88	0.46	-1.92
CREDIBLE	109	2.88	1.09	0.07	0.23	0.29	-0.65	0.46	-1.42
UPDATES_TRADITION	109	2.89	0.97	-0.04	0.23	-0.17	-0.30	0.46	-0.66
SOCIAL_APPROVAL	109	2.91	1.13	0.23	0.23	1.01	-0.54	0.46	-1.17
SOCIAL_INTERACTION	109	2.92	1.08	0.14	0.23	0.62	-0.74	0.46	-1.61
HICH_TECH	109	2.93	1.10	-0.08	0.23	-0.35	-0.57	0.46	-1.24
EXPERIENTIAL	109	2.96	1.12	-0.05	0.23	-0.23	-0.69	0.46	-1.49
JOY	109	3.06	1.21	0.30	0.23	1.29	-0.58	0.46	-1.27
WIDE_USE	109	3.06	1.03	-0.20	0.23	-0.87	-0.31	0.46	-0.67
OBSERVABLE	109	3.08	1.00	-0.01	0.23	-0.06	-0.35	0.46	-0.76
VARIETY	109	3.09	1.03	-0.21	0.23	-0.92	-0.53	0.46	-1.16
ARTISTIC	109	3.12	1.03	-0.08	0.23	-0.33	-0.61	0.46	-1.32
COMBINATION	109	3.14	0.99	-0.12	0.23	-0.51	-0.50	0.46	-1.10
SURPRISE	109	3.23	0.92	-0.14	0.23	-0.61	-0.18	0.46	-0.39
INTUITIVE	109	3.26	1.09	0.13	0.23	0.56	-0.41	0.46	-0.90
RARE	109	3.30	0.84	-0.11	0.23	-0.48	0.05	0.46	0.11
PARADIGM_SHIFT	109	3.31	0.72	0.22	0.23	0.94	0.69	0.46	1.50
FUNCTIONAL	109	3.36	1.19	0.18	0.23	0.77	-0.76	0.46	-1.66
REPURPOSING	109	3.46	0.89	-0.22	0.23	-0.96	-0.51	0.46	-1.10
EASE_OF_USE	109	3.48	1.10	0.21	0.23	0.92	-0.75	0.46	-1.62
BREAKTHROUGH	109	3.49	0.82	-0.27	0.23	-1.17	0.04	0.46	0.08

POTENTIAL	109	3.59	0.88	-0.35	0.23	-1.52	-0.45	0.46	-0.97
Valid N (listwise)	109								

The table shows the ascending order of the means, with almost all of them scoring below the cue ideal of 3.5 (Loewenstein & Mueller, 2016). *Name Brand* cue has the lowest mean ( $M = 2.40$ ,  $SD = 1.18$ ), whereas *Potential* cue has the highest mean ( $M = 3.58$ ,  $SD = 0.88$ ) according to the responses from the Croatian sample. The skewness and kurtosis z values for all individual cues are in the range of +/- 2 to 3 values, indicating that the distribution of data is normal (Abbott, 2011).

**Table 2***Descriptive Statistics for Creativity Cues – Emirati Sample*

CREATIVITY CUE	N	Mean	Std. Deviation	Skewness		Skewness Index (Z value)	Kurtosis		Kurtosis Index (Z value)
				Statistic	Std. Error		Statistic	Std. Error	
EXPERIENTIAL	95	3.66	0.78	0.43	0.25	1.74	0.72	0.49	1.47
MASS_MARKET	94	3.69	0.91	0.04	0.25	0.16	0.30	0.49	0.61
JOY	97	3.72	0.84	0.31	0.25	1.25	1.11	0.49	2.30
WIDE_USE	95	3.74	0.81	0.36	0.25	1.46	0.66	0.49	1.34
ARTISTIC	95	3.76	0.77	0.33	0.25	1.32	0.71	0.49	1.46
NAME_BRAND	96	3.77	1.01	-0.39	0.25	-1.57	0.32	0.49	0.65
SOCIAL_INTERACTION	95	3.82	0.81	0.11	0.25	0.45	1.04	0.49	2.12
UPDATES_TRADITION	95	3.83	0.81	0.11	0.25	0.44	1.22	0.49	2.49
FASHIONABLE	95	3.83	0.77	0.35	0.25	1.42	0.37	0.49	0.76
CREDIBLE	98	3.85	0.77	0.61	0.24	2.48	0.95	0.48	1.96
FEASIBILITY	96	3.86	0.73	0.54	0.25	2.20	0.96	0.49	1.96
FUNCTIONAL	94	3.88	0.79	0.44	0.25	1.77	0.44	0.49	0.89
VARIETY	94	3.88	0.76	0.34	0.25	1.38	1.13	0.49	2.29
RARE	97	3.89	0.78	-0.16	0.25	-0.65	1.94	0.49	4.00
INTUITIVE	97	3.90	0.67	0.61	0.25	2.49	0.96	0.49	1.98
EASE_OF_USE	94	3.91	0.70	0.78	0.25	3.12	0.85	0.49	1.72
SURPRISE	98	3.93	0.78	0.15	0.24	0.60	1.05	0.48	2.18
OBSERVABLE	91	3.94	0.90	-0.46	0.25	-1.80	1.10	0.50	2.19

SOCIAL_APPROVAL	94	3.95	0.80	0.82	0.25	3.28	0.46	0.49	0.94
POTENTIAL	95	3.96	0.66	0.82	0.25	3.31	1.63	0.49	3.33
HARMONY	97	4.00	0.69	1.01	0.25	4.11	0.92	0.49	1.90
COMBINATION	96	4.05	0.78	-0.41	0.25	-1.66	2.39	0.49	4.89
PARADIGM_SHIFT	96	4.06	0.69	0.47	0.25	1.91	0.80	0.49	1.64
HICH_TECH	97	4.13	0.76	-0.17	0.25	-0.69	1.12	0.49	2.30
BREAKTHROUGH	95	4.16	0.65	0.40	0.25	1.64	0.80	0.49	1.63
REPURPOSING	96	4.18	0.64	0.35	0.25	1.41	0.85	0.49	1.75
Valid N (listwise)	71								

The table shows the means score above the cue ideal of 3.5 (Loewenstein & Mueller, 2016). *Experiential* cue has the lowest mean ( $M = 3.66$ ,  $SD = 0.78$ ), whereas *Repurposing* cue has the highest mean ( $M = 4.18$ ,  $SD = 0.64$ ) according to the responses from the Emirati sample. The skewness and kurtosis for most individual cues are in the range of +/- 2 to 3 values (Abbott, 2011), indicating that the distribution of data is normal. However, the non-normal distribution of data is indicated in the following creativity cues: *Potential* was non-normally distributed with skewness of 0.82 ( $SE = 0.25$ ) and kurtosis of 1.63 ( $SE = 0.49$ ); *Rare* was non-normally distributed with skewness of -0.16 ( $SE = 0.25$ ) and kurtosis of 1.94 ( $SE = 0.49$ ); *Combination* was non-normally distributed with skewness of -0.41 ( $SE = 0.25$ ) and kurtosis of 2.39 ( $SE = 0.49$ ); *Social Approval* was non-normally distributed with skewness of 0.82 ( $SE = 0.25$ ) and kurtosis of 0.46 ( $SE = 0.49$ ); and *Harmony* was non-normally distributed with skewness of 1.01 ( $SE = 0.25$ ) and kurtosis of 0.92 ( $SE = 0.49$ ).

### Testing for the validity of the Hypotheses

This section investigates the differences in conceptualization of creativity in the two cultures by testing the set hypotheses:

- H0: There are no differences between Croatian and Emirati working professionals in how they conceptualize creativity.
- H1: There are differences between Croatian and Emirati working professionals in how they conceptualize creativity.

In order to test for a statistically significant difference between creativity conceptualization in Croatian and Emirati working professionals, the  $t$  test was opted for an analysis. The  $t$  test tests the differences between the means of two samples for statistical significance (Pyrzczak, 2010). The difference between the samples' means with respect to citizenship was tested for statistical significance to verify that it did not occur by a chance or sampling errors (Abbott, 2011; Pryczak, 2010).

In order to conduct any statistical test, the researchers first need to determine if the conditions are appropriate for using a specific procedure (Abbott, 2011, p. 229). Testing for the  $t$  test assumptions, the independence of the samples, interval level of dependent variable, normality of sample distributions, and homogeneity of variance were analyzed (Abbott, 2011). The assumptions of the independence of samples as well as the dependent variable being an interval level were met. When it comes to the assumption of the normality of distribution, Shapiro-Wilk test was conducted in SPSS (Appendix E) and showed statistical significance for most cues indicating that the data was not normally distributed. This is important because non-normal distribution can affect the validity of the chosen statistical procedure and therefore affect the results (Abbott, 2011). However, given the large size of the sample (180 respondents) and the  $t$  test robustness regarding normality of data distribution (Ghasemi & Zahediasl, 2012), it was decided to proceed further. Given the independent  $t$  test sensitivity to the homogeneity of variance assumption, another type of  $t$  test was opted for. Namely, the homogeneity of variance

was tested with Welch's Test for Unequal Variances because it is more reliable with regards to the equality of variances assumption than the independent *t* test (Ruxton, 2006). In relation to this, some authors believe that the Welch's Test should be used by default (Delacre, Lakens, & Leys, 2017). Since Welch's Test is a *t* test, it also compares two samples' means; hence it was also used to test for statistical significance between two samples thus testing the set hypotheses. The results are exhibited in the Table 3, and reported below.

**Table 3**

*Differences in Creativity Conceptualization Between Working Professionals of Croatia and UAE*

- Welch's Test

		<b>Robust Tests of Equality of Means</b>			
		Statistic <sup>a</sup>	df1	df2	Sig.
PARADIGM_SHIFT	Welch	58,155	1	201,781	,000
BREAKTHROUGH	Welch	42,766	1	200,105	,000
POTENTIAL	Welch	12,170	1	197,497	,001
RARE	Welch	26,980	1	203,441	,000
REPURPOSING	Welch	45,321	1	195,143	,000
SURPRISE	Welch	34,714	1	204,170	,000
ARTISTIC	Welch	26,042	1	198,069	,000
UPDATES_TRADITION	Welch	57,376	1	201,557	,000
COMBINATION	Welch	53,990	1	200,599	,000
FUNCTIONAL	Welch	13,654	1	189,406	,000
VARIETY	Welch	40,076	1	196,391	,000
EXPERIENTIAL	Welch	27,340	1	192,680	,000
HICH_TECH	Welch	84,061	1	192,302	,000
JOY	Welch	21,091	1	193,112	,000
SOCIAL_INTERACTION	Welch	45,965	1	197,653	,000
EASE_OF_USE	Welch	11,782	1	186,212	,001
WIDE_USE	Welch	27,813	1	199,810	,000
INTUITIVE	Welch	26,473	1	182,776	,000
OBSERVABLE	Welch	40,211	1	196,977	,000
SOCIAL_APPROVAL	Welch	58,855	1	193,795	,000
CREDIBLE	Welch	54,915	1	194,489	,000

FASHIONABLE	Welch	86,930	1	194,004	,000
HARMONY	Welch	69,588	1	172,850	,000
MASS_MARKET	Welch	72,082	1	200,454	,000
NAME_BRAND	Welch	80,005	1	202,789	,000
FEASIBILITY	Welch	73,504	1	189,633	,000

a. Asymptotically F distributed.

The null hypothesis (H0) was rejected at the .05 level, as Welch's Test showed statistical significance regarding differences of responses between the participants from both samples on all cues. The results further indicate that the observed difference was affected by the citizenship of the participants, that is their culture.

#### **Testing for statistical significance in creativity conceptualization differences between two samples by gender and age**

**Testing for statistical significance in creativity conceptualization differences between the samples by gender - females.** Using the split file function in SPSS, the file was split with regards to gender alone. This was a foundation for *t* test analysis to examine whether citizenship of females had an effect on creativity conceptualization. Testing for the *t* test assumptions, the assumptions of the independence of samples as well as the dependent variable being an interval level were met. When it comes to the assumption of the normality of distribution, the results of the Shapiro-Wilk test showed that the data was normally distributed for 12 cues and non-normally distributed for 14 cues, and can be found in the Appendix F. However, given the size of the sample (103 respondents), it was decided to proceed further. Homogeneity of variance assumption was tested with Welch's Test for Unequal Variances. The results are exhibited in the Table 4, and reported below.

**Table 4**

*Differences in Creativity Conceptualization Between Female Working Professionals of Croatia and UAE - Welch's Test*

		Robust Tests of Equality of Means			
		Statistic <sup>a</sup>	df1	df2	Sig.
PARADIGM_SHIFT	Welch	17,992	1	114,962	,000
BREAKTHROUGH	Welch	19,440	1	103,079	,000
POTENTIAL	Welch	4,396	1	101,506	,039
RARE	Welch	8,895	1	115,085	,003
REPURPOSING	Welch	17,792	1	98,803	,000
SURPRISE	Welch	8,944	1	109,204	,003
ARTISTIC	Welch	7,809	1	103,424	,006
UPDATES_TRADITION	Welch	21,386	1	109,644	,000
COMBINATION	Welch	23,304	1	111,257	,000
FUNCTIONAL	Welch	,995	1	98,213	,321
VARIETY	Welch	16,414	1	103,459	,000
EXPERIENTIAL	Welch	11,157	1	97,997	,001
HIGH_TECH	Welch	38,287	1	98,654	,000
JOY	Welch	3,139	1	100,708	,079
SOCIAL_INTERACTION	Welch	17,634	1	105,056	,000
EASE_OF_USE	Welch	1,586	1	97,760	,211
WIDE_USE	Welch	8,951	1	105,197	,003
INTUITIVE	Welch	4,569	1	87,647	,035
OBSERVABLE	Welch	19,427	1	107,625	,000
SOCIAL_APPROVAL	Welch	25,232	1	102,343	,000
CREDIBLE	Welch	18,703	1	103,858	,000
FASHIONABLE	Welch	31,097	1	97,475	,000
HARMONY	Welch	30,517	1	86,269	,000
MASS_MARKET	Welch	34,191	1	105,536	,000
NAME_BRAND	Welch	32,590	1	110,425	,000
FEASIBILITY	Welch	27,808	1	94,417	,000

a. Asymptotically F distributed.

Welch's Test showed statistical significance regarding differences of responses on all cues, except for *Functional*  $t(98.21) = 1.00, p > .05$ , *Joy*  $t(100.71) = 3.14, p > .05$ , and *Ease of Use*  $t(97.76) = 1.59, p > .05$ . The results suggest that the observed difference in responses to the importance of 23 cues on creativity conceptualization was affected by the citizenship of females, that is their culture. The results do not suggest that culture had an effect on how females of both samples view the importance of *Functional*, *Joy* and *Ease of Use* cues when considering a product or process creative.

**Testing for statistical significance in creativity conceptualization of differences between the samples by gender - males.** Using the split file function in SPSS, the file was split with regards to gender alone. This was a foundation for  $t$  test analysis to examine whether citizenship of males had an effect on creativity conceptualization. Testing for the  $t$  test assumptions, the assumptions of the independence of samples as well as the dependent variable being an interval level were met. When it comes to the assumption of the normality of distribution, the Shapiro-Wilk indicated normal distribution of the data for 25 cues. The results of the tests can be found in the Appendix G. Given the size of the sample (74 respondents), it was decided to proceed further. Homogeneity of variance assumption was tested with Welch's Test for Unequal Variances. The results are exhibited in the Table 5, and reported below.

**Table 5**

*Differences in Creativity Conceptualization Between Male Working Professionals of Croatia and UAE - Welch's Test*

<b>Robust Tests of Equality of Means</b>					
		Statistic <sup>a</sup>	df1	df2	Sig.
PARADIGM_SHIFT	Welch	60,491	1	78,108	,000
BREAKTHROUGH	Welch	23,101	1	76,088	,000



POTENTIAL	Welch	9,340	1	76,014	,003
RARE	Welch	28,669	1	72,428	,000
REPURPOSING	Welch	35,034	1	79,311	,000
SURPRISE	Welch	42,363	1	78,885	,000
ARTISTIC	Welch	20,947	1	78,990	,000
UPDATES_TRADITION	Welch	47,976	1	80,612	,000
COMBINATION	Welch	39,038	1	78,680	,000
FUNCTIONAL	Welch	31,149	1	79,999	,000
VARIETY	Welch	29,726	1	78,902	,000
EXPERIENTIAL	Welch	18,866	1	79,445	,000
HICH_TECH	Welch	47,229	1	79,951	,000
JOY	Welch	34,750	1	79,689	,000
SOCIAL_INTERACTION	Welch	36,466	1	79,783	,000
EASE_OF_USE	Welch	22,380	1	78,554	,000
WIDE_USE	Welch	23,354	1	78,514	,000
INTUITIVE	Welch	38,277	1	80,111	,000
OBSERVABLE	Welch	19,397	1	69,923	,000
SOCIAL_APPROVAL	Welch	40,732	1	77,998	,000
CREDIBLE	Welch	42,287	1	79,890	,000
FASHIONABLE	Welch	62,664	1	79,152	,000
HARMONY	Welch	42,924	1	78,925	,000
MASS_MARKET	Welch	36,276	1	72,553	,000
NAME_BRAND	Welch	56,237	1	75,596	,000
FEASIBILITY	Welch	53,835	1	79,801	,000

a. Asymptotically F distributed.

Welch's Test showed statistical significance regarding observed differences of responses between the males on all cues at the .05 level. The results suggest that culture had an effect on the observed difference in Croats and Emirati males' creativity conceptualization. Specifically, our results suggest that culture had an effect on males' view on the importance of 26 cues when considering a product or process creative.

### Testing for statistical significance in creativity conceptualization differences between the samples by age

Using the split file function in SPSS, the file was split with regards to different age levels. This was a foundation for *t* test analysis to examine whether citizenship of participants of each age group had an effect on how they view creativity. Furthermore, the analysis focused on two biggest age group levels: a) participants who were 26 – 35 years old, and b) participants who were 36 – 45 years old.

**Testing for statistical significance in creativity conceptualization differences between the samples by participants who were 26 – 35 years old.** Testing for the *t* test assumptions, the assumptions of the independence of samples as well as the dependent variable being an interval level were met. When it comes to the assumption of the normality of distribution, the results of the Shapiro-Wilk test showed that the data was normally distributed for 16 cues and non-normally distributed for 10 cues, and can be found in the Appendix H. However, given the size of the sample (55 respondents), it was decided to proceed further. Homogeneity of variance assumption was tested with Welch's Test for Unequal Variances. The results are exhibited in the Table 6, and reported below.

**Table 6**

*Differences in Creativity Conceptualization Between Participants 26-35 Years of Age - Welch's Test*

Age	Robust Tests of Equality of Means					
			Statistic <sup>a</sup>	df1	df2	Sig.
26-35 years old	PARADIGM_SHIFT	Welch	26,779	1	62,908	,000
	BREAKTHROUGH	Welch	19,587	1	57,843	,000
	POTENTIAL	Welch	9,225	1	58,172	,004

RARE	Welch	17,117	1	63,258	,000
REPURPOSING	Welch	24,828	1	56,786	,000
SURPRISE	Welch	12,764	1	60.129	.001
ARTISTIC	Welch	6.707	1	59,495	0,12
UPDATES_TRADITION	Welch	23,770	1	59,353	,000
COMBINATION	Welch	15.075	1	57,375	,000
FUNCTIONAL	Welch	4,308	1	56.061	,043
VARIETY	Welch	12,731	1	60,082	,001
EXPERIENTIAL	Welch	13,583	1	56,728	,001
HIGH_TECH	Welch	19,763	1	53,469	,000
JOY	Welch	9,816	1	52,171	,003
SOCIAL_INTERACTION	Welch	17,904	1	60,218	,000
EASE_OF_USE	Welch	4,215	1	55,740	,045
WIDE_USE	Welch	9,309	1	61,897	,003
INTUITIVE	Welch	8,734	1	53,059	,005
OBSERVABLE	Welch	12,091	1	63,000	,001
SOCIAL_APPROVAL	Welch	18,911	1	55,911	,000
CREDIBLE	Welch	15,935	1	54,950	,000
FASHIONABLE	Welch	31,783	1	56,891	,000
HARMONY	Welch	24.393	1	50,658	,000
MASS_MARKET	Welch	22,493	1	58,890	,000
NAME_BRAND	Welch	21,632	1	60,985	,000
FEASIBILITY	Welch	40,445	1	54,584	,000

a. Asymptotically F distributed.

Welch's Test showed statistical significance regarding differences of responses between the participants on all cues at the .05 level. These results suggest that culture has an effect on how participants 26 – 35 years of age conceptualize creativity. Specifically, our results suggest that culture had an effect on their view on the importance of 26 cues when considering a product or process creative.

#### **Testing for statistical significance in creativity conceptualization of differences**

**between the samples by participants who were 36 – 45 years old.** Testing for the *t* test

assumptions, the assumptions of the independence of samples as well as the dependent variable

being an interval level were met. When it comes to the assumption of the normality of distribution, the results of the Shapiro-Wilk test showed that the data was normally distributed for 16 cues and non-normally distributed for 10 cues, and can be found in the Appendix I. However, given the size of the sample (81 respondents), it was decided to proceed further. Homogeneity of variance assumption was tested with Welch's Test for Unequal Variances. The results are exhibited in the Table 7, and reported below.

**Table 7**

*Differences in Creativity Conceptualization Between Participants 36-45 Years of Age - Welch's Test*

Age	Robust Tests of Equality of Means					
			Statistic <sup>a</sup>	df1	df2	Sig.
36-45 years old	PARADIGM_SHIFT	Welch	16,711	1	86,915	,000
	BREAKTHROUGH	Welch	11,718	1	88,609	,001
	POTENTIAL	Welch	2,156	1	87,991	,146
	RARE	Welch	14,680	1	89,992	,000
	REPURPOSING	Welch	13,410	1	86,694	,000
	SURPRISE	Welch	17,247	1	89,999	,000
	ARTISTIC	Welch	13,915	1	85,826	,000
	UPDATES_TRADITION	Welch	21,802	1	86,057	,000
	COMBINATION	Welch	30,390	1	88,217	,000
	FUNCTIONAL	Welch	6,829	1	83,015	,011
	VARIETY	Welch	13,876	1	88,450	,000
	EXPERIENTIAL	Welch	9,741	1	86,063	,002
	HICH_TECH	Welch	45,649	1	87,200	,000
	JOY	Welch	10,882	1	84,182	,001
	SOCIAL_INTERACTION	Welch	18,364	1	87,491	,000
	EASE_OF_USE	Welch	3,912	1	84,962	,051
	WIDE_USE	Welch	14,525	1	85,790	,000
	INTUITIVE	Welch	12,921	1	84,579	,001
	OBSERVABLE	Welch	16,970	1	82,096	,000
	SOCIAL_APPROVAL	Welch	22,059	1	83,983	,000
CREDIBLE	Welch	28,556	1	87,503	,000	

FASHIONABLE	Welch	39,303	1	82,025	,000
HARMONY	Welch	28,070	1	80,339	,000
MASS_MARKET	Welch	42,619	1	86,989	,000
NAME_BRAND	Welch	50,040	1	87,457	,000
FEASIBILITY	Welch	19,341	1	85,327	,000
a. Asymptotically F distributed.					

Welch's Test showed statistical significance regarding differences of responses on all cues, except for *Potential*  $t(87.99) = 2.16, p > .05$ , and *Ease of Use*  $t(84.96) = 3.91, p > .05$ . The results indicate that the observed difference in responses to the importance of 24 cues on creativity conceptualization was affected by the citizenship of participants who were 36-45 years old, that is their culture. The results do not confirm that culture had an effect on how they view the importance of *Potential* and *Ease of Use* cues when considering a product or process creative.

In analyzing the responses about the importance of 156 statements, that is 26 cues in creativity conceptualization, a series of statistical tests was conducted for each sample to investigate if the observed differences in responses were statistically significant testing for gender, age and level of education.

### **Testing for statistical significance in creativity conceptualization differences between responses by gender in each sample**

**Croatian sample.** Testing for the  $t$  test assumptions, the normality of sample distributions, and homogeneity of variance were easily detected and were met. When it comes to the assumption of the normality of distribution, the Shapiro-Wilk showed statistical significance for 15 cues indicating a non-normal distribution of the data. The results of the tests can be found in the Appendix J. Given the size of the sample (109 respondents), it was decided to proceed

further. Homogeneity of variance assumption was tested with Welch's Test for Unequal Variances. The results are exhibited in Table 8, and reported below.

**Table 8**

*Differences in Creativity Conceptualization of Croatian Working Professionals With Regards to Their Gender - Welch's Test*

<b>Robust Tests of Equality of Means</b>					
		Statistic <sup>a</sup>	df1	df2	Sig.
PARADIGM_SHIFT	Welch	,642	2	5,667	,561
BREAKTHROUGH	Welch	,286	2	5,917	,761
POTENTIAL	Welch	,325	2	5,480	,736
RARE	Welch	,529	2	5,400	,617
REPURPOSING	Welch	,507	2	5,446	,628
SURPRISE	Welch	,388	2	5,824	,695
ARTISTIC	Welch	1,550	2	7,966	,270
UPDATES_TRADITION	Welch	,855	2	6,399	,469
COMBINATION	Welch	,644	2	5,723	,559
FUNCTIONAL	Welch	2,966	2	5,464	,134
VARIETY	Welch	,807	2	5,895	,490
EXPERIENTIAL	Welch	,630	2	5,503	,567
HICH_TECH	Welch	1,735	2	8,640	,232
JOY	Welch	2,095	2	5,654	,209
SOCIAL_INTERACTION	Welch	,745	2	5,472	,517
EASE_OF_USE	Welch	2,959	2	5,381	,136
WIDE_USE	Welch	,414	2	6,304	,678
INTUITIVE	Welch	1,891	2	9,836	,202
OBSERVABLE	Welch	,256	2	5,937	,782
SOCIAL_APPROVAL	Welch	,850	2	5,655	,476
CREDIBLE	Welch	1,263	2	6,602	,343
FASHIONABLE	Welch	1,526	2	9,680	,265
HARMONY	Welch	,568	2	5,387	,597
MASS_MARKET	Welch	,212	2	5,722	,815
NAME_BRAND	Welch	2,131	2	7,631	,184
FEASIBILITY	Welch	4,065	2	7,180	,066

a. Asymptotically F distributed.

Welch's Test showed no statistical significance regarding differences of responses between the females and males, and those that preferred not to identify with regards to gender, on all cues, at the 0.5 level. These results suggest that gender does not have an effect on how Croatians conceptualize creativity.

**UAE sample.** In the UAE sample, testing for the *t* test assumptions, the normality of sample distributions, and homogeneity of variance were easily detected and were met. When it comes to the assumption of the normality of distribution, the Shapiro-Wilk showed statistical significance for most cues indicating normal distribution of the data only for Artistic, Wide Use and Fashionable (Appendix K). Given the size of the sample (71 respondent), it was decided to proceed further. Homogeneity of variance assumption was tested with Welch's Test for Unequal Variances. The results are exhibited in Table 9, and reported below.

**Table 9**

*Differences in Creativity Conceptualization of Emirati Working Professionals With Regards to Their Gender - Welch's Test*

<b>Robust Tests of Equality of Means</b>						
		Statistic <sup>a</sup>	df1	df2	Sig.	
PARADIGM_SHIFT	Welch	8,090	1	85,288	,006	
BREAKTHROUGH	Welch	,793	1	63,776	,377	
POTENTIAL	Welch	,112	1	70,411	,739	
RARE	Welch	2,835	1	82,774	,096	
REPURPOSING	Welch	3,394	1	71,516	,070	
SURPRISE	Welch	3,820	1	88,641	,054	
ARTISTIC	Welch	,906	1	68,029	,345	
UPDATES_TRADITION	Welch	4,876	1	85,820	,030	
COMBINATION	Welch	3,712	1	83,607	,057	
FUNCTIONAL	Welch	2,051	1	84,606	,156	
VARIETY	Welch	2,728	1	77,177	,103	
EXPERIENTIAL	Welch	,004	1	75,307	,950	

HICH_TECH	Welch	,099	1	77,820	,754
JOY	Welch	3,698	1	84,715	,058
SOCIAL_INTERACTION	Welch	1,623	1	79,276	,206
EASE_OF_USE	Welch	,022	1	88,160	,883
WIDE_USE	Welch	1,916	1	74,611	,170
INTUITIVE	Welch	1,250	1	76,953	,267
OBSERVABLE	Welch	,010	1	68,100	,922
SOCIAL_APPROVAL	Welch	,968	1	77,889	,328
CREDIBLE	Welch	,596	1	83,683	,442
FASHIONABLE	Welch	1,470	1	71,132	,229
HARMONY	Welch	,071	1	75,135	,791
MASS_MARKET	Welch	,400	1	63,449	,529
NAME_BRAND	Welch	2,588	1	75,511	,112
FEASIBILITY	Welch	,846	1	72,721	,361

a. Asymptotically F distributed.

Welch's Test showed statistical significance regarding differences of responses only for *Paradigm Shift*  $t(85.23) = 8.09, p < .05$ , and *Updates Tradition*  $t(85.82) = 4.88, p < .05$ . The results suggest that the observed difference in responses to the importance of these two cues on creativity conceptualization of was affected by the gender of respondents. The results do not confirm that gender had an effect on how Emirati citizens view the importance of the remaining cues when considering a product or process creative.

### **Testing for statistical significance in creativity conceptualization differences between responses by age groups in each sample independently**

Since the age variable comprises of five groups, in order to test the difference in conceptualization of creativity the Analysis Of Variance (ANOVA) that tests the differences between the means of two and more samples was utilized (Pyrzczak, 2010). A one-way ANOVA was used and the samples were measured according to age as the factor variable.



**Croatian sample.** The age groups analyzed include participants that were 26 or more years old. There was only one participant less than 25 years old, so this group was not included in the analysis. In testing for assumptions for ANOVA, we analyzed the independence of the samples, interval level of dependent variable, normality of sample distributions, and homogeneity of variance (Abbott, 2011). The first two assumptions were easily detected and were met. Regarding the normality of the distribution assumption, ANOVA is robust enough with regards to non-normal distributions (Blanca, Alarcón, Arnau, Bono & Bendayan, 2017). The fourth assumption was tested via Levene's test for equality of variances (Abbott, 2011) indicated equal variances for all cues. The results can be found in Appendix L. The results of the one-way ANOVA test are exhibited in Table 10, and reported below.

**Table 10**

*Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Age Groups in Croatian Sample – One-Way ANOVA Test Results*

		ANOVA				
		Sum of Squares	df	Mean Square	F	Sig.
PARADIGM_SHIFT	Between Groups	1,709	3	,570	1,089	,357
	Within Groups	54,410	104	,523		
	Total	56,119	107			
BREAKTHROUGH	Between Groups	2,828	3	,943	1,408	,245
	Within Groups	69,634	104	,670		
	Total	72,462	107			
POTENTIAL	Between Groups	1,945	3	,648	,818	,487
	Within Groups	82,447	104	,793		
	Total	84,392	107			
RARE	Between Groups	1,723	3	,574	,812	,490
	Within Groups	73,598	104	,708		
	Total	75,321	107			
REPURPOSING	Between Groups	2,700	3	,900	1,131	,340

	Within Groups	82,744	104	,796		
	Total	85,444	107			
SURPRISE	Between Groups	2,507	3	,836	,991	,400
	Within Groups	87,655	104	,843		
	Total	90,162	107			
ARTISTIC	Between Groups	,694	3	,231	,213	,887
	Within Groups	112,960	104	1,086		
	Total	113,654	107			
UPDATES_TRADITION	Between Groups	6,119	3	2,040	2,219	,090
	Within Groups	95,594	104	,919		
	Total	101,713	107			
COMBINATION	Between Groups	,846	3	,282	,282	,838
	Within Groups	104,040	104	1,000		
	Total	104,886	107			
FUNCTIONAL	Between Groups	1,260	3	,420	,288	,834
	Within Groups	151,654	104	1,458		
	Total	152,914	107			
VARIETY	Between Groups	4,128	3	1,376	1,318	,273
	Within Groups	108,589	104	1,044		
	Total	112,717	107			
EXPERIENTIAL	Between Groups	2,491	3	,830	,650	,585
	Within Groups	132,910	104	1,278		
	Total	135,400	107			
HICH_TECH	Between Groups	,903	3	,301	,243	,866
	Within Groups	129,003	104	1,240		
	Total	129,906	107			
JOY	Between Groups	,655	3	,218	,144	,933
	Within Groups	157,520	104	1,515		
	Total	158,176	107			
SOCIAL_INTERACTION	Between Groups	4,668	3	1,556	1,344	,264
	Within Groups	120,399	104	1,158		
	Total	125,067	107			
EASE_OF_USE	Between Groups	1,172	3	,391	,313	,816
	Within Groups	129,703	104	1,247		
	Total	130,875	107			
WIDE_USE	Between Groups	3,349	3	1,116	1,045	,376
	Within Groups	111,107	104	1,068		
	Total	114,456	107			
INTUITIVE	Between Groups	1,031	3	,344	,281	,839
	Within Groups	126,933	104	1,221		

	Total	127,963	107			
OBSERVABLE	Between Groups	1,809	3	,603	,595	,620
	Within Groups	105,354	104	1,013		
	Total	107,163	107			
SOCIAL_APPROVAL	Between Groups	1,823	3	,608	,467	,706
	Within Groups	135,260	104	1,301		
	Total	137,083	107			
CREDIBLE	Between Groups	,365	3	,122	,099	,961
	Within Groups	128,304	104	1,234		
	Total	128,669	107			
FASHIONABLE	Between Groups	2,607	3	,869	,724	,540
	Within Groups	124,887	104	1,201		
	Total	127,494	107			
HARMONY	Between Groups	4,854	3	1,618	1,034	,381
	Within Groups	162,667	104	1,564		
	Total	167,521	107			
MASS_MARKET	Between Groups	3,213	3	1,071	,858	,466
	Within Groups	129,823	104	1,248		
	Total	133,035	107			
NAME_BRAND	Between Groups	3,307	3	1,102	,782	,507
	Within Groups	146,618	104	1,410		
	Total	149,925	107			
FEASIBILITY	Between Groups	3,891	3	1,297	1,080	,361
	Within Groups	124,873	104	1,201		
	Total	128,764	107			

One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that age does not have an effect on how Croatians that were 26 or more years old, conceptualize creativity. Specifically, our results suggest that age did not affect participants' views on the importance of 26 cues when considering a product or process creative.

**UAE sample.** The age groups include participants that were less than 56 years old. There was only one participant 56 or more years old, so this group was not included in the analysis. In testing for assumptions for ANOVA, we analyzed the independence of the samples, interval level

of dependent variable, normality of sample distributions, and homogeneity of variance. The first two assumptions were easily detected and were met. The third assumption was assumed given ANOVA's robustness with regards to non-normal distributions. The fourth assumption was tested via Levene's test for equality of variances and indicated equal variances for all cues. The results can be found in Appendix M. The one-way ANOVA test results are exhibited in Table 11, and reported below.

**Table 11**

*Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Age Groups in the UAE Sample – One-Way ANOVA Test Results*

		ANOVA				
		Sum of Squares	df	Mean Square	F	Sig.
PARADIGM_SHIFT	Between Groups	1,216	3	,405	,855	,468
	Within Groups	43,150	91	,474		
	Total	44,365	94			
BREAKTHROUGH	Between Groups	2,371	3	,790	1,963	,125
	Within Groups	36,240	90	,403		
	Total	38,611	93			
POTENTIAL	Between Groups	1,697	3	,566	1,298	,280
	Within Groups	39,224	90	,436		
	Total	40,921	93			
RARE	Between Groups	3,980	3	1,327	2,232	,090
	Within Groups	54,693	92	,594		
	Total	58,673	95			
REPURPOSING	Between Groups	,558	3	,186	,454	,715
	Within Groups	37,273	91	,410		
	Total	37,832	94			
SURPRISE	Between Groups	1,736	3	,579	,993	,400
	Within Groups	54,184	93	,583		
	Total	55,919	96			
ARTISTIC	Between Groups	,661	3	,220	,359	,783
	Within Groups	55,295	90	,614		

	Total	55,957	93			
UPDATES_TRADITION	Between Groups	1,020	3	,340	,510	,676
	Within Groups	60,000	90	,667		
	Total	61,020	93			
COMBINATION	Between Groups	1,454	3	,485	,785	,505
	Within Groups	56,181	91	,617		
	Total	57,636	94			
FUNCTIONAL	Between Groups	3,848	3	1,283	2,090	,107
	Within Groups	54,628	89	,614		
	Total	58,477	92			
VARIETY	Between Groups	,844	3	,281	,482	,696
	Within Groups	51,943	89	,584		
	Total	52,787	92			
EXPERIENTIAL	Between Groups	2,713	3	,904	1,498	,221
	Within Groups	54,343	90	,604		
	Total	57,056	93			
HICH_TECH	Between Groups	,859	3	,286	,508	,678
	Within Groups	51,856	92	,564		
	Total	52,715	95			
JOY	Between Groups	3,856	3	1,285	1,847	,144
	Within Groups	64,005	92	,696		
	Total	67,861	95			
SOCIAL_INTERACTION	Between Groups	1,119	3	,373	,559	,643
	Within Groups	60,068	90	,667		
	Total	61,187	93			
EASE_OF_USE	Between Groups	,590	3	,197	,398	,755
	Within Groups	44,043	89	,495		
	Total	44,633	92			
WIDE_USE	Between Groups	1,763	3	,588	,898	,445
	Within Groups	58,888	90	,654		
	Total	60,652	93			
INTUITIVE	Between Groups	1,781	3	,594	1,310	,276
	Within Groups	41,705	92	,453		
	Total	43,486	95			
OBSERVABLE	Between Groups	,622	3	,207	,247	,863
	Within Groups	72,117	86	,839		
	Total	72,740	89			
SOCIAL_APPROVAL	Between Groups	1,949	3	,650	1,030	,383
	Within Groups	56,114	89	,630		
	Total	58,063	92			

CREDIBLE	Between Groups	1,070	3	,357	,585	,626
	Within Groups	56,646	93	,609		
	Total	57,715	96			
FASHIONABLE	Between Groups	2,017	3	,672	1,129	,342
	Within Groups	53,614	90	,596		
	Total	55,632	93			
HARMONY	Between Groups	2,159	3	,720	1,509	,217
	Within Groups	43,869	92	,477		
	Total	46,027	95			
MASS_MARKET	Between Groups	6,059	3	2,020	2,530	,062
	Within Groups	71,049	89	,798		
	Total	77,108	92			
NAME_BRAND	Between Groups	4,634	3	1,545	1,536	,210
	Within Groups	91,492	91	1,005		
	Total	96,126	94			
FEASIBILITY	Between Groups	1,502	3	,501	,944	,423
	Within Groups	48,270	91	,530		
	Total	49,772	94			

One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that age does not have an effect on how Emirati participants that were less than 56 years old, conceptualize creativity. Specifically, our results suggest that age did not affect participants' views on the importance of 26 cues when considering a product or process creative.

### **Testing for statistical significance in creativity conceptualization differences between responses by educational level of participants in each sample independently**

As the respondents come from different educational levels, we utilized one-way ANOVA with regards to their education as the factor variable in each sample respectively. The objective was to investigate whether the educational level of the respondents within each sample impacts how they conceptualize creativity.

**Croatian sample.** Testing for assumptions for ANOVA, the independence of samples as well as the dependent variable being an interval level were met. The assumption of normality of the distribution was assumed given ANOVA's robustness with regards to non-normal distributions. The fourth assumption was tested via Levene's test for equality of variances and indicated equal variances for all cues, except for Breakthrough ( $F(3,105) = 4,855, p = .003$ ). Hence, the Welch's Test for Unequal Variances was also conducted. The results can be found in Appendix N. The one-way ANOVA test results are exhibited in the Table 12, and reported below.

**Table 12**

*Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Participants of Different Educational Levels in the Croatian sample – One-Way ANOVA Test Results*

		ANOVA				
		Sum of Squares	df	Mean Square	F	Sig.
PARADIGM_SHIFT	Between Groups	,073	3	,024	,045	,987
	Within Groups	56,068	105	,534		
	Total	56,141	108			
BREAKTHROUGH	Between Groups	2,563	3	,854	1,283	,284
	Within Groups	69,922	105	,666		
	Total	72,485	108			
POTENTIAL	Between Groups	1,454	3	,485	,614	,608
	Within Groups	82,945	105	,790		
	Total	84,399	108			
RARE	Between Groups	1,646	3	,549	,782	,507
	Within Groups	73,694	105	,702		
	Total	75,340	108			
REPURPOSING	Between Groups	2,929	3	,976	1,241	,299
	Within Groups	82,603	105	,787		
	Total	85,531	108			

SURPRISE	Between Groups	,511	3	,170	,196	,899
	Within Groups	91,189	105	,868		
	Total	91,700	108			
ARTISTIC	Between Groups	1,246	3	,415	,388	,762
	Within Groups	112,422	105	1,071		
	Total	113,668	108			
UPDATES_TRADITION	Between Groups	2,130	3	,710	,748	,526
	Within Groups	99,631	105	,949		
	Total	101,761	108			
COMBINATION	Between Groups	4,250	3	1,417	1,464	,229
	Within Groups	101,593	105	,968		
	Total	105,843	108			
FUNCTIONAL	Between Groups	3,849	3	1,283	,901	,443
	Within Groups	149,476	105	1,424		
	Total	153,325	108			
VARIETY	Between Groups	2,673	3	,891	,844	,473
	Within Groups	110,900	105	1,056		
	Total	113,573	108			
EXPERIENTIAL	Between Groups	1,547	3	,516	,402	,752
	Within Groups	134,791	105	1,284		
	Total	136,338	108			
HICH_TECH	Between Groups	1,043	3	,348	,280	,840
	Within Groups	130,476	105	1,243		
	Total	131,519	108			
JOY	Between Groups	3,628	3	1,209	,821	,485
	Within Groups	154,598	105	1,472		
	Total	158,225	108			
SOCIAL_INTERACTION	Between Groups	,963	3	,321	,270	,847
	Within Groups	124,959	105	1,190		
	Total	125,922	108			
EASE_OF_USE	Between Groups	2,500	3	,833	,681	,565
	Within Groups	128,412	105	1,223		
	Total	130,912	108			
WIDE_USE	Between Groups	2,206	3	,735	,687	,562
	Within Groups	112,406	105	1,071		
	Total	114,612	108			
INTUITIVE	Between Groups	3,827	3	1,276	1,078	,362
	Within Groups	124,303	105	1,184		
	Total	128,130	108			
OBSERVABLE	Between Groups	1,460	3	,487	,476	,700



	Within Groups	107,281	105	1,022		
	Total	108,741	108			
SOCIAL_APPROVAL	Between Groups	1,125	3	,375	,289	,833
	Within Groups	136,128	105	1,296		
	Total	137,254	108			
CREDIBLE	Between Groups	8,654	3	2,885	2,522	,062
	Within Groups	120,096	105	1,144		
	Total	128,750	108			
FASHIONABLE	Between Groups	3,941	3	1,314	1,102	,352
	Within Groups	125,190	105	1,192		
	Total	129,131	108			
HARMONY	Between Groups	2,657	3	,886	,564	,640
	Within Groups	164,981	105	1,571		
	Total	167,638	108			
MASS_MARKET	Between Groups	5,286	3	1,762	1,424	,240
	Within Groups	129,946	105	1,238		
	Total	135,233	108			
NAME_BRAND	Between Groups	6,260	3	2,087	1,504	,218
	Within Groups	145,639	105	1,387		
	Total	151,899	108			
FEASIBILITY	Between Groups	3,505	3	1,168	,970	,410
	Within Groups	126,449	105	1,204		
	Total	129,954	108			

One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that the educational level did not have an effect on how Croatians conceptualize creativity. Specifically, our results suggest that educational level of respondents did not affect their view on the importance of 26 cues when considering a product or process creative.

**UAE sample.** The analysis encompassed only respondents that have more than high school degree; namely, since there was only one respondent with less than high school degree, this was not included in the analysis. Testing for assumptions for ANOVA, the independence of

samples as well as the dependent variable being an interval level were met. The assumption of normality of the distribution was assumed given ANOVA's robustness with regards to non-normal distributions. The fourth assumption was tested via Levene's test for equality of variances and indicated equal variances for all cues. The results can be found in Appendix O. The one-way ANOVA results are exhibited in Table 13, and reported below.

**Table 13**

*Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Participants of Different Educational Levels in the UAE sample – One-Way ANOVA Test Results*

		ANOVA				
		Sum of Squares	df	Mean Square	F	Sig.
PARADIGM_SHIFT	Between Groups	,429	3	,143	,300	,826
	Within Groups	43,444	91	,477		
	Total	43,873	94			
BREAKTHROUGH	Between Groups	,630	3	,210	,501	,682
	Within Groups	37,676	90	,419		
	Total	38,305	93			
POTENTIAL	Between Groups	,755	3	,252	,578	,631
	Within Groups	39,242	90	,436		
	Total	39,998	93			
RARE	Between Groups	,318	3	,106	,168	,918
	Within Groups	57,981	92	,630		
	Total	58,298	95			
REPURPOSING	Between Groups	1,075	3	,358	,904	,443
	Within Groups	36,073	91	,396		
	Total	37,147	94			
SURPRISE	Between Groups	,068	3	,023	,037	,991
	Within Groups	57,553	93	,619		
	Total	57,621	96			
ARTISTIC	Between Groups	,361	3	,120	,195	,899
	Within Groups	55,367	90	,615		

	Total	55,728	93			
UPDATES_TRADITION	Between Groups	,094	3	,031	,047	,986
	Within Groups	60,349	90	,671		
	Total	60,443	93			
COMBINATION	Between Groups	2,113	3	,704	1,175	,324
	Within Groups	54,557	91	,600		
	Total	56,670	94			
FUNCTIONAL	Between Groups	,820	3	,273	,426	,735
	Within Groups	57,143	89	,642		
	Total	57,963	92			
VARIETY	Between Groups	,177	3	,059	,100	,960
	Within Groups	52,397	89	,589		
	Total	52,574	92			
EXPERIENTIAL	Between Groups	,088	3	,029	,047	,987
	Within Groups	56,744	90	,630		
	Total	56,832	93			
HICH_TECH	Between Groups	,623	3	,208	,353	,787
	Within Groups	54,136	92	,588		
	Total	54,759	95			
JOY	Between Groups	,039	3	,013	,018	,997
	Within Groups	67,452	92	,733		
	Total	67,490	95			
SOCIAL_INTERACTION	Between Groups	,090	3	,030	,045	,987
	Within Groups	60,657	90	,674		
	Total	60,747	93			
EASE_OF_USE	Between Groups	,218	3	,073	,142	,934
	Within Groups	45,425	89	,510		
	Total	45,642	92			
WIDE_USE	Between Groups	,976	3	,325	,489	,691
	Within Groups	59,896	90	,666		
	Total	60,872	93			
INTUITIVE	Between Groups	,218	3	,073	,156	,925
	Within Groups	42,777	92	,465		
	Total	42,995	95			
OBSERVABLE	Between Groups	,404	3	,135	,161	,922
	Within Groups	71,809	86	,835		
	Total	72,213	89			
SOCIAL_APPROVAL	Between Groups	,976	3	,325	,505	,680
	Within Groups	57,379	89	,645		
	Total	58,355	92			

CREDIBLE	Between Groups	,093	3	,031	,050	,985
	Within Groups	57,184	93	,615		
	Total	57,277	96			
FASHIONABLE	Between Groups	,715	3	,238	,391	,760
	Within Groups	54,921	90	,610		
	Total	55,636	93			
HARMONY	Between Groups	,276	3	,092	,188	,904
	Within Groups	44,998	92	,489		
	Total	45,273	95			
MASS_MARKET	Between Groups	,423	3	,141	,163	,921
	Within Groups	77,149	89	,867		
	Total	77,572	92			
NAME_BRAND	Between Groups	,991	3	,330	,315	,815
	Within Groups	95,423	91	1,049		
	Total	96,413	94			
FEASIBILITY	Between Groups	,312	3	,104	,189	,903
	Within Groups	50,037	91	,550		
	Total	50,350	94			

One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that the educational level did not have an effect on how Emiratis with more than high school degree, conceptualize creativity. Specifically, our results suggest that educational level of respondents did not affect their view on the importance of 26 cues when considering a product or process creative.

In conclusion, Table 14 below sums the results and findings of all the statistical analyses conducted in this study.

**Table 14***Summary of All Statistical Analyses – Main Findings*

Statistical test	Results
Creativity cues' means in comparison to cue ideal of 3.5	Results indicate that there is a difference between Croatian working professionals' and Emirati working professionals' creativity conceptualization. More specifically, results suggest that Croatians hold a narrow view of creativity, which means that a smaller number of cues is relevant for them to consider a product or process as creative. Results also suggest that Emiratis hold a broad view of creativity, which means that a greater number of cues is relevant for them to consider a product or process as creative.
Differences in creativity conceptualization between working professionals of Croatia and UAE - Welch's Test	Welch's Test showed statistical significance regarding differences of responses between the participants from both samples on all cues. The results further indicate that the observed difference was affected by the citizenship of the participants, that is their culture.
Differences in creativity conceptualization between female working professionals of Croatia and UAE - Welch's Test	Mixed - Welch's Test showed statistical significance regarding differences of responses on all cues, except for 3 cues. The results suggest that the observed difference in responses to the importance of 23 cues on creativity conceptualization was affected by the citizenship of females, that is their culture. The results do not suggest that culture had an effect on how females of both samples view the importance of <i>Functional</i> , <i>Joy</i> and <i>Ease of Use</i> cues when considering a product or process creative.
Differences in creativity conceptualization between male working professionals of Croatia and UAE - Welch's Test	Welch's Test showed statistical significance regarding observed differences of responses between the males on all cues at the .05 level. The results suggest that culture had an effect on the observed difference in Croatians and Emirati males' creativity conceptualization. Specifically, our results suggest that culture had an effect on males' view on the importance of 26 cues when considering a product or process creative.
Differences in Creativity Conceptualization Between Participants 26-35 Years of Age - Welch's Test	Welch's Test showed statistical significance regarding differences of responses between the participants on all cues at the .05 level. These results suggest that culture has an effect on how participants 26 – 35 years of age conceptualize creativity. Specifically, our results suggest that culture had an effect on

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	their view on the importance of 26 cues when considering a product or process creative
Differences in Creativity Conceptualization Between Participants 36-45 Years of Age - Welch's Test	Mixed - Welch's Test showed statistical significance regarding differences of responses on all cues, except for <i>Potential</i> $t(87.99) = 2.16, p > .05$ , and <i>Ease of Use</i> $t(84.96) = 3.91, p > .05$ . The results indicate that the observed difference in responses to the importance of 24 cues on creativity conceptualization was affected by the citizenship of participants who were 36-45 years old, that is their culture. The results do not confirm that culture had an effect on how they view the importance of <i>Potential</i> and <i>Ease of Use</i> cues when considering a product or process creative
Differences in Creativity Conceptualization of Croatian Working Professionals With Regards to Their Gender - Welch's Test	Welch's Test showed no statistical significance regarding differences of responses between the females and males, and those that preferred not to identify with regards to gender, on all cues, at the 0.5 level. These results suggest that gender does not have an effect on how Croatians conceptualize creativity
Differences in Creativity Conceptualization of Emirati working Professionals With Regards to Their Gender - Welch's Test	Mixed - Welch's Test showed statistical significance regarding differences of responses only for <i>Paradigm Shift</i> and <i>Updates Tradition</i> , at the 0.5 level. The results suggest that the observed difference in responses to the importance of these two cues on creativity conceptualization of was affected by the gender of respondents. The results do not confirm that gender had an effect on how Emirati citizens view the importance of the remaining cues when considering a product or process creative.
Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Age Groups in Croatian Sample – One-Way ANOVA Test Results	One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that age does not have an effect on how Croatians that were 26 or more years old, conceptualize creativity. Specifically, our results suggest that age did not affect participants' views on the importance of 26 cues when considering a product or process creative.
Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Age Groups in the UAE Sample – One-Way ANOVA Test Results	One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that age does not have an effect on how Emirati participants that were less than 56 years old, conceptualize creativity. Specifically, our results suggest that age did not affect participants' views on the importance of 26 cues when considering a product or process creative.
Testing for Statistical Significance in Creativity	One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that the

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<p>Conceptualization Differences Between Responses by Participants of Different Educational Levels in the Croatian sample – One-Way ANOVA Test Results</p>	<p>educational level did not have an effect on how Croatians conceptualize creativity. Specifically, our results suggest that educational level of respondents did not affect their view on the importance of 26 cues when considering a product or process creative.</p>
<p>Testing for Statistical Significance in Creativity Conceptualization Differences Between Responses by Participants of Different Educational Levels in the UAE sample – One-Way ANOVA Test Results</p>	<p>One-way ANOVA test results showed no statistical differences on all 26 cues, at the .05 level. These results suggest that the educational level did not have an effect on how Emiratis with more than high school degree, conceptualize creativity. Specifically, our results suggest that educational level of respondents did not affect their view on the importance of 26 cues when considering a product or process creative.</p>

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### Discussion

The purpose of this study was to investigate whether Croatian working professionals and Emirati working professionals view creativity differently. A cross-sectional study was conducted via an online survey: 109 participants from Croatia and 98 participants from UAE rated the importance of 26 creativity cues in their conception of creativity (Lowenstein & Muller, 2016). The responses were then statistically analyzed and the results confirmed that there are differences between the two nations in how they view creativity. The results indicate that the observed, statistically significant differences indeed were due to the participants' cultural background. The interesting finding from the study suggested that culture affected participants' views on the importance of all 26 cues when considering a product or process creative. The results indicate that Croatians had a narrower view of creativity, which means that a smaller number of cues was relevant for them to consider a product or process as creative. On the other hand, Emirati citizens had a broader view of creativity; they considered a larger number of cues to rate a product or process as creative. This findings indicating that different cultures, in this case Croatian and

Emirati, view creativity differently – is relevant because it sends an important message that there should be no generalization when it comes to understanding creativity conceptualization, and this should be applied in practice. There is no single all-around recipe for organizations to use to successfully develop creativity skills in employees, and culture seems to play an important part in this. It is therefore important to include cultural context to understanding the meaning and importance of creativity when developing and delivering creative solutions and products to different markets.

The analysis was conducted using culture as the independent variable: we wanted to investigate if it affected participants' view of creativity based on their gender and age. The results indicated that cultural background had an effect on those variables. With regards to gender, while results suggest that culture had an effect on males' view on the importance of all 26 cues when considering a product or process creative, the results were somewhat different for females. They indicate that culture affected how females of both samples view the importance of 23 creativity cues, not all of them. Furthermore, the results suggest that culture had an effect on how participants of different age groups view creativity. More specifically, the analysis was conducted on the two largest age level groups: participants who were 26 – 35 years old, and participants that were 36 – 45 years old. The results suggest that culture had an effect on how participants 26 – 35 years of age view importance of all 26 cues when considering a product or process creative. On the other hand, the results for the latter group did not indicate that culture had an effect on how they view the importance of 2 cues when considering a product or process creative, but has an effect on the relevance of the remaining 24 cues.

In addition, aside from investigating potential effect of culture on creativity conceptualization, we have analyzed each sample to investigate if gender, age and the level of



education potentially affected how the participants conceptualize creativity. The results were surprising. The findings indicated that gender did not have an effect on how Croatians conceptualize creativity. This indication was slightly different for Emirati citizens; namely, results suggest that gender affected Emiratis creativity conceptualization for 2 out of 24 cues. Furthermore, the results indicated that age did not play an important role in how Croatians older than 25, and Emirati citizens' younger than 56, conceptualize creativity. Also, the results suggest that participants' level of education did not affect their creativity conceptualization. In case of the Emirati citizens, this indication applied to all participants that had at least completed high-school.

So what is the main conclusion of this research? The first and most important one is that it adds to what the current literature and research say about the intricate relationship between culture and creativity. The findings of this research showed that there was a difference between how members of these two cultures conceptualize creativity, suggesting that it was affected by culture. Hence, this finding is in line with a premise that there is no single and universal recipe of how people view creativity (Sawyer, 2012). We each assign different importance to various features of products and processes when we deem them as creative. Our results indicate that Croatian and Emirati citizens define creativity differently – one group had a narrower view of creativity, and the other sees creativity more broadly.

Furthermore, the research adds to the thought that there is an array of internal and external factors that affect our conceptualization of creativity, with culture being one of those factors (Csikszentmihaly, 2006). Ever since the research on creativity started booming, the academic community has been discussing the importance of looking into social and cultural influence on individual's concept of creativity (Hennessy & Amabile, 2010). This only fortifies the necessity to take an interdisciplinary approach when researching creativity (Runco, 2004, Sawyer, 2012).

Finally, this study was a response to the academic and scientific efforts and appeals to conduct more cross-cultural research. As most of the research still relates to the US environment (Lubart, 1990), findings from this study add to the overall body of knowledge when it comes to researching the effect of culture on creativity conceptualization in nations outside the US.

### **Recommendations for Further Research**

The first recommendation for further research is related to the population that was surveyed in this study. We have focused on Croatian and Emirati citizens of three or more years of professional working experience. This means that our study reflects upon one segment of the overall population. It would be important to conduct the research on all citizens of these countries, irrespective of their working experience, and other demographic factors to get a better picture of the relationship between culture and creativity in these two nations.

Furthermore, in order to continue contributing to the cross-cultural research, more research should be conducted outside the US area; there is room for additional research in Croatian and Emirati communities that can add to the value of this study. Namely, since the relationship between culture and creativity is complex in which one influences another (Kwan et al., 2018), it is key to research implicit theories of creativity, i.e. how lay people of each culture conceptualize creativity (Runco, 2011). This research was conducted using a survey reflecting the creativity conceptualization of American and Chinese students (Lowenstein and Muller, 2016). Hence, it would be important and interesting to research implicit theories of creativity of Croatians and Emirati citizens and then analyze the relationship between the culture and those implicit theories.

Furthermore, it would be worthwhile to look deeper into different cultural dimensions (Hofstede, 2011) to determine which of them are key in affecting creativity conceptualization in Croatians and Emirati citizens respectively, and understand the connection between cultural dimensions with creativity more deeply.

### **Recommendations for Practice**

There are three interconnected factors that speak of the importance of applying cross-cultural creativity research findings in practice. First, creativity is influencing changes in societies (Runco, 2004); hence creative thinking and innovation could help in providing adequate responses and solutions to the challenges brought about in these uncertain times. Second, as the technological development continues to accelerate, we can expect creative thinking ability and skills of employees to become more and more important (Sawyer, 2012). And finally, numerous studies indicate that culture can influence creative thinking, and this is relevant for organizations employing people of different cultural backgrounds.

This research showed that Croatian and Emirati working professionals conceptualize creativity differently, suggesting that culture had an effect on creativity conceptualization of males and females, and working population of different age groups. The results further indicated that culture had an effect on working professionals from different education levels. This means that the culture factor could reflect in their (creative) work. In that regard, organizations need to be aware of the risk of applying available methods to developing creativity skills that originate from a specific culture, as what works in one culture might backfire in another. Thus, a proper understanding of the complex relationship between culture and creativity, and its application in

everyday creative processes can assist organizations in their efforts to develop and nurture creativity skills in employees and enable fruitful innovation.

Furthermore, the research has shown that Croatians have rated *Potential* as the most important creativity cue, indicating that the most relevant feature of creative solution is that it can be used in many new ways. *Name brand* or affiliation with a well-known brand was rated as the least important creativity feature. On the other hand, Emiratis viewed *Repurposing*, the ability to take something from one context and adapt it to another context, as the most important cue for creativity. *Experiential* cue, or the interactivity of a solution was rated the lowest. These findings point to two important premises: first, techniques and methods of developing creative skills in Croatian and Emirati employees need to be tailored to each culture. Second, the findings speak about what employees from both cultures could focus on the most (and the least) in their creative abilities. Unfortunately, this might not coincide with the needs of specific market consumers. Hence, the intricate relationship between culture and creativity, and its importance, should be explained to employees. They should understand that there are factors, and culture is one of them, that could lead to differences in viewing and accepting creative products and processes. Being aware of this and putting on a “creativity hat” from a consumer’s perspective is important to deliver desirable solutions and ideas. This knowledge should be embedded in efforts to build an organizational culture that thrives on creativity and innovation.

Furthermore, differences in conceptualizing creativity can help in organizations when they are forming creative teams. This is relevant finding for organizations that wish to capitalize on promoting and building creativity, as creativity thrives on diversity and difference of ideas and opinions (Hill et al., 2014). In other words, building a team of people with diverse knowledge and views could help entice creativity in a team.

Finally, organizations employing working professionals from countries all over the world, including Croatians and Emirati experts, could benefit from research on the effect culture has on the creativity of specific professions. It could help them better understand the views of marketing and communication experts, medical professionals, educators, artists...

### **Study Limitations**

With regards to the availability of both financial and human resources in this study, we were not able to survey all professionals with three or more years of working experience in Croatia and UAE, and opted for those that were convenient and available using an online survey. In other words, we opted for a nonprobability or convenient sample (Creswell & Creswell, 2018). This means that we cannot eliminate potential bias in the results as, in this case, participants that were received email invitation, or were exposed to our online survey, did have a greater chance of participating than those that were not (Pyrzczak, 2010).

Given the chosen design and instrument of the study, the selected strategy of inquiry was an online survey method used to collect data. Hence, the study is fully dependent on the interpretation of quantitative data when it comes to opinions of participants of the importance of different creativity cues in their conceptualization of creativity. Though quantitative research exhibits many advantages, it shows disadvantages as well (Denscombe, 2014). For example, as we were able to determine which creativity cues are important to participants in deciding whether a product, or process was creative, we do not know why do they find them relevant. Hence, a qualitative-quantitative research (Creswell & Creswell, 2018) could provide better answer to that question.

Furthermore, as explained in sections above, this study is dependent on the instrument that was designed for American and Chinese student population. Hence, the results are dependent on an instrument that was not originally developed with regards to each culture and implicit theories of creativity in Croatians and Emirati citizens and thus could be limited by this.

Moreover, the length of the survey, which included rating 156 statements, could have influenced some respondents to withdraw from the survey not finishing it. Hence, it would be advisable to review the length and adjust the survey.

Finally, as this was conducted as a cross-sectional study, the results represent opinions and views of a researched population at a specific point in time and thus cannot be generalized to all corresponding populations at all time.

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## Appendix A

*Survey distributed to Croatian and Emirati participants*

*Questionnaire distributed to Croatian participants*

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Start of Block: INFORMED CONSENT

### PRISTANAK NA SUDJELOVANJE U ISTRAŽIVANJU

#### **"Kako doživljavamo kreativnost - međukulturalna analiza"**

Pozivamo Vas da sudjelujete u istraživanju o utjecaju kulture na doživljaj kreativnosti. Riječ je o online anketi, a za njezino ispunjavanje trebat će Vam oko 20 minuta. Sudjelovanje je dobrovoljno i svi odgovori će biti anonimni.

Ovo istraživanje dio je većeg znanstvenog istraživanja koje se provodi u sljedećim zemljama:

- Brazil
- Hrvatska
- Indija
- Kina
- Rusija
- SAD
- Ujedinjeni Arapski Emirati

Rezultati istraživanja bit će od koristi kako znanstvenoj zajednici, tako i poslovnoj i, nadamo se, pomoći organizacijama da bolje razumiju područje kreativnosti. Obzirom da se neki koncepti istraživanjem mjere i uspoređuju na više načina, mogu Vam se činiti sličnima ili kao da se ponavljaju. Iako niste obvezni odgovarati na pitanja na koja ne želite, molimo Vas da odgovorite na na sva pitanja u anketi jer je odgovor

na svako pitanje važan za rezultate istraživanja.

Također, sudjelovanje ili ne sudjelovanje u anketi ni na koji način neće utjecati na Vaš odnos sa sveučilištem Rochester Institute of Technology. Ispunjavanje i podnošenje ankete smatrat će se vašim informiranim pristankom za sudjelovanje u istraživanju, kao i potvrdom da imate 18 ili više godina.

Za bilo koja pitanja o ovom istraživanju kontaktirajte Dr. Jennifer Matic (jxmistr@rit.edu), glavnog istraživača na ovom istraživačkom projektu. Nadalje, za pitanja o pravima ispitanika ili u slučaju problema o kojima ne želite razgovarati s istraživačem, molimo kontaktirajte RIT-ov Ured za Ispitanike, tel. + 1 585-475-7673, odnosno putem e-maila: hmfsrs@rit.edu.

Molimo isprintajte ili sačuvajte kopiju ove stranice za svoje potrebe.

Pročitao/la sam gore navedene informacije i pristajem sudjelovati u ovom istraživanju. (1)

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Q12

Započnite s anketom

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**End of Block: INFORMED CONSENT**

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**Start of Block: STATEMENTS**

FIRST PAGE

Svakoga dana susrećemo se s raznim proizvodima - automobilima, odjećom, igračkama, elektroničkim napravama, prehrambenim proizvodima i slično. Neke od njih smatramo kreativnima, neke od njih smatramo nekreativnima.

Istovremeno na poslu se nalazimo u mnogim interakcijama koje vode novim idejama, prijedlozima i aktivnostima. Neke od tih ideja, prijedloga i aktivnosti smatramo kreativnima, neke od njih smatramo nekreativnima. Koliko je važna svaka od niže navedenih karakteristika da bi proizvod ili proces bio kreativan (1 = nevažna, 6 = od neizmjerne je važnosti)?

	1. Nevažna je (1)	2. Od vrlo male je važnosti (2)	3. Od male je važnosti (3)	4. Od srednje je važnosti (4)	5. Jako je važna (5)	6. Od neizmjerne je važnosti (6)
Postoji u stvarnosti, opipljiv je (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Problem se mora sagledati na način kojeg se nitko ranije nije sjetio (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Namijenjen je za novu publiku (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije za veliko tržište (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nitko nije smatrao da ga se može napraviti, a ipak su uspjeli u tome (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Popularan je (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije testiran / isproban (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Monoton je (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Apstraktan je (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Naširoko se oglašava (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Postoji jedna verzija toga, ne postoje opcije (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jako iznenađuje (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Umjetničke je prirode (13)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi postojeću tehnologiju (14)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lako je za razumjeti (15)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Puno je varijacija za odabir (16)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Integrira suprotne funkcije ili karakteristike (17)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Višestruko je koristan (18)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To je učinjeno i prije (19)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Potiče na razgovor (20)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ne postoji ništa slično tome (21)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Društveno je prihvatljiv (22)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi sofisticiranu tehnologiju (23)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lošeg je dizajna (24)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Namijenjen je isključivo određenim ljudima (25)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teško ga je objasniti (26)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije interaktivan (27)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Otvora mnoge nove mogućnosti (28)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne može se koristiti ni za što drugo osim za ono za što je namijenjen (29)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi nešto na uobičajen način (30)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Jeftino je za izraditi ga (31)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Puno je jednostavnije za korištenje u odnosu na trenutno rješenje (32)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bilo tko se toga može dosjetiti (33)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stvara konflikt u društvu (34)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Smiješno je, humoristično (35)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije u modi (36)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kombinira dvije stvari koje trebaju biti odvojene (37)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Promovira jedinstvo u društvu (38)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Redefinira tradiciju (39)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Otežava život (40)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Koristi nešto za potpuno novu svrhu (41)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne odstupa od tradicije (42)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zahtijeva interakciju korisnika (43)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Krši društvena pravila (44)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drugi su imali slične ideje (45)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Otežava druženje (46)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oni koji ga stvaraju imaju dobru reputaciju (47)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Riječ je o brendu (48)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teško ga je napraviti (49)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije vrlo poznat brend (50)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne radi baš dobro (51)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Živcira (52)



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## SECOND PAGE

Svakoga dana susrećemo se s raznim proizvodima - automobilima, odjećom, igračkama, elektroničkim napravama, prehrambenim proizvodima i slično. Neke od njih smatramo kreativnima, neke od njih smatramo nekreativnima.

Istovremeno na poslu se nalazimo u mnogim interakcijama koje vode novim idejama, prijedlozima i aktivnostima. Neke od tih ideja, prijedloga i aktivnosti smatramo kreativnima, neke od njih smatramo nekreativnima. Koliko je važna svaka od niže navedenih karakteristika da bi proizvod ili proces bio kreativan (1 = nevažna, 6 = od neizmjerne je važnosti)?

	1. Nevažno je (1)	2. Od vrlo male je važnosti (2)	3. Od male je važnosti (3)	4. Od srednje je važnosti (4)	5. Jako je važno (5)	6. Od neizmjerne je važnosti (6)
To je visoka tehnologija (hi-tech) (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi se upravo za ono za što je namijenjen (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ima samo jednu namjenu (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To je generički predmet (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personaliziran je (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lako ga je napraviti (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Konceptualan je (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zbunjuje (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Frustrira (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Znanstveno je dokazano da radi (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Namijenjen je za veliko tržište (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Riječ je o poznatom brendu (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Izaziva čuđenje (13)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Umanjuje jedinstvo u društvu (14)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
S njime se ne može ništa napraviti (15)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije brend (16)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije za masovno tržište (17)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vrlo je tradicionalan (18)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi ga samo jedna osoba odjednom (19)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uspijeva u onome u čemu drugi proizvodi / procesi ranije nisu uspjeli (20)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Stvara novi pogled na tradiciju (21)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zabavan je (22)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kompleksan je za napraviti (23)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bilo ga je lako smisliti (24)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne znam nikoga tko to koristi (25)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spaja značajke dvije različite stvari (26)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ima dodatnu funkciju (27)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Omogućuje primjenu rješenja u potpuno različitom području (28)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ima veliki potencijal da ga se koristi na više novih načina (29)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ljudi su razmišljali na uobičajen način da bi ga osmislili (30)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uobičajenog je dizajna (31)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Divan je (32)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mnogi bi ga mogli koristiti (33)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kombinira dvije stvari koje se uobičajeno kombiniraju (34)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Takvo što se ne vidi često (35)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije za novu publiku (36)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kompliciran je za korištenje (37)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zahtijeva razmišljanje na potpuno nov način da bi ga se osmislilo (38)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

U modi je (39)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mogu ga dodirnuti, držati ili vidjeti (40)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne otvara nove mogućnosti (41)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Potiče socijalnu interakciju (42)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne pomaže ljudima da se izraze (43)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije popularan (44)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jednostavno se koristi (45)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pomaže ljudima da se međusobno slažu (46)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne krši društvena pravila (47)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ima razne opcije (48)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Društveno je neprikladan (49)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jednostavno je za objasniti (50)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne iznenađuje (51)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne koristi tehnologiju (52)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Svakoga dana susrećemo se s raznim proizvodima - automobilima, odjećom, igračkama, elektroničkim napravama, prehrambenim proizvodima i slično. Neke od njih smatramo kreativnima, neke od njih smatramo nekreativnima.

Istovremeno na poslu se nalazimo u mnogim interakcijama koje vode novim idejama, prijedlozima i aktivnostima. Neke od tih ideja, prijedloga i aktivnosti smatramo kreativnima, neke od njih smatramo nekreativnima. Koliko je važna svaka od niže navedenih karakteristika da bi proizvod ili proces bio kreativan (1 = nevažna, 6 = od neizmjerne je važnosti)?

	Nevažno je (1)	Od vrlo male je važnosti (2)	Od male je važnosti (3)	Od srednje je važnosti (4)	Jako je važno (5)	Od neizmjerne je važnosti (6)
Zahtijeva razmišljanje na doista drugačiji način da bi ga se osmislilo (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi iste ideje kao i drugi predmeti iste kategorije (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Daje ljudima razlog da se druže (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne oglašava se previše (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Košta puno da bi ga se napravilo (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ograničava socijalnu interakciju (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teško je za razumjeti (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nevjerojatan je (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To je novija verzija tradicionalnog proizvoda / procesa (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Čini nešto što niste mislili da se može učiniti (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tradicionalan je (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Staromodan je (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi jednostavnu tehnologiju (13)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Može se koristiti na mnogo načina (14)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije društveno prihvatljiv (15)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prati tradiciju (16)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Riječ je o vrlo poznatom brendu (17)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Iritira (18)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Malo ljudi bi ga moglo koristiti (19)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi se na jedan, standardni način (20)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teško se koristi (21)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uzrokuje poteškoće u društvu (22)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Odgovara na potrebu (23)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ne kombinira ništa (24)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Potpomaže društveni sklad (25)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Čini život lakšim (26)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ljudi koje poznajem ga koriste (27)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oni koji ga stvaraju imaju lošu reputaciju (28)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Može ga koristiti bilo tko (29)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Postoji u teoriji (30)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dolazi u jednom, standardnom obliku (31)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Loše je kvalitete (32)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
S time se ne može učiniti ništa više od onog za što je stvoren (33)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koristi novu tehnologiju (34)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mnogi su mu slični (35)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interaktivan je (36)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Konkretan je (37)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dosadan je (38)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ružan je (39)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Takvo što nikad niste vidjeli (40)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Društveno je prikladan (41)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ideja za to potječe iz drugačijeg područja (42)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jednostavno ga je napraviti (43)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dobrog je dizajna (44)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moderan je (45)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kombinira stvari koje su inače odvojene (46)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To je za masovno tržište (47)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Čini ljude sretnima (48)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Omogućuje stvaranje mnogo novih stvari (49)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bilo tko to može napraviti (50)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nije poznat brend (51)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Lako je za  
objasniti  
nekome  
drugome (52)



**End of Block: STATEMENTS**

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**Start of Block: DEMOGRAPHICS**

CITIZENSHIP Koje je vaše državljanstvo (molimo označite):

Hrvatsko (1)

Drugo (2)

---

COUNTRY Molimo navedite državu u kojoj živite:

Hrvatska (1)

Druga (2)

---

NATIVE TONGUE Koji je Vaš materinji jezik?

---

PROF. WORK EXP. Molimo navedite koliko godina profesionalnog iskustva rada imate:

Manje od 3 godine (1)

Više od 3 godine (2)

AGE Molimo navedite svoju dob:

- Do 25 godina (1)
  - 26-35 godina (2)
  - 36-45 godina (3)
  - 46-55 godina (4)
  - 56 godina ili više (5)
- 

GENDER Molimo navedite spol

- Muško (1)
  - Žensko (2)
  - Drugo (3)
  - Ne želim reći (4)
-



EDUCATION Koji je najviši stupanj obrazovanja koji ste završili?

- Niža razina od srednje škole (1)
- Srednja škola (2)
- Preddiplomski studij (3 - 4 godine) (3)
- Diplomski studij (5 godina) (4)
- Više od diplomskog studija: poslijediplomski specijalistički, znanstveni magisterij, doktorat (5)

**End of Block: DEMOGRAPHICS**

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## Questionnaire distributed to Emirati participants

<p>ا. التعليمات</p> <p>العبارات التي سترد لاحقا ضمن هذا الاستبيان تمثل ميزات خاصة بصفة الإبداع، يرجى قراءتها بعناية وتقييم مدى أهمية كل من تلك الميزات في وصف العملية أو المنتج بأنه مبدع؟ (1 = ليس على الإطلاق، 6 = مهمة للغاية)</p> <p>The statements listed in this questionnaire are special features of creativity. Please read them carefully and evaluate how important each of these features is in describing the product or process as creative (1 = not at all, 6 = extremely)?</p>
<p>ب. ردود الاستطلاع للمسح عبر الانترنت</p> <p>1: <input type="radio"/> ليس على الإطلاق.</p> <p>2: <input type="radio"/> منخفضة جدا</p> <p>3: <input type="radio"/> منخفضة</p> <p>4: <input type="radio"/> متوسطة</p> <p>5: <input type="radio"/> مرتفعة</p> <p>6: <input type="radio"/> مهمة للغاية</p>
<p>ج. عناصر المسح</p> <p>1.</p> <p>1.1 كان على الناس أن يفكروا بطريقة مختلفة جدا للتوصل إليها</p> <p>2.1 كان على الناس أن ينظروا إلى المشكلة بطريقة لم يفكر بها أحد من قبل</p> <p>3.1 كان على الناس أن يفكروا بطريقة جديدة تماما للتوصل إليها</p> <p>4.1 فكر الناس بطريقة نموذجية للتوصل إليها</p> <p>5.1 كان للأخريين أفكار مماثلة</p> <p>6.1 هو يتبع التقاليد</p> <p>2.</p> <p>1.2 إنه يفعل شيئا لم تعتقد أنه يمكن القيام به</p> <p>2.2 ينجح حيث فشلت العناصر الأخرى من قبل</p> <p>3.2 لم يعتقد أحد أنه يمكن القيام به ، ومع ذلك قاموا بعمله</p> <p>4.2 يمكن لأي شخص التفكير به</p>

5.2	يمكن لأي شخص عمله	
6.2	كان من السهل التفكير به.	
.3		
1.3	إنه يتيح العديد من الاحتمالات الجديدة	
2.3	لديه إمكانيات كثيرة يمكن استخدامها بطرق جديدة متعددة	
3.3	إنه يسمح لك بعمل أنواع جديدة كثيرة من الأشياء	
4.3	لا يمكن استخدامه في شيء آخر	
5.3	ليس له أي استخدام باستثناء الغرض المطلوب منه	
6.3	إنه لا يفتح إمكانيات جديدة	
.4		
1.4	لم يسبق لك أن رأيت مثل هذا الشيء من قبل	
2.4	إنه شيء لا تراه في كثير من الأحيان	
3.4	لا يوجد هناك شيء آخر مشابه له	
4.4	يوجد الكثير من الأشياء التي تشبهه	
5.4	تم عمله من قبل	
6.4	إنه شيء عام	
.5		
1.5	يمكن اعتباره حلا مناسباً لمجالات مختلفة تماماً.	
2.5	يعد استخداماً جديداً لأغراض مختلفة	
3.5	جاءت فكرته من فئة مختلفة تماماً	
4.5	يستخدم نفس الأفكار الخاصة بالأنواع الأخرى في ذات الفئة	
5.5	يستخدم من أجل الهدف المطلوب منه بالضبط	
6.5	يستخدم شيئاً ما بطريقة معتادة.	
.6		
1.6	إنه لأمر مذهش للغاية	
2.6	إنه لأمر مذهش	
3.6	إنه لأمر مذهل	
4.6	إنه لأمر ممل	
5.6	إنه لأمر مضجر	
6.6	إنه لأمر غير مفاجئ	
.7		
1.7	إنه جميل	
2.7	إنه ذو تصميم جيد	

3.7	إنه فني
4.7	إنه قبيح
5.7	إنه ذو تصميم رديء
6.7	إنه ذو تصميم عادي
.8	
1.8	إنه إضافة جديدة للتقاليد.
2.8	إنه يعيد تصور التقاليد
3.8	إنه نسخة جديدة من عنصر تقليدي
4.8	إنه تقليدي
5.8	إنه تقليدي للغاية
6.8	إنه لا يختلف عن التقاليد المعتادة
.9	
1.9	يجمع بين الأشياء التي عادة ما تكون منفصلة
2.9	إنه يدمج الوظائف أو الميزات المتعارضة
3.9	إنه يجمع ميزات من شيئين مختلفين
4.9	إنه يجمع بين اثنين من الأشياء التي غالبا ما تكون مجتمعة
5.9	إنه لا يجمع بين أي شيء
6.9	إنه يجمع بين اثنين من الأشياء التي تحتاج إلى أن تبقى منفصلة
.10	
1.10	إنه يمثل حاجة
2.10	إنه يؤدي وظيفة إضافية
3.10	إنه مفيد على نطاق واسع
4.10	إنه لا يعمل بشكل جيد
5.10	إنه ذو جودة منخفضة
6.10	إنه لا يفعل أي شيء

.11

- 1.11 هناك العديد من الاختلافات للاختيار من بينها.  
 2.11 لديه مجموعة متنوعة من الخيارات  
 3.11 لديه العديد من الاستخدامات  
 4.11 يأتي في صورة واحدة اعتيادية  
 5.11 هناك نسخة واحدة منه ، ولا توجد خيارات.  
 6.11 لديه استخدام واحد فقط

.12

- 1.12 انه يتطلب تدريبا عمليا بدلا من النظرية وحدها  
 2.12 إنه مخصص لشخص/ أشخاص وحدهم.  
 3.12 إنه تفاعلي  
 4.12 إنه لا يساعد الناس على التعبير عن أنفسهم  
 5.12 هناك طريقة واحدة فقط لاستخدامه  
 6.12 إنه غير تفاعلي

.13

- 1.13 إنه يستخدم تقنية حديثة  
 2.13 إنه يستخدم تقنية متطورة.  
 3.13 إنه ذو تقنية متقدمة  
 4.13 إنه يستخدم تقنية قائمة حاليا.  
 5.13 إنه يستخدم تقنية بسيطة.  
 6.13 إنه لا يستخدم أي نوع من التقنية

.14

- 1.14 إنه لأمر ممتع  
 2.14 إنه يجعل الناس سعداء  
 3.14 إنه مضحك  
 4.14 إنه محبط  
 5.14 إنه مزعج  
 6.14 إنه مغضب

.15

- 1.15 إنه يعزز التفاعل الاجتماعي  
 2.15 إنه وسيلة محادثة  
 3.15 إنه يعطي الناس سببا للتواصل الاجتماعي.  
 4.15 إنه يحد من التفاعل الاجتماعي  
 5.15 إنه يستخدم من قبل شخص واحد في وقت واحد  
 6.15 إنه يجعل من الصعب أن تكون اجتماعيا

.16

- 1.16 إنه سهل الاستخدام  
 2.16 استخدامه أسهل بكثير من النهج الحالي

- 3.16 إنه يجعل الحياة أسهل  
4.16 إنه صعب الاستخدام  
5.16 إنه معقد الاستخدام  
6.16 إنه يجعل الحياة أكثر صعوبة

.17

- 1.17 يمكن استخدامه من قبل أي شخص  
2.17 إنه مخصص للمستخدمين الجدد  
3.17 قد يستخدمه كثير من الناس  
4.17 إنه غير مخصص للمستخدمين الجدد  
5.17 قد يستخدمه قليل من الناس  
6.17 إنه مخصص لأشخاص محددین

18

- 1.18 إنه بسيط الفهم للناس.  
2.18 إنه سهل الفهم على الناس.  
3.18 إنه يسهل تفسيره لشخص آخر  
4.18 إنه صعب الفهم.  
5.18 إنه مربك  
6.18 يصعب تفسيره لشخص آخر

.19

- 1.19 إنه موجود بشكل مادي وواضح  
2.19 إنه ملموس  
3.19 إنه شيء يمكنني لمسه أو حمله أو رؤيته  
4.19 إنها مجرد فكرة  
5.19 إنه مجرد نظرية  
6.19 إنه مجرد تصور

.20

- 1.20 إنه مقبول اجتماعيا  
2.20 إنه لا ينتهك أي قواعد اجتماعية.  
3.20 إنه لائق اجتماعيا  
4.20 إنه غير مقبول اجتماعيا  
5.20 إنه ينتهك قواعد اجتماعية.

6.20 إنه غير لائق اجتماعيا

.21

- 1.21 تم اختباره علميا للعمل  
2.21 أولئك الذين يصنعونه لديهم سمعة طيبة  
3.21 الناس الذين أعرفهم يستخدمونه  
4.21 إنه غير مختبر  
5.21 أولئك الذين يصنعونه لديهم سمعة سيئة  
6.21 أنا لا أعرف أي شخص يستخدمه

.22

- 1.22 إنه يتفق مع الطراز الحديث
- 2.22 إنه يتفق مع الطراز الحالي
- 3.22 إنه أنيق
- 4.22 إنه لا يتفق مع الطراز الحديث
- 5.22 إنه ذو طراز قديم

6.22 إنه غير أنيق

.23

- 1.23 إنه يعزز التناغم الاجتماعي
- 2.23 إنه يساعد الناس على تفهم بعضهم البعض
- 3.23 إنه يعزز الوحدة الاجتماعية.
- 5.23 إنه يسبب صراعا اجتماعيا
- 4.23 إنه يسبب صعوبات اجتماعية
- 6.23 إنه يقلل من الوحدة الاجتماعية

.24

- 1.24 إنه يتم الإعلان عنه على نطاق واسع
- 2.24 إنه مخصص للأسواق الكبيرة.
- 3.24 إنه مخصص للأسواق الشاملة التقليدية
- 4.24 إنه لا يتم الإعلان عنه على نطاق واسع.
- 5.24 إنه غير مخصص للأسواق الكبيرة
- 6.24 إنه غير مخصص للأسواق الشاملة التقليدية

.25

- 1.25 إنه يحمل علامة تجارية كبيرة
- 2.25 إنه يحمل علامة تجارية
- 3.25 إنه يحمل علامة تجارية معروفة
- 4.25 إنه لا يحمل علامة تجارية
- 5.25 إنه لا يحمل علامة تجارية معروفة
- 6.25 إنه لا يحمل علامة تجارية كبيرة

.26

- 1.26 إنه من السهل صنعه
- 2.26 إنه بسيط ومباشر الصنع
- 3.26 إنه رخيص الصنع
- 4.26 إنه صعب الصنع
- 5.26 إنه معقد الصنع

6.26 إنه من المكلف صنعه

د. البيانات الشخصية

1. ما هي جنسيتك (يرجى وضع علامة):  
 أ الإماراتية  
 ب أخرى
2. يرجى ذكر البلد الذي تعيش فيه:  
 أ الإمارات العربية المتحدة  
 ب أخرى
3. ما هي لغتك الأم؟
4. يرجى ذكر عدد سنوات الخبرة المهنية في العمل لديك:  
 أ أقل من ثلاث سنوات  
 ب أكثر من ثلاث سنوات
5. ما هو عمرك؟  
 أ أقل من 25 سنة.  
 ب بين 26-35 سنة.  
 ج بين 36-45 سنة.  
 د بين 46-55 سنة
6. ما هو جنسك؟  
 أ ذكر  
 ب أنثى
7. ما هي أعلى درجة أو مستوى تعليمي أكملته؟  
 أ أقل من شهادة الثانوية العامة.  
 ب شهادة الثانوية العامة  
 ج شهادة تجارية/ تقنية/ مهنية  
 د شهادة جامعية  
 هـ شهادات عليا  
 و درجة احترافية



*Questionnaire distributed to Croatian and Emirati participants - in English*

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Start of Block: INFORMED CONSENT

CONSENT TO PARTICIPATE IN A RESEARCH STUDY

**“Conceptualizing Creativity: A Cross-Cultural Analysis”**

You are being invited to participate in a research project about how culture affects the conceptualization of creativity. This online survey should take about 20 minutes to complete. Participation is voluntary and responses will be kept anonymous.

This research is part of a larger scientific study conducted in a total of eight countries:

- Brazil
- China
- Croatia
- India
- Russia
- UAE
- USA

The research findings will benefit both the scientific community and the business community, and hopefully help organizations better understand the field of creativity.

Given that some concepts are measured and compared in many ways, they may seem similar or repetitive to you. Also, even though you have the option to not respond to any questions that you choose, please answer all the questions in the survey because the answer to each question is important to the research results.

Participation or nonparticipation will not impact your relationship with the Rochester Institute of Technology. Submission of the survey will be interpreted as your informed consent to participate and that you affirm that you are at least 18 years of age.

If you have any questions about the research, please contact the Principal Investigator, Dr. Jennifer Matic, via email at [jxmistr@rit.edu](mailto:jxmistr@rit.edu). If you have questions regarding your rights as a research subject, or if problems arise which you do not feel you can discuss with the researcher, please contact RIT's Human Subjects Research Office at 585-475-7673 or [hmfsrs@rit.edu](mailto:hmfsrs@rit.edu).

Please print or save a copy of this page for your records.

*\* I have read the above information and agree to participate in this research project.*

Enter survey

FIRST PAGE

Every day we encounter various products - cars, clothing, toys, electronic devices, food products and the like. Some of them we consider creative, some of them uncreative.

At the same time, we are at work in many interactions that lead to new ideas, proposals and activities. Some of these ideas, proposals and activities we consider creative, some of them uncreative.

How important is each of the characteristics below for a product or process to be creative (1 = unimportant, 6 = of immense importance)?

	1. Not at all (1)	2. Very Low (2)	3. Low (3)	4. Medium (4)	5. High (5)	6. Extremely (6)
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1. It is tangible
2. People had to look at the problem in a way that nobody had thought of before
3. It is for a new audience
4. It is not for a big market
5. Nobody thought it could be done, and yet they did it
6. It is in style

7. It is untested
8. It is dull
9. It is abstract
10. It is widely advertised
11. There is one version of it, there are no options.
12. It is very surprising
13. It is artistic
14. It uses existing technology
15. It is easy to understand
16. There are many variations to choose from
17. It integrates opposing functions or features
18. It is widely useful
19. It has been done before
20. It's a conversation piece
21. Nothing else out there is like it
22. It is socially acceptable.
23. It uses sophisticated technology
24. It has a bad design
25. It is only for certain people
26. It is hard to explain
27. It is not interactive
28. It opens up many new possibilities
29. It has no use other than what it was intended for
30. It uses something in a standard way
31. It is cheap to make
32. It is much simpler to use than the current approach
33. Anyone could think of this
34. It causes social conflict
35. It is funny
36. it is not in fashion
37. It combines two things that need to be kept separate
38. It promotes social unity
39. It reimagines a tradition
40. It makes life harder
41. It uses something for a new purpose
42. It is no different from the standard tradition
43. It is hands-on
44. It breaks social rules
45. Others have had similar ideas
46. It makes it harder to be social
47. Those who make it have a good reputation
48. It is a brand name
49. It is hard to make

- 50. It is not a big brand
- 51. It does not work well
- 52. It is annoying

SECOND PAGE

Every day we encounter various products - cars, clothing, toys, electronic devices, food products and the like. Some of them we consider creative, some of them uncreative.

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How important is each of the characteristics below for a product or process to be creative (1 = unimportant, 6 = of immense importance)?

	1. Not at all (1)	2. Very Low (2)	3. Low (3)	4. Medium (4)	5. High (5)	6. Extremely (6)
--	-------------------	-----------------	------------	---------------	-------------	------------------

- 1. It is high tech
- 2. It is used for exactly what it was intended for
- 3. It has only one use.
- 4. It is a generic kind of item
- 5. It is personalized
- 6. It is easy to make
- 7. It is conceptual
- 8. It is confusing
- 9. It is frustrating
- 10. It is scientifically tested to work
- 11. It is for a big market
- 12. It is a known brand
- 13. It is astonishing
- 14. It diminishes social unity
- 15. It does not do anything
- 16. It is not a brand name
- 17. It is not for a mass market
- 18. It is strictly traditional
- 19. It is used by one person at a time

20. It succeeds where other items had failed before
21. It is a new take on a tradition
22. It is fun
23. It is complex to make
24. It was easy to think of
25. I do not know anyone who uses it
26. It brings together features from two different things
27. It has an added function
28. It applies a solution to a completely different area
29. It has great potential to be used in many new ways
30. People thought in a typical way to generate it
31. It has a standard design
32. It is beautiful
33. Many people might use it
34. It combines two things that are often combined
35. It is something you do not often see
36. It is not for a new audience
37. It is complicated to use
38. People had to think in a completely new way to come up with it
39. It is in fashion
40. It is something I can touch, hold, or see
41. It does not open up new possibilities
42. It fosters social interaction
43. It does not help people to express themselves
44. It is not in style
45. It is easy to use
46. It helps people get along with each other
47. It does not break any social rules
48. It has a variety of options
49. It is socially inappropriate
50. It is simple for people to understand
51. It is unsurprising
52. It uses no technology

### THIRD PAGE

Every day we encounter various products - cars, clothing, toys, electronic devices, food products and the like. Some of them we consider creative, some of them uncreative.

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## CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

114

How important is each of the characteristics below for a product or process to be creative (1 = unimportant, 6 = of immense importance)?

	1. Not at all (1)	2. Very Low (2)	3. Low (3)	4. Medium (4)	5. High (5)	6. Extremely (6)
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1. People had to think really differently to come up with it
2. It uses the same ideas as other items in the category
3. It gives people a reason to socialize
4. It is not widely advertised
5. It is expensive to make
6. It limits social interaction
7. It is difficult to understand
8. It is amazing
9. It is a fresh version of a traditional item
10. It does something you did not think could be done
11. It is traditional
12. it is old fashioned
13. It uses simple technology
14. It has many uses
15. It is not socially acceptable
16. It follows traditions
17. It is a big brand
18. It is irritating
19. Few people might use it
20. There is one standard way of using it
21. It is hard to use
22. It causes social difficulties
23. It addresses a need
24. It does not combine anything
25. It fosters social harmony
26. It makes life easier
27. People I know use it
28. Those who make it have a bad reputation
29. It could be used by anyone
30. It is theoretical
31. It comes in one standard form
32. It is of low quality

33. There's nothing more you can do with it
34. It uses new technology
35. Many others are similar to it
36. It is interactive
37. It is concrete
38. It is boring
39. It is ugly
40. You've never seen such a thing before
41. It is socially appropriate
42. The idea for it came from a very different category
43. It is straightforward to make
44. It has a good design
45. It is current
46. It combines things that are normally separate
47. It is for a mass market
48. It makes people happy
49. It allows you to make many new kinds of things
50. Anyone could make it
51. It is not a known brand
52. It is easy to explain to someone else

**Appendix B**

*Creativity Cues*

Cue (description included)	Items/Statements (high)	Items/Statements (low)
<p>1. <b>PARADIGM SHIFT</b> refers to a significant change in thinking that a product or process represents. This cue is indicative of “thinking differently,” of radical rather than incremental alterations in approach (cf. Kuhn, 1970). High levels indicate thinking in a new way and low levels indicate thinking in typical ways, to generate products or processes</p>	<p>1.1. People had to think really differently to come up with it                      1.2. People had to look at the problem in a way that nobody had thought of before                      1.3. People had to think in a completely new way to come up with it</p>	<p>1.4. People thought in a typical way to generate it                      1.5. Others have had similar ideas                      1.6. It follows traditions</p>
<p>2. <b>BREAKTHROUGH</b> is concerned with overcoming a difficult challenge to be able to make a product or process. This cue is about doing something others had failed to accomplish or did not think could be done, and so represents progress in a previously blocked direction (Fleming, 2001). High levels indicate accomplishing something challenging and low levels indicate doing something easy that anyone could accomplish.</p>	<p>2.1. It does something you did not think could be done                      2.2. It succeeds where other items had failed before                      2.3. Nobody thought it could be done, and yet they did it</p>	<p>2.4. Anyone could think of this                      2.5. Anyone could make it                      2.6. It was easy to think of</p>



<p>3. POTENTIAL refers to the future possibilities opened up as a result of the product or process. High levels of potential indicate that a product or process leads to many new options and pathways and low levels of potential indicate that it is limited to just its immediate application</p>	<p>3.1.It opens up many new possibilities 3.2.It has great potential to be used in many new ways 3.3.It allows you to make many new kinds of things</p>	<p>3.4.There's nothing more you can do with it 3.5.It has no use other than what it was intended for 3.6.It does not open up new possibilities</p>
<p>4. RARE refers to the unusualness of a product or process. This cue is similar to the notion of novelty (later, originality) captured by Guilford (1956), the sheer likelihood of occurrence of a product or process. High levels of rarity indicate that it is something unlike what has been seen before and low levels indicate that it is like what is already present. It is perhaps ambiguous as a cue, because it could indicate something bizarre as well as something extraordinary</p>	<p>4.1.You've never seen such a thing before 4.2.It is something you do not often see 4.3.Nothing else out there is like it</p>	<p>4.4.Many others are similar to it 4.5.It has been done before 4.6.It is a generic kind of item</p>
<p>5. REPURPOSING is concerned with taking something from one context and adapting it to a second context. It captures the element of flexibility (Guilford, 1956) of seeing new functions for existing items. High levels of repurposing indicate a product or process uses ideas from other contexts and low levels indicate using items in typical ways</p>	<p>5.1.It applies a solution to a completely different area 5.2.It uses something for a new purpose 5.3.The idea for it came from a very different category</p>	<p>5.4.It uses the same ideas as other items in the category 5.5.It is used for exactly what it was intended for 5.6.It uses something in a standard way</p>

<p>6. SURPRISE refers to the affective reaction—the amazement, the astonishment—of experiencing something unexpected. It captures arousal and change in understanding (Filipowicz, 2006). High levels of surprise indicate something is experienced as a surprise and low levels indicate that something is experienced as boring or dull</p>	<p>6.1.It is very surprising 6.2.It is amazing 6.3.It is astonishing</p>	<p>6.4.It is boring 6.5.It is dull 6.6.It is unsurprising</p>
<p>7. ARTISTIC is concerned with the aesthetics of the product or process. Scholars have long discussed aesthetics and creativity (e.g., Amabile, 1982) and at least in some domains it is an aspect of why a product or process might be perceived to be valuable. High levels indicate the item is perceived to be beautiful and low levels indicate it is perceived to be ugly</p>	<p>7.1.It is beautiful 7.2.It has a good design 7.3.It is artistic</p>	<p>7.4.It is ugly 7.5.It has a bad design 7.6.It has a standard design</p>
<p>8. UPDATES TRADITION refers to providing a fresh take on an established item or process. It concerns a form of change that acknowledges the past. High levels indicate reimagining a tradition and low levels indicate adhering to tradition. This cue may correspond to “renovation” or the development of existing traditions that is discussed as one important cue to creativity identified in Arab societies (Khaleefa et al., 1996)</p>	<p>8.1.It is a new take on a tradition 8.2.It reimagines a tradition 8.3.It is a fresh version of a traditional item</p>	<p>8.4.It is traditional 8.5.It is strictly traditional 8.6.It is no different from the standard tradition</p>

<p>9. COMBINATION is concerned with bringing together items that are normally separate. It refers to integrating functions, features, or other aspects that are typically distinct (as in the “individualist definition” of creativity in Sawyer, 2012). High levels indicate mixing features from different items and low levels indicate not combining items or combining items that are typically combined</p>	<p>9.1.It combines things that are normally separate                  9.2.It integrates opposing functions or features                  9.3.It brings together features from two different things</p>	<p>9.4.It combines two things that are often combined                  9.5.It does not combine anything                  9.6.It combines two things that need to be kept separate</p>
<p>10. FUNCTIONAL refers to an item addressing a need or having a use. It captures a concern over performing adequately or accomplishing some outcome (Amabile, 1982). High levels indicate that an item does have a use and low levels indicate that an item does not have a use or does not function effectively</p>	<p>10.1. It addresses a need                  10.2. It has an added function                  10.3. It is widely useful</p>	<p>10.4. It does not work well                  10.5. It is of low quality                  10.6. It does not do anything</p>
<p>11. VARIETY is concerned with an item being available in many versions or having many options. It indicates customization or specialization and the generation of many variations (cf. Simonton, 1999). High levels indicate that there are many versions or options and low levels indicate that there is one version</p>	<p>11.1. There are many variations to choose from                  11.2. It has a variety of options                  11.3. It has many uses</p>	<p>11.4. It comes in one standard form                  11.5. There is one version of it, there are no options.                  11.6. It has only one use</p>

<p>12. EXPERIENTIAL refers to an item being interactive. It captures an aspect of engagement, or being hands-on, with the item. High levels indicate that the item is interactive and low levels indicate that it is not interactive</p>	<p>12.1. It is hands-on 12.2. It is personalized 12.3. It is interactive</p>	<p>12.4. It does not help people to express themselves 12.5. There is one standard way of using it 12.6. It is not interactive</p>
<p>13. HIGH-TECH is concerned with the role of technology. It captures a link between engineering and scientific discovery and creativity. High levels indicate a presence of sophisticated new technology and low levels indicate the presence of simple or existing technology. The lay press often associates “high technology” with innovation and entrepreneurship as well as consumerism (Thiel, 2014), which is a growing theme in Chinese culture (Lan &amp; Kaufman, 2012)</p>	<p>13.1. It uses new technology 13.2. It uses sophisticated technology 13.3. It is high tech</p>	<p>13.4. It uses existing technology 13.5. It uses simple technology 13.6. It uses no technology</p>
<p>14. JOY refers to a positive affective experience with the item, capturing the happiness or fun involved in engaging with it. It acknowledges a connection between how people feel about something and their assessments of its creativity (Amabile, Barsade, Mueller, &amp; Staw, 2005). High levels indicate an item is fun and makes people happy, whereas low levels indicate it is annoying or frustrating</p>	<p>14.1. It is fun 14.2. It makes people happy 14.3. It is funny</p>	<p>14.4. It is frustrating 14.5. It is annoying 14.6. It is irritating</p>

<p>15. SOCIAL INTERACTION is concerned with an item prompting people to engage with one another. High levels indicate that the item promotes social interaction and low levels indicate the item limits social interaction or involves only individual use. Liu et al. (1997) noted that in Chinese contexts, products that allow for sociability are seen as creative</p>	<p>15.1. It fosters social interaction 15.2. It's a conversation piece 15.3. It gives people a reason to socialize</p>	<p>15.4. It limits social interaction 15.5. It is used by one person at a time 15.6. It makes it harder to be social</p>
<p>16. EASE OF USE is concerned with the item being simple to use and simpler than other possibilities. It is concerned with design and the end user of the item. High levels indicate the item is simple to use and low levels indicate it is complicated or hard to use</p>	<p>16.1. It is easy to use 16.2. It is much simpler to use than the current approach 16.3. It makes life easier</p>	<p>16.4. It is hard to use 16.5. It is complicated to use 16.6. It makes life harder</p>
<p>17. WIDE USE refers to the generality of an item's application. It captures the question of whether the item is for a specialized audience or whether anyone might use it. High levels indicate that anyone might use it and low levels indicate that it is only for certain people</p>	<p>17.1. It could be used by anyone 17.2. It is for a new audience 17.3. Many people might use it</p>	<p>17.4. It is not for a new audience 17.5. Few people might use it 17.6. It is only for certain people</p>

<p>18. INTUITIVE refers to the item being easy to understand. It addresses how comprehensible and explainable an item is. High levels indicate that the item is easy to understand and low levels indicate that the item is hard to understand. Wonder and Blake (1992) considered whether Easterners focus more on intuitive approaches to creativity than do Westerners</p>	<p>18.1. It is simple for people to understand 18.2. It is easy to understand 18.3. It is easy to explain to someone else</p>	<p>18.4. It is difficult to understand 18.5. It is confusing 18.6. It is hard to explain</p>
<p>19. OBSERVABLE is concerned with whether an item is tangible or conceptual. It captures an aspect of the nature of the item and how it is experienced. High levels indicate that the item is tangible and can be touched or seen, whereas low levels indicate that the item is abstract or theoretical</p>	<p>19.1. It is concrete 19.2. It is tangible 19.3. It is something I can touch, hold, or see</p>	<p>19.4. It is abstract 19.5. It is theoretical 19.6. It is conceptual</p>
<p>20. SOCIAL APPROVAL refers to an item fitting with social rules, being socially appropriate, legitimate, and abiding by existing norms and values. High levels indicate the item does not break any social rules and low levels indicate that it breaks social rules. A concern with social approval is related to a point made by Wu (1994), that in a Chinese context, creativity may be associated with moral goodness</p>	<p>20.1. It is socially acceptable 20.2. It does not break any social rules 20.3. It is socially appropriate</p>	<p>20.4. It is not socially acceptable 20.5. It breaks social rules 20.6. It is socially inappropriate</p>

<p>21. CREDIBLE is concerned with the item being reputable and not in question. It indicates whether the item comes from a known source with evidence of effectiveness. High levels indicate that it comes from reputable sources and is tested to work and low levels indicate that it does not come from reputable sources and is untested</p>	<p>21.1. It is scientifically tested to work                  21.2. Those who make it have a good reputation                  21.3. People I know use it</p>	<p>21.4. It is untested                  21.5. Those who make it have a bad reputation                  21.6. I do not know anyone who uses it</p>
<p>22. FASHIONABLE is concerned with whether the item is current and in style. It indicates the fit of the item to current trends. High levels indicate that the item is in style and low levels indicate that it is not in style</p>	<p>22.1. It is in fashion                  22.2. It is current                  22.3. It is in style</p>	<p>22.4. It is not in fashion                  22.5. It is old fashioned                  22.6. It is not in style</p>
<p>23. HARMONY refers to the item helping people get along with one another—a feature commonly described as important to creativity incommunal cultures such as Chinese culture (Goncalo &amp; Staw, 2006). It indicates a concern over the implications for social functioning that an item represents. High levels indicate that the item promotes social unity and low levels indicate that the item diminishes social unity</p>	<p>23.1. It fosters social harmony                  23.2. It helps people get along with each other                  23.3. It promotes social unity</p>	<p>23.4. It causes social conflict                  23.5. It causes social difficulties                  23.6. It diminishes social unity</p>

<p>24. MASS MARKET refers to an item being advertised and for a large consumer base. It acknowledges the consumer context of many items being assessed for creativity. High levels indicate that the item is for a large market and low levels indicate that it is for a small market</p>	<p>24.1. It is widely advertised 24.2. It is for a big market 24.3. It is for a mass market</p>	<p>24.4. It is not widely advertised 24.5. It is not for a big market 24.6. It is not for a mass market</p>
<p>25. NAME BRAND is concerned with whether the item is labeled with a well-known brand. It is also acknowledging the consumer context, through connections between company identities and reputations and the assessments of products. High levels indicate the item is from a large, known brand and low levels indicate the item is not from a known brand</p>	<p>25.1. It is a big brand 25.2. It is a brand name 25.3. It is a known brand</p>	<p>25.4. It is not a brand name 25.5. It is not a known brand 25.6. It is not a big brand</p>
<p>26. FEASIBILITY is concerned with the feasibility of producing the item. It captures information about what it takes to produce items. High levels indicate the item is cheap and easy to produce, and low levels indicate an item is costly and difficult to produce. Feasibility is often described as one manifestation of the usefulness component of creativity (Rietzschel, Nijstad, &amp; Stroebe, 2010)</p>	<p>26.1. It is easy to make 26.2. It is straightforward to make 26.3. It is cheap to make</p>	<p>26.4. It is hard to make 26.5. It is complex to make 26.6. It is expensive to make</p>





## Appendix C

### *E-mail Invitation for Croatian Participants*

**From:** Alice Almer  
**Sent:** Monday, December 16, 2019 1:45 PM  
**To:** 'znanstveno@istrazivanje.com' <znanstveno@istrazivanje.com>  
**Subject:** Kako hrvatski građani doživljavaju kreativnost - znanstveno istraživanje

Poštovani,

Radim za američki koledž RIT Croatia koji je član AmChama, te sam, u dogovoru s AmChamom i prema njihovom odobrenju, slobodna obratiti Vam se s molbom.

Pozivam Vas da ispunjavanjem online ankete sudjelujete u **znanstvenom istraživanju „Kako hrvatski građani doživljavaju kreativnost?“**. Naime, u okviru RIT-jevog Master of Science studija *Service Leadership and Innovation*, radim na thesisu (završnom projektu) i **istražujem kako kultura utječe na kreativnost**. Ponosna sam što je ovo moje istraživanje dio većeg znanstvenog istraživanja koje se provodi u Brazilu, Hrvatskoj, Indiji, Kini, Rusiji, SAD-u te Ujedinjenim Arapskim Emiratima; rezultati će biti objavljeni u British Journal of Management te predstavljeni na nadolazećoj konferenciji o kreativnosti u Oregonu, SAD.

Riječ je o online anketi na hrvatskom jeziku, a za njezino ispunjavanje treba oko 20 minuta. Rezultati istraživanja bit će od koristi kako znanstvenoj zajednici, tako i poslovnoj i, nadam se, pomoći organizacijama da bolje razumiju područje kreativnosti.

Obzirom da se neki koncepti istraživanjem mjere i uspoređuju na više načina, mogu se činiti sličnima ili kao da se ponavljaju (neka Vas to ne zbuni). Također, jako je važno odgovoriti na svako pitanje jer nepotpune odgovore ne mogu koristiti u analizi.

Anketa je ovdje: [https://rit.az1.qualtrics.com/jfe/form/SV\\_0UMPRQmj1ds94d7](https://rit.az1.qualtrics.com/jfe/form/SV_0UMPRQmj1ds94d7)

Unaprijed zahvaljujem na pažnji i nadam se da ćete sudjelovati i donirati 20 minuta svojeg vremena znanosti.

S poštovanjem,

Dear Sir / Madam,

I work for the US college RIT Croatia, a member of AmCham. Hence as agreed and approved by AmCham, I am contacting you with an invitation to participate in the scientific research "How do Croatian citizens experience creativity?" by completing an online survey. Specifically, I am exploring how culture influences creativity as part of my thesis of RIT's Master of Science program *Service Leadership and Innovation*. I am proud that this research is part of a larger body of scientific research being carried out in Brazil, Croatia, India, China, Russia, USA and the United Arab Emirates; the results will be published in the British Journal of Management and presented at the upcoming Creativity Conference in Oregon, USA.

This is an online survey in Croatian, and it takes about 20 minutes to complete. The research findings will benefit both the scientific community and the business community and hopefully help organizations to better understand the field of creativity.

Because some concepts are measured and compared in many ways, they may seem similar or repetitive (do not be confused by that). Also, it is very important to answer each question because incomplete answers cannot be used in the analysis.

The poll is available here: [https://rit.az1.qualtrics.com/jfe/form/SV\\_0UMPRQmj1ds94d7](https://rit.az1.qualtrics.com/jfe/form/SV_0UMPRQmj1ds94d7)

Thank you for your attention; I hope you will be able to participate and donate 20 minutes of your time to science.

Sincerely,

## Appendix D

### Social Media Invitations for Croatian Participants

#### Facebook – Initial Post



#### Translation:

Good morning! I invite you (in fact, I kindly ask you) to participate in the scientific study I am conducting as part of the Thesis at the Master of Science program. I am researching the effect of culture on creativity, and I am very happy that Croatia is part of a multi-cultural group in this study: Brazil, China, India, USA, UAE, Russia.

There is a handful of questions (it takes about 20 minutes) and it might get boring, repetitive and remorseful, but that's because I measure and explore some concepts in many ways.

My sample includes 385 people. So can you prettiest please:

- a) complete the survey
- b) share survey (if you are ok with it)

I can't graduate without what it means: if you won't do it for science, do it for me :). THANK YOU!!!!

The survey is available here:

*LinkedIn Private Message Example*



**Translation:**

Dear Ms...,

I invite you to participate in the scientific study “How do Croatian citizens conceptualize creativity?” by completing an online survey, which is the topic of my thesis as part of RIT’s Master of Science in Service Leadership and Innovation.

I am proud that this research is part of a larger body of scientific study carried out in Brazil, Croatia, India, China, Russia, USA and the United Arab Emirates; the results will be published in the British Journal of Management and presented at the upcoming Creativity Conference in Oregon, USA.

This is an online survey in Croatian, and it takes about 20 minutes to complete. The research findings will benefit both the scientific community and the business community and hopefully help organizations to better understand the field of creativity.

Because some concepts are measured and compared in many ways, they may seem similar or repetitive (do not be confused by that). Also, it is very important to answer each question because incomplete answers cannot be used in the analysis.

The poll is available here: [link](#)

Thank you for your attention; I hope you will be able to participate and donate 20 minutes of your time to science.

Sincerely,

## Appendix E

*The Shapiro-Wilk Test Results: Creativity Cues Responses by Citizenship*

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	,080	180	,007	,985	180	,045
BREAKTHROUGH	,114	180	,000	,982	180	,020
POTENTIAL	,099	180	,000	,978	180	,006
RARE	,083	180	,004	,985	180	,053
REPURPOSING	,143	180	,000	,969	180	,001
SURPRISE	,071	180	,029	,985	180	,057
ARTISTIC	,082	180	,005	,986	180	,075
UPDATES_TRADITION	,088	180	,002	,976	180	,003
COMBINATION	,124	180	,000	,973	180	,002
FUNCTIONAL	,084	180	,004	,987	180	,102
VARIETY	,093	180	,001	,970	180	,001
EXPERIENTIAL	,077	180	,011	,981	180	,015
HIGH_TECH	,111	180	,000	,965	180	,000
JOY	,075	180	,014	,986	180	,065
SOCIAL_INTERACTION	,093	180	,001	,984	180	,036
EASE_OF_USE	,084	180	,003	,983	180	,024
WIDE_USE	,088	180	,002	,976	180	,003
INTUITIVE	,065	180	,059	,990	180	,272
OBSERVABLE	,078	180	,009	,987	180	,106
SOCIAL_APPROVAL	,076	180	,013	,984	180	,036
CREDIBLE	,083	180	,004	,976	180	,003
FASHIONABLE	,081	180	,006	,976	180	,004
HARMONY	,104	180	,000	,965	180	,000
MASS_MARKET	,089	180	,001	,965	180	,000
NAME_BRAND	,094	180	,001	,946	180	,000
FEASIBILITY	,087	180	,002	,979	180	,008

a. Lilliefors Significance Correction

## Appendix F

*The Shapiro-Wilk Test Results: Creativity Cues Responses by Females of Both Samples*

## Tests of Normality

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	,096	103	,020	,979	103	,110
BREAKTHROUGH	,173	103	,000	,963	103	,006
POTENTIAL	,100	103	,013	,977	103	,066
RARE	,106	103	,007	,975	103	,045
REPURPOSING	,164	103	,000	,948	103	,000
SURPRISE	,101	103	,011	,976	103	,053
ARTISTIC	,107	103	,005	,977	103	,068
UPDATES_TRADITION	,119	103	,001	,960	103	,003
COMBINATION	,134	103	,000	,972	103	,027
FUNCTIONAL	,070	103	,200*	,982	103	,173
VARIETY	,127	103	,000	,955	103	,001
EXPERIENTIAL	,087	103	,052	,978	103	,079
HIGH_TECH	,149	103	,000	,946	103	,000
JOY	,058	103	,200*	,986	103	,353
SOCIAL_INTERACTION	,098	103	,016	,980	103	,121
EASE_OF_USE	,086	103	,060	,976	103	,061
WIDE_USE	,105	103	,007	,974	103	,043
INTUITIVE	,104	103	,008	,978	103	,086
OBSERVABLE	,094	103	,025	,986	103	,362
SOCIAL_APPROVAL	,078	103	,136	,982	103	,160
CREDIBLE	,107	103	,006	,973	103	,033
FASHIONABLE	,109	103	,004	,954	103	,001
HARMONY	,139	103	,000	,941	103	,000
MASS_MARKET	,098	103	,016	,954	103	,001
NAME_BRAND	,110	103	,004	,934	103	,000
FEASIBILITY	,105	103	,007	,966	103	,009

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

## Appendix G

*The Shapiro-Wilk Test Results: Creativity Cues Responses by Males of Both Samples*

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	,081	74	,200*	,987	74	,630
BREAKTHROUGH	,067	74	,200*	,990	74	,851
POTENTIAL	,109	74	,030	,974	74	,123
RARE	,101	74	,059	,978	74	,215
REPURPOSING	,119	74	,011	,983	74	,426
SURPRISE	,087	74	,200*	,981	74	,336
ARTISTIC	,109	74	,030	,986	74	,565
UPDATES_TRADITION	,091	74	,200*	,987	74	,666
COMBINATION	,120	74	,010	,975	74	,150
FUNCTIONAL	,093	74	,183	,986	74	,576
VARIETY	,093	74	,180	,984	74	,464
EXPERIENTIAL	,076	74	,200*	,974	74	,137
HIGH_TECH	,083	74	,200*	,980	74	,290
JOY	,122	74	,009	,971	74	,088
SOCIAL_INTERACTION	,100	74	,064	,982	74	,378
EASE_OF_USE	,123	74	,007	,973	74	,114
WIDE_USE	,098	74	,073	,971	74	,090
INTUITIVE	,095	74	,096	,982	74	,392
OBSERVABLE	,099	74	,067	,980	74	,302
SOCIAL_APPROVAL	,086	74	,200*	,985	74	,529
CREDIBLE	,107	74	,036	,972	74	,098
FASHIONABLE	,064	74	,200*	,983	74	,446
HARMONY	,126	74	,005	,975	74	,145
MASS_MARKET	,100	74	,065	,968	74	,054
NAME_BRAND	,096	74	,089	,956	74	,011
FEASIBILITY	,072	74	,200*	,987	74	,639

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

## Appendix H

*The Shapiro-Wilk Test Results: Creativity Cues Responses Participants 26-35 Years of Age*

Tests of Normality							
	Age	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		Shapiro...
		Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	26-35 years old	,120	55	,046	,958	55	,054
BREAKTHROUGH	26-35 years old	,173	55	,000	,935	55	,005
POTENTIAL	26-35 years old	,125	55	,032	,957	55	,048
RARE	26-35 years old	,142	55	,007	,953	55	,032
REPURPOSING	26-35 years old	,138	55	,011	,970	55	,177
SURPRISE	26-35 years old	,136	55	,013	,966	55	,115
ARTISTIC	26-35 years old	,089	55	,200 <sup>*</sup>	,985	55	,733
UPDATES_TRADITION	26-35 years old	,101	55	,200 <sup>*</sup>	,967	55	,128
COMBINATION	26-35 years old	,216	55	,000	,909	55	,000
FUNCTIONAL	26-35 years old	,111	55	,087	,977	55	,365
VARIETY	26-35 years old	,150	55	,003	,950	55	,023
EXPERIENTIAL	26-35 years old	,104	55	,200 <sup>*</sup>	,965	55	,111
HIGH_TECH	26-35 years old	,159	55	,001	,918	55	,001
JOY	26-35 years old	,099	55	,200 <sup>*</sup>	,978	55	,414
SOCIAL_INTERACTION	26-35 years old	,100	55	,200 <sup>*</sup>	,969	55	,162
EASE_OF_USE	26-35 years old	,144	55	,006	,959	55	,061
WIDE_USE	26-35 years old	,121	55	,044	,956	55	,043
INTUITIVE	26-35 years old	,145	55	,006	,966	55	,123
OBSERVABLE	26-35 years old	,110	55	,094	,962	55	,077
SOCIAL_APPROVAL	26-35 years old	,103	55	,200 <sup>*</sup>	,970	55	,192
CREDIBLE	26-35 years old	,099	55	,200 <sup>*</sup>	,974	55	,270
FASHIONABLE	26-35 years old	,082	55	,200 <sup>*</sup>	,970	55	,188
HARMONY	26-35 years old	,148	55	,004	,950	55	,024
MASS_MARKET	26-35 years old	,098	55	,200 <sup>*</sup>	,959	55	,060
NAME_BRAND	26-35 years old	,113	55	,075	,937	55	,006
FEASIBILITY	26-35 years old	,126	55	,030	,956	55	,042

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction



## Appendix I

*The Shapiro-Wilk test Results: Creativity Cues Responses by Participants 36-45 Years of Age*

## Tests of Normality

	Age	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	36-45 years old	,092	81	,086	,988	81	,633
BREAKTHROUGH	36-45 years old	,103	81	,032	,985	81	,491
POTENTIAL	36-45 years old	,113	81	,013	,977	81	,152
RARE	36-45 years old	,089	81	,200 <sup>*</sup>	,990	81	,803
REPURPOSING	36-45 years old	,145	81	,000	,963	81	,018
SURPRISE	36-45 years old	,117	81	,008	,968	81	,040
ARTISTIC	36-45 years old	,089	81	,168	,980	81	,239
UPDATES_TRADITION	36-45 years old	,080	81	,200 <sup>*</sup>	,987	81	,585
COMBINATION	36-45 years old	,121	81	,005	,979	81	,204
FUNCTIONAL	36-45 years old	,077	81	,200 <sup>*</sup>	,975	81	,113
VARIETY	36-45 years old	,140	81	,000	,954	81	,006
EXPERIENTIAL	36-45 years old	,080	81	,200 <sup>*</sup>	,979	81	,198
HIGH_TECH	36-45 years old	,092	81	,090	,976	81	,131
JOY	36-45 years old	,071	81	,200 <sup>*</sup>	,986	81	,511
SOCIAL_INTERACTION	36-45 years old	,089	81	,173	,978	81	,173
EASE_OF_USE	36-45 years old	,083	81	,200 <sup>*</sup>	,975	81	,106
WIDE_USE	36-45 years old	,097	81	,057	,968	81	,040
INTUITIVE	36-45 years old	,088	81	,188	,988	81	,655
OBSERVABLE	36-45 years old	,056	81	,200 <sup>*</sup>	,988	81	,631
SOCIAL_APPROVAL	36-45 years old	,090	81	,157	,974	81	,094
CREDIBLE	36-45 years old	,107	81	,022	,951	81	,004
FASHIONABLE	36-45 years old	,109	81	,018	,955	81	,006
HARMONY	36-45 years old	,119	81	,006	,956	81	,007
MASS_MARKET	36-45 years old	,097	81	,057	,964	81	,022
NAME_BRAND	36-45 years old	,143	81	,000	,935	81	,001
FEASIBILITY	36-45 years old	,099	81	,049	,979	81	,216

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

## Appendix J

*The Shapiro-Wilk Test Results: Creativity Cues Responses by Croatian Working Professionals*

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	,068	109	,200 <sup>*</sup>	,983	109	,186
BREAKTHROUGH	,095	109	,016	,987	109	,352
POTENTIAL	,105	109	,005	,976	109	,045
RARE	,092	109	,024	,991	109	,703
REPURPOSING	,133	109	,000	,973	109	,028
SURPRISE	,076	109	,142	,985	109	,275
ARTISTIC	,086	109	,046	,983	109	,172
UPDATES_TRADITION	,082	109	,069	,982	109	,159
COMBINATION	,091	109	,026	,985	109	,262
FUNCTIONAL	,088	109	,038	,970	109	,014
VARIETY	,078	109	,097	,978	109	,063
EXPERIENTIAL	,069	109	,200 <sup>*</sup>	,974	109	,030
HIGH_TECH	,091	109	,025	,969	109	,013
JOY	,097	109	,013	,972	109	,019
SOCIAL_INTERACTION	,083	109	,063	,978	109	,064
EASE_OF_USE	,097	109	,014	,965	109	,006
WIDE_USE	,115	109	,001	,974	109	,030
INTUITIVE	,088	109	,037	,982	109	,157
OBSERVABLE	,048	109	,200 <sup>*</sup>	,990	109	,575
SOCIAL_APPROVAL	,062	109	,200 <sup>*</sup>	,976	109	,046
CREDIBLE	,069	109	,200 <sup>*</sup>	,976	109	,046
FASHIONABLE	,088	109	,039	,963	109	,004
HARMONY	,100	109	,009	,957	109	,001
MASS_MARKET	,094	109	,019	,944	109	,000
NAME_BRAND	,137	109	,000	,917	109	,000
FEASIBILITY	,084	109	,056	,972	109	,021

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

**Appendix K***The Shapiro-Wilk Test Results: Creativity Cues Responses by Emirati Working Professionals*

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
PARADIGM_SHIFT	,183	71	,000	,944	71	,003
BREAKTHROUGH	,154	71	,000	,957	71	,016
POTENTIAL	,174	71	,000	,902	71	,000
RARE	,134	71	,003	,950	71	,007
REPURPOSING	,113	71	,024	,961	71	,027
SURPRISE	,145	71	,001	,948	71	,005
ARTISTIC	,112	71	,028	,968	71	,067
UPDATES_TRADITION	,140	71	,001	,945	71	,004
COMBINATION	,165	71	,000	,917	71	,000
FUNCTIONAL	,163	71	,000	,957	71	,016
VARIETY	,137	71	,002	,949	71	,006
EXPERIENTIAL	,115	71	,022	,954	71	,011
HIGH_TECH	,150	71	,000	,958	71	,019
JOY	,147	71	,001	,946	71	,004
SOCIAL_INTERACTION	,123	71	,010	,963	71	,036
EASE_OF_USE	,166	71	,000	,932	71	,001
WIDE_USE	,121	71	,011	,967	71	,058
INTUITIVE	,154	71	,000	,944	71	,003
OBSERVABLE	,123	71	,010	,960	71	,024
SOCIAL_APPROVAL	,179	71	,000	,914	71	,000
CREDIBLE	,174	71	,000	,942	71	,003
FASHIONABLE	,127	71	,007	,973	71	,129
HARMONY	,215	71	,000	,894	71	,000
MASS_MARKET	,134	71	,003	,972	71	,120
NAME_BRAND	,155	71	,000	,952	71	,008
FEASIBILITY	,166	71	,000	,948	71	,005

a. Lilliefors Significance Correction

**Appendix L**

*Levene's Test for Equality of Variances: Differences Between Responses by Age Groups in Croatian Sample*

**Test of Homogeneity of Variances**

		Levene Statistic	df1	df2	Sig.
PARADIGM_SHIFT	Based on Mean	,813	3	104	,490
	Based on Median	,884	3	104	,452
	Based on Median and with adjusted df	,884	3	102,010	,452
	Based on trimmed mean	,838	3	104	,476
BREAKTHROUGH	Based on Mean	,331	3	104	,803
	Based on Median	,159	3	104	,924
	Based on Median and with adjusted df	,159	3	98,143	,924
	Based on trimmed mean	,317	3	104	,813
POTENTIAL	Based on Mean	,068	3	104	,977
	Based on Median	,053	3	104	,984
	Based on Median and with adjusted df	,053	3	101,637	,984
	Based on trimmed mean	,060	3	104	,981
RARE	Based on Mean	,292	3	104	,831
	Based on Median	,402	3	104	,752
	Based on Median and with adjusted df	,402	3	103,873	,752
	Based on trimmed mean	,306	3	104	,821
REPURPOSING	Based on Mean	,591	3	104	,622
	Based on Median	,183	3	104	,908
	Based on Median and with adjusted df	,183	3	86,274	,908
	Based on trimmed mean	,580	3	104	,630
SURPRISE	Based on Mean	1,407	3	104	,245
	Based on Median	,803	3	104	,495
	Based on Median and with adjusted df	,803	3	89,643	,495
	Based on trimmed mean	1,352	3	104	,262

# CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

137

ARTISTIC	Based on Mean	1,051	3	104	,373
	Based on Median	,353	3	104	,787
	Based on Median and with adjusted df	,353	3	62,340	,787
	Based on trimmed mean	1,015	3	104	,389
UPDATES_TRADITION	Based on Mean	1,649	3	104	,183
	Based on Median	,998	3	104	,397
	Based on Median and with adjusted df	,998	3	98,697	,397
	Based on trimmed mean	1,633	3	104	,186
COMBINATION	Based on Mean	,536	3	104	,659
	Based on Median	,168	3	104	,917
	Based on Median and with adjusted df	,168	3	93,436	,917
	Based on trimmed mean	,494	3	104	,687
FUNCTIONAL	Based on Mean	,671	3	104	,572
	Based on Median	,687	3	104	,562
	Based on Median and with adjusted df	,687	3	87,231	,562
	Based on trimmed mean	,674	3	104	,570
VARIETY	Based on Mean	,863	3	104	,463
	Based on Median	,811	3	104	,490
	Based on Median and with adjusted df	,811	3	99,029	,490
	Based on trimmed mean	,852	3	104	,469
EXPERIENTIAL	Based on Mean	,256	3	104	,857
	Based on Median	,225	3	104	,879
	Based on Median and with adjusted df	,225	3	102,879	,879
	Based on trimmed mean	,260	3	104	,854
HICH_TECH	Based on Mean	,548	3	104	,651
	Based on Median	,303	3	104	,823
	Based on Median and with adjusted df	,303	3	101,387	,823
	Based on trimmed mean	,515	3	104	,673
JOY	Based on Mean	,815	3	104	,488
	Based on Median	,685	3	104	,563

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

138

	Based on Median and with adjusted df	,685	3	95,922	,563
	Based on trimmed mean	,738	3	104	,532
SOCIAL_INTERACTION	Based on Mean	,447	3	104	,720
	Based on Median	,314	3	104	,815
	Based on Median and with adjusted df	,314	3	100,065	,815
	Based on trimmed mean	,424	3	104	,736
EASE_OF_USE	Based on Mean	,254	3	104	,859
	Based on Median	,192	3	104	,902
	Based on Median and with adjusted df	,192	3	97,634	,902
	Based on trimmed mean	,252	3	104	,860
WIDE_USE	Based on Mean	,834	3	104	,478
	Based on Median	,702	3	104	,553
	Based on Median and with adjusted df	,702	3	93,120	,553
	Based on trimmed mean	,815	3	104	,488
INTUITIVE	Based on Mean	,661	3	104	,578
	Based on Median	,685	3	104	,563
	Based on Median and with adjusted df	,685	3	103,609	,563
	Based on trimmed mean	,672	3	104	,571
OBSERVABLE	Based on Mean	,669	3	104	,573
	Based on Median	,730	3	104	,536
	Based on Median and with adjusted df	,730	3	99,329	,536
	Based on trimmed mean	,661	3	104	,578
SOCIAL_APPROVAL	Based on Mean	,035	3	104	,991
	Based on Median	,029	3	104	,993
	Based on Median and with adjusted df	,029	3	101,024	,993
	Based on trimmed mean	,037	3	104	,991
CREDIBLE	Based on Mean	,578	3	104	,630
	Based on Median	,610	3	104	,610
	Based on Median and with adjusted df	,610	3	96,199	,610
	Based on trimmed mean	,577	3	104	,632

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

139

FASHIONABLE	Based on Mean	1,573	3	104	,200
	Based on Median	1,511	3	104	,216
	Based on Median and with adjusted df	1,511	3	96,923	,217
	Based on trimmed mean	1,488	3	104	,222
HARMONY	Based on Mean	,351	3	104	,788
	Based on Median	,068	3	104	,977
	Based on Median and with adjusted df	,068	3	69,731	,977
	Based on trimmed mean	,316	3	104	,814
MASS_MARKET	Based on Mean	,384	3	104	,765
	Based on Median	,383	3	104	,766
	Based on Median and with adjusted df	,383	3	100,583	,766
	Based on trimmed mean	,387	3	104	,762
NAME_BRAND	Based on Mean	,877	3	104	,456
	Based on Median	,555	3	104	,646
	Based on Median and with adjusted df	,555	3	89,258	,646
	Based on trimmed mean	,860	3	104	,464
FEASIBILITY	Based on Mean	,706	3	104	,551
	Based on Median	,389	3	104	,761
	Based on Median and with adjusted df	,389	3	91,173	,761
	Based on trimmed mean	,678	3	104	,567

## Appendix M

*Levene's Test for Equality of Variances: Differences Between Responses by Age Groups in the UAE sample*

## Test of Homogeneity of Variances

		Levene Statistic	df1	df2	Sig.
PARADIGM_SHIFT	Based on Mean	,198	3	91	,898
	Based on Median	,135	3	91	,939
	Based on Median and with adjusted df	,135	3	84,112	,939
	Based on trimmed mean	,163	3	91	,921
BREAKTHROUGH	Based on Mean	,143	3	90	,934
	Based on Median	,134	3	90	,940
	Based on Median and with adjusted df	,134	3	82,901	,940
	Based on trimmed mean	,142	3	90	,934
POTENTIAL	Based on Mean	,537	3	90	,658
	Based on Median	,490	3	90	,690
	Based on Median and with adjusted df	,490	3	83,471	,690
	Based on trimmed mean	,446	3	90	,721
RARE	Based on Mean	1,389	3	92	,251
	Based on Median	,750	3	92	,525
	Based on Median and with adjusted df	,750	3	66,136	,526
	Based on trimmed mean	1,206	3	92	,312
REPURPOSING	Based on Mean	1,193	3	91	,317
	Based on Median	,619	3	91	,604
	Based on Median and with adjusted df	,619	3	73,212	,605
	Based on trimmed mean	1,074	3	91	,364
SURPRISE	Based on Mean	,705	3	93	,551
	Based on Median	,504	3	93	,681
	Based on Median and with adjusted df	,504	3	80,208	,681
	Based on trimmed mean	,625	3	93	,601



# CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

141

ARTISTIC	Based on Mean	,824	3	90	,484
	Based on Median	,739	3	90	,532
	Based on Median and with adjusted df	,739	3	79,896	,532
	Based on trimmed mean	,816	3	90	,488
UPDATES_TRADITION	Based on Mean	,501	3	90	,682
	Based on Median	,394	3	90	,758
	Based on Median and with adjusted df	,394	3	72,711	,758
	Based on trimmed mean	,435	3	90	,729
COMBINATION	Based on Mean	,771	3	91	,513
	Based on Median	,654	3	91	,583
	Based on Median and with adjusted df	,654	3	82,255	,583
	Based on trimmed mean	,769	3	91	,514
FUNCTIONAL	Based on Mean	,399	3	89	,754
	Based on Median	,388	3	89	,762
	Based on Median and with adjusted df	,388	3	84,057	,762
	Based on trimmed mean	,408	3	89	,747
VARIETY	Based on Mean	,922	3	89	,434
	Based on Median	,958	3	89	,416
	Based on Median and with adjusted df	,958	3	85,983	,417
	Based on trimmed mean	,913	3	89	,438
EXPERIENTIAL	Based on Mean	,145	3	90	,933
	Based on Median	,229	3	90	,876
	Based on Median and with adjusted df	,229	3	84,352	,876
	Based on trimmed mean	,157	3	90	,925
HICH_TECH	Based on Mean	,084	3	92	,969
	Based on Median	,095	3	92	,962
	Based on Median and with adjusted df	,095	3	85,850	,962
	Based on trimmed mean	,086	3	92	,967
JOY	Based on Mean	1,585	3	92	,198
	Based on Median	1,380	3	92	,254

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

142

	Based on Median and with adjusted df	1,380	3	79,781	,255
	Based on trimmed mean	1,564	3	92	,203
SOCIAL_INTERACTION	Based on Mean	,882	3	90	,454
	Based on Median	,859	3	90	,465
	Based on Median and with adjusted df	,859	3	80,432	,466
	Based on trimmed mean	,919	3	90	,435
EASE_OF_USE	Based on Mean	,201	3	89	,895
	Based on Median	,212	3	89	,888
	Based on Median and with adjusted df	,212	3	81,558	,887
	Based on trimmed mean	,190	3	89	,903
WIDE_USE	Based on Mean	1,581	3	90	,200
	Based on Median	1,355	3	90	,262
	Based on Median and with adjusted df	1,355	3	78,268	,263
	Based on trimmed mean	1,540	3	90	,210
INTUITIVE	Based on Mean	,238	3	92	,870
	Based on Median	,171	3	92	,916
	Based on Median and with adjusted df	,171	3	80,290	,916
	Based on trimmed mean	,243	3	92	,866
OBSERVABLE	Based on Mean	,552	3	86	,648
	Based on Median	,415	3	86	,742
	Based on Median and with adjusted df	,415	3	74,280	,742
	Based on trimmed mean	,503	3	86	,681
SOCIAL_APPROVAL	Based on Mean	2,251	3	89	,088
	Based on Median	1,204	3	89	,313
	Based on Median and with adjusted df	1,204	3	78,311	,314
	Based on trimmed mean	2,116	3	89	,104
CREDIBLE	Based on Mean	,893	3	93	,448
	Based on Median	,742	3	93	,530
	Based on Median and with adjusted df	,742	3	90,150	,530
	Based on trimmed mean	,918	3	93	,435

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

143

FASHIONABLE	Based on Mean	1,468	3	90	,229
	Based on Median	1,373	3	90	,256
	Based on Median and with adjusted df	1,373	3	81,895	,257
	Based on trimmed mean	1,430	3	90	,239
HARMONY	Based on Mean	,275	3	92	,843
	Based on Median	,431	3	92	,731
	Based on Median and with adjusted df	,431	3	88,477	,731
	Based on trimmed mean	,250	3	92	,861
MASS_MARKET	Based on Mean	1,622	3	89	,190
	Based on Median	1,326	3	89	,271
	Based on Median and with adjusted df	1,326	3	86,124	,271
	Based on trimmed mean	1,628	3	89	,189
NAME_BRAND	Based on Mean	2,667	3	91	,052
	Based on Median	2,531	3	91	,062
	Based on Median and with adjusted df	2,531	3	86,231	,062
	Based on trimmed mean	2,623	3	91	,055
FEASIBILITY	Based on Mean	,801	3	91	,496
	Based on Median	,911	3	91	,439
	Based on Median and with adjusted df	,911	3	86,930	,439
	Based on trimmed mean	,788	3	91	,503

## Appendix N

*Levene's Test for Equality of Variances and Welch's Test for Unequal Variances: Differences Between Responses by Educational Level in Croatian Sample*

## Test of Homogeneity of Variances

		Levene Statistic	df1	df2	Sig.
PARADIGM_SHIFT	Based on Mean	1,071	3	105	,365
	Based on Median	1,231	3	105	,302
	Based on Median and with adjusted df	1,231	3	101,126	,302
	Based on trimmed mean	1,105	3	105	,350
BREAKTHROUGH	Based on Mean	4,855	3	105	,003
	Based on Median	3,965	3	105	,010
	Based on Median and with adjusted df	3,965	3	92,561	,010
	Based on trimmed mean	4,792	3	105	,004
POTENTIAL	Based on Mean	,587	3	105	,625
	Based on Median	,561	3	105	,642
	Based on Median and with adjusted df	,561	3	103,971	,642
	Based on trimmed mean	,586	3	105	,625
RARE	Based on Mean	,855	3	105	,467
	Based on Median	,966	3	105	,412
	Based on Median and with adjusted df	,966	3	104,173	,412
	Based on trimmed mean	,893	3	105	,448
REPURPOSING	Based on Mean	,698	3	105	,555
	Based on Median	,569	3	105	,636
	Based on Median and with adjusted df	,569	3	103,953	,636
	Based on trimmed mean	,656	3	105	,581
SURPRISE	Based on Mean	,378	3	105	,769
	Based on Median	,362	3	105	,780
	Based on Median and with adjusted df	,362	3	93,434	,780
	Based on trimmed mean	,370	3	105	,774

## CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

145

ARTISTIC	Based on Mean	,021	3	105	,996
	Based on Median	,002	3	105	1,000
	Based on Median and with adjusted df	,002	3	102,125	1,000
	Based on trimmed mean	,021	3	105	,996
UPDATES_TRADITION	Based on Mean	,639	3	105	,591
	Based on Median	,575	3	105	,632
	Based on Median and with adjusted df	,575	3	102,749	,632
	Based on trimmed mean	,580	3	105	,629
COMBINATION	Based on Mean	1,305	3	105	,277
	Based on Median	,821	3	105	,485
	Based on Median and with adjusted df	,821	3	102,032	,485
	Based on trimmed mean	1,232	3	105	,302
FUNCTIONAL	Based on Mean	1,535	3	105	,210
	Based on Median	1,301	3	105	,278
	Based on Median and with adjusted df	1,301	3	103,664	,278
	Based on trimmed mean	1,551	3	105	,206
VARIETY	Based on Mean	2,205	3	105	,092
	Based on Median	2,053	3	105	,111
	Based on Median and with adjusted df	2,053	3	103,311	,111
	Based on trimmed mean	2,180	3	105	,095
EXPERIENTIAL	Based on Mean	,029	3	105	,993
	Based on Median	,058	3	105	,982
	Based on Median and with adjusted df	,058	3	102,424	,982
	Based on trimmed mean	,032	3	105	,992
HIGH_TECH	Based on Mean	,592	3	105	,622
	Based on Median	,590	3	105	,623
	Based on Median and with adjusted df	,590	3	103,954	,623
	Based on trimmed mean	,546	3	105	,652
JOY	Based on Mean	,277	3	105	,842
	Based on Median	,096	3	105	,962

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

146

	Based on Median and with adjusted df	,096	3	99,933	,962
	Based on trimmed mean	,226	3	105	,878
SOCIAL_INTERACTION	Based on Mean	,772	3	105	,512
	Based on Median	,794	3	105	,500
	Based on Median and with adjusted df	,794	3	100,574	,500
	Based on trimmed mean	,786	3	105	,504
EASE_OF_USE	Based on Mean	,439	3	105	,726
	Based on Median	,458	3	105	,712
	Based on Median and with adjusted df	,458	3	103,614	,712
	Based on trimmed mean	,449	3	105	,718
WIDE_USE	Based on Mean	,486	3	105	,693
	Based on Median	,367	3	105	,777
	Based on Median and with adjusted df	,367	3	104,377	,777
	Based on trimmed mean	,483	3	105	,695
INTUITIVE	Based on Mean	,035	3	105	,991
	Based on Median	,036	3	105	,991
	Based on Median and with adjusted df	,036	3	101,310	,991
	Based on trimmed mean	,031	3	105	,993
OBSERVABLE	Based on Mean	1,195	3	105	,315
	Based on Median	1,083	3	105	,360
	Based on Median and with adjusted df	1,083	3	102,885	,360
	Based on trimmed mean	1,162	3	105	,328
SOCIAL_APPROVAL	Based on Mean	,080	3	105	,971
	Based on Median	,069	3	105	,976
	Based on Median and with adjusted df	,069	3	100,178	,976
	Based on trimmed mean	,083	3	105	,969
CREDIBLE	Based on Mean	,378	3	105	,769
	Based on Median	,341	3	105	,795
	Based on Median and with adjusted df	,341	3	101,279	,795
	Based on trimmed mean	,356	3	105	,785

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

147

FASHIONABLE	Based on Mean	,570	3	105	,636
	Based on Median	,467	3	105	,706
	Based on Median and with adjusted df	,467	3	103,760	,706
	Based on trimmed mean	,569	3	105	,637
HARMONY	Based on Mean	,385	3	105	,764
	Based on Median	,376	3	105	,771
	Based on Median and with adjusted df	,376	3	103,526	,771
	Based on trimmed mean	,354	3	105	,786
MASS_MARKET	Based on Mean	,667	3	105	,574
	Based on Median	,636	3	105	,593
	Based on Median and with adjusted df	,636	3	103,603	,593
	Based on trimmed mean	,658	3	105	,580
NAME_BRAND	Based on Mean	,264	3	105	,851
	Based on Median	,386	3	105	,764
	Based on Median and with adjusted df	,386	3	97,151	,764
	Based on trimmed mean	,294	3	105	,830
FEASIBILITY	Based on Mean	,090	3	105	,965
	Based on Median	,107	3	105	,956
	Based on Median and with adjusted df	,107	3	101,005	,956
	Based on trimmed mean	,093	3	105	,964

**Robust Tests of Equality of Means**

		Statistic <sup>a</sup>	df1	df2	Sig.
PARADIGM_SHIFT	Welch	,064	3	39,204	,979
BREAKTHROUGH	Welch	2,523	3	40,807	,071
POTENTIAL	Welch	,604	3	35,807	,617
RARE	Welch	,751	3	35,700	,529
REPURPOSING	Welch	1,190	3	34,840	,328
SURPRISE	Welch	,193	3	33,536	,901
ARTISTIC	Welch	,336	3	34,044	,799
UPDATES_TRADITION	Welch	,810	3	33,926	,497
COMBINATION	Welch	1,597	3	34,162	,208

## CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

148

FUNCTIONAL	Welch	,811	3	33,888	,497
VARIETY	Welch	,851	3	33,943	,476
EXPERIENTIAL	Welch	,366	3	34,185	,778
HICH_TECH	Welch	,291	3	34,532	,832
JOY	Welch	,737	3	34,516	,537
SOCIAL_INTERACTION	Welch	,320	3	34,174	,810
EASE_OF_USE	Welch	,687	3	36,266	,566
WIDE_USE	Welch	,704	3	33,706	,556
INTUITIVE	Welch	1,036	3	34,133	,389
OBSERVABLE	Welch	,540	3	33,974	,658
SOCIAL_APPROVAL	Welch	,295	3	33,577	,829
CREDIBLE	Welch	2,073	3	33,294	,123
FASHIONABLE	Welch	,992	3	34,569	,408
HARMONY	Welch	,614	3	34,118	,611
MASS_MARKET	Welch	1,176	3	33,938	,333
NAME_BRAND	Welch	1,638	3	35,491	,198
FEASIBILITY	Welch	,870	3	34,141	,466

a. Asymptotically F distributed.



## Appendix O

*Levene's Test for Equality of Variances: Differences Between Responses by Educational Level in the UAE Sample*

## Test of Homogeneity of Variances

		Levene Statistic	df1	df2	Sig.
PARADIGM_SHIFT	Based on Mean	,450	3	91	,718
	Based on Median	,430	3	91	,732
	Based on Median and with adjusted df	,430	3	90,202	,732
	Based on trimmed mean	,466	3	91	,706
BREAKTHROUGH	Based on Mean	,652	3	90	,584
	Based on Median	,664	3	90	,576
	Based on Median and with adjusted df	,664	3	89,095	,576
	Based on trimmed mean	,628	3	90	,599
POTENTIAL	Based on Mean	,511	3	90	,676
	Based on Median	,513	3	90	,675
	Based on Median and with adjusted df	,513	3	81,947	,675
	Based on trimmed mean	,442	3	90	,724
RARE	Based on Mean	,207	3	92	,891
	Based on Median	,192	3	92	,902
	Based on Median and with adjusted df	,192	3	89,595	,902
	Based on trimmed mean	,211	3	92	,889
REPURPOSING	Based on Mean	,701	3	91	,554
	Based on Median	,762	3	91	,518
	Based on Median and with adjusted df	,762	3	89,727	,518
	Based on trimmed mean	,687	3	91	,562
SURPRISE	Based on Mean	,184	3	93	,907
	Based on Median	,252	3	93	,860
	Based on Median and with adjusted df	,252	3	91,008	,860
	Based on trimmed mean	,193	3	93	,901

## CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

150

ARTISTIC	Based on Mean	1,042	3	90	,378
	Based on Median	1,054	3	90	,373
	Based on Median and with adjusted df	1,054	3	85,470	,373
	Based on trimmed mean	1,077	3	90	,363
UPDATES_TRADITION	Based on Mean	,240	3	90	,868
	Based on Median	,335	3	90	,800
	Based on Median and with adjusted df	,335	3	86,918	,800
	Based on trimmed mean	,250	3	90	,861
COMBINATION	Based on Mean	,873	3	91	,458
	Based on Median	,886	3	91	,452
	Based on Median and with adjusted df	,886	3	85,194	,452
	Based on trimmed mean	,852	3	91	,469
FUNCTIONAL	Based on Mean	,744	3	89	,529
	Based on Median	,978	3	89	,407
	Based on Median and with adjusted df	,978	3	86,419	,407
	Based on trimmed mean	,836	3	89	,477
VARIETY	Based on Mean	,426	3	89	,735
	Based on Median	,459	3	89	,712
	Based on Median and with adjusted df	,459	3	85,910	,712
	Based on trimmed mean	,417	3	89	,741
EXPERIENTIAL	Based on Mean	,161	3	90	,923
	Based on Median	,103	3	90	,958
	Based on Median and with adjusted df	,103	3	81,314	,958
	Based on trimmed mean	,123	3	90	,947
HICH_TECH	Based on Mean	,348	3	92	,791
	Based on Median	,410	3	92	,746
	Based on Median and with adjusted df	,410	3	89,131	,746
	Based on trimmed mean	,347	3	92	,791
JOY	Based on Mean	,723	3	92	,541
	Based on Median	,845	3	92	,473

CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

151

	Based on Median and with adjusted df	,845	3	89,685	,473
	Based on trimmed mean	,752	3	92	,524
SOCIAL_INTERACTION	Based on Mean	,328	3	90	,805
	Based on Median	,331	3	90	,803
	Based on Median and with adjusted df	,331	3	88,598	,803
	Based on trimmed mean	,330	3	90	,803
EASE_OF_USE	Based on Mean	,140	3	89	,936
	Based on Median	,171	3	89	,916
	Based on Median and with adjusted df	,171	3	85,991	,916
	Based on trimmed mean	,153	3	89	,927
WIDE_USE	Based on Mean	,838	3	90	,476
	Based on Median	,832	3	90	,480
	Based on Median and with adjusted df	,832	3	89,703	,480
	Based on trimmed mean	,907	3	90	,441
INTUITIVE	Based on Mean	,622	3	92	,603
	Based on Median	,664	3	92	,576
	Based on Median and with adjusted df	,664	3	88,725	,576
	Based on trimmed mean	,612	3	92	,609
OBSERVABLE	Based on Mean	,883	3	86	,453
	Based on Median	,798	3	86	,498
	Based on Median and with adjusted df	,798	3	82,133	,499
	Based on trimmed mean	,854	3	86	,468
SOCIAL_APPROVAL	Based on Mean	,884	3	89	,453
	Based on Median	,816	3	89	,488
	Based on Median and with adjusted df	,816	3	87,545	,488
	Based on trimmed mean	,863	3	89	,464
CREDIBLE	Based on Mean	,313	3	93	,816
	Based on Median	,417	3	93	,741
	Based on Median and with adjusted df	,417	3	91,018	,741
	Based on trimmed mean	,324	3	93	,808

## CREATIVITY CONCEPTUALIZATION IN DIFFERENT CULTURES

152

FASHIONABLE	Based on Mean	1,037	3	90	,380
	Based on Median	1,021	3	90	,387
	Based on Median and with adjusted df	1,021	3	86,112	,387
	Based on trimmed mean	1,040	3	90	,379
HARMONY	Based on Mean	,949	3	92	,420
	Based on Median	,773	3	92	,512
	Based on Median and with adjusted df	,773	3	87,976	,512
	Based on trimmed mean	,873	3	92	,458
MASS_MARKET	Based on Mean	,394	3	89	,757
	Based on Median	,316	3	89	,814
	Based on Median and with adjusted df	,316	3	83,017	,814
	Based on trimmed mean	,399	3	89	,754
NAME_BRAND	Based on Mean	1,117	3	91	,346
	Based on Median	,832	3	91	,479
	Based on Median and with adjusted df	,832	3	84,398	,480
	Based on trimmed mean	1,108	3	91	,350
FEASIBILITY	Based on Mean	,954	3	91	,418
	Based on Median	,860	3	91	,465
	Based on Median and with adjusted df	,860	3	88,980	,465
	Based on trimmed mean	,943	3	91	,423