AN ANALYTICAL STUDY OF MOTIVATION FOR CREATIVE WORKERS IN CHINA'S CREATIVE INDUSTRIES

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An Analytical Study of Motivation for Creative Workers in
China's Creative Industries

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CERTIFICATE OF ORIGINALITY

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Abstract

The rapid economic development of China in recent years leads to a number of challenges for China's economic growth. Due to increases in labor cost, heavy consumption of natural resources, and the threat of foreign competition, the government is considering a structural change in the industrial sector. Creative industries that emphasize human creativity and intellectual abilities are the sectors that the government promotes to maintain sustained economic growth. However, one study that analyzes the current development of China's creative industries found that most of the organizations in the creative sector fail to establish an environment conducive to creative performance. This study aims to investigate the relationships between various motivators and the performance of creative workers in China's creative industries. It will reveal the current motivation methods that organizations are using to motivate the performance of creative workers. It will also identify the preferred motivators for creative workers, and determine the perceived effectiveness of current motivation methods by analyzing the similarities and differences of the motivators that managers and creative workers view as important in China's creative industries. This study includes 40 in-depth interviews and 396 valid online questionnaires conducted with managers and creative workers in China's creative industries. This study reveals the important motivators required by creative workers, as well as some management problems in motivating workers of creative organizations in China. The findings indicate that the effective methods preferred by the managers and the creative workers in China are similar, but the execution and management of these motivation strategies does not meet employee expectation. These research findings should enrich knowledge in the field of motivating creative workers in China's creative industries. Management and policy makers in China's creative industries would benefit from better insight into how to motivate creative employees through appropriate management skills.

Publications

Journal Paper

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Table of content

List of Tables

List of Figures

Chapter 1
Introduction

Cultural and creative industries have been developing in China since 2006. In the past twelve years, increasing numbers of organizations have joined the market of creative industries, which gradually became increasingly influential to the economic development of China. Creativity, the core resource in creative industries, aroused the attention of this study because it could affect the success of organizations in China's creative industries. Motivation is one of the key components for creativity, so it is usually included in studies of organizational management. Motivated employees are willing to put in extra effort to complete tasks. However, existing studies provide inadequate knowledge regarding the motivation in China's creative industries. This study has been conducted to develop a better understanding of this topic. This chapter briefly introduces the research approach and process of this study.

1.1 Motivation of the Study

This study focuses on the motivation of workers in China's creative industries. It was inspired by the emergence of creative industries in China's economic development. China, the world's most populous country, became "the world's factory" after China's economic reform in 1978. Economic growth mainly relied on original equipment manufacturer (OEM) business. OEM refers to "a specific form of sub-contracting" (Hobday, 1994). OEM firms produce good according to the specification of the buyers, then the buyer market it with its own brand (Lee et al., 2015). OEMs accounted for fifty percent of China's total foreign trading business from 2002 to 2007 (Tencent News, 2013). However, with the rapid economic development of China, labor costs have increased. Foreign investment enterprises have decided to move their manufacturing works to other developing countries for lower production costs. The percentage of OEMs decreased to 32.7% in 2014 (Chen et al., 2015). At the same time, technology development and globalization have brought many new opportunities to industries, providing unlimited possibility for business expansion. These new opportunities would benefit economic development in China. However, existing knowledge and conventional methods are not enough to seize these opportunities. Creativity and innovation are the key elements needed to help organizations and the country sustain continuous development.

In the past twenty years, a number of developed countries have recognized the advantages of creative industries and have started to shift their focus from manufacturing industries to creative industries. Creative industries contribute to a country's economic development and global influential power. For instance, creative industries rely mainly

2

on human creativity, so they can create value without consuming additional natural resources and thus causing additional pollution, comparing to manufacturing industries.

Since 2006, the Chinese government has stressed the importance of developing cultural and creative industries. The government has established many creative industries based in major cities, and it has carried out many policies to encourage this development. New creative organizations were established, and many OEMs started to transform by allocating some of their resources to becoming original design manufacturers (ODMs) and original brand manufacturer (OBMs). ODM refers to a firm designs and manufactures good and the buyer market it under its own brand" (Hobday, 1994). OBM means a company designs, produces and sells new products with its own brand name (Lee et al., 2015). This wave of transformation also triggered the national shift from "made in China" to "created in China."

Creative industries are different from conventional manufacturing industries. The Creative Industries Mapping Documents from Department for Digital, Culture, Media & Sport of UK defined creative industries as "those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 2001, p.4). In this definition, individual creativity is the key resource in creative industries. Creative ability helps to generate new ideas and solutions, as well as grasp new opportunities. It can directly affect the success of creative industries. Therefore, the lack of individual creative ability could be the crucial factor that has impeded the development of creative industries.

Creative industries have been developing in China for more than ten years. It is doubtful that the creative talent can effectively use their creative ability to support the development in China's creative industries. Studies indicate that organizations in China's creative industries understand that whether the company can produce creative products relies heavily on the creative ability of their employees. They understand that better creative performance would help the organizations develop creative business and sustain their competitive advantage. However, these organizations appear not to apply appropriate methods to enhance the creative performance of their workers, as they may not realize that different management strategies are needed in managing creative talents, comparing to those used in conventional industries (Zhang, 2014).

Therefore, this study investigates the current management practices of companies in China's creative industries. It aims to enrich the understanding of managing creative workers under the China context, and futher provide insight to the management of organizations in China's creative industries.

1.2 Scope and Theoretical and Practical Relevance of the Research

1.2.1 Creativity.

Many scholars view creativity as an important element for the development of organizations, as well as for a country's economic growth. Hennessy and Amabile (2010) even claim that creativity is vital for civilization development. However, creativity is a complex construct. There is still no unified definition for creativity. Scholars define it from various perspectives (Stein, 1953; Amabile, 1983; Sternberg, 1999). The commonly agreed description is that creativity is a process or action that generates stuffs that include

4

originality and effectiveness (Runco & Jager, 2012) or novelty and appropriateness (Amabile, 2012).

Using numerious theories of creativity, scholars have identified several components that influence creativity. In the investment theory of creativity, Sternberg suggests creativity requires six resources: intellectual abilities, knowledge, styles of thinking, personality, motivation, and environment (Sternberg, 2006). Amabile's componential theory of creativity views domain-relevant skills, creativity-relevant processes, intrinsic task motivation, and social environment as the necessary components for creativity (Amabile, 2012). Both of these theories include components with similar meaning; they are knowledge, motivation, and environment. Of these three resources, motivation is the component that is widely discussed in organizational management studies, at the same time, it governs a person's willingness to be creative (Stein, 1953; Hennessy & Amabile, 2010; Casakin & Kreitler, 2010). Unlike other resources that require more time to obtain, motivation can be quickly influenced by company managers and the working environment. Therefore, motivation is the focus of this study.

1.2.2 The concept of motivators.

Work motivation is a popular topic in studies of organizational behavior. Studies indicate that employee performance improves when employees are positively motivated, so company management should focus on how to motivate their employees.

Scholars define work motivation as "a set of energetic forces that originate both within, as well as beyond, an individual's being, to initiate work-related behavior and to determine its form, direction, intensity, and duration" (Pinder, 1984, p. 8). Employees can

be motivated when the corresponding motivators satisfy their needs (Amabile & Hennessey, 1994; Ryan & Deci, 2000a; Baard et al., 2004).

The concept of motivation is divided into the extrinsic (external to an individual) and the intrinsic (internal to an individual) (Oudeyer & Kaplan, 2008). Monetary rewards are a typical extrinsic motivator. For example, a salesman earns commission when he sells things, and the more he sells, the more he earns. The commission is the extrinsic motivation. It is important to note that employees are motivated only when the motivator exists; the effects of the extrinsic motivator become invalid when a company stops offering it. Intrinsic motivation includes motivators that are generated from within oneself. For example, interest in a particular task is one of the intrinsic motivators. When employees are assigned to work on a task that they are interested in, they can be motivated to work harder.

1.2.3 Effective motivators for creative workers.

Comparing intrinsic and extrinsic motivation, many studies agree that intrinsic motivation has the power of enhancing creativity while extrinsic motivation has the ability to undermine creativity (Amabile, 1985, 2012; Casakin & Kreitler, 2010). In 1985, Amabile studied the motivational orientation of creative writers. This research was conducted by asking creative writers to write two brief poems. After each participant wrote their first poem, they completed a questionnaire. The participants under intrinsic motivation conditions completed a questionnaire about intrinsic reasons for working on the task, and participants under extrinsic motivation completed a questionnaire about extrinsic reasons. The control group did not complete questionnaires. The results indicated that the creativity levels of all groups were similar when writing the first poem.

However, there are significant differences for the second poem. Poems written under an intrinsic motivation condition were significantly more creative than those written under the extrinsic motivation condition (Amabile, 1985).

Many studies conducted by creativity and motivation experts, like Runco (1994) and Amabile (1996), show that intrinsic motivation has positive effects on creativity, while extrinsic motivation has negative effects. But some scholars argued that creative performance can still be motivated when extrinsic motivation is internalized to become intrinsic motivation (Ryan and Deci, 2000b; Kanfer et al., 2012). For example, when a supervisor praises the work of a creative employee, that employee may internalize the praise into sense of accomplishment, leading them to work harder. If the feedback is critical but constructive, the worker would be motivated to learn and achieve a better outcome in the future (Ryan & Deci, 2000b). Therefore, although many studies find that intrinsic motivators work better in motivating creative workers, both extrinsic and intrinsic motivation may be useful.

1.2.4 Motivating Chinese creative workers.

Studies show that work motivation is a popular topic in organization studies in western countries, and many western scholars have developed motivation theories. Although various motivation theories detail how different motivators affect motivation, the effects of these motivators may not be universal. Motivation theories developed by western scholars might not applicable to situations in other regions. Some studies have addressed this issue and have tried to compare the motivation of people from eastern and western countries, such as the United States and China (Burton et al, 2013; Fisher and Yuan, 1998). The results show that people could be motivated by different motivators

under different social, cultural, and economic environments. For instance, interest and appreciation could have positive effect signicantly on American employees than Chinese employees (Fisher and Yuan, 1998); belongness and monetary rewards work better among Chinese employees (Jackson & Bak, 1998). Therefore, the investigation of motivation in China specifically could provide fruitful insight into this field of research.

1.3 Research Objective and Problem Statement

Motivation is a topic always discussed in organizational behavior research. Studies indicate that motivation is one of the core components of creativity and that it can positively influence creativity. (Dewett, 2007; Zhang & Bartol, 2010).

Since creative industries have become one of the major industry sectors in China, creative organizations should understand more about effectively motivating their creative workers in order to maximize their abilities and competitive advantage. However, while reviewing related studies from 2006 to 2016, few studies have focused on motivating creativity in China. These studies are very limited, and some only focus on the relationship of one or two motivators of creativity in various industries apart from creative industries. For China's creative industries, there are a few empirical studies concerned with the motivation of creative workers. They focus on describing the motivation in China's creative industries by analyzing the phenomenon with the use of only a single motivation theory, and they do not collect empirical data. These studies are insufficient to provide a comprehensive understanding on this topic.

For these reasons, this study was designed to investigate the effect of motivation in China's creative industries in order to gain a better understanding of this field. To achieve this goal, this study starts with identifying the current motivation methods in

China's creative industries. Next, this study further explores motivators that influence creative workers, as well as the relative importance of such motivators. Finally, the results of this study would describe the motivation and the motivators needed for creative workers in China's creative industries. A conceptual model will be constructed as a tool for future research and as a guideline for managers to reference when motivating creative workers.

The issues described above lead to the research questions of this study:

RQ 1: How do organizations in China's creative industries motivate the performance of creative workers?

RQ 2: What are the preferred motivators for creative workers in China's creative industries, and what is the relative importance of each motivator?

RQ 3: What are the similarities and differences of the motivators that managers and creative workers view as important in China's creative industries?

RQ 4: How do creative workers in China's creative industries perceive the effectiveness of current motivation methods?

1.4 Significance and Value of the Study

The few studies that have been conducted in this area are insufficient to provide adequate knowledge. The results of this study could enrich the understanding of motivation in China's creative industries, as well as contribute to knowledge building in creativity research, specifically in the field of motivating creative workers. By answering RQ 1, this study will reveal the motivation methods that organizations are currently using, as well as the methods they have not used. Answers to RQ 2 provide insight into whether current motivation methods match the motivator that creative workers need. If the answer

to RQ 3 finds that there are many commonalities between the motivators preferred by managers and creative workers, then the effectiveness of these motivators will be evaluated through research question 4. The results of this study will be used to formulate a conceptual model, which will incorporate the motivators that organizations are currently using, as well as the motivators that creative workers need. It will be a tool for future research in studying motivation in creative industries.

Since motivation plays a crucial role in increasing the productivity of creative work, and since China's organization need to keep developing, a deeper understanding of appropriate motivation methods is necessary to promote the performance of creative workers. This research reveals current problems in motivating workers and the effective motivation methods preferred by creative workers in China's creative industries. The results describe the important motivators needed for enhancing the performance of creative workers. The results also provide better insight for company managers and policy makers in China's creative industries. The conceptual model generated from this study could be a reference for motivating employee creativity through appropriate management skills.

1.5 Research Approach and Design

Studies suggest that motivation can be influenced by motivators. People are motivated when certain motivators exist and satisfy their needs. For selecting appropriate motivators for this study, five popular motivation theories are referenced: the self-determination theory (Deci & Ryan, 1985), Herzberg's two-factor theory (Herzberg, 1987), the motivational needs theory (McChelland, 1987), the expectancy theory (Vroom,

1964) and the work preference inventory (Amabile et al., 1994). Motivators mentioned in these theories are integrated into a conceptual framework (Fig. 2.1) for this study.

This study used the qualitative research approach to achieve the study objective of gaining better understanding of the motivation of creative workers in China's creative industries. This approach will help in understanding, describing, exploring, and explaining this under-developed research area. This study used purposive sampling to identify and select information-rich cases for the study (Merriam, 1998). Information-rich cases are samples that can provide insight and deep understanding into the topic of interest. Since this study focuses on China's creative industries, this study selected managers and workers of creative organizations in China's creative industries.

1.5.1 Research methods and analysis.

Three studies were conducted to answer the four research questions.

Study 1 consisted of semi-structured, in-depth interviews. The ten participants were people with managerial positions from nine companies in China's creative industries. The questionnaires were created by referencing the conceptual framework. The purpose of the study was to find out which motivation methods are currently being used in China's creative industries, which would answer RQ 1. Study 2 was a set of in-depth interviews with thirty creative workers who work under the managers interviewed in Study 1. This study was intended to identify the important motivators preferred by these workers in order to answer research question 2. This questionnaire was also created using the conceptual framework. The questions were a combination of semi-structured questions and Likert scale questions in order to increase specificity and reduce the possibility for misunderstanding. All interviews were audio recorded for analysis.

The data analysis of Study 1 and Study 2 began with a transcription of the data collected from the interviews. The coding method was used to find common patterns in the data. Repeated patterns identified from the coding process create the results from Study 1 and Study 2. Data source triangulation and investigator triangulation were applied to confirm the validity of the process and increase confidence in the interpretation. Data source triangulation involves looking for the same data in different sources and different contexts. In the data collection process, for example, some interview questions are designed to ask about the same element twice in different ways. Investigator triangulation maintains credibility in the coding or analysis by employing several investigators to examine the same set of data. A research colleague was invited to transcribe and code in order to reduce bias in this study.

Study 3 was a mass-distributed survey that targeted practitioners who work in China's creative industries. The survey aimed to gain a richer understanding of preferred motivators and to help answer research question 2. Online questionnaires were distributed through social media and real-time messenges. This survey aimed to get 400 successful feedbacks from Chinese creative employees. Microsoft Excel and SPSS Statistics (data analysis software) were used for organizing data and simple statistical analysis.

In order to answer research question 3, this study interpreted and compared the data collected in Study 1, Study 2, and Study 3. This analysis reveals how the motivation methods companies and managers are using compare to the preferred motivators of creative workers. It also shows the perceived effectiveness of current motivation methods. Finally, the findings are discussed with consideration to both academic and practical reasoning.

1.6 Research Structure

This study was conducted as detailed in the following research structure:
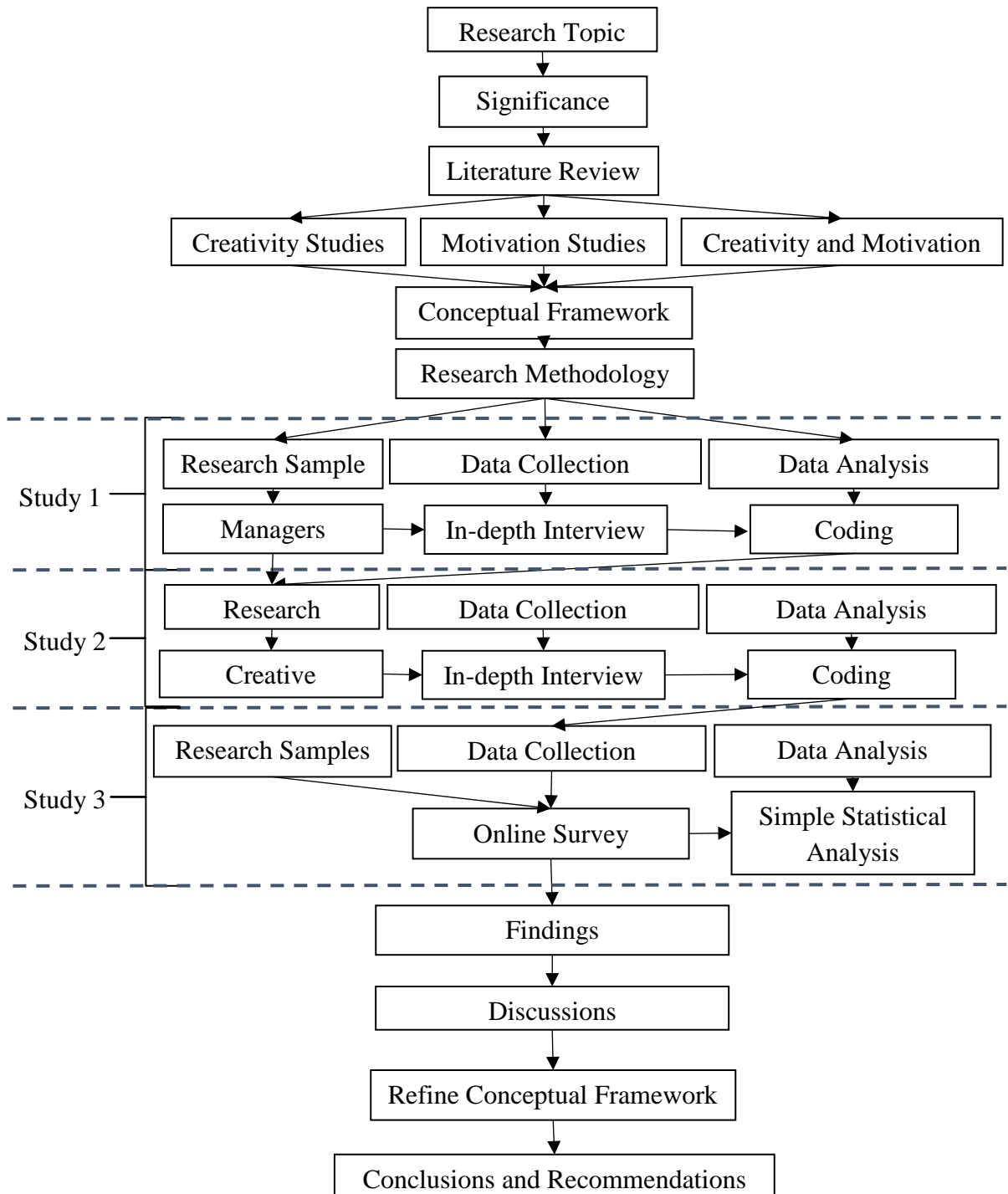
Fig 1.1 Research structure

Chapter Summary

Considering the importance of developing creative industries and the insufficient understanding of the motivation of Chinese creative workers, a qualitative study is conducted for gaining a deeper understanding of how motivation has been used in China's creative industries. This understanding would contribute to the knowledge in this research field, and it would help companies in China's creative industries gain a better insight of how to motivate their workers using more effective methods.

Chapter 2
Literature Review

Chapter 1 provided a brief overview of the initiative and the research structure of this study. This chapter begins by studying the development of creative industries in China. This chapter shows the close relationship between creativity and work motivation. It reveals the need for a deeper understanding of how to motivate creative workers in China's creative industries; the existing studies reveal the absence of comprehensive study in this research field. Table 2.8 identifies types of motivators, which was used to construct the conceptual framework for this study.

2.1 The Importance of Developing Creative Industries in China

In general, when a country begins developing, it begins with manufacturing industries. Most of these industries are OEMs. Since the 1979 reform, China has stressed the importance of manufacturing industries. This focus turned China into "the world's factory" and quickly brought development to its economy. With the Open Door policy in China, a large number of foreign investment enterprises were permitted to establish joint ventures with Chinese companies (Jackson & Bak, 1998). The low labor cost attracted much outsourcing from organizations in developed countries. Outsourcing to China effectively drove the economic growth of China, increasing the country's GDP by 4468.2% between 1979 and 2005 (National Bureau of Statistics, 2017).

As the number of foreign investment enterprises increased in China, so did the labor costs. Foreign companies started transferring production to countries with lower labor costs, such as Vietnam. It affected the profit of the manufacturing industries in China. The Chinese government realized that transformation is needed in order to sustain economic growth, so it began to shift its focus from the manufacturing sector to the creative sector.

Due to globalization and socio-economic transformation, China has joined the era of knowledge economy along with the competition in the international market. Creativity and innovation became the core activators of economic development (Zhang et al., 2013). Both knowledge economy and cultural economy focused on stimulating and motorizing human creativity. Looking at the experience of developed countries, the Chinese government noticed that cultural creative industries play a very important role in enhancing competitiveness and sustaining economic growth. Creative industries help

cities rebirth and develop (Zheng, 2008). They provide job opportunities, add value to products, generate wealth, and export cultural influence to the country (Keane, 2009b). Therefore, the Chinese government has gradually paid more attention to transforming its manufacturing industries to creative industries.

Creative industries leads the industrial development through taking creativity as the core growth factors (Guo, 2011). In 2006, the Chinese government added cultural creative industries (China includes "cultural" in the term) to its Eleventh Five-Year Plan[1] and made them the major strategy of social and economic development. The new strategy consisted of two parts. Part one added value to conventional industries to enhance product value and enlarge the market possibility through innovation. Part two encouraged creativity and innovation in order to produce new products and create new market demand that would break through the traditional constraint of economic growth and open up a brand-new space for economic development (Zhang et al., 2013).

Creative industries could possibly increase the global influence and permeability of Chinese culture. With these advantages in mind, the Chinese government has put substantial effort into developing cultural creative industries since 2006. Creative industries have become one of the key competitive area of a country's comprehensive national power.

2.1.2 About creative industries.

2.1.2.1 Defining creative industries.

The United Kingdom's (UK) Department for Digital, Culture, Media and Sport defines creative industries as "those industries which have their origin in individual

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[1] 十一五規劃綱要

creativity, skill and talent and which have a potential for wealth and job creation through

the generation and exploitation of intellectual property" (DCMS 2001, p. 4).

Creative industries are explained as a value chain, much like a production line.

Individual creativity and skill is the input in the production line, and products with value

and meaning are the output. These outputs could potentially bring profit and generate

wealth (Bilton, 2007, p. xvii). The deliverables in creative industries are unique products

with cultural value and differentiation (Zhang et al., 2013). The economic value of the

creative product comes from customer interpretation of experience.

Creative industries encompass many different industries. The names and

definitions of industries vary among different countries. Table 2.1 shows definitions from

different organizations.

Table 2.1 Definitions of creative industries

Organizations	Definition of creative industries	Content of creative industries
The United Nations Educational, Scientific and Cultural Organization (UNESCO)	"sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature" (UNESCO, 2012)	Advertising, architecture, books, gaming, music, movie, newspapers and magazines, performing arts, radio, TV, and visual arts (UNESCO, 2015)
DCMS	"those industries which have their origin in individual creativity, skill and talent and which have a potential for	Advertising and marketing; architecture; crafts; design (product, graphic and fashion); film, TV, and video; radio and photography; IT, software, and computer

	wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 2001)	services; publishing; museums, galleries, and libraries; music, performing, and visual arts (DCMS, 2001).

2.1.2.2 Talent oriented feature of creative industries.

The major characteristic of creative industries is that it makes the best use of creative ability. Human intelligence and creativity are the core resources in creative industries, unlike in conventional industries (Wu, 2006). Creative talent is the major equity of creative industries. Richard Florida's (2002) "3T" approach to creative economic development claims that there are three attributes that decide a city or a region's development and economic growth. Talent is one of these attributes, which refers to the creative ability of a talent. Individual creativity contributes in establishing an attractive economic basis for government; it is intangible, and it runs the creative industries without relying on natural resources and without causing additional pollution. At the same time, it brings extra benefit to the economy. (Bilton & Puttnam, 2007)

With the importance of individual creativity, one of the main supporting actions that the government takes is to ensure sufficient creative talent in the creative industries. The government has carried out many policies to increase the number of courses in higher education that address the demand of creative industries. Creative talents holds the key to an organization's success in creative industries. Since the creative ability of employees is the major resource of creative industries, how to improve creativity in employee performance is the key to organizational management in creative industries.

2.1.2.3 The development history of creative industries.

In the early 1990s, many developed countries faced the decline of manufacturing industries, which seriously affected their economic growth. Seeking a solution through globalization and technological advancement, these developed countries discovered the powerful potential of creativity-based industries. Zhang and his colleagues (2013) claim that creative industries have a powerful ability to change the current economic growth model. Countries that develop creative industries no longer rely on low labor costs to attract businesses; they create economic prosperity from intangible resources like culture and human creativity.

Among all the developed countries, the UK was the first to establish creative industries, which it did in 1997 (Zhang et al., 2013; Liu, 2006). In order to revitalize the economy, the UK's labor party set knowledge economy as its development target. In 1998, the UK government clearly presented the concept of creative industries and claimed it as the core competitive advantage of future economic growth. The government proposed policies to support the development of creative industries, especially in human resources. It increased investment for developing creative talent resources, and it put effort into nurturing creative talents (Yang & Wu, 2005). The development of creative industries resulted in new job opportunities and has become an important area of social wealth. Creative industries have existed in different countries for a long time. The development of creative industries in the UK aroused attention on the potential of these industries (Liu, 2006).

According to Bilton and Puttnam (2007), "the creative industries are the future base of a new global economy" (Bilton & Puttnam, 2007, p. xvii). Since creative

industries unlock the competitive advantage of unlimited potential intangible resources, they can create considerable economic benefits for society (Zhang et al., 2013; Zheng, 2008). The development of creative industries has been one of the fastest growing sectors in the global economy for the past twenty years. Numerous countries consider creative industries to be their major industry for development (Bilton & Puttnam, 2007, p. xvi). According to the World Bank, global creative industries made up 6.1% of the total global economic value in 2005. Creative industries became the new source of global wealth (Guo, 2011). In 2017, the World Bank estimated that the creative industries made up 7% of the global GDP, and it expected that percentage to grow about 10% per year (World Bank, 2017).

2.1.3 Creative industries in China.

With referencing to the creative industries development from the developed countries, the Chinese government defined cultural creative industries as the sum of industrialized activities that consist of certain cultural insights. These cultural insights came from human creativity through establishing and utilizing intellectual property with the support of technology and the execution of market[2] (Zhang et al., 2013).

China's eleven creative industries are news services, publishing and copyright services, radio and television film services, cultural and arts services, network cultural services, cultural and recreational services and other cultural services, software and computer services, the design industry, the production of cultural goods and related cultural products, stationery equipment, and the sale of related cultural products.

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[2] "指那些具有一定文化內涵，來源於人的創造力，通過知識產權開發和運用，借助科技支撐和市場運作被產業化的活動的總和。"

However, the classification of cultural and creative industries varies among provinces and cities due to local conditions (National Bureau of Statistics, 2017a).

2.1.3.1 The development of China's creative industries.

The Chinese government called creative industries as cultural industries for the first time in the 2002 report *Recommendations for the 10th Five-Year Plan for Economic and Social Development*, published by the Central Committee of the Communist Party of China (中共中央關於制定國民經濟和社會發展第十個五年計劃的建議) (CPC News, 2000). In the beginning, the government focused on industrializing traditional culture and supporting nongovernmental cultural investment (CPC News, 2002; Ministry of Culture, 2004). It was not until 2006 that the *Outline of 11th Five-Year Plan for National Development* (國家十一五發展規劃綱要) started to separate the discussion of cultural business and cultural industries. At the same time, the Ministry of Culture suggested supporting cultural creative industries and enhancing the supervision of contemporary art (Central People's Government, 2006). For these reasons, the year 2006 is referred to as the kickoff year for the creative era in China's creative industries (Guo, 2011). From then on, creative industries have been one of the major industries in China's economic transformation, and they continue to develop each year. In *Plan on Reinvigoration of the Cultural Industries* (文化產業振興規劃) of 2009, China's government gradually realized the benefit of developing creative industries. Cultural industry started to become one of the national development strategies (Central People's Government, 2009). Supportive policies were progressively proposed and well-defined (Zhang et al., 2013).

The development of creative industries is based on a top-down and city-oriented approach (Guo, 2011). *Outline of the 12th Five-Year Plan for the National Economic and*

Social Development of the People's Republic of China (國民經濟和社會發展第十二個五年規劃綱要) required cities to set up cultural industry base with local characteristics (Central People's Government, 2011a). Then, many creative industries bases and parks were set up as creativity exchange platforms (Zheng, 2008). The first three were the Circum-Bohai Sea Economic Zone, led by Beijing; the Pearl River Delta Economic Zone, led by Shenzhen; and the Yangtze River Delta Economic Zone, led by Shanghai. In 2011, cultural creative industries were listed for the first time as national economy pillar industries (Central People's Government, 2011b), indicating that cultural creative industries are becoming increasingly important. The Ministry of Culture proposed a two-fold plan for cultural industries in 2012. It required the production of a batch of high-quality cultural products, growing consumption in the cultural field, and further establishing a set of high-level cultural industries bases (Ministry of Culture, 2012).

In 2014, the State Council required local government to pay attention to developing cultural industries (State Council, 2014). At the same time, the national cultural industries fund was set up and gave support to more than eight hundred companies involved in cultural and creative activities (Ministry of Finance, 2014). From then on, cultural creative industries gradually became one of the core industries sectors in China, which is still rapidly growing. An increasing amount of manpower joined the industries and contributed more to the national GDP. Table 2.2 contains a list of policies carried out by the Chinese government.

Table 2.2 Government policies for China's creative industries

Year	Policy	Content
2000	Central Committee of the Communist Party of China, Recommendation for the 10th Five-Year Plan for Economic and Social Development (中共中央關於制定國民經濟和社會發展第十個五年計劃的建議) (CPC News, 2000)	Proposed the cultural industries for the first time
2002	Report to the 16th National Congress of the Communist Party of China (中共十六大報告) (CPC News, 2002)	Proposed the cultural creative industries for the first time
2004	Ministry of Culture's decision regarding encouraging support for the non-government owned economy development of cultural industries (文化部關於鼓勵支持非公有制經濟發展文化產業的決定) (Ministry of Culture, 2004)	Government offered support to the investment of folk culture for the first time
2006	Outline of 11th Five-Year Plan for National Development (國家十一五發展規劃綱要) (Central People's Government, 2006)	Separated cultural establishment and cultural industries for the first time
2006	Ministry of Culture's 11th Five-Year Plan for Cultural Development (文化部關於文化建設十一五計畫) (Ministry of Culture, 2006)	Proposed the support of cultural and creative industries and strengthened the supervision of modern art for the first time
2009	Plan on Reinvigoration of the Cultural Industry (文化產業振興規劃) (Central People's Government, 2009)	The first time cultural industry was regarded as the national strategy
2011	Outline of the 12th Five-Year Plan for the National Economic and Social Development of the People's Republic of China (國民經濟和社會發展第十二個五年規劃綱要) (Central People's Government, 2011a)	Required to build cultural industries base with local characteristics for the first time
2011	Decision of the CPC Central Committee on Major Issues Pertaining to Deepening Reform of the Cultural System and Promoting the Great Development and Flowering of Social Culture	The cultural industries is listed as pillar industries of the national economy for the first time

	(關於深化文化體制改革大發展大繁榮若干重大問題的決定) (Central People's Government, 2011b)	
2012	Cultural Industries Multiplication Program by Ministry of Culture (文化部 "十二五"時期文化產業倍增計畫) (Ministry of Culture, 2012)	Required the creation of a number of high-level cultural products, expanded consumption in the cultural field, and built a number of high-level cultural industries bases and parks
2014	Interim Measures for the Administration of Special Funds for the Development of Cultural Industries (文化產業發展專項資金管理暫行辦法) (Ministry of Finance, 2014)	Established the National Cultural Industries Fund and supported more than 800 cultural enterprises for the first time
2014	Implementing the Several Opinions of the State Council on Further Promoting the Integrated Development with Relevant Industries of Cultural Creativity and Design Services (國務院關於推進文化創意和設計服務於相關產業融合發展的若干意見) (State Council, 2014)	Required local governments to pay attention to the development of cultural industries

The Chinese government categorized industries into three sectors: the primary industry sector, the secondary industry sector, and the tertiary industry sector. China's economic development model transformed from extensive to intensive. The primary and secondary industry sectors are extensive, which mainly relied on export-oriented manufacturing industries. The tertiary industries is intensive, that is investment-oriented and mainly focuses on consumption, which views creativity and innovation as endogenous growth factors.

According to the industrial classification for national economic activities（國民經濟行業分類）, the primary sector includes agriculture, forestry, animal husbandry, and fishing. The secondary sector includes the supply industry, mining, manufacturing,

construction, electricity, and heat, gas, and water production. The tertiary sector includes wholesale and retail; transportation, warehousing, and postal services; accommodation and catering services; information transmission, software, and information technology services; financial services; real estate, leasing, and business services; scientific research and technology services; water conservancy; environment and public facilities; residential services, repairs, and other services; education, health, and social work; culture; sports and entertainment; public administration; social security and social organizations; international organizations; and services related to the primary and secondary sectors. (Appendix A) All the cultural creative industries are categorized into the tertiary industrial sector. (National Bureau of Statistics, 2017b)

According to the National Bureau of Statistics of the People's Republic of China, the secondary industry sector's contribution to the GDP decreased 11.9% between 2007 and 2016, while the tertiary industry sector's contribution increased 10.2% (National Bureau of Statistics, 2017c). Furthermore, the employment rate in the tertiary sector increased by more than 80 million workers, while the employment rate in the other two sectors decreased by 60 million workers. These changes indicate the tertiary sector is growing, and the conventional manufacturing industries are shrinking (National Bureau of Statistics, 2017c).

Table 2.3 GDP contribution rate

Index (100 Million)	2016	2015	2014	2013	2012	2011	2010	2009	2008	2007
GDP	743585.5	689052.1	643974	595244.4	540367.4	489300.6	413030.3	349081.4	319515.5	270232.3
Value-added of the primary industries	63672.8	60862.1	58343.5	55329.1	50902.3	46163.1	39362.6	34161.8	32753.2	27788
Value-added of the secondary industries	296547.7	282040.3	277571.8	261956.1	244643.3	227038.8	191629.8	160171.7	149956.6	126633.6
Value-added of the tertiary industries	383365	346149.7	308058.6	277959.3	244821.9	216098.6	182038	154747.9	136805.8	115810.7

Source: National Bureau of Statistics, 2017c

Table 2.4 Employment volumes

Index	2016	2015	2014	2013	2012	2011	2010	2009	2008	2007
Employment (10k)	77603	77451	77253	76977	76704	76420	76105	75828	75564	75321
Employment in primary industries (10k)	21496	21919	22790	24171	25773	26594	27930.5	28890.5	29923.3	30731
Employment in secondary industries (10k)	22350	22693	23099	23170	23241	22544	21842.1	21080.2	20553.4	20186
Employment in tertiary industries (10k)	33757	32839	31364	29636	27690	27282	26332.3	25857.3	25087.2	24404

Source: National Bureau of Statistics, 2017c

2.1.3.2 Challenges of developing creative industries in China.

China's creative industries have been developing for more than ten years, requiring increasing support from government and attention from the masses. Creative capital has become the core factor in promoting economic development (Guo, 2011). However, many studies have revealed that there are still many challenges to come in this development journey.

Keane (2009b) claimed that China misunderstands the concept of creative industries, and that it treats the concept as if it were cultural industries. This is because the government started the development of creative industries with cultural industries in an effort to industrialize and add value to traditional culture. This development involved less originality, but it improved the existing cultural product (Sigurosson, 2008, as cited in Keane, 2009b). Furthermore, the political party in China manages the creative industries, and conventional culture heavily influenced the policy-making in creative industries, so little opportunity was afforded for artistic freedom like in the western countries (Keane, 2009a).

Zhang and his colleagues (2013) assert that there are some problems in the creative industries. For instance, the classification of industries in China is confusing. The concept of and standards for China's creative industries are vague, and the policy of intellectual property is lagging behind other countries. Even though the government has created many policies to support the development of these industries, the expected outcome has not been achieved. This is because the execution of preferential policy was mishandled (Zhang et al., 2013). For instance, some organizations are only concerned with getting bonuses from

the government for producing a certain amount of product instead of designing creative products to compete and gain profit from the market.

The importance of creativity leads to the major challenge of acquiring creative talent. In order to secure the input of creative talents, China's government has started many programs related to cultural creativity. However, Guo (2011) asserts that the outcomes are not optimistic. Since the talent-nurturing structure is imbalanced, there is a shortage of leading figures and compound talents who aim for a long-term target, but there is an excess of single-variety and low-end technical talent that seek only instant benefit. However, organizations have to acknowledge that talent capital is the core competitive feature of the organization (Wu, 2006). They calls for talents from different disciplines, such as management and finance, to join creative industries. Companies need to revise their management styles and focus on how to maximize the creative ability of their employees.

While studying the management of Chinese creative industries, Zhang (2015) analyzed the current conditions and concluded a series of problems. He found that the significant phenomenon is that designers in China are lacking the motive to pursue original design. Most of these creative workers view creativity as externally required by their companies, and they do not have the self-initiative to pursue creative achievement. He describes the problems from both the industrial and the organizational perspectives.

The industrial perspective of problems related to the development of creative markets includes two parts:

a) The rapid economic development in the past thirty years has led to an increasing demand for creative products consumption. Numerous startup companies entering

industries bring an unhealthy competitive ecosystem to the creative industries. Companies compete using prices rather than quality, which leads to difficulty of creating high revenue.

b) Since the understanding of intellectual property is lagging behind other developed conuntries, the industries disregard the high added value of original design. When companies in creative industries cannot recognize the value of creative work, the compensation they offer to creative talent is far below the talent's expectations. This discrepancy seriously affects the motivation of the creative talents in China, as this ecosystem reduces their sense of accomplishment and competence (Zhang, 2015).

The organizational perspective of problems related to the management in creative industries. The intensive market competition influenced the management strategy of upper management, they put the external pressure from market to internal management. Creative workers are evaluated by the short-term benefits they bring to the company rather than their creative performance. The creative workers are micromanaged by their companies, which extrinsically constrains and hinders the motivation for better creative performance. For example, companies usually expect workers to complete projects in very tight schedule, which puts creative workers into overloaded working conditions (Zhang, 2015). Creative workers under these conditions are over-fatigued and deprived of their autonomy.

This analysis of current phenomenon in China's creative industries shows that the business culture in China's creative industries is an external factor of motivation that is difficult to manage. The management style of over-emphasizing short-term revenue seriously affects the motivation and creative performance of creative workers. The

improvement of internal management strategies could be the most effective and direct method to activate motivation in creative workers. The development of China's creative industries requires changes to management style, including decision-making processes, role switching and evaluation standard (Zheng, 2008).

2.1.4 The emergence of appropriate strategies for managing creative workers.

In his book on management and creativity, Bilton and Puttnam (2007) says, "Today they must learn to love their work." (p.71). This is because the changes taking place in industry sectors. Intangible assets, such as knowledge and creativity, have become the core asset of companies and economic growth. Managers need to prompt better performance in creative workers in order to stay competitive. The conventional controlling management styles are no longer effective enough. Managers have to adopt new management styles that would better motivate their employees (Bilton & Puttnam, 2007). Zhang and his colleagues (2013) believe that new management styles give full respect to their creative workers' personalities and working characteristics, and they include adequate fault tolerance, encourage risk-taking, minimize control, and promote conscious activity (Zhang et al., 2013).

Many studies on managing creativity consider motivation to be one of the major factors because it determines the influence the environment has over creative performance (Lin & Liu, 2012). For example, Amabile (1985) studied the effects of different motivations on creative writers (Amabile, 1985), and Dewett tried to link intrinsic motivation to employee creativity in a research and development environment (Dewett, 2007). The results indicate that the higher an employee's motivation, the better they perform. It shows the important role of motivation in managing creative talents. The

concept, the features, and the components of creativity need to be clearly understood in order to better manage creative work.

2.2 Creativity

Creativity is a complicated construct that has long been discussed. It is everywhere, and it appears in different professions and disciplines (Bilton & Puttnam, 2007). It has become increasingly important in this knowledge economy. Many scholars have tried to define creativity, but there is still no unified definition. The term "creativity" first appeared in psychological studies in the early 1900s. Most of these early studies concentrated on the creativity of geniuses or gifted children because of the obvious differences between these subjects and average people (Stein, 1953). In 1950, Guilford pointed out the extremely small amount (less than 0.2%) of research dealing with creativity or any closely related topic at that time. He asserted that creativity is a very important attribute in psychology, so it should not be neglected. These claims roused the interest of scholars in creativity research. The number of books and articles on this topic began to increase (Sternberg, 1999; Rhodes, 1961). For quite a long time, creativity research focused on divergent thinking (Sternberg, 2006). However, divergent thinking is only one of the concepts in creativity, and it cannot represent the whole idea of creativity. The focus of creativity studies began to spread out to many different domains in the 1990s. Research studies began to investigate creativity from different approaches, such as the psychological approach, the social psychology approach and cognitive approach (Hennessy & Amabile, 2010).

2.2.1 Defining creativity.

Even after fifty years of creativity research, there is still no commonly agreed definition of creativity. What is creativity? What should be included in this construct? These are questions that have yet to be fully answered. People usually associate creativity with something that is contrary to boundaries or rules of common sense (Bilton & Puttnam, 2007). Scholars describe creativity from their own perspectives according to their own research. For instance, from the consensus view, creativity is viewed as a complex process that includes environmental, personality, and product factors (Feldhusen & Goh, 1995). Sternberg and Lubart (1991) define creativity as the act of solving ill-defined problems. Some scholars view creativity as a system, they claim that creativity is a "result of human thought" that differs from existing knowledge, traditions, or rules (Rudowicz, 2003). These kinds of cognitive processes not only occur in arts and design, but also in everyday activities that solve problems with original solutions (Rudowicz, 2003; Casakin and Kreitler, 2010).

In this complex process, Runco and Jaeger (2012) point out two major features that are vital to form creative outcomes: originality and effectiveness. They assert that originality is important, but it must come with effectiveness (i.e., fitness, usefulness, or appropriateness) (Runco and Jaeger, 2012). In 1953, Stein defined creative work as "a novel work that is accepted as tenable or useful or satisfying by a group in some point in time" (Stein, 1953, p. 311). Barron (1955) stated that creativity is something that is both original and effective (Barron, 1955). Amabile (1982) summarized the definitions of creativity from several scholars in the 1960s and 1970s by explaining, "general qualities of novelty and appropriateness differentiate creative from uncreative products" (Amabile,

1982, p.999; Hennessey & Amabile, 2010). Runco (1988) underlined the equal weight of two features by asserting, ''Originality is vital but must be balanced with fit and appropriateness'' (Runco, 1988, p.4). Shalley and Gilson (2004) integrated the definition from researches in the 1990s and define creativity "as an outcome, focusing on the production of new and useful ideas concerning products, services, processes, and procedures" (Shalley & Gilson, 2004, p. 34). Sternberg (2006) also claims, "Creative ideas are both novel and valuable" (Sternberg, 2006, p. 90). In a 2012 article, Amabile updated his definition, claiming, "Creativity is the production of a novel and appropriate response, product, or solution to an open-ended task" (Amabile & Pillemer, 2012, p. 5).

Using these scholarly definitions from the past fifty years, we can determine that creativity is an ability that appears when one is solving a problem, and the solution has to be new and feasible. The operational definition of creativity for this study comes from Sternberg's 1999 definition. It is "Creativity is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive, concerning task constraints)" (Sternberg, 1999, p. 3). Many contemporary creativity theories rely on this definition (Amabile, 2012).

2.2.2 Creativity theories.

In order to study a complex construct like creativity, a number of different paradigms and approaches have been established. These approaches have facilitated further studies on creativity, such as the confluence approaches to the study of creativity. The confluence approaches are based on the hypothesis that creativity occurs when particular components of creativity are converged (Sternberg, 1999; 2006). Under these confluence approaches, scholars developed different theories to explain creativity. The

most popular of these theories are the componential theory of creativity by Amabile (1983, 1985, 1996) and the investment theory of creativity by Sternberg and Lubart (1991, 1992, 1995).

The componential theory of creativity.

The componential theory of creativity was developed by Amabile in 1983, and it was originally called the componential model of creativity. Amabile has revised the model several times, and now it is one of the most well-known theories of creativity. The underlying assumption of this theory is that creativity can be found in our everyday lives. There are certain levels of creativity in the work of any individual, regardless of whether it is a low-level creativity or a significant masterpiece, any degree of creativity counts (Amabile, 1983). This theory includes three components within an individual and one component outside of an individual that influence creativity. The components within an individual are domain-relevant skills, creativity-relevant processes, and task motivation. The component outside an individual is the social environment.

Domain-relevant skills refer to knowledge, expertise, or skills of the particular domain in which one is working. Creativity-relevant processes refers to the cognitive style or personality that is required for producing creativity work, such as creative thinking, divergent thinking, and risk-taking. Task motivation specifically refers to intrinsic task motivation, which is the interest, enjoyment, satisfaction, and personal challenge a person feels in a creative task. Social environment refers to the surrounding environment that encourages or blocks creativity. This theory stresses that all these components are required for achieving creativity, which mean that an intrinsically motivated creative thinker who has a high domain knowledge and who is in a creativity-supportive environment could

perform the highest creativity (Amabile & Pillemer, 2012). The componential theory of creativity is very widely used in the creativity research field, especially in research of organizational creativity.

The investment theory of creativity.

Sternberg developed the investment theory of creativity as an extension of the componential theory in 1991. It is based on the idea that creative people are those who are willing to "buy low, sell high" because creative ideas are always new and original. The public does not usually accept or admire genuine creative ideas when they first appear, and creative people frequently encounter lots of resistance. Creativity is a decision that creative people decide to believe in the potential of his or her idea and show the value to the public. Once the public recognize the value of this creative idea, it could finally sell high (Sternberg, 1999).

Sternberg proposes that creativity requires six resources: intellectual ability, knowledge, style of thinking, personality, motivation, and environment. Intellectual abilities include identifying a problem and new idea, recognizing the feasibility of the new idea, and selling the value of the idea to others. Sternberg named these three intellectual abilities synthetic ability, analytic ability, and practical-contextual ability, respectively. Knowledge, Sternberg suggests, is a double-edged sword when facing creativity. People need knowledge to generate new ideas, but knowledge may also impede creativity when people find the answer to a problem using existing knowledge instead of looking for new solutions (Sternberg, 1999, 2006; Frensch & Sternberg, 1989; Sternberg & Lubart, 1999; Sternberg et al., 2008; Ward, 2008).

Style of thinking refers to creative thinking style, which related to using a new method in problem solving. People usually think in a conventional way and are bound by their own knowledge. Redefining a problem and questioning assumptions could help people think outside the box. Personality refers to personal attitudes that can positively affect creativity. If a person with strong self-efficacy is willing take a sensible risk, tolerate ambiguity, and take self-responsibility, they would be more likely to be creative. Motivation mostly focuses on intrinsic task motivation. Scholars have shown that intrinsic motivation is a crucial factor for producing creative work (Sternberg, 1999). Finally, a creativity-supportive environment is also important. It should provide resources and encouragement for creative workers to develop their ideas (Sternberg, 1999).

Knowledge and motivation are two components that appear in all of these theories. Among these components, knowledge is a broad concept and would need a long period of time to obtain. However, motivation is believed to be at the frontline to activating a person's creativity, as it governs a person's willingness to be creative (Stein, 1953, Hennessy & Amabile, 2010, Casakin and Kreitler, 2010). Motivation is also widely discussed in organizational management studies because it can be manipulated by managers and the working environment.

2.2.3 Motivation as the core element of creativity.

Creativity studies over many years show that motivation has a close relationship with the creative performance of a task (Amabile, 1985; Sternberg, 1999; Casakin and Kreitler, 2010). When studying the creativity process, Stein (1953) suggested that the first question in this process should be, "Why does the individual create?" It is a question about the motivation for creativity. Rhodes (1961) also includes motivation as the major thing

when he analyzes the creativity process, asking, "What causes some individuals to strive for original answers to questions while the majority are satisfied with conventional answers?" However, when Sternberg and Lubart (1995) describe the sources of creativity, they consider motivational variables along with personality variables and sociocultural environments.

In the 1960s and the 1970s, the focus of creativity research began concentrating on how personality characteristics and cognitive skills affect an individual's creativity. It was not until the early 1980s that motivation entered the discussion through Amabile's established componential theory of creativity. This model introduced three key components required for creativity: intrinsic-task motivation, creativity-relevant processes, and domain-relevant skills (Amabile, 1983). From that time onward, studies on facilitating creativity have included motivation, especially intrinsic motivation, and personal characteristic for creativity (Csikszentmihalyi, 1990). For instance, an interactionist model of creative behavior in 1990 considered intrinsic motivation as one of the components for enhancing creativity (Woodman & Schoenfeldt, 1990); the investment theory by Sternberg and Lubart (1991) also includes motivation as one of the six resources required for creativity.

Research suggests that different types of motivation have different effects on creativity and the quality of a task performance (Dewett, 2007). Studies considering the relationship between creativity and motivation usually investigate various factors that affect motivation, and researchers have observed motivation's influence on creative performance (Hennessey & Amabile, 1988). Research samples in these studies mainly focus on people involved in creative work, such as writers (Amabile, 1985), architecture

38

design students (Casakin and Kreitler, 2010), and employees working in R&D (Dewett, 2007). The results indicate that when creativity is required, creative workers are usually motivated by intrinsic factors instead of extrinsic factors (Amabile, 1985; Stenmark, 2000; Zhang and Bartol, 2010), which differs from the usual practice in many disciplines. Collins and Amabile (1999) describe these findings as a breakthrough in identifying the driving forces of creativity.

It is clear that motivation is a crucial initiative factor of creative performance, and it should be included in this study intended to look into China's creative industries. Motivation has also long been discussed and studied in many other disciplines, especially in organizational management and learning.

2.3 The Appropriate Methods for Managing Motivation

There have been over one million research studies conducted in the field of motivation since 2000. The main questions of these studies are usually, "How to motivate oneself or other people?" and "What motivates them?" This is especially true for organization managers or school teachers. Research about motivation has a long history. The earliest discussion on motivation was published in 1890 by psychologist William James, who stressed the importance of interest in human attention span and behavior. Unfortunately, attention to this motivation theory was obstructed by other non-motivational theories. It was not until 1943, when Hull proposed his drive theory, that research in motivation started to grow (Deci and Ryan, 1985).

2.3.1 Definition of motivation.

Scholars define motivation as "the attribute that moves us to do or not to do something" and "the reasons underlying behavior" (Guay et al., 2010). A person who is

motivated is energized for the activity, while a person who has no intention to act is considered unmotivated (Ryan and Deci, 2006).

The word "motivation" comes from the Latin word "movere," meaning "to move" (Helou & Viitala, 2007). In 1982, Mitchell described motivation as "the goad to action" (Mitchell, 1982). Likewise, Yang (1986) explained that "motivations have much to do with providing reasons for choosing different courses of actions and performing with different degrees of efforts, pertaining to man's desires, wants, perceived needs and thus purpose" (Yang, 1986, p.86). Rainey (1993) considers motivation to be how much a person is stimulated to act (Rainey, 1993). Kretner and Kincki (2007) describe motivations as "psychological goal-directed processes" (Kretner & Kincki, 2007). Helou and Viitala (2007) assert that motivation is "an engine for inner human growth by providing attractive and demanding tasks" (p. 20). Table 2.5 lists definitions of motivation from some relevant studies.

Table 2.5 Definitions of motivation

Year	Author	Definition of motivation
1951	Lewin	"Motivation is a function of the interaction between a person's motivational dispositions and the situational factors that serve as motivators or inhibitors" (Lewin, 1951 quote by Kanfer et al., 2012, p. 513)
1982	Mitchell	"the goad to action" (Mitchell, 1982, p. 81)
1993	Rainey	"the degree to which a person is moved or aroused to expend effort to achieve some purpose" (Rainey, 1993, p.20)
2001	Bandura	"The human agent perceives and interprets a situation

		in line with his or her self-consciousness and regulates his or her behavior toward experiencing a sense of self-worth and well-being" (Bandura, 2001 quote by Kanfer et al., 2012, p.513)
2004	Ramlall	"the willingness to exert high levels of effort toward organizational goals, conditioned by the effort's ability to satisfy some individual need" (Robbin, 1993 quoted by Ramlall, 2004, p. 52)
2004	Daft & Marcic	"the force or forces that arouse enthusiasm and persistence to pursue a certain course of action" (Daft & Marcic, 2008, p.444)
2005	Latham & Pinder	"a psychological process resulting from the interaction between the individual and the environment. A general value or motive must be applied consciously or unconsciously to each specific task and situation. a resource-allocation process where time and energy are allocated to an array of tasks. Motivation includes the direction, intensity, and persistence of this allocation process. Motivation is seen as a future-oriented concept in that people anticipate the amount of need satisfaction that will occur when outcomes are received. The perceived relationship between applying energy to actions and the resulting need satisfaction influences how much of the energy pool is devoted to that action" (Latham & Pinder, 2005, p. 486)
2008	Pritchard & Ashwood	"the process used to allocate energy to maximize the satisfaction of needs" (Pritchard & Ashwood, 2008, p.6)

2013	Mirabela & Madela	a force that acts in each individual that makes that individual choose one action or another (Mirabela & Madela, 2013)
2014	Badri, et al	"the processes that energize, direct, and sustain behavior" (Badri, et al., 2014, p.1)

Motivation gradually became a very popular research area; many comprehensive theories and models have been developed. Referencing all the definitions from Table 2.5, this study understands motivation as the interaction of internal and external factors in a person's psychological process when taking an action. Motivation determines the initiation of an action and how much effort is put into that action. The study of motivation is actually the study of how to facilitate the quality of an action.

2.3.1.1 Need satisfaction concept in motivation studies.

With reference to the concept of motivation, when motivation is considered as a psychological process between the environmental influences and performance, this psychological process starts with the intention of need satisfaction. Studies suggest that personal needs, beliefs, goals, values, and motives could affect a person's behavior according to their desire (Isaac, Zerbe & Pitt, 2001; Helou & Viitala, 2007). The concept of need satisfaction is one of the most discussed biological reasons for motivation. The main idea is that human behavior is determined by what humans want (Helou & Viitala, 2007). Their actions and the effort they put into those actions are determined by whether completing the action can satisfy their needs or not.

Baard, Deci, and Ryan (2008) define "need" as "a person's conscious want, desire, and motive." (p. 2046). Pritchard and Ashwood (2008) assert that "People have needs

they want to satisfy; we behave in ways that we expect will satisfy those needs. Needs are like magnets that create an internal force to satisfy them" (Pritchard & Ashwood, 2008, p. 6). In other words, people will act on their basic needs every day, such as eating to satisfy hunger. Scholars usually treat need as an individual-difference variable (a concept used in work-related research), such as motivation (Ryan & Deci, 2000a), job satisfaction (Tietjan & Myers, 1998), and management effectiveness. (Baard, Deci, Ryan, 2004).

The most popular needs theory is Abraham Maslow's hierarchy of needs, which was developed between 1943 and 1954. In this theory, Maslow claims that individuals follow more or less the same outline of need and satisfaction. The hierarchy of needs describes how people satisfy their needs in the working environment. It is usually presented as a pyramid and consists of five levels: physiological, safety, love/belonging, esteem, and self-actualization. The lower parts of the pyramid include the external needs most people require, such as physical and safety needs. Moving up the pyramid, the needs become more internal and specific, like self-esteem and self-actualization. Maslow presumed that the needs in the lower levels of the pyramid must be satisfied before moving to the upper levels (Helou & Viitala, 2007).

Self-actualization
(Realization of a
person's potential)

Esteem
(Self-esteem, self-respect)

Love/ belonging
(Friendships, intimacy, family)

Safety
(Personal security, emotional security, financial
security, health and well-being, safety against
accidents or illness)

Physiological
(Breathing, water, food, sleep, clothing, shelter, sex)
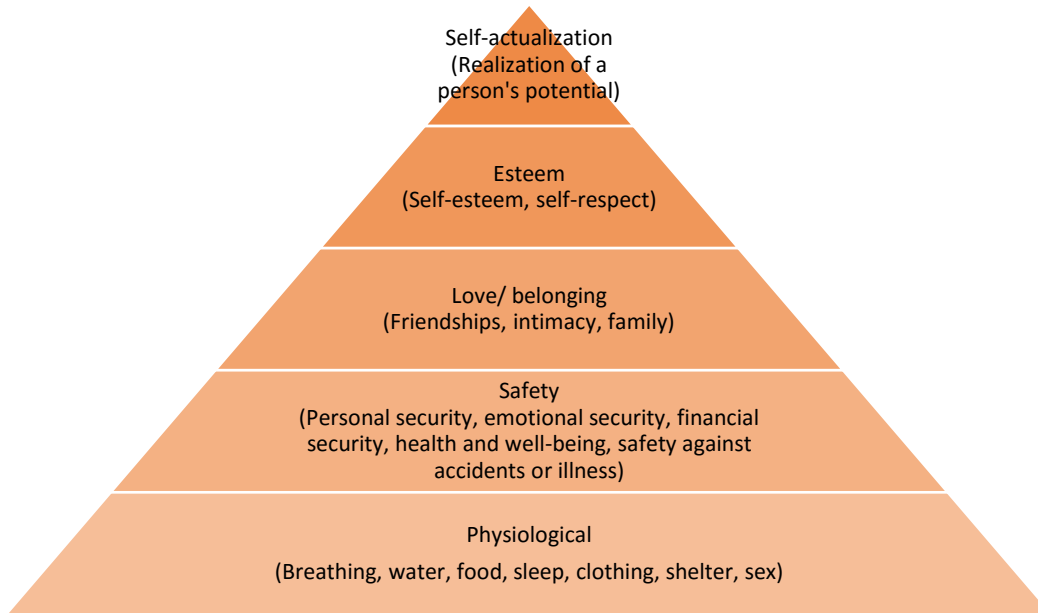
Fig 2.1 Maslow's hierarchy of needs

However, the determination of action taking is a complicated process and needs are rather individual and situational. So, there are some arguments about the universal truth of this hierarchy of needs. Studies have found that needs are partially framed by one's cultural value, so the need satisfaction order may not be in the down-top order as Maslow presumed (Geren, 2011). In fact, needs may change according to different factors. These internal and external factors are motivational orientation, intrinsic motivation, and extrinsic motivation, which is based on the kind of reward people receive for doing a task (Oudeyer & Kaplan, 2008) or what types of needs these factors can satisfy.

2.3.2 Extrinsic motivation versus intrinsic motivation.

2.3.2.1 Extrinsic motivation.

Early studies of organizational management mostly focused on extrinsic motivation because researchers believed that behaviors are governed by reinforcement contingencies (Lai, 2011 cited Stipek, 1996). Extrinsic factors are more visible and easier

to manage than intrinsic factors, so they became most common motivation methods in many different situations.

In 1990, Locke and Latham stated, "extrinsic motivation is aroused when the pleasure comes from outcomes to which task performance leads" (Locke & Latham, 1990, p.56). Extrinsic motivation refers to external rewards, such as winning a competition, achieving a goal, and receiving a salary (Collins & Amabile, 1999). Amabile and Hennessey (1994) define extrinsic motivation as "the motivation to work primarily in response to something apart from the work itself, such as reward or recognition or the dictates of other people" (Amabile et al., 1994, p. 950). According to Ryan and Deci (2006), extrinsic motivation refers "to doing something because it leads to a separable outcome." This means a person engages in an activity because it has instrumental value, meaning the value come from either tangible or intangible external rewards, such as money or recognition (Locke & Latham, 1990). However, researchers have found that some behaviors are difficult to reinforce with extrinsic motivation (Lai, 2011). Individuals differ in their levels of motivation and their orientations of motivation, which involves personal attitudes and goals of completing an action. This difference led to the development of intrinsic motivation approaches.

2.3.2.2 Intrinsic motivation.

In 1918, psychologist Woodworth outlined the first theory on intrinsically motivated behavior. He claimed that extrinsic motives can initiate human activities, but the activities can run effectively only if there are drives from within oneself. Woodworth's theory shows that there was concern about motivation orientation in the early 1900s (Woodworth, 1918 as cited in Ryan and Deci, 2000b).

In White's research, he first acknowledges the phenomenon of intrinsic motivation through an animal behavior experiment. He found that "many organisms engage in exploratory, playful, and curiosity-driven behaviors even in the absence of reinforcement or reward" (Ryan and Deci, 2000b). Psychologists referred to intrinsic motivation as "the labor of love aspect" that can drive human behavior (Amabile and Hennessey, 1994). It can be easily found in infants when they play, when they are curious, and when they naturally explore. This kind of natural motivation is important for growing knowledge and skills in people (Oudeyer and Kaplan, 2008; Ryan and Deci, 2000a).

Intrinsic motivation reflects the positive potential of human nature. This research area is attracting increasing attention, but a systematic definition or framework have not yet been unified (Oudeyer and Kaplan, 2008). Amabile and her colleagues (1994) consider intrinsic motivation to be "the motivation to engage in work primarily for its own sake, because the work itself is interesting, engaging, or in some way satisfying" (Amabile et al., 1994, p. 950). Ryan and Deci (2000b) define intrinsic motivation as "the inherent tendency to seek out novelty and challenges, to extend and exercise one's capacities, to explore, and to learn" (Ryan & Deci, 2000a, p. 70). They elaborate on the definition, explaining that intrinsic motivation is "the doing of an activity for its inherent satisfactions rather than for some separable consequence. When intrinsically motivated, a person is moved to act for the fun or challenge entailed rather than because of external prods, pressures, or rewards." Additionally, it refers to "doing something because it's inherently interesting or enjoyable" (Ryan & Deci, 2000b, p. 56). In 2011, Lai summarized the term as "motivation that is animated by personal enjoyment, interest, or pleasure" (Lai, 2011, p. 9).

The above definitions indicate that intrinsic motivation is driven by the satisfaction people gain from engaging in an activity. This satisfaction is embedded in the activity itself and comes from challenge, enjoyment, personal enrichment, interest, and self-determination. Intrinsic motivation is usually task-based. People may have the intrinsic motivation for some tasks but not others, and it may be affected by personal changes. Intrinsic motivation weakens with age as the freedom to follow one's bent is decreasing and responsibility for nonintrinsically interested tasks increases. For example, doing well in every subject in school (Ryan and Deci, 2000a).

In summary, research studies of intrinsic motivation started a few decades ago. Intrinsic motivation refers to doing an activity for the inherent satisfaction of the activity itself. Its importance to human behavior includes its relationship with learning, performance and creativity. A deeper understanding of how intrinsic motivation could be enhanced is needed, as well as more information regarding its relationship with extrinsic motivation.

2.3.2.3 Comparison of intrinsic and extrinsic motivation.

People are usually moved by external factors such as physical needs or tangible rewards, but many studies have found that if people can be motivated intrinsically (without external rewards), then they can maintain and even enhance their passion, creativity, and sustained effort (Burton et al, 2013; Dewett, 2007; Oudeyer & Kaplan, 2008). The difference between intrinsic motivation and extrinsic motivation has often been mentioned by research studies. The two motivational orientations, intrinsic motivation and extrinsic motivation, lead to different results of a task (Amabile et al., 1994). They can be differentiated by the kinds of rewards that satisfy people.

Intrinsic motivation is often viewed as being opposite to extrinsic motivation (Oudeyer & Kaplan, 2008; Benabou & Tirole, 2003). Psychological theory is more concerned with intrinsic motivation than extrinsic motivation because it can explain behavior that does not have clear external reinforcement (Amabile et al., 1994). Furthermore, studies show that there are differences in the quality of experience and performance between people who act based on intrinsic motivation and those who act on extrinsic motivation (Ryan and Deci, 2000a). Sansone and Harackiewicz (2000) claims that "intrinsically motivated behavior is a significant feature of human nature and plays an important role in development, high-quality performance, and well-being" (p. 17). People usually perform better on tasks when they are intrinsically motivated (Deci et al., 1999).

Intrinsic motivation significantly enhances an individual's quality of learning and creativity, and the use of skills in creative way (Ryan and Deci, 2000a), while extrinsic motivation results in less creativity (Amabile et al., 1994). When extrinsic rewards exist, participants seem to shift their focus from the task to the rewards. Then, trying to obtain the rewards becomes more important than completing the task with high quality (Stenmark, 2000). Research have found repeatedly that extrinsic rewards, or tangible rewards, can undermine intrinsic motivation, or some non-tangible rewards. Extrinsic motivations like deadlines or evaluations also diminish intrinsic motivation.

Cho and Perry (2012) describe the difference between intrinsic and extrinsic motivation from the individual personal perspective. They state that the satisfaction people gain from a task can be determined by their motivational orientation. Employees are more satisfied if they are intrinsically motivated for a task than they are when they are

extrinsically motivated. This satisfaction level could affect the happiness and loyalty of the employees (Cho & Perry, 2012).

2.3.3 Motivation in the workplace.

In 1960, McGregor utilized Maslow's hierarchy of needs theory in his workplace management research. From then on, a huge number of studies have explored the relationship between needs and job-related variables, such as motivation or attitude (Baard et al., 2004). Organizational behavior studies assert that "management is about managing behavior" (Pritchard & Ashwood, 2008, p.4). This behavior refers to employee performance that benefits the company. Managers usually try to use strategy and practice to change employee behavior and reallocate employee energy to specific actions. In order to effectively change behavior, however, managers must consider motivation, as it has the power to determine behavior (Pritchard & Ashwood, 2008).

According to Pritchard and Ashwood (2008), "Motivation is a collaboration between the organization and its employees." Using their understanding of motivational principles, managers can actually work with employees to establish a working environment that is highly motivated. This motivated environment allows an organization to maximize employee contribution while satisfying its own needs (Pritchard & Ashwood, 2008). Managing motivation appropriately could facilitate this need satisfaction process. Managers can obtain better performance from employees by using external influence to satisfy the upper-level needs (from Maslow's pyramid) of their employees. Take one study on the influence of empowering management strategy on creative employee's motivation, for example. It found that since autonomy is one of the important components for encouraging creative performance, empowering employees means giving them more

power in decision-making, affording them more opportunities, and allowing them to take risks. These changes fulfill the need for autonomy and eventually enhance employee motivation.

Motivation in organizational behavior study can be traced back to 1980s, or even earlier. A high number of studies have been conducted regarding many different aspects of motivation in organization. These studies indicate that understanding which factors affect employee motivation is a major management issues (Din et al., 2014). This is because motivated employees put extra effort into their work and perform better, eventually maximizing a company's performance (Lather & Jain, 2005).

Scholars have named the motivation in organizations "work motivation," which is based on the vital status of work participation in human life. As Kanfer and his colleagues (2012) claim, participating in work is a major endeavor over an adult's lifetime. Working can provide an individual with various physical and psychological benefits, including security, personal growth, work competence, and well-being. Therefore, work motivation is important for both organization management and employee benefit.

2.3.3.1 Work motivation.

In 1984, Pinder proposed a standard definition of work motivation. He defined it as "a set of energetic forces that originate both within, as well as beyond an individual's being, to initiate work-related behavior and to determine its form, direction, intensity, and duration" (Pinder 1998, p.11). It points out three key elements that are determined by work motivation: direction of effort allocation, intensity of effort put toward work, and persistence of effort put into a particular task (Kanfer et al., 2012).

In other words, work motivation is a very complex psychological process that drive behavior changes on work-related tasks. Motivation cannot be observed or operated directly; it functions only by connecting and integrating an individual with an environment's characteristics. Work motivation has great power to affect behavior change. Organization management must consider motivation when trying to change employee behavior to achieve better task outcomes.

Table 2.6 provides various definitions of work motivation from relevant studies.

Table 2.6 Definitions of work motivation

Year	Author	Definition
1990	Kanfer	the psychological processes that determine (or energize) the direction, intensity, and persistence of action within the continuing stream of experiences that characterize the person in relation to his or her work (p.78)
1998	Pinder	a set of energetic forces that originate both within as well as beyond an individual's being, to initiate work-related behavior and to determine its form, direction, intensity, and duration (p. 11)
2012	Lin & Liu	the degree of self-motivation required for employees to perform effectively and efficiently on their job in a work context (p.60 cited Ambrose and Kulik, 1999; Williams and Yang, 1999)

Among these options, this study uses the definition from Kanfer and his colleagues as the operation definition of work motivation: a psychological process that decides the effort allocation, effort intensity, and persistence of effort put into a particular task at work.

2.3.3.2 Motivation theories in organizational behavior.

Many discussions on work motivation indicate that understanding motivation is influential for an organization to succeed (Sinha et al., 2010; Din et al., 2014). Appropriately manipulating factors that motivate employees is crucial for the overall performance of a company (Din et al., 2014). Studies of work motivation were developed from various perspectives. Scholars based early studies in the twentieth century on general theories, such as Maslow's hierarchy of needs, to identify the basic motives of individual influence. These studies of basic motives attracted scholars from difference fields to investigate the details and try to explain it with both theoretical and empirical studies.

In the mid-twentieth century, industrial/organizational psychology studies viewed motivation from the managerial perspective. Most of the studies focused on work design or job design, which refers to the design of a suitable job for employees in order to get them motivated. Hackman and Oldham (1976) established their job characteristics theory to explain the job design concept. On the other hand, the cognitive and behavioral psychologists investigated motivation from people's mechanism and reason of choice making process. Vroom's expectancy theory is one of the popular theories been always used.

Toward the end of the twentieth century, social-cognitive and clinical psychology began considering motivational processes, as they recognized that people are motivated when pursuing their goals. Therefore, the focus of studies shifted to goal-striving and self-regulation, which is about setting goals that people could be motivated to achieve. Locke and Latham's goal-setting theory (1990) was one popular theory at the time. Goal setting became one of the major study directions, and it developed into more general and common cause of motivation, for example, goal choice and goal striving (Dweck and Leggett 1988, Gollwitzer, 1990).

In the late twentieth century, scholars started paying attention to implicit and unconscious motives. This shift supports the idea that the motivational process is driven by multiple factors, not a single factor. Scholars developed several overlapping work motivation theories. They are self-determination theory (Deci & Ryan, 1985), organizational justice theory (Greenberg, 1987), regulation focus theory (Brockner et al. 2004), and leadership theory (Bass, 1985). Each of these theories has its own focus, and none of them can apply to all situations. This problem indicates the difficulty of forming a comprehensive theory or explanation that includes all work motivation factors.

While reviewing motivation research in organizational behavior, Kanfer and Chen (2016) found that studies on work motivation can be explicitly divided into two directions: individual influence and social influence (Kanfer & Chen, 2016). The authors also categorize these studies according to whether they try to answer the questions *what, where, when, why* or *how*.

Studies in the *what* category examine the target that people are motivated to achieve, like goal pursuit and goal choice. Studies of needs belong in the *why* category

because they explore the reasons of human action. These studies help in understanding individual's motivation and organizational management. In a working environment, the study of needs reminds managers of the importance of considering employee needs along with the needs of the organization and its clients. Proper management should be about providing environments that encourage and allow employees to satisfy their needs. Studies describe the action taking between the implicit or explicit needs for achieving the goal.

These what, why, and how studies fall under the individual influence category. They mainly focus on the intrinsic motives of employees, which relate to the needs, wants, or traits of an individual, such as autonomy, growth, or competence. The *where* and *when* studies usually fall under the social influence category. Social influence refers to the extrinsic factors that affect an employee's motivation toward a job. It relates to an environment that can affect a person's social relationship. An environment consists of the design and demands of a job, culture and technology background, social interactions with colleagues and supervisors, and the social structure of work.

After Maslow published his hierarchy of needs theory, many scholars developed theories based on the hierarchy in order to explain what drives employee motivation (Oudeyer and Kaplan 2008; Hasan & Hynds 2014). Some of these theories address specific factors, while others address more general factors. Table 2.7 details several motivation theories, their sources of influence, and the factors they include.

Table 2.7 Motivation theories

Source of influence	Year	Author (s)	Theory	Factors
Individual Influence	1943 1954	Abraham Maslow	Hierarchy of needs	[Physiological needs, Safety needs, Love and belonging needs, Esteem needs and Self-actualization]
Social influence	1959	Herzberg	Two-factor theory	[Hygiene factors: Status, Job security, Salary, Fringe benefits, Work conditions, Good pay, Paid insurance, Vacations Motivators: Challenging work, Recognition for one's achievement, Responsibility, Opportunity to do something meaningful, Involvement in decision making, Sense of importance to an organization]
Social influence	1960	McGregor	McGregor's Theory X and Theory Y	[External pressure, Self-motivation]
Both	1964	Vroom	Expectancy Theory	[Feeling of competence, Self-confidence, Self-esteem, Caring, Recognition, Challenging task, Personal interest, Involvement, Honest feedback, Fair treatment]
Social influence	1965	Adam	Equity theory	[Financial rewards (such as salary, benefits, perks).

				Intangibles that typically include: Recognition, Reputation, Responsibility, Sense of achievement, Praise, Stimulus, Sense of advancement/growth, Job security]
Individual influence	1969	Alderfer	Existence-Relatedness - Growth Theory	[Existence, Relatedness, Growth]
Social Influence	1976	Hackman and Oldham	Job characteristics theory	[Skill variety, Task identity, Task significance, Autonomy, Feedback]
Both	1985	Deci and Ryan	Self-determination theory	[The need for competence, The need for autonomy, The need for relatedness]
Individual Influence	1987	McClelland	Theory of needs	[The need for achievement, The need for authority and power, The need for affiliation]
Social Influence	1987	Greenberg,	Organizational justice theories	[Distributive, Procedural, Interpersonal, and Informational justice]
Individual Influence	1988	Dweck & Leggett	Goal orientation theory	[Performance goals, Learning goals]
Individual Influence	1991	Ajzen	Theory of Planned Behavior (TPB)	[Normative belief, Subjective norm, Control beliefs, Perceived behavioral control, Behavioral intention, Behavior]

Both	1994	Amabile, Hennessey and Tighe	Work Preference Inventory	[Competence, Self-determination, Recognition concerns, Curiosity, Interest, Competition concerns, Task involvement, Money and other tangible incentives, Evaluation concerns]
Individual Influence	1997	Crowe and Higgins	Regulatory Focus Theory (RFT)	[Growth, development, Attainment of ideal self]
Individual Influence	2000	Ryan and Deci	Cognitive Evaluation Theory	[Competence, Autonomy, Control]
Individual Influence	2002	Locke & Latham	The goal-setting theory of motivation	[Goal commitment, Feedback, Task Complexity]
Social Influence	2005	Coloquitt, Greenberg and Zapata-Phelan	Theories of leadership	[Work related outcomes(promotion), organizational procedures, Employee-employer relationship]
Social Influence	2006	Morgeson and Humphrey	The Work Design Questionnaire (WDQ)	[Social context, Social support, Interactions outside the organization, Initiated interdependence, Received interdependence, Feedback from other]

2.3.4 Theories adopted for this study.

This study aims to gain a better macroscopic understanding of motivation in China's creative industries. This exploration process would benefit from relatively

comprehensive theoretical support. Among the theories listed in Table 2.7, this study adopts five popular theories: Herzberg's two-factor theory (Herzberg, 1987), self-determination theory (Ryan & Deci, 2000a), expectancy theory (Vroom, 1964), motivational needs theory (McClelland, 1987), and the work preference inventory (Amabile et al., 1994).

Together, these theories form a comprehensive understanding of motivation concepts and the essential motivation factors that play an important role in motivation study. What follows are the details of these five theories.

Herzberg's two-factor theory.

Frederick Herzberg proposed the first theory of motivation and job satisfaction in 1959. He suggested that figuring out employees' respective attitudes helped in understanding employee motivation (Tietjen & Myers, 1998). In 1968, Herzberg wrote an article, "One more time: how do you motivate employees?" with very little knowledge of the psychology of motivation (Herzberg, 1987). Herzberg begins his article with the question, "How do I get employees to do what I want?" He offered many possibilities methods, ranging from "kicking people in the pants" to attractive, tangible rewards. However, these methods do not generate motivation; they only generate movement (Herzberg, 1987). Herzberg claims, "it is only when one has a generator of one's own that we can talk about motivation. One then needs no outside stimulation, one wants to do it" (Herzberg, 1987, p.110).

Herzberg discusses former approaches to encouraging employee motivation, such as reducing work time, fringe benefits, and avoid depression by maintaining wages, and. Organization eventually discovered that none of these methods work. They started to look

58

for the solution in behavioral science, which lead them to try methods like human relations training, sensitivity training, communication, two-way communication, job participation, and employee counseling. However, these methods also failed to produce motivation (Herzberg, 1987).

Herzberg then asked the question, "How do you install a generator in an employee?" To answer this question, Herzberg developed the two-factor theory of job attitudes, which has become the most replicated study in this field. The study finds that the factors that produce job satisfaction differ from the factors that produce job *dissatisfaction* (Herzberg, 1987). With these results, Herzberg defined two sets of factors: motivators and hygiene factors. Motivators are the primary cause of satisfaction and can bring happy feelings or good attitudes to employees. Motivators intrinsically come from within the task itself and include recognition, achievement, possibility of growth, advancement, responsibility, and the work itself. Hygiene factors (or maintenance factors) are extrinsic and not related to one's actual job. They are the primary cause of unhappiness at work, and they can lead to negative employee attitudes. Hygiene factors include salary, supervision, company policy and administration, working conditions, factors in one's personal life, status, job security, and interpersonal relationships with supervisors, subordinates, and peers (Tietjen & Myers, 1998; Herzberg, 1987).

According to the two-factor theory, motivators can have a long-term effect on employee attitude. (Herzberg, 1987). Motivators can build up long-term positive attitudes and satisfaction within employees. In terms of Maslow's hierarchy of needs, motivators satisfy one's need for self-actualization, or one's ultimate goal. If no motivators exist in

one's work, then no motivation can be created. Only dissatisfaction remains (Tietjen & Myers, 1998).

Expectancy theory.

Isaac and his colleagues offer a good summary of Vroom's expectancy theory, explaining, "High levels of performance occur when we establish motivational environments that inspire followers to achieve levels of performance that meet our expectations and perhaps exceed their initial beliefs in their own capabilities" (Isaac, Zerbe & Pitt, 2001, p.223).

Vroom developed his expectancy theory in 1964. He claimed that an individual acts on a particular task based on their own self-interests, which include perceptions, attitudes, and beliefs. Individuals choose actions that maximize the probability of a desirable outcome. In his article, Vroom describes the expectancy theory as a motivational model with practical function, and he suggests how to apply expectancy theory to the relationship between leaders and followers. Pinder (1984) suggests that an individual engages in an action because the action can provide an outcome that the individual expects and values. There are three components of the expectancy theory: expectancy (E), instrumentality (I), and valence (V). These components represent the three conditions that motivate people and affect their performance (P).

Expectancy (The E-P linkage): "People will expend effort when they believe that certain levels of performance are attainable." (Isaac et al., 2001, p. 215)

Instrumentality (The P-O linkage): The performance level is perceived to be related to a specific outcome.

60

Valence (V): "The extent to which the person values the reward he or she receives." (Isaac et al., 2001, p. 215)

The formula for expectancy theory is E x I x V = motivation. Each of the components can affect a person's level of motivation.

The expectancy theory has been used in many different research areas. In order to explain the expectancy theory in detail, the linkages between each component have to be explained. E-P linkage has five considerations:

- The task has to be reasonably challenging according to one's personal abilities.

- Personal capability should be considered, as a lack of capability will undermine motivation if the task is too difficult.

- A person's self-confidence and self-esteem have to be considered. Appreciation or encouragement would be helpful in strengthening the E-P linkage.

- Rewards and outcomes must be clearly determined.

- The feelings of competence, productivity, involvement, and usefulness can enhance employee satisfaction and the level of motivation (Vroom, 1964; Isaac, Zerbe, & Pitt, 2001)

P-O linkage has three considerations:

- Employees must believe that their leader will deliver the promised outcome.

- The leader must give fair treatment.

- Feedback must be honest. (Vroom, 1964; Isaac, Zerbe & Pitt, 2001)

Valence also has three considerations:

- The outcomes have to be attractive. The most common reward is money, but some other intrinsic psychological rewards are found to be highly valued, such as recognition, caring, and the opportunity to satisfy a personal interest.

- The leader should make sure the outcome of an employee's efforts matches the organization's goals.

- It is crucial to have balance between the organization's outcome and personal reward. Furthermore, valence should adjust accordingly to changes in an individual's personal life (Isaac, Zerbe & Pitt, 2001).

Since it is difficult for a leader to directly motivate followers, McConnell (1998) suggests that leaders should develop conditions that encourage employees to become self-motivated. Self-motivation could be enhanced when the rewards are highly valued. When a task is completed, intrinsic rewards can be psychologically aroused by (a) enhancing self-confidence; (b) increasing knowledge, skills, and abilities to enhance capability and self-confidence; (c) creating attainable, realistic and meaningful goals; (d) creating a climate of mutual respect; and (e) showing appreciation (McConnell, 1998).

Self-determination theory and six sub-theories.

The self-determination theory (SDT) was developed by Deci and Ryan in 1985. They describe SDT as "an approach to human motivation and personality that uses traditional empirical methods while employing an organismic metatheory that highlights the importance of humans' evolved inner resources for personality development and behavioral self-regulation" (Ryan & Deci, 2000a, p.68) It posits that an individual's self-motivation and personality integration depend on their inherent growth tendencies and innate psychological needs. This theory also determined the social and cultural factors

that affect people's motivation, performance, and well-being. This theory helps to identify different types of motivation and the consequences of each type of motivation in learning, performance, personal experience, and well-being. SDT also found a set of principles that develop, sustain, enhance, and undermine motivation orientation (Ryan & Deci, 2000a).

SDT is a meta-theory of motivational studies. It defines intrinsic and extrinsic motivation and describes the role of intrinsic and extrinsic motivation in cognitive social development. It focuses more on intrinsic motivation than extrinsic motivation because the researchers believed people with intrinsic motivation had relatively more interest, excitement, and confidence in the task they were working on. Intrinsic motivation facilitates an individual's performance, persistence, creativity, self-esteem, well-being, and even cognitive and social growth (Ryan & Deci, 2000a). In an effort to discover what conditions will sustain or diminish intrinsic motivation, Deci and Ryan (1985) have identified three psychological needs that affect levels of motivation: competence, autonomy, and relatedness. If conditions support these needs, people will be more engaged in an activity, and their performance and creativity will be enhanced. If these needs are thwarted, negative effects may occur (Deci and Ryan 1985).

Ryan and Deci (2000a) have generated six subtheories of SDT to explain different facets of motivation. These subtheories are the cognitive evaluation theory (CET), the organismic integration theory (OIT), the causality orientation theory (COT), the basic psychological needs theory (BPNT), the goal contents theory (GCT), and the relationships motivation theory (RMT). CET and OIT are the two earliest developed subtheories, and they act as the major complementary of SDT. These two subtheories will be explained in detail below, and the other four subtheories will be briefly discussed.

CET mainly focuses on intrinsic motivation. It explains how social contexts affect intrinsic motivation by satisfying one's needs. This theory identifies the inherent factors in the social environment that facilitate or undermine intrinsic motivation. Competence and autonomy are the key needs addressed by CET. CET argues that intrinsic motivation increases when an individual has a sense of autonomy and when social-contextual events (such as optimal challenges, reflectance-promoting feedback, and/or freedom from demeaning evaluation) facilitate the feeling of competence for a specific task. Competence refers to one's *perceived* competence. When people have self-efficacy, they are more likely to act. In addition to competence and autonomy, CET also addresses the need for relatedness. The theory suggests that satisfying the need for relatedness can more likely to flourish intrinsic motivation. Furthermore, SDT suggests that under certain conditions, extrinsic motivation can be internalized and integrated to become intrinsic motivation. Therefore, CET also addresses how non-intrinsically motivated behaviors become truly self-determined, as well as the way social environments influence this internalization process (Ryan & Deci, 2000a).

OIT focuses on the contextual factors that regulate extrinsic motivation: external regulation, introjection, identification, and integration. OIT suggests that the social conditions that facilitate the three basic psychological needs, especially autonomy and relatedness, can nurture internalization and integration. Autonomy refers to the freedom of choice and ownership of one's work. Social conditions that support autonomy and can facilitate the integration of behavioral regulation. Relatedness is also suggested as the major factor of motivation. Relatedness is the feeling of belongingness and connectedness with others, especially family and senior people in-group. (Ryan & Deci, 2000a).

COT focuses on the orientations of behavior motivation: the autonomy orientation (acting for interest and value), the control orientation (acting for rewards, gains, and approval), and the impersonal or amotivated orientation (acting in response to anxiety). BPNT is related to psychological health and well-being. An individual's wellness is affected by whether these three needs are supported. GCT is about the goal needs satisfaction. This theory focuses on the different impacts of intrinsic and extrinsic goals on people's motivation and wellness. The extrinsic goals are considered as lower wellness. For RMT, it states that the relationship can satisfy the need for relatedness. And all three psychological needs can be supported if there are the highest quality personal relationships.

The SDT framework has been widely used in various disciplines, including studies in families, classrooms, organizations, and cultures.

David McClelland's motivational needs theory.

David McClelland allocated most of his research effort to studying motivation, including workplace motivational thinking. In 1985, he identified three motivational needs in the workplace: the need for achievement, the need for authority and power, and the need for affiliation. He suggests that all managers and employees have varying degrees and combinations of these needs, so these motivational needs are not universal. Certainly, the needs that people pursue influence their behaviors (McClelland 1985).

The need for achievement refers to the desire for success. McClelland describes people with this need as "achievement motivated." These people prefer working conditions that emphasize problem solving, accomplishment, and creativity (Hon & Leung, 2011). The need for authority and power means people are motivated by their

desire exert power on others. They can gain satisfaction from the status and promotion that comes with completing work (McClelland, 1985). The need for affiliation refers to the desire to build friendly and cooperative relationships with other people, team members, or colleagues. People gain this feeling of affiliation by being helpful or supportive when interacting with others. This need for affiliation is easily found in collectivistic cultures (Stahl & Harrell, 1981).

The work preference inventory.

The work preference inventory (WPI) was developed by Amabile, Hennessey, and Tighe in 1994. It is based on three research in intrinsic-extrinsic motivational orientation. They are (a) Susan Harter's scale of intrinsic and extrinsic motivation in the classroom (1981); (b) Richard deCharms' origin climate scale (1976); and (c) Deci and Ryan's general causality orientation scale (1985). By capturing elements from theories and studies, Amabile built the work preference inventory. WPI was first developed as a self-assessment scale to measure one's own perception of intrinsic and extrinsic motivation for a task. It includes five intrinsic motivation elements and five extrinsic motivation elements. The intrinsic elements are self-determination, competence, task involvement, curiosity, and interest. The extrinsic elements are evaluation concerns, recognition concerns, competition concerns, focus on money and other tangible incentives, and focus on the dictates of others. The results show that intrinsic motivation might work better in enhancing learning and performance, comparing to extrinsic motivation (Amabile et al. 1994).

WPI is related to other measurements, such as the need for cognition, personality, and attitudes. WPI is a useful tool for research on intrinsic and extrinsic motivation. It

66

contributes in the development of motivation and creativity theories, and it also helps to predict an individual's attitudes and behaviors (Amabile et al., 1994).

The above motivation theories indicate that people could be motivated by certain motivators. When certain motivators are present, and they can satisfy one's corresponding needs, a person's motivation toward that particular task is enhanced. Therefore, if company managers can strategically manipulate motivators to satisfy the needs of employees, they might increase employee motivation at work, resulting in better performance.

2.3.4.1 List of motivators.

Table 2.8 lists the motivators from the five motivation theories discussed above.

Several common motivators have been found. Each column includes motivators from one

of the theories; similar motivators from different theories are listed in the same row.

Table 2.8 List of motivators

Self-determination Theory	Herzberg's motivator and hygiene factors theory	Expectancy Theory	Work Preference Inventory	Motivational Needs Theory
The need for competence		Feelings of competence, Self-confidence, Self-esteem	Competence	
The need for autonomy			Self-determination	
The need for relatedness	Interpersonal relations	Caring		The need for affiliation
	Recognition	Recognition	Recognition concerns	
	Achievement			The need for achievement
	Possibility of personal growth			
	Advancement			
	Responsibility			
	Work itself	Challenging task		
			Curiosity	
		Personal interest	Interest	
			Competition concerns	
		Involvement	Task involvement	
	Salary		Money and other tangible incentives	
	Supervision	Honest feedback	Evaluation concerns	
	Company policy and administration	Fair treatment		
	Working condition			
	factors in personal life			
	Status			The need for authority and power
	Job security			

2.4. Motivating Creative Workers.

2.4.1 New management style needed for creativity.

Globalization and knowledge economy have brought a huge change to the economics of China. Economic growth increasingly relies on information, technology, and innovation sectors. As the creative industries grew, human resources had to shift from mass employment to flexible employment or self-employed (Bilton & Puttnam, 2007, p. 71). Job requirements also shifted away from manufacturing skills to knowledge and creativity. As societies change, new management styles emerge in response.

One of the major sources of new management thinking can be traced back to earlier psychological theories of motivation. Douglas Mcgregor discussed this condition in 1960 when he proposed theory X and theory Y. Theory X refers to the "older hierarchical approach," which involves management using only external pressure to keep employees from underperforming. An employee's full potential cannot be activated with theory X. Theory Y is the new management approach, which relies on the belief that if an employee is self-motivated, he or she will be more likely to have effective and productive performance (Bilton & Puttnam, 2007, p.70). This new management approach led to arguments regarding Maslow's hierarchy of needs. The original premise of Maslow's hierarchy of needs is that once the basic physiological needs are satisfied, people will start to pursue higher level needs like self-actualization. Since the work in industries is becoming more sophisticated, however, this premise may no longer be valid. The new need of intrinsic fulfilment would become a higher priority need than the physiological needs for motivation (Bilton & Puttnam, 2007, p.71).

Moreover, after reviewing theories and motivation concepts, the results show that managers can improve the effectiveness of their employees by manipulating the corresponding motivation components (Pritchard & Ashwood, 2008, p.7-8). Some studies claim that motivating creative workers is different from motivating generic workers. Zhang (2015) states that there are some reasons as to why the rigid management style in conventional manufacturing industries is inapplicable to the management of design-related industries. For example, a highly standardized management style would not work for creative and design tasks. These tasks have an explorative and forward-looking nature which requires workers to strain their problem-solving strategies according to the creative requirement (Zhang, 2015).

New motivational practices have assumed that extrinsic motivation in conventional management like monetary or extrinsic rewards, these motivations are not enough to be conducive for creative work (Helou & Viitala, 2007). Scholars believe that intrinsic motivation can better motivate creative performance (Collins & Amabile, 1999). For instance, Amabile (1996) states that interest and enjoyment in a task create the best motivations for creative workers, and they can even help workers explore their creative potential. Therefore, many motivation and creativity studies suggested that different motivational orientations have different effect on motivation, as well as creative performance.

2.4.2 Effect of intrinsic and extrinsic motivation on creativity.

Many studies have determined that different motivational orientations have different effects on creativity and the quality of task performance (Dewett 2007). Creativity theories give special attention to intrinsic motivation in management (Bilton &

Puttnam, 2007, p. 72). Most of them suggest that intrinsic motivation enhances creativity, while extrinsic motivation undermines it (Amabile 1985, 2012; Casakin and Kreitler, 2010). According to Amabile's explanation of creativity, she agrees with Freud (1985) that creativity can be associated with childhood impulses. Children are most willing to perform creativity from their intrinsic motivation as they are curious and impulse, but their creativity is always being stopped by the intervention of adults. It is for this reason that Bilton and Puttnam (2007) claimed, "Following this logic, if intrinsic motivation is the key to creativity, then external interventions will be at best irrelevant and at worst damaging to the creative process" (p. 73).

For motivation in the workplace, Amabile and her colleagues (1994) define intrinsic motivation as "the motivation to engage in work primarily for its own sake, because the work itself is interesting, engaging, or in some way satisfying" (p. 950). The motivators of intrinsic motivation include challenge, enjoyment, personal enrichment, interest, and self-determination. Extrinsic motivation, Amabile explained, is "the motivation to work primarily in response to something apart from the work itself, such as reward or recognition or the dictates of other people" (Amabile et al., 1994, p. 950).

Studies have shown that intrinsic motivation has encouragement abilities. It facilitates in the R&D and the productivity of sciences. These abilities encourage "exploration, persistence, flexibility, spontaneity, and creativity" (Dewett, 2007, p.197). Amabile (1983) singles out intrinsic motivation as one of the principles of creativity (Dewett, 2007; Stenmark, 2000), and Zhange and Bartol (2010) describe it as "a well-established predictor of creativity" (Zhang & Bartol, 2010, p.108). Shalley and Gilson (2004) also observe that in order to produce creative work, a certain level of sustained

71

internal drive is needed (Shalley and Gilson 2004). Sansone and Harackiewicz (2000) asserts that "intrinsic motivation is believed to be a primary driving force behind the creative process" (Sansone & Harackiewicz 2000, p.73). Scholars even consider intrinsic motivation as one of the most influential components of creativity (Casakin & Kreitler 2010).

There are a few reasons intrinsic motivation is usually more important in creative industries. Firstly, most of the creative talents are highly skilled and highly specialized. Secondly, creative work is unpredictable and achievement is hard to measure. Thirdly, tasks in creative industries are usually project-based. The connection or similarity of every project is limited. Lastly, many people are self-employed and not loyal to a particular company. Therefore, these creative workers are difficult to motivate with external reward. Their motivation usually come from intrinsic factors (Bilton & Puttnam, 2007, p72).

Intrinsic motivation includes motivators that come from a person's inner drive and motives. Studies have identified which intrinsic motivators affect creativity. In 1977, Izard stated that the intrinsic motivation for people exploring novel ideas comes from their interests (Moneta, 2004). Sheer pleasure and enjoyment of the task are said to be able to enhance creativity potential and motivate people to engage in the creative activity (Collins & Amabile, 1999). Autonomy has also been mentioned as one of the factors that foster creativity in the workplace. Autonomy is important because employees are usually required to follow instructions at work, but when they are empowered to a degree of freedom and ownership of their work, they can explore and expand their idea to a wider range of possibilities. Autonomy is very important in facilitating creativity (Hennessy & Amabile, 2010; Deci & Ryan, 1987; Dewett, 2007).

72

Amabile and her colleagues (1994) have conducted a study on individuals and organizational creativity using the work preference inventory to predict and measure the scale of creativity. Their hypothesis on creativity is positively related to intrinsic motivation and negatively related to extrinsic motivation. The study results prove the hypothesis (Amabile et al., 1994). Higher intrinsic motivation results in higher creativity, while extrinsic motivation causes lower degrees of creativity. The argument is that extrinsic motivation might steer workers away from finding the most creative solution for a task and lead them to focus only on gaining the targeted rewards (Stenmark, 2000). Another scholar, Runco also explained the powerful effect of intrinsic motivation on creativity. Amabile asserts that intrinsic motivation helps people discover problems they are interested in solving. With this interest, people are more willing to stay involved and spend more effort investigating. This means creative solutions are more likely to be obtained (Runco, 1994; Amabile, 1996). The task involvement generated through intrinsic motivation can help people be more consistently creative than extrinsic motivation can (Amabile, 1985).

The influence of these motivational orientations is situationally dependent, and they are mostly determined by social environment. There are several controlling aspects from the environment that can undermine intrinsic motivation and creative performance. These aspects include expected rewards, expected evaluation, competition, restricted choice, surveillance, and time limits. Early studies reveal that expected rewards have a significantly negative effect on intrinsic interest, as well as creativity and task performance. Lepper's 1973 study found that when people engage in a highly interesting

task for an expected reward, both motivation and quality of performance decrease (Sansone & Harackiewicz, 2000).

The above studies indicate that intrinsic motivation has dominated studies between creativity and motivation. Extrinsic motivations usually have harmful effects on creative performance. However, many studies continue to investigate the effect of various extrinsic aspects on creativity and work performance, especially in the organizational management field. It made further discussion about the distinction of motivation orientations.

2.4.3 Unclear distinctions between intrinsic and extrinsic motivations.

Although some scholars believe that extrinsic motivators undermine intrinsic motivation and creativity, others disagree (Collins & Amabile, 1999). In a study on the role of intrinsic motivation in the management of creative work, Stenmark finds that rewarding creative workers requires a balance of intrinsic motivation and extrinsic (Stenmark, 2000). Depending on the conditions in which extrinsic rewards are given, they may have positive effects on creative performance instead of negative effects.

Based on this argument, there are some views supporting extrinsic motivation about its possibility in enhancing creativity or it will not have negative effects on creative performance. For example, scholars claim that when extrinsic rewards confirm a person's competence, confirm a person's value, or provide a person with more resources for their interested work, they likely enhance intrinsic motivation and creativity (Deci & Ryan, 1985; Amabile, 2012).

In SDT, Ryan and Deci (2000a) suggest that under certain conditions, extrinsic motivation could be internalized and integrated to become intrinsic motivation. For instance, according to CET (a subtheory of SDT), intrinsic motivation increases when

74

social-contextual events facilitate feelings of competence for a specific task *and* when a worker has a sense of autonomy (both scenarios must occur at the same time). These social-contextual events might include optimal challenges, reflectance-promoting feedback, or freedom from demeaning evaluation.

Amabile (1993) has developed a concept called motivational synergy. This concept divides extrinsic motivators into two types: synergistic extrinsic motivators (informational aspect) and non-synergistic extrinsic motivators (controlling aspect). Synergistic extrinsic motivators refer to "extrinsic factors that support one's sense of competence without undermining one's sense of self-determination," and they "should positively contribute to intrinsic motivation" (Collins & Amabile, 1999, p. 306). Rewards, recognition, and useful feedback are synergistic extrinsic motivators. This type of motivator can enhance intrinsic motivation and, in turn, creativity. Non-synergistic extrinsic motivators are controls or unfavorable factors that undermine a person's motivation on a task and result in low creativity (Collins & Amabile, 1999). This concept supports the idea that extrinsic factors with certain features could have positive effects on creative performance.

In another perspective, some scholars believe that certain kinds of extrinsic motivation can coexist with intrinsic motivation. This phenomenon happens especially within highly creative individual, like scientists. They may have a very strong commitment to their work, as they usually are not satisfied with the knowledge they currently have, and they are eager to discover new solutions to problems or build up new knowledge. At the same time, they may strongly desire to gain professional recognition from the world or from their study field. So, intrinsic and extrinsic motivations may

coexist without any conflicts or negative effects on their creativity (Rubenson & Runco, 1992).

The above literature reviews show that motivation can drive people to perform better in creative tasks. This influence relies on whether the appropriate motivators exist. Appropriate motivators mean the motivators that can satisfy a person's need for completing the particular job or task. Although many studies have proved that intrinsic motivators are more effective for facilitating creativity, people's needs still vary, so many different external factors can affect them, such as their cultural backgrounds. Therefore, both extrinsic and intrinsic factors should be taken into consideration.

2.4.3.1 Intrinsic and extrinsic motivation in organizational management.

In organizational management study, it seems difficult for company managers to motivate their employees when only intrinsic motivation has a positive influence on creative performance. In other words, it is difficult to directly manipulate the interests of employees. Therefore, scholars usually focus on factors that are manageable, regardless of whether they are intrinsic or extrinsic. For example, Ryan and Deci (2000b) find that somehow extrinsic motivation can be integrated and internalized to become intrinsic motivation. Scholars claim that the internalization process may be the part that has always been neglected in motivation studies (Kanfer et al., 2012). The example Ryan and Deci use is that supervision from team leaders is typically an extrinsic social influence. If a team leader provides positive and useful information that helps a worker pursue an intrinsic goal, such as personal growth, then that could lead to motivation (Ryan & Deci, 2000b). This indicates that the effectiveness of motivation methods depends on contextual information, regardless of whether it is intrinsic or extrinsic. Even typical extrinsic

76

motivators, like monetary rewards, may have some intrinsic spiritual symbolic meaning embedded within them, such as the appreciation or recognition of working ability (Zhang, 2015).

Oldham and Cumming (1996) suggest that job characteristics could act as a guideline for structuring a task that can contribute to employee motivation (i.e. intrinsic motivation) and the creative outcome (Shalley & Gilson, 2004). Some studies indicate that jobs with challenging tasks and risky problems are also factors that can increase intrinsic motivation. This is because challenging tasks can give an employee the opportunity to gain pleasure and satisfaction from using their abilities. The work preference inventory identifies one set of needs for intrinsic motivation and one set for extrinsic motivation. The research results also show that, no matter if motivation is intrinsic or extrinsic, the needs that lead to higher intrinsic motivation result in higher creative outcome (Collins & Amabile, 1999).

Amabile (1996) also claims that the way employees perceive the creative climate at work contributes to their motivation and idea generation (Lin & Liu, 2012). Patterson and his associates (2004) define climate "as a set of shared views regarding individuals' perceptions of organizational policies, practices, and procedures (Patterson et al., 2004, as cited in Lin & Liu, 2012). A study on creative climate and motivation in China concludes that creativity support from organizations generates a creative climate. Employees under this climate can receive higher creative expectations and the intimation of being valued. This kind of creativity support can enhance an employee's intrinsic motivation directly or through internalization of extrinsic factors, which builds up a virtuous cycle (Guo, 2008). Creative climate studies aim to identify factors in the work

environment that facilitate creative performance (Amabile et al., 1996). Scholars also indicate some factors that affect employee perception of creativity climate, such as freedom, encouragement, reasonable innovation roles, sufficient resources, and a good teamwork atmosphere (Zhang, 2015; Amabile et al., 1996). Therefore, environments that are both challenging and supportive are crucial in enhancing motivations and optimizing employee creative performance.

There is another view on the effect of intrinsic and extrinsic motivation on creative performance. This view claims that intrinsic motivation is the activator of a creative work, but that creative workers usually are obsessed with the pursuit of perfection. This obsession may become a major block in one's creativity output. Creative workers never stop making their work perfect. In this scenario, manager has to cooperate with their creative workers with extrinsic motivation that provides reasons for the worker to complete their work. Although motivation and creativity theories emphasize freedom and unrestrained management styles for creative work, freedom is actually difficult to manage. In creative industries, creative work cannot have complete freedom because every project comes with requirements, rules, and deadlines. The freedom for creativity is only allowable within the process of creation (Bilton & Puttnam, 2007, p. 85).

In conclusion, although most of the discussion emphasizes that intrinsic factors weight heavier in motivating creative workers than extrinsic factors do, extrinsic factors can also lead to positive results because of their manageable and internalizable nature (Kanfer et al., 2012). Therefore, in order to gain a comprehensive result, this study assumes that both intrinsic and extrinsic motivators have the ability to motivate creative workers in China's creative industries.

78

2.5. Motivation in China.

2.5.1 The variation of motivation in different situations.

Once the influence of motivation on performance became widely recognized, scholars began to extend their studies to the causes of certain motivations. They have found that motivation is individual and situational, and it can be affected by various situations. Among this research, there is batch of studies that compare the results between western countries and eastern countries. Most of them explain their findings by relating them to the existing environment. The environment includes aspects such as cultural background, economic and political conditions, and industrial or organizational culture.

There is a category within work motivation concepts called national culture. Steers & Sanchez-Runde (2002) associate culture with the sources of motivation. They identify three sources that affect a person's motivation level: self-concept (personal needs, values, and beliefs), social norm ("nature of achievement, tolerance for ambiguity, and locus of control"), and environmental factors ("education and socialization experiences, economic prosperity, and political/legal systems") (Steer & Sanchez-Runde, 2002 as cited in Latham & Pinder, 2005). These sources included most of the aspect in human life at work. It indicates the important role of culture in determining a person's motivation.

Since most of the well-developed motivation theories are established under a western setting, one of the popular arguments in this field is whether western-developed theories and research findings are suitable to describe what is happening in other regions (Triandis, 1996; Hofstede, 1999; Robbins & Judge, 2008). A number of studies show the awareness of this problem and have tried to find out the differences by comparing western and eastern countries (Fisher & Yuan, 1998; Jackson & Bak, 1998). Many cross-regional

comparison studies have been conducted, and scholars often associate their findings with cultural differences. One study concludes that "in today's global work environment, culture has become a crucial situational factor in explaining the motivational effects of certain managerial practices" (Kanfer et al., 2012). Lehman and his associates specify that an individual's psychological processes, actions, and thoughts closely interact with culture and cultural norms (Lehman et al., 2004). Culture has become a popular discussion in motivation studies. Hofstede (2001) states that culture influences people's values and behaviors through social environments. In 2004, Berson and his colleagues investigated manager roles in an international organization. The results reveal that the management style is different between global and local managers. The global managers should consider local cultural values when trying to motivate local workers (rewritten by Kanfer et al., 2012).

2.5.2 Characteristics of Chinese culture.

Culture is a basic concept in anthropology and social sciences. American anthropologist Goodenough defines culture as the shared beliefs and values that distinguish a group of people or a population segment, which supplement by learning and is passed down from generation to generation (Goodenough, 1957). In the early 1900s, some scholars began studying Asian countries because they thought they could find many unique cultural patterns in Asia (Rivers, 1906; Thouless, 1932; Bartlett & Burt, 1933).

Western scholars develop many well-established theories, but they focus on western culture without considering global perspectives. Geert Hofstede's 1984 culture typologies (which he later called the national cultural dimensions) was the first to provide a new perspective and theories support to cross-cultural studies (Hofstede, 1992). In

Hofstede's national cultural dimensions studies, he identifies five cultural dimensions from 72 countries. The five cultural dimensions are power distance, individualism vs collectivism, masculinity vs femininity, uncertainty avoidance, and long-term vs short-term orientation. Each country has its own score for each cultural dimension. These scores represent the cultural value of that region. Many scholars have used these cultural dimensions in cross-cultural research (Hofstede et al., 2010). Hofstede continuously updates country scores and the number of cultural dimensions.

The cultural dimension scores of China are consistently extreme compared to the scores of other countries. China's score for power distance is 80, which means people in China accept the unfairness of the power distribution in society significantly more than people in most western countries, which have low scores for power distance. With a score of 20 for the second dimension, China is undoubtedly a collectivist society. Collectivism refers to people being joined in a strong and closely related group since birth. People are loyal to their group and receive protection from the group. Scholars from Chinese Culture Connection (1987) state that maintaining harmony is very important in collectivist societies. Studies have also found that the scores of this dimension are somehow correlated to the national wealth (Hofstede et al., 2010). There is no significant difference in masculinity/femininity dimension (score: 66). China's low score (30) for uncertainty avoidance is also very different from that of western countries. This indicates that Chinese people are better at tolerating unstructured situations and that they have less anxiety. For the fifth dimension, Chinese people are scored as the most long-term orientated (score: 87). This means Chinese people are encouraged and nurtured to pursue long-term reciprocation, which is influenced by Confucianism. This dimension was proved to have

a positive correlation with the country's economic growth (Chinese Culture Connection, 1987).

A separate study by Child and Markoczy (1993) identifies four key attributes of Chinese culture: respect for hierarchy, orientation toward groups, preservation of face, and importance of relationships. These four attributes represent Chinese values, and they guide reactions and behaviors. Both models indicate the differences between China and western countries. These differences have made the study of China a worthwhile and interesting field that attracts the attention of many scholars.

2.5.3 Motivation research in China.

With the rise of China's economic, scholars are beginning to realize how culture influences different disciplines. Organizational behavior scholars have started to us cultural reasons to explore and explain employee behavior. Motivation in non-western settings is now an important research area.

Scholars believe that motivating Chinese people should be different from others (Burton et al, 2013; Chuah & Law, 2003). Geren (2011) looks at motivation theories from the Chinese perspective. He reviews the conflicts between some western theories and Chinese culture. For instance, he claims that Maslow's hierarchy of needs cannot hold in a collectivist country like China, as collective workers tend to value social needs more than individual needs or self-actualization. In fact, Nevis raised this argument back in 1983. He claims that a revised version of the hierarchy of needs is required if applying it in China. In a collectivist society, self-actualization should be replaced by other needs, such as national success or unity (Nevis, 1983).

Similarly, several scholars also doubt the applicability of the hierarchy of needs in other cultures (Hofstede and Bond, 1988; Geren, 2011). They also doubt the applicability of Herzberg's two-factor theory, which claims that without the prescribed hygiene factors, people will be demotivated. However, these hygiene factors may not be factors that Chinese people value (Jackson & Bak, 1998). Geren concludes that researchers should consider cultural, political, and economic environments when studying motivation in China (Geren, 2011).

Fisher and Yuan (1998) have compared American and Chinese employee responses to motivation from their managers. The researchers evaluated Chinese employees' preferences on different rewards, including wages, appreciation, working conditions, interest, and promotion. The results show that good wages are the most important motivator for Chinese employees, followed by loyalty to the organization. However, Chinese employees rank intrinsic needs like interest and appreciation rank significantly lower than American employees do. Scholars attribute these differences to China's collectivist culture because Chinese employees value interpersonal relations over individual recognition (Fisher and Yuan, 1998).

In another study about Chinese motivation, Jackson and Bak (1998) investigate how foreign companies motivate Chinese employees. The inspiration of the study comes from the problems that foreign companies experience when motivating Chinese employees. The authors believe that the motivation of Chinese workers strongly influences company development, but the motivation methods used successfully in western organizations are unable to produce the same outcomes in Chinese workers. They conducted thirteen in-depth surveys with international enterprises in China. With the

consideration of culture and economic status, the results show that monetary rewards and belongingness can motivate Chinese employees the best (Jackson & Bak, 1998). These motivations contradict the concepts of western motivation theories.

In 2015, Burton and his colleagues studied intrinsic and extrinsic motivation under cultural influence by comparing the US and China. They claim that workers who grew up in a collectivist culture in China work to make their whole society better. These workers claim that they gain the most job satisfaction from job security. This indicates their cultural values about harmony in relationships and society's stability. Moreover, the study finds that Chinese workers are more willing to contribute to a group instead of receiving individual recognition or praise. This willingness also matches the collective characteristic of interdependence (Burton et al. 2015).

These studies suggest that it is valuable to further investigate of how to motivate Chinese employees. Their findings confirm that cultural differences exist and affect employee motivation.

2.5.4 Studies of motivating Chinese creative workers.

There are some significant differences between American and Chinese motivation studies (Burton et al, 2015). These studies include research reviews of existing motivation theories from China's perspective (Geren, 2011), as well as comparisons of employee motivation in China and other regions (Fisher and Yuan, 1998; Jackson & Bak, 1998). Most of these research findings indicate that political, economic, and cultural factors have to be considered. However, this study found few studies from 2006 to 2016 on the relationship between motivation and creativity in Chinese organizations. These few studies focus on the influence of one or two factors on motivating employee creativity.

These factors include work support (Wang et al., 2010), leadership (Zhong, 2013; Pei et al., 2013; Fang et al., 2014; Guo & Duan, 2008), task diversity (Jiang & Yang, 2014), learning goal orientation (Wang et al., 2015), and environment (Hon & Leung, 2011).

For instance, one study by Hon and Leung (2011) investigates employee creativity and motivation under the effect of different organizational cultures in China. The study uses data from fifty service and hospitality companies, and the results show that different organizational cultures moderate people's needs and their creativity. For example, innovation culture affects the relationship between creativity and the need for achievement. This indicates that matching the organizational culture with personal needs can effectively influence employee motivation.

However, there is little research dealing with motivation in China's creative industries. For example, Zhang (2014, 2015) has investigated the mechanism and stimulation of intrinsic motivation in designers by reviewing previous literatures and phenomenon analysis. He adopts SDT as the theoretical framework and states that the need for competence and the need for autonomy are important for motivating designers. He also suggests some intrinsic and extrinsic factors that affect designer creativity in China. The extrinsic factors include the industry ecology and design management. The intrinsic factors include psychological empowerment, emotional support, and spiritual encouragement. However, his suggestions are concluded from the literature and the current phenomenon in China, less empirical study has been conducted.

These studies suggest that although political, economic, and cultural environments influence the motivation of Chinese employees, the influencing factors may still vary

under the tremendous economic development in China. A person's work value may shift according to his or her environmental changes (Fisher & Yuan, 1998).

Most of these reviewed studies are from the past decade. This indicates that scholars have recently become aware of the importance of motivating employee creativity in China. This existing research provides only unilateral knowledge; further comprehensive investigation is required to reveal more insight into this research area under China's circumstances. Therefore, this study seeks to gain a deeper understanding of the motivation in creative organizations in China's creative industries under these environmental changes.

2.6 Conceptual Framework

As mentioned in the previous section, theories and studies indicate that there are various motivators that influence employee motivation. Studies have established various sets of motivators in the motivation studies. They assert that employees are motivated when certain motivators exist that could satisfy their needs. For example, if employees are looking for a chance to achieve personal growth, their company could motivate them by offering a corresponding learning opportunity. Scholars in creativity studies disagree on the appropriate motivators for motivating creative workers. The majority of scholars suggest that intrinsic motivation should be the focus of research because it has a positive relationship with creativity, and that extrinsic motivators should be avoided because they may hinder creativity.

Another group of scholars believe that a balance between intrinsic and extrinsic motivation is necessary in motivating creative workers. They agree that intrinsic motivation can effectively enhance creative performance, but they disagree on the harmful

effect of extrinsic motivation on creativity. The argument is that there is a possibility for extrinsic motivation to be integrated and internalized into intrinsic motivation. For instance, job promotions are a typical extrinsic reward, but when employees get promoted, they may gain a sense of accomplishment that satisfies their need for competence. In other words, the extrinsic reward is internalized and becomes self-determination, which motivates the employees to work harder in the coming tasks. Therefore, both intrinsic and extrinsic motivation may have positive effects on motivating creative workers.

Studies also indicate that motivation could be influenced by culture and the environment of the region. Employees in western countries have different needs and perceived motivators than employees in eastern countries. Moreover, the majority of motivation theories were established under western culture, which may not be able to fully describe the phenomenon in China. However, few studies were conducted on motivating creative workers in China's creative industries. Therefore, this study intends to enrich the understanding in this area by investigating the motivations in China's creative industries, and by studying which motivators are perceived as effective by Chinese creative workers.

Since motivation in China's creative industries has not been well-explored, this study adopts motivators from five motivation theories that are widely used in motivation research. The theories are Herzberg's two-factor theory (Herzberg, 1987), expectancy theory (Vroom, 1987), self-determination theory (Deci & Ryan, 1985), motivational needs theory (McChelland, 1985), and the work preference inventory (Amabile et al., 1994). Table 2.8 provides the motivators from these theories, and they include both intrinsic and extrinsic factors. By organizing and summing up these motivators, I formed a conceptual framework for this study, which appears in Figure 2.2.
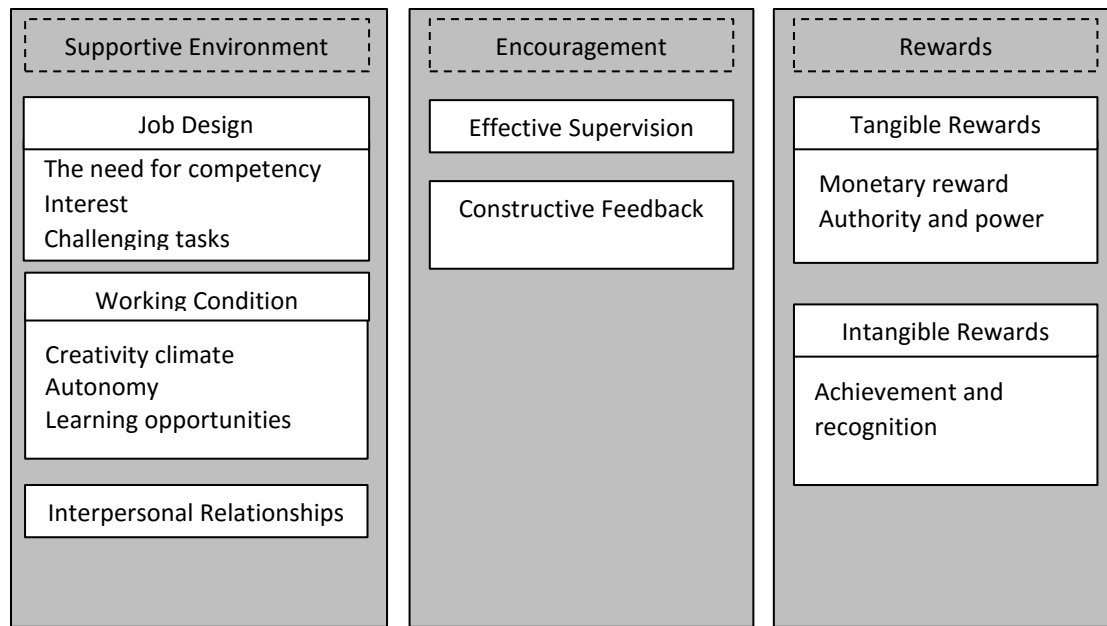
Fig 2.2 Conceptual framework of motivation study

This conceptual framework consists of three categories and seven types of motivators in total. The three categories are supportive environment, encouragement, and rewards. They are very closely related to each other. Supporting environment refers to the working conditions and support provided by company when employees work. Encouragement includes factors that stimulate one's motivation. Lastly, rewards are the most common motivators in organizational management, but they are important for realistically satisfying employee needs.

The conceptual framework acts as a guideline for this study, as it provides a comprehensive look at motivators based on the knowledge of previous studies, which helps conducting data collection and analysis. In addition, since we formulated this conceptual framework by reviewing the popular western theories, when applying them to China, it would help to identify the similarities and differences among regions.

2.6.1 Supportive environment.

Supportive environment mainly refers to the working environment and the social architecture in the workplace (Kanfer & Chen, 2016). It includes three types of motivators: job design, working condition, and interpersonal relationship.

2.6.1.1 Job design.

Job design is one of the mainstream research areas in work motivation studies. Latham and Pinder (2005) state that the level of an employee's motivation depends on the pairing of job design with personal value. It relates to the characteristics included in a particular job or task. The common characteristics included in the five selected motivation theories are the need for competence, interest, and challenging tasks.

The need for competence.

Deci and Ryan (1985) refer to competence as "the accumulated results of one's interaction with the environment, of one's exploration, learning, and adaptation." The need for competence has been mentioned in expectancy theory (Isaac et al., 2001) and the work preference inventory (Amabile et al., 1994), and it is the key factor in self-determination theory (Ryan and Deci, 2000a). In SDT, the need for competence means that people need to feel that they are capable of mastering the task, and that the feeling of competence can be gained from the completion of a task. Competence motivation, to a certain extent, involves learning. As Deci (1975) mentions, the feeling of satisfaction comes from completing a task that stretches one's capabilities. This is because once people get used to their obtained abilities, those abilities are no longer interesting enough to motivate people. Therefore, people tend to seek tasks that are slightly more difficult than their competence level (Danner & Lonky, 1981). In work motivation, the need for

competence is related to the fit between a manager's task arrangement and employee expectation. Theoretically, employees can be motivated when the assigned tasks are optimal for their competence.

The need for competence is an intrinsic factor, but managers can manipulate it through job design. When managers use job design to help provide the feeling of competence to their creative workers, those workers feel capable of handling their tasks, which increases their motivation.

Interest and enjoyment.

Many studies consider interest to be the main factor that drives people in a task, especially when that task is creativity-related. In 1977, Izard proposed ten emotions related to the motivation of behavior. Among these emotions, he specifies interest as a fundamental motivator and the basis of intrinsic motivation because it can direct and amplify the motivation of human behavior, especially toward the exploratory and investigatory behaviors (Izard, 2013). Deci and Ryan (1985) put interest together with enjoyment as the key promoters of intrinsic motivation. Csikszentmihalyi (2000) explained that the reward brings from completing an interested task is a kind of inner achievement called enjoyment (Csikszentmihalyi, 2000 quoted by Moneta, 2004). Interest and enjoyment are also mentioned in the Expectancy Theory (Isaac et al., 2001) and the Work Preference Inventory (Amabile et al., 1994).

Interest also plays an important role in creativity-related motivation studies. Scholars state that interest and enjoyment could motivate creative people to explore novel ideas and exert their creativity potential (Amabile, 1983; Moneta, 2004; Collins & Amabile, 1999). Employees usually like working on tasks they find interesting, and they

90

are willing to exert more effort than their company requires when they are interested in their tasks. Managers must take this into account when distributing tasks. Additionally, companies could allow self-initiated projects as an incentive or employees to achieve better project outcomes.

Interest refers to an employee liking their current job and feeling happy when working. For the conceptual framework of this study, interest is one of the motivators under the job design category. Managers should try to distribute tasks according to employee interest because this may result in higher motivation and performance.

Challenging tasks.

The characteristics of a task can also determine a person's motivation. People are usually willing to face challenging or competitive tasks when they have both the emotion (interest) and ability (the need for competence) (Amabile et al., 1994). Completing a task which is beyond one's competence is more interesting than working on repetitive tasks because one might feel higher responsibility and engagement in the more difficult task. Herzberg's two-factor theory (Herzberg, 1987), expectancy theory (Isaac et al., 2001) and work preference inventory (Amabile et al., 1994) each mention the importance of these task characteristics.

Creative work is challenging in its nature. It is usually project-based, and workers often need to use their creativity by trying new solutions or taking risks in order to complete a task. This challenging nature supports the idea that creative workers would be better motivated when facing a certain degree of challenge. Therefore, managers could motivate workers by manipulating the job design with certain challenges.

2.6.1.2 Working conditions.

The working conditions concept is about how organizations create an environment that could effectively motivate their creative workers. It includes two types of motivators: creativity support and the need for autonomy.

Creativity-supportive environment.

SDT and some creativity research indicate that working conditions and company policies could affect an employee's motivation and creativity (Ryan & Deci, 2000a). Herzberg mentions the working environment factor in his two-factor theory (Herzberg, 1987). He categorizes the working environment as a hygiene factor, which means it is the basic, but necessary factor that could prevent workers from losing motivation. This kind of work environment combines support and challenge could activate high levels of creativity and innovation in employees (McLean, 2005). Some scholars refer to creativity-supportive environments as creativity climates, and they consist of many aspects. Creativity support should be included in the policies, practices, and procedures of all organizations (Patterson et al., 2004).

Amabile (1988) identified several important components for creativity climates in the componential model, which includes encouraging dimensions like creativity encouragement, work group support, sufficient resources, challenging work, and freedom. The obstacle dimensions are workload pressure and organizational impediments to creativity (Amabile, 1988; Amabile et al. 1996). Creativity climates create a process of internalizing external influences on one's motivation. It shapes a person's psychological perception of a company's expectation for creativity (Guo & Duan, 2008). If the company

shows their support and encouragement to creativity, employees are more willing to exert effort to developing creative ideas (Ryan & Deci, 2000a).

In this study, creativity-supportive environments are comfortable working conditions that provide sufficient resources and space for creative workers to maximize their creativity.

The need for autonomy.

Many studies consider autonomy as an important factor for both creativity and motivation (Hennessy & Amabile, 2010). Hackman (1980) defined autonomy as "the degree to which a task provides substantial freedom, independence, and discretion to individuals in determining the procedures to be used in carrying out a task (Hackman, 1980). Psychologists suggest that a person's sense of control and intrinsic motivation increases when given choices (Iyengar & Lepper, 1999). Self-determination theory stresses that autonomy is the most important need for intrinsic motivation among the three basic psychological needs of competence, autonomy, and relatedness. The need for autonomy means people need to have the freedom of choice when doing their jobs or making decisions. People are more motivated when achieving a self-selected goal. People usually feel a lack of autonomy when they are in an inflexible condition (Deci & Ryan, 1985) or when they are forced to do things that they do not believe in (Chirkov et al., 2003).

Autonomy is closely related to other motivators like interest and working environment. This is because, when choices are given, most people make decisions based on their own interests or desires (Ryan, 1995). Some scholars consider autonomy to be an important job characteristic, but only for unpredictable or non-routine work (Latham &

Pinder, 2005), such as creative work. Moreover, autonomy is one of the key elements in an organization's creativity climate. Organization managers are usually confused about how much freedom to give their employees because most work tasks follow rules or guidelines. However, a certain level of autonomy (such as time allocation or working style) works well in motivating employees, especially creative workers (Shalley & Gilson, 2004). There is another batch of studies regarding the effect of empowering leadership on creativity. The results indicate that giving more decision-making power to employees can positively motivate them to do better in their creative tasks (Zhang & Bartol, 2010).

Autonomy can include many aspects of freedom or choice-making. When studying the motivation of creative workers, autonomy focuses on the freedom in the use of creative ability. Creative workers can be motivated when they are free to voice their opinions and participate in the creative process, instead of merely following requirements. *Learning opportunities*.

One method of gaining achievement is through learning and pursuit of personal growth. Latham and Pinder (2005) state that a goal of learning gets people more engaged and focused on understanding the task requirement before planning to achieve it effectively. Organizational management usually includes strategies for providing employees with learning opportunities, such as in-house or external training support. In creative industries, however, most tasks are project-based, and each project is different; each project provides the opportunity for creative workers to explore new ways of completing a task. This is a very good learning process. Additionally, creative workers usually work in teams, and peers are also an important source of learning.

Furthermore, domain knowledge of a particular discipline is a specific characteristic of creative industries. Domain knowledge can turn the needs for learning and personal growth into important motivators. This is because creative workers need to continuously obtain new knowledge in order to create novel products because knowledge and information flow so rapidly under globalization.

2.6.1.3 Interpersonal relationships.

In supportive environments, interpersonal relationships are also vital in affecting motivation. McClelland identifies three needs in his motivational needs theory: the need for achievement, the need for affiliation, and the need for authority and power (McClelland, 1987). The need for affiliation is about interpersonal relationships, and it also appears in self-determination theory (Ryan & Deci, 2000a) as one of the basic psychological needs that trigger motivation. In self-determination theory, the need for affiliation is called the need for relatedness. The need for relatedness refers to an individual's desire to connect with others (Gelfand et al., 2007). This connection has to be a mature reliance and a respectful relationship (Baard et al., 2004). When employees have good relationships with their leader or teammates, the feeling of affiliation enhances their engagement and motivation at work.

Scholars claim that the need for relatedness is not a universal truth like autonomy, and it varies under different conditions. For example, some studies show that a child's relationships with parents or teachers can positively affect that child's motivation, but it might change when they grow up (Hasan & Hynds, 2014). Another example is cultural influence. In a collectivist culture, people may take the feeling of relatedness more

seriously than people from individualist cultures, as they care much more about maintaining harmonious interpersonal relationships (Hofstede, 2001).

In his article on the motivations of Chinese designers, Zhang (2015) explains how the need for relatedness enhances intrinsic motivation. He states that the emotional support from in-group others is the crucial basis of support for creative workers. This is because emotional support and spiritual encouragement offered by company can be designers to internalize the organizational belief, innovation goals, and the perception of creativity roles. Furthermore, they reduce one's feeling of external control and enhance one's belongingness, eventually increasing their intrinsic motivation.

According to studies regarding cultural influences and personalities of creative workers, the need for relatedness is rather important. Therefore, the social-environment category includes interpersonal relationships as a motivator. With harmonious interpersonal relationships, creative workers should be more motivated and engaged in their work.

Managers can integrate and establish environment factors to create favorable working conditions that motivate employees. However, this represents only the basic requirement for effective motivation. Once employees get used to this kind of environment, it can cease to be effective. Therefore, managers should incorporate other motivators for continuous support in the working process of the organization strategy.

2.6.2 Encouragement.

Encouragement heavily relies on the communication between management and employees, and it usually happens during the production process. Two types of communications lead to encouragement: close supervision and constructive feedback.

2.6.2.1 Effective supervision.

Supervision appears in Herzberg's two-factor theory (Herzberg, 1987), and it is a hygiene factor required to avoid demotivation. When supervision helps employees satisfy their needs, it can also turn into a motivator through internalization. Close supervision refers to two leadership roles that can directly enhance or hinder employee motivation. The first role is that of helping one's employees achieve goals that match the company's goals. The second is the use of supervising styles that encourage motivation.

Employees usually have two kinds of goals: project goals and personal goals. Zhang (2015) suggests that clear goals can reduce blind behavior and create better outcome evaluations when managing creative workers,. Clear goals should not add more controls to the creative procedure; they should provide clear guidelines that enhance an employee's feelings of self-determination. However, end goals may not be easy to achieve in a short period of time. Therefore, managers need to set challenging, but achievable and progressive goals that motivate employees to surpass themselves and satisfy their senses of accomplishment by achieving goals step by step. When a goal is too difficult to reach, employees may feel defeated, and the feelings of competence decrease. On the other hand, when a target is too easy, workers obtain no sense of accomplishment by completing it. Therefore, a balance of goal-setting is very important in order to sustain employee motivation and feelings of competence.

As a matter of fact, leadership style is a commonly discussed area in work motivation, especially under new economic development and industry sector transformation. Podsakoff and his colleagues first proposed their transformational leadership style in 1990. They suggest that transformational leadership is made up of six

behaviors: a) activating, gathering, and motivating their teams by describing the overall vision; b) having high expectations in employee performance; c) encouraging the team to question their assumptions, rethink solutions, and take risks; d) encouraging teamwork, trust, and cooperation in order to reach the target; e) caring about the emotions and needs of individual employees; f) and being a role model (Podsakoff, 1990). Studies indicate that transformational leadership is positively related to employee motivation, job satisfaction, and work effectiveness (Lowe et al., 1996). This leadership style could effectively motivate employees to exert more effort in their jobs and to exceed expectations (Sosik et al., 1998).

In the focus of this study (creative industries in China), managers are responsible for providing close supervision that motivates their employees by helping them set and achieve their goals. Since these employees are creative workers, the transformational leadership style should be effective when applied in the supervision process.

2.6.2.2 Constructive feedback.

The importance of feedback appears in three motivation theories: Herzberg's two-factor theory (Herzberg, 1987), expectancy theory (Isaac et al., 2001), and the work preference inventory (Amabile et al., 1994). Giving feedback is usually part of the evaluation process. Herzberg (1987) categorizes evaluation as an extrinsic motivator and a hygiene factor. Hygiene factors are said to have negative effects on motivation because they can cause unhappiness when they are missing. However, other theories argue that feedback can positively motivate workers when that feedback is encouraging and informative (Collins & Amabile, 1999; Amabile, 2012). In the evaluation process of creative work, managers should reserve space for employees to self-evaluate, self-reflect,

and self-correct, which would give creative workers sufficient room for respect and appreciation themselves (Zhang, 2015).

Motivation does not have to begin with managers; it can begin with employees. Some employees want feedback, and receiving feedback is their motivation. When these employees receive constructive feedback, it turns into a virtuous circle (Latham & Pinder, 2005). Ashford and Black (1996) claim that feedback-seeking brings better performance. People have three basic drives in seeking feedback: to get help in achieving a goal, to attain recognition for enhancing self-ego, and to protect one's image (Ashford & Black, 1996).

However, significant cultural differences were found in this communication related factor. Kanfer and his colleagues (2012) explain that managers feel frustrated when using feedback as a motivator for employees from different cultures. For example, the direct and explicit feedback that works well in western cultures may negatively impact employees from eastern cultures. The authors associate this difference with the face-saving value in eastern cultures, which requires feedback to be implicit and depersonalized.

Therefore, in China, feedback from managers would motivate creative workers only when that feedback is internalized and satisfies a need. Positive feedback should demonstrate appreciation and give employees a sense of accomplishment. Negative feedback should be constructive and satisfy a worker's need for learning and personal growth.

Building up a suitable social-environment and giving appropriate feedback are motivation strategy that apply during the process of work. Apart from these, rewards of

completing a task should also consider. The needs and desires of employees are usually related to actual rewards (discussed below). Therefore, rewards are indispensable elements in the work motivation process.

2.6.3 Rewards.

Rewards are the typical returns people get from being employed, and they are mentioned in most motivation theories. Motivators discussed in motivation theories can be explicitly broken down into two categories: tangible rewards and intangible rewards.

2.6.3.1 Tangible rewards.

Tangible rewards are the rewards used in generic motivation strategies. These include monetary reward and the gaining of authority and power.

Monetary rewards.

The most common tangible incentive is monetary reward, which includes salaries, bonuses, prizes, and welfare benefits. Herzberg's two-factor theory categorizes salary as a hygiene factor, so it cannot act as a real motivator. According to Herzberg, salary is only the basic factor that keeps employees with a company (Herzberg, 1987). Some companies use performance-based bonuses, and those seem to be an effective method for improving motivation (Jackson & Bak, 1998). Earning more money can help an employee achieve the satisfaction of living comfortably, so it can act as a possible motivator even for people who have relatively lower-level needs.

Several theories categorize these tangible rewards as extrinsic rewards and claim they might undermine motivation and creativity (Amabile, 1985; Collins & Amabile, 1999). Money can act as a constraint that draws the attention of creative workers away from designing a creative work toward meeting the expected target. However, the actual

100

effects on motivating creativity may vary in different individuals. Corney and Richards' cross-cultural study from 2005 indicates that values, needs, and behavior all vary among countries. Extrinsic rewards like money are more attractive to Chinese students (Corney & Richards, 2005). Therefore, the influence of monetary rewards in China may be different from the existing assumption.

The need for authority and power.

In addition to monetary rewards, the motivational needs theory includes the need for authority and power as a tangible reward. This need refers to reputation, status, and influential power over others. People are satisfied while attaining leadership roles (McClelland, 1987). Promotions provide many physical and psychological satisfactions that can motivate an employee to pursue more authority and power. This tangible reward can also be internalized to satisfy certain intrinsic needs.

2.6.3.2 Intangible rewards.

Intangible rewards refer to the psychological satisfaction that employees gain from completing particular tasks. The feeling of achievement is the most common intangible reward, and it is discussed in most motivation theories, including Herzberg's two-factor theory (Herzberg, 1987) and the motivational needs theory (McClelland, 1987). The need for achievement refers to the desire for success (McClelland, 1987). The desire for success most commonly involves reaching a goal and obtaining recognition from others. People who are motivated and satisfied with achievement are more willing to work hard, face uncertainty, and try to find new solutions for problems (Sagie et al., 1996).

Achievement and recognition.

In the process of obtaining new knowledge and applying it to a task, employees may receive recognition from different parties. Recognition is a key aspect in achievement, and it is also an important motivator in Herzberg's two-factor theory (Herzberg, 1987), expectancy theory (Isaac et al., 2001), and the work preference inventory (Amabile et al., 1994). Recognition refers to the psychological satisfaction that comes from external factors, but it can easily be internalized, and it can lead to the increase of self-confidence and the feeling of competence. One study on motivating creativity claims that recognition is a necessary factor for creative workers even when they are already motivated by their interests in their jobs (Rubenson & Runco, 1992).

. Recognition works closely with supervision and feedback as part of the encouragement process, as well as a reward for the final outcome.

The drive for achievement is a very common motivator in organizational management. However, like with other motivators, the importance of gaining achievement can vary among workers from different countries.

In conclusion, this conceptual framework could provide a structure for conducting current research. It integrates important motivators from popular motivation theories. By categorizing them according to the management and work procedure, three categories are formed. They are social-environment, encouragement, and rewards. If these motivators are appropriately managed, they could create a momentum that leads to behavior change. This conceptual framework could act as a guideline for research methods used to find out what motivators play the key role in the creativity of Chinese creative workers.

Chapter 2 Summary

This chapter reviewed the essential studies and theories relevant to this study. It started with recalling the road to development of creative industries in China, which crucial in sustaining economic growth. Creative industries heavily rely on human ability related to creativity and innovation. When reviewing theories of creativity, motivation is found as one of the vital components that affect creative performance, which determines the competitiveness of an organization in China's creative industries.

Motivation studies explain the factors that lead to motivation and needs satisfaction. Work motivation is a popular topic in organizational management studies. Employees are motivated if certain needs can be satisfied upon completing a task. Motivation theories identify various sets of motivators that have positive or negative effects on motivation. Scholars argue that intrinsic motivation works better in motivating creative workers, while some perspectives believe a balance of intrinsic and extrinsic motivation is required. Factors like environment and culture also influence worker needs and motivation.

However, few studies have been conducted in this area, so a knowledge gap exists in the study of motivation in China's creative industries.

This study forms a conceptual framework of motivators from literature reviews. This conceptual framework consists of three categories of motivators: social environment, encouragement, and rewards. There are several motivators under each category. This framework helps this study to have a clear idea about managing motivators, and it also provides a model for the investigation of this study.

Chapter 3
Research Design

Chapter 2 reviewed relevant theories and research and identified the significant value of this study. Chapter 3 describes the process of research design in this study. First, it identifies the appropriate research paradigm and methodology: constructivism with a qualitative approach. Second, it lists the information needed for answering the four research questions. Third, it outlines the data collection and analysis process in Fig 3.1. The research processes in this study begin with identifying the right samples. Then, semi-structured interviews and surveys are carried out, and qualitative data analysis and simple statistical analysis are described in detail.

Creative industries in China have been rapidly developing since 2006 when the Chinese government shifted their part of the economic pillar from conventional manufacturing industries to creative industries. The government carried out a series of preferential policies to support the development of creative industries. These policies encouraged OEMs to develop their own ODM/ OBM businesses, and they also helped create new creative organizations. The government considers creative industries as part of China's tertiary industries. The number of people employed in tertiary industries increased by 38.3% between 2007 and 2016 (National Bureau of Statistics, 2016). This increase shows that the creative industries scale is continuously expanding.

Employee creativity contributes to the success of the businesses in creative industries. Creativity is the basic requirement of creative workers. Creative workers are required to utilize their creative talents to complete their work. Organizations should enhance creative performance with management strategies in order to sustain their competitive advantage. As organization studies indicate, motivation is an important factor in organizational management. Studies show that various motivators affect worker motivation. When certain motivators exist and satisfy a need, workers are more willing to put extra effort into completing their tasks. Creativity theories consider motivation to be a crucial component of creativity. Creative performance is positively related to motivation. When creative workers are motivated, they perform better in completing their creative work.

Therefore, if creative organizations use appropriate motivation strategies, they can improve the creative performance of their employees. These organizations may have a greater change of staying competitive in the market, which may eventually influence the

overall economic development. However, few studies have been conducted regarding motivation in China's creative industries. In order to fill the knowledge gap, this study aims to gain better insight into the effectiveness of current motivation methods being used by organizations in China's creative industries. This study also aims to explore the motivators perceived as important by creative workers. The results would further develop into a conceptual model as a tool for future research, as well as organization management.

The research objective of this study is broken down into three research questions. It starts by revealing the current situation of motivating creative workers in China. Then, it further explores the motivators viewed as important by Chinese creative workers, and it explores the effectiveness of current motivation methods. Research questions are as follows:

RQ 1: How do organizations in China's creative industries motivate the performance of creative workers?

RQ 2: What are the preferred motivators for creative workers in China's creative industries, and what is the relative importance of each motivator?

RQ 3: What are the similarities and differences of the motivators that managers and creative workers view as important in China's creative industries?

RQ 4: How do creative workers in China's creative industries perceive the effectiveness of current motivation methods?

This study organizes and integrates the motivators from the theories discussed in the previous chapter to form a conceptual framework. The conceptual framework acts as a guideline in the investigation process of this study. It includes three categories of

motivators: supportive environments, encouragement factors, and rewards (see details in Chapter 2).

Supporting Environment	Encouragement	Rewards
Job Design	Effective Supervision	Tangible Rewards
The need for competence Interest Challenging tasks	Constructive Feedback	Monetary reward Authority and power
Working Condition		
Creativity climate Autonomy Learning opportunities		Intangible Rewards
Interpersonal Relationship		Achievement and recognition

Fig 3.1 Conceptual framework of motivation study

3.1 Research Approach and Methodology

The objective of this study is to explore the motivation in China's creative industries by investigating the preferred motivators of creative workers and the effectiveness of the existing motivation methods. The study evaluates research paradigms and research approaches in order to select an appropriate research methodology. These paradigms and approaches include qualitative, quantitative, and mixed approach; they are detailed below.

3.1.1 Research paradigm.

As indicated in the previous sections, few studies have been conducted in the research area regarding motivation in China's creative industries. The existing studies do not provide sufficient knowledge and insight into this topic, which indicates that this

108

research area is yet to be well-explored. This study aims to bridge this knowledge gap. Constructivism would be the suitable paradigm as it is believed to identify the phenomena from human experience in the real world. Denzin & Lincoln (2005) state, "The constructivist paradigm assumes a relativist ontology (there are multiple realities), a subjectivist epistemology (knower and respondent co-create understandings), and a naturalistic (in the natural world) set of methodological procedures." This means that it is a learning approach that people engage their own mental activity, like interacting or reflecting with experience in the real world, into the construction of understanding the reality (Honebein, 1996; Adom & Ankrah, 2016).

The constructivism paradigm has always been opposed with positivism. Positivism is based on the concept that only science can show the truth; only the knowledge generated through scientific methods, like measurement and observation, is reliable (Collins, 2010). The constructivism approach aims to gain a general understanding of a situation by gathering rich data from a relatively small number of cases. Positivism, however, intends to demonstrate causalities through testing hypotheses with large random samples (Ramanathan, 2008; Easterby-Smith et al., 2008).

Therefore, this study decides to adopt a constructivism paradigm for exploring and increasing understanding in this incomplete research area of motivation in China's creative industries.

3.1.2 Research methodology.

Qualitative, quantitative, and mixed methods are the three research approaches commonly used in scientific research. Research topics and objectives determine the research approach, which governs the research methods.

Strauss and Corbin (1990) define the qualitative approach as "any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification" (p.17). Denzin and Lincoln (2005) state that qualitative research is "a set of interpretive activities" which is difficult to define clearly. In fact, the qualitative approach is a typical type of research methodology in constructivism. It relies on the belief that one reality exists, and the investigator's role is to reveal the truth in the reality (Guba, 1990).

Qualitative research focuses on understanding, describing, exploring, and explaining concepts or phenomena. Researchers collaborate with participants to generate results based on the subjective interpretation of researchers and participants. Small numbers of participants are selected to obtain more in-depth information. Data are collected through many different methods, such as literature reviews, historical research, active research, observation, interviews, and case studies (Marshall & Gretchen, 2016). Personal values and interpretations are brought into the study by researchers for generating meanings from data. Qualitative research seeks understanding of the particular phenomenon.

In scientific research, the criteria for quality is usually reliability and validity. However, in qualitative research, the criteria for quality is trustworthiness, as reliability and validity are not applicable to evaluating the findings of qualitative research. Scholars replaced them with trustworthnesss that established with credibility and dependability in qualitative research (Lincoln & Guba, 1985). Therefore, this study used trustworthiness as the criteria for quality.

Triangulation is a strategy that ensures trustworthiness in qualitative research. Mathison (1988) states that triangulation helps with "control bias and establishing valid propositions" in qualitative approach (p.13). Triangulation includes investigators, methods, and data triangulations (Johnson, 1997). Investigator triangulation means having more than one researcher involved in the process of interpreting the same issue in order to avoid bias and misinterpretation. Method triangulation refers to utilizing multiple methods in data collection to enhance validity and reliability in constructing the realities. Data triangulation means obtaining two or more sets of data from different participants with the same research methods in order to ensure the validity of the data. For example, when interviewing two participants, they would each answer the same questions so their answers could be counter-checked with each other.

Unlike the qualitative approach, the quantitative approach is usually a positivism approach. Quantitative research usually refers to a type of study that focuses on finding a causal relationship. Researchers try to prove hypotheses and identify the relative importance of variables, like dependent variables and independent variables (Bogdan & Biklen, 1998; Marshall and Gretchen, 2016). In the investigation process, information collected is collected through many methods, such as surveys, questionnaires, and experiments (Leedy and Ormrod, 2005). Researchers try to standardize the fragment phenomena into quantifiable numbers (Patton, 2002). Then, researches analyze the numeric data with statistical processes. The results are presented in statistical terms. Researchers use the criteria of reliability and validity to ensure that the results are replicable in similar situation (Golafshani, 2003).

Scholars believe that some problems are too difficult to solve using only one research approach, so they adopt the mixed approach. The mixed method is used for conducting research that requires collecting, analyzing, and integrating quantitative and qualitative data. This approach helps researchers gain a more complete and comprehensive understanding of the research problem while balancing the weaknesses inherent in using each approach by itself.

After comparing the three approaches, this study adopts the qualitative research approach. The qualitative approach helps to explore and develop contextual understanding in this inadequate study area about motivation in China's creative industries. In addition, some statistical data are collected as complementary information to help answer the research questions of this study.

3.2 Information Needed to Answer the Research Questions

The investigation process of this study consists of three separate studies, which should answer the three research questions in this study. Study 1 is a qualitative study that aims to answer RQ 1. Study 2 and Study 3 use both qualitative and quantitative data collection methods to answer RQ 2. The key data collection methods are interviews and questionnaire surveys. Through analyzing and comparing data collected from these three studies, we can answer RQ 3 and RQ 4. Since this study focuses on China's creative industries, we collected data from Chinese creative workers. In order to avoid any misunderstanding caused by language barriers, the entire data collection process is carried out in Chinese, and interviews are conducted in Putonghua.
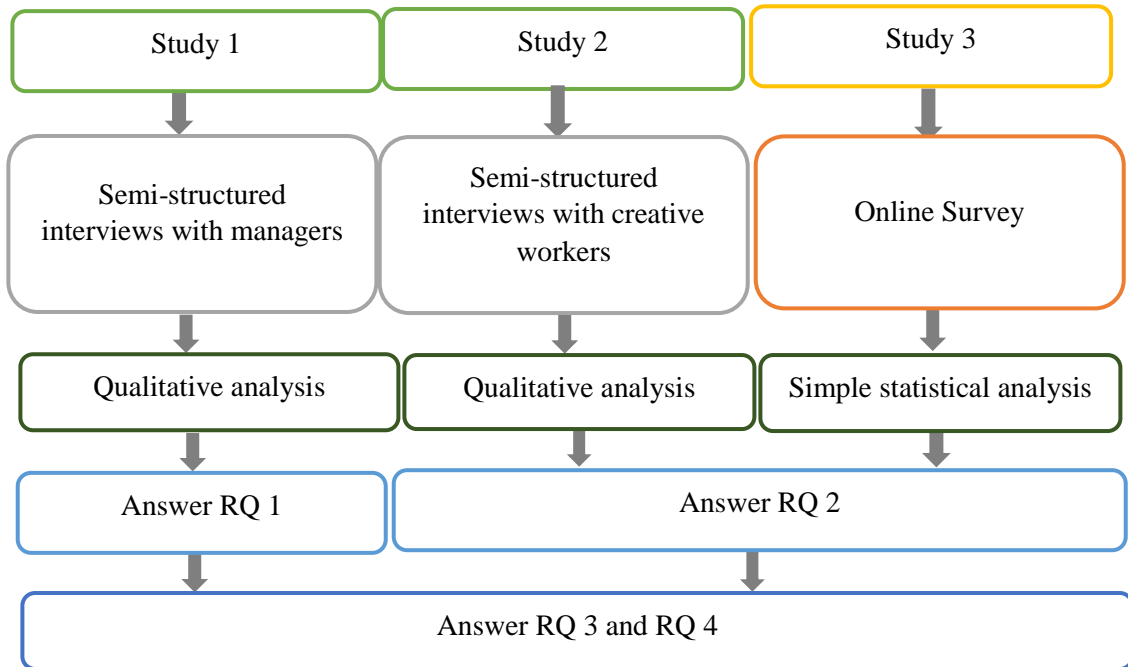
Fig 3.2 Research Design

3.2.1 Instruments.

The perception of managers and creative workers of the motivation in China's creative industries is the main information required to answer the research questions of this study. This study uses interviews as the primary data collection method in order to gain a deeper understanding of the current situation and the expected motivation methods of these creative workers. Based on the previous motivation research discussed in Chapter 2, a set of questionnaires is identified that are the references of this study. Among these questionnaires, three of them were taken as references for the data collection tools of this study. They are the WPI (Amabile, 1994), basic psychological needs satisfaction and frustration scale (BPNSFP) (Chen et al., 2015), and intrinsic motivation inventory (Ryan, 1982).

The WPI is designed to assess the perceived degree of motivation toward a task at work. It concerns the influence of both intrinsic and extrinsic motivation factors. It is a four-point scale that contains thirty items. Intrinsic factors include self-determination, competence, task involvement, curiosity, and interest. Extrinsic factors include evaluation, recognition, competition, money and tangible incentives, and the dictates of others (Amabile, 1994). Participants fill out the questionnaire with their own experiences and perceptions at work. Amabile claims that WPI scores can predict creativity because is positively related to intrinsic motivation and negatively related to extrinsic motivation (Appendix B).

Chen, Vansteenkiste, and their colleagues developed the basic psychological need satisfaction and frustration scales (BPNSFS) questionnaire in 2015. They based the questionnaire on a concept from the theory of basic psychological needs (Ryan & Deci, 2000) that claims one's satisfaction or frustration with basic psychological needs can predict one's individual growth and well-being. This scale has been validated in different region around the world, and the questionnaire has been translated into six languages, including Chinese. The BPNSFS is a five-point Likert scale questionnaire consisting of twenty-four items. Participants answer according to their personal life experiences. The scale measures one's satisfaction and frustration with the three basic psychological needs, which are autonomy, competence, and relatedness (Appendix C).

The intrinsic motivation inventory (IMI) is used in experiments related to intrinsic motivation and self-regulation (Ryan, 1982; Plant & Ryan, 1985). It includes two questionnaires: the task evaluation questionnaire (Appendix D) and the post-experimental intrinsic motivation inventory (Appendix E). The task evaluation questionnaire is a seven-

point Likert scale consisting of twenty-two items. It measures participant interest and enjoyment, perceived competence, perceived choice, and tension. Participants complete the self-reported questionnaire after lab studies. The post-experimental intrinsic motivation inventory is also a seven-point Likert scale, but it consists of forty-five items. It measures seven factors that may affect participant motivation in the experimented task. These factors are interest and enjoyment, perceived competence, effort and importance, pressure and tension, perceived choice, value and usefulness, and relatedness.

The information collected in this study is confined to the elements of the three questionnaires because the answers are self-reported by participants. The results are analyzed with the quantitative method.

The above questionnaires are suitable for applying in quantitative research for well-explored research area. For the exploratory research like this study, relatively less structured questionnaire are needed. Therefore, this study only takes part of these questionnaires as reference, especially the terminologies and question style, for designing the interview questionnaire.

3.2.2 Information needed for answering RQ 1.

RQ 1: How do organizations in China's creative industries motivate the performance of creative workers?

Study 1 is designed to answer RQ 1, which requires two sets of data. The first set consists of the motivation strategies companies currently use. Each organization has its own strategy for motivating their creative workers. However, managers may customize some motivation methods in addition to the company strategy. The second set of required data consists of the motivation methods managers currently use in addition to the company

strategy. The motivation strategies from the company and managerial levels count as part of the current motivation methods in China's creative industries because both can directly influence worker motivation.

The interview questions reference the previous research questionnaires, as mentioned above. Most of this research is conducted with self-report surveys, but self-report surveys cannot effectively serve the purpose of this study. Therefore, this study also conducted semi-structured interviews because they allow for interviewers to ask follow-up questions. Interviewers can verify answers and clear up any misunderstandings immediately during the interview. Furthermore, semi-structured questions allow for interviewers to obtain in-depth information. The follow-up questions may help reveal insights that were not included in the conceptual framework of this study. The follow-up questions could greatly benefit this study, as the research area is not yet fully explored.

The interview questions are semi-structured with reference to the conceptual framework and the questionnaires from previous studies. The questionnaire is divided into four sections. Section 1 includes warm-up questions that collect demographic data. Section 2 includes filter questions to ensure interviewees have jobs that demand the performance of creative ability. Section 3 is a set of questions regarding current motivation methods used in the organizations of China's creative industries.

Section 1: Warm up questions and demographic data collection

Questions for collecting demographic data are put at the beginning of the entire interview as warm up questions. These questions also provide contextual information that may be useful in the following interview sections.

Questions are:

- What's your name?

- How old are you?

- How many years of working experience do you have?

- What position are you in now?

- What are the details of your main job responsibilities?

- What tasks is your team mainly responsible for?

- Please briefly describe the working procedure of your team.

Section 2: Filter questions about the requirement of creative ability at work

Since this study aims to investigate the motivation of creative workers in China's creative industries, interviewees have to satisfy the condition that they require their creative workers to perform creative ability in their work. Filter questions are used to verify the interviewees are valid samples for this study:

- What abilities do you require your team members to perform when completing a task?

- Do you require them to performance their creativity at work?

The premise of obtaining required answers is that the questions should not cause any misinterpretation of the term "creativity." However, participants in this study might misinterpret the word "creativity" because the interviews were conducted in Chinese and

all the interviewees speak Putonghua as their mother tongue, but the meaning of "creativity" in Chinese and English is slightly different. Creativity (創意) in Chinese can have multiple meanings, like creative work, creativity, or creative workers. Therefore, follow up questions have been designed as a guideline for the semi-structured interviews. These follow-up questions were designed using definitions and components of creativity from theories and research (Amabile, 1985). A set of creativity features are adopted to replace the term "creativity" in order to avoid the terminology problem and reduce the possibility of misunderstanding. The follow-up questions ask if a job requires certain features:

- Do you require your workers to:

    o …perform creativity?

    o …willingly face challenges?

    o …use novel solutions to solve problems?

    o …willingly break away from conventions?

    o …willingly take risks and try new things?

    o …use cross-disciplinary knowledge?

    o …work independently?

    o …cooperative with teammates?

    o …feel passion and enjoy their jobs?

    o …be responsible in their jobs?

- Do you consider yourself to be a creative person?

- Do you consider your team members to be creative people?

If managers mention any one of the above abilities, it indicates they require their workers to perform a certain level of creative ability at work. This section of filter questions helps to ensure the interviewees are the appropriate samples for this study.

Section 3: Current motivation methods

In this section, managers are first asked to talk about what motivation methods they and their companies are using:

- What do you usually do to motivate your team?

- Are there any motivation methods in your company management strategy? (For example, prizes, commission, or praise?)

- For which performance criteria does your company distribute prizes? (For example, workload, creativity, or quality of work?)

- Which method you think is the most effective one in motivating your team?

- Are you using any motivation methods apart from those in company management strategy?

Second, managers are asked about the motivators in our conceptual framework because their answers could show how managers think about these motivators in the context of China's creative industries. Also, the managers may already use some motivators that in their work processes, but they may not have thought of them as effective motivators.

Conceptual framework motivator	Questions • Follow up questions
Competence	How do you distribute tasks among your team members? ▪ Based on their abilities? ▪ Based on their interests? ▪ Based on production time? ▪ Based on their goals of personal growth?
Challenging tasks	What kind of tasks do you usually assign to your team? ▪ Is every project different? ▪ Do they need to find new methods to solve problems?
Autonomy	Does your team have the opportunity to choose what they want to work on? ▪ Do they have the power to manage a project? ▪ Do they have the chance to import their ideas into production? ▪ Do they have the chance to start their own projects? ▪ If your workers had more freedom in work, do you think they could be motivated?
Interest	▪ Do you think your team members are interested in their jobs? Why? ▪ Do you think they enjoy working on their tasks? Why? ▪ If they are interested in their jobs, do you think they can be motivated to perform better?
Achievement	▪ Does your team have any learning or growing opportunities in their work? ▪ Do you think these kinds of opportunities can better motivate them to work harder?
Relatedness	▪ How is the working atmosphere of your team?

	▪ How are the interpersonal relationships between workers?
	▪ Do you think interpersonal relationships can affect motivation at work?
Tangible rewards	▪ How do you access your team's performance? Through appraisal?
	▪ What kind of rewards do you usually give to workers?
	▪ Do you have a criterion for rewarding them?
	▪ How do they react to the rewards? Shall they perform better for these rewards?

Lastly, these managers are asked to identify the most effective motivation methods they have mentioned in the interview:

- What do you think are the most effective motivators for creative workers?

- For yourself, what can motivate you the most?

3.2.3 Information needed for answering RQ 2.

RQ 2 focuses on the important motivators perceived by creative workers. The data collection includes a series of interviews and surveys with creative workers.

As in Study 2, these semi-structured interviews begin with warm-up questions that collect demographic data:

- What is your name?

- How old are you?

- What is the position you are now working in?

- How many years of work experience do you have?

- Please describe your main duties at work.

- Please briefly describe your working procedures.

Creative workers are also asked filter questions regarding creative ability requirements at work. Filter questions are asked to ensure the interviewees are creative workers whose work requires them to perform creative abilities. As in Study 1, clarifying questions are asked using the components of creativity:

- When completing a task at work, are you required to:

    o …use your creative ability?

    o …willingly face challenges?

    o …use novel solutions to solve problems?

    o …willingly break away from conventions?

    o …willingly take risks and try new things?

    o …use cross-disciplinary knowledge?

    o …work independently?

    o …cooperative with teammates?

    o …feel passion and enjoy their jobs?

    o …be responsible in their jobs?

- Do you consider yourself to be a creative person?

RQ 2: What are the preferred motivators for creative workers in China's creative industries, and what is the relative importance of each motivator?

This research question contains two parts. The first explores which motivators are perceived as important by creative workers in China's creative industries, and it can be answered by conducting semi-structured interviews. To begin, participants were asked about the key motivations in their current jobs: "Why did you choose your current job?" and "What do you think is the most important motivation that drives you to work?"

Second, we asked a set of questions based on our conceptual framework in order to explore how important the motivators discussed in theories are to creative workers. A five-step Likert scale is used to indicate the importance of each motivator:

Conceptual framework motivator	*Questions*				
Competence	Do the tasks assigned to you usually match your ability, or are they too difficult for you to handle?				
	If your ability is good enough to complete the task, you can be motivated to perform better in work.				
	1	2	3	4	5
	Strongly disagree	Disagree	No relationship	Agree	Strongly agree
	Follow up questions: • Why do you agree or disagree? • Are there any negative effects?				
Autonomy	How would you feel if your company gave you the freedom and power to discuss your own ideas? (E.g. Design your own story) Are you willing to try?				
	When you have more freedom at work, you can be motivated to perform better.				
	1	2	3	4	5
	Strongly disagree	Disagree	No relationship	Agree	Strongly agree
	Follow up question: • What freedoms do you want your company to offer you?				
Relatedness	How would you describe the relationship between you and your colleagues?				

	How would you describe your relationship with your department head?
	Can you feel the care between people?
	If you have good relationships with your colleagues, you can be motivated to perform better.

1	2	3	4	5
Strongly disagree	Disagree	No relationship	Agree	Strongly agree

Interest	Are you interested in your job?
	Do you feel curious if you come across something new in your work?
	Do you enjoy working on your job?
	If you are interested in the task, you can be motivated to perform better.

1	2	3	4	5
Strongly disagree	Disagree	No relationship	Agree	Strongly agree

Evaluation	In your daily work, how does your leader comment on your work?
	Do you think his/her comments are fair?
	If you encounter problems at work, will people in the company help you out?
	Receiving fair comments can motivate you to perform better.

1	2	3	4	5
Strongly disagree	Disagree	No relationship	Agree	Strongly agree

Environment	How do you feel about the policies and environment in the company you work for?
	Is the working procedure clear?

	Does your company provide an environment that encourages creativity?				
	A good environment can motivate you to perform better.				
	1	2	3	4	5
	Strongly disagree	Disagree	No relationship	Agree	Strongly agree
Achievement	In your daily work, do you have any learning opportunities or opportunities for personal growth?				
	The opportunity to learn and grow can motivate you to perform better.				
	1	2	3	4	5
	Strongly disagree	Disagree	No relationship	Agree	Strongly agree
	Do you usually gain recognition when you complete a task successfully?				
	Who usually gives you this feedback or recognition?				
	Gaining recognition can motivate you to perform better.				
	1	2	3	4	5
	Strongly disagree	Disagree	No relationship	Agree	Strongly agree
Tangible rewards	What is your payroll system now? Do you have a fixed salary? Do you earn bonuses?				
	Are you appraised at work? If so, what is the assessment criteria?				
	If you perform well, will your company offer you any prizes or bonus?				
	Do you think your income is reasonable?				
	A reasonable salary and prizes from your company can motivate you to perform better.				
	1	2	3	4	5

	Strongly disagree	Disagree	No relationship	Agree	Strongly agree
Job characteristics	Are most of your tasks similar, or is each task different?				
	Do you think your job is challenging?				
	Do you enjoy challenging tasks or simple and straightforward tasks?				
	Challenging tasks can motivate you to perform better.				
	1	2	3	4	5
	Strongly disagree	Disagree	No relationship	Agree	Strongly agree

Although the Likert scale was used in this section, many follow-up questions were asked in the actual interview process. These follow-up questions are semi-structured, similar to the interview in Study 1. These follow-up questions can provide a deeper and wider understanding of each element.

Before ending the interview, the participants were asked to answer once again:

o   What is the most effective motivator that can drive you to perform better? Since the above Likert scale could only represent the perceived importance of each motivator, this last question provides more information about their priority of motivators for comparing with the previous answer.

At the end of the interview, participants were asked to leave their contact numbers for our records and follow-up if necessary.

Study 2 collected information on the most important motivators perceived by the participants, who were creative workers. This information can answer the first half of RQ 2. The second half of RQ 2 is about the importance of these motivators, which Study 3 answers.

126

Study 3 aims to collect general opinions on how creative workers in China's creative industries rank these motivators. Therefore, we conducted a large online survey. The survey questionnaire consisted of three parts: prioritizing important motivators, creative ability requirements, and demographic data. These survey parts and their questions appear below.

Part 1: Prioritizing important motivators

Participants prioritize these motivators by putting "1" by the most important item and "2" by the next important item.

Below are the motivators that may motivate you to perform better. Please prioritize them by what you think is the most important. Do not include the motivators that cannot motivate you at all. Choose at least five motivators.

- autonomy in your work (control over projects, freedom in creativity)
- harmonious interpersonal relationships
- reasonable salary or bonus
- recognition from work
- interest in your job
- learning and growing opportunities at work
- challenging tasks
- company welfare (gatherings, annual parties, free afternoon tea, presents in festival)
- reasonable feedback from your leader on your performance

Part 2: Creative ability requirements.

Please recall your daily work and select the answer that best fits your personal thoughts.

Do you need to use new methods to solve problems in your work?

- o Often needed
- o Occasionally needed
- o No need

Do you need to break the rules and take risks in your work?

- o Often needed
- o Occasionally needed
- o No need

Do you think you are a creative person?

- o Yes
- o No
- o I don't know

Part 3: Demographic data.

Gender
- o Male
- o Female

Age
- o 20 years old or below
- o 21-25 years old
- o 26-30 years old
- o 31-40 years old
- o 41 years old or above

Education
- o High school or below
- o Diploma
- o Bachelor's degree
- o Master's degree or above

Working position
- o Worker
- o Middle management (team leader)
- o Upper middle management (assistant director or director)
- o Higher level management (CEO or boss)

Working years
- o 1-5 years
- o 6-10 years
- o 11-15 years
- o 16-20 years
- o 21 years or above

Monthly income (RMB)

- o ￥5000 or below
- o ￥5001-10000
- o ￥10001 - 15000
- o ￥15001 - 20000
- o ￥20001 - 25000
- o ￥25001 – 30000
- o ￥30001 or above

3.2.4 Information needed for answering RQ 3

RQ 3: What are the similarities and differences of the motivators that managers and creative workers view as important in China's creative industries?

To answer RQ 3, we asked creative workers to talk about the motivation methods they think their companies or their managers are using. Their answers show to what extent workers recognize the motivation methods used by their companies, and what those methods are. This study collected two sets of data. One set comes from the creative worker interviews in Study 2. The other set comes from the larger scale survey in Study 3. The semi-structured interview questions in Study 2 were:

- What kind of motivation methods is your company using now?

  For example:

  - competition
  - prizes
  - recognition
  - freedom in work
  - promotions
  - salary raises
  - learning opportunities

- Apart from motivation methods in company policy, what else does you managers do to motivate you?

The multiple-choice questions in Study 3 were prepared based on the results of the manager interviews. Five most commonly mentioned motivation methods by managers

are selected for creative workers to choose. Participants are allowed to choose more than one answer.

- Bonus

- Appraisal

- Company or Department activities

- Training

- Verbal encouragement by leaders

The data collected from the interviews and surveys regarding current motivation methods in China's creative industries provide more understanding about the motivation methods that organizations are using from the perspective of creative workers.

Using the data described above, we can answer the research questions and achieve the research objective of this study.

3.3 Data Collection

3.3.1 Research samples.

This study adopts purposive sampling method, which is a method for identifying and selecting information-rich cases for study (Merriam, 1998). Information-rich cases are samples that can provide insight and deep understanding into the topic of interest.

This study aims to understand the motivations of creative workers in China's creative industries. Creative industries are defined as "those industries which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 2001, p. 04). Creativity is the key ability required in creative industries. The appropriate samples for this study are workers who perform their creative abilities in the creative

industries. We chose participants in both manager roles and worker roles from various company scales to answer the research questions. We based the selection of participants on the following criteria:

- The participants must be working in China's creative industries.

- The participants must be involved in performing tasks that require creative ability.

- The participants must have finished at least one project with their company.

Study 1 and Study 2 uses managers and creative workers from creative companies in Beijing, Shenzhen, and Guangzhou because these three cities are first-tier cities with relatively well-developed creative industries. Since literature reviews indicate that this research topic is yet to be well-explored, nine companies with various scales and professions were selected in order to gain comprehensive understanding on this research area. They are all local, private Chinese enterprises from seven creative professions, including film production, animation, game design, new technology design, post-production, interactive design, and creative marketing. Three of the nine companies are newly established.

The brief introduction of each company and the selection of managers and workers are as follows:

1) CIH Movie Studio (CIH 影視工作室) is a local film studio based in Guangzhou; it produces independent movies. The studio has twelve in-house creative workers working in different roles of movie production. The company owns a channel on the video-sharing platform, Youku.com. They upload their movies and behind-

the-scenes footage to the platform in order to attract investment and attention. We invited the director and four moviemakers to participate in this study.

2) Cocopico (深圳市可可卓科科技有限公司) is a product design company in Shenzhen focused on new technology based. They mostly offer hardware and software design to enhance user experiences, such as ecology platforms for vehicles and portable micro projection technology. This company started in 2014 and has more than thirty employees. The design team leader, a design project manager, a hardware designer, and a designer in the marketing team are participated in this study.

3) Creative & Interactive Group (CIG, 北京新意互动广告有限公司) was established in 2002 and is based in Beijing. It provides internet and digital integrated marketing service experience. In 2015 and 2016, it received the award for best-integrated marketing service in the automotive industry. The company's in-house design team does everything from designing marketing strategies to graphic, advertising, and website design. Their graphic and user experience design teams were invited to participate in this study, including the team leader, three designers, and one programmer.

4) Frontop Digital Creative Technology Company Limited (凡拓数码科技有限公司) is a digital content provider that mainly produces 3D animations, videos, VR experiences, and interactive programs. It was established in 2002 and had been listed on the new over-the-counter (OTC) market since 2015. It has over seven hundred employees. The company headquarters are in Guangzhou, and it has branches in Shenzhen, Beijing, and Shanghai. We invited the creative director,

two exhibition designers, an animator, and a creative copywriter to participate in this research.

5) Jackie & JJ Productions (北京耀莱影视文化传媒有限公司) was established in 2003 in Beijing. It is a film and television production company that mainly produces TV dramas, variety shows, animations, and visual effects. It also undertakes exhibitions, R&D, and advertisements. It has more than five thousand employees. The creative team, who produce animations and visual effects, were invited to participate in this study. The team includes the team leader, animators, and storyboard artists.

6) Oursky Digital Design (北京天际数字技术股份公司) was established in 2008 and its headquarters are in Beijing. It has thirteen branches all over China. It mainly designs and produces digital content for museums, exhibitions, and architecture. This study invited a manager, two exhibition designers, and two animators to participate in the interview.

7) Tencent (腾讯) is one of the leading internet value-added service providers in China. It was established in 1998. Tencent Holdings Limited was listed on the main board of the Hong Kong stock market in 2004. The main products of the company include instant messaging tools, mobile communication services, games, and social networking platforms. It has nearly one billion active users. Its headquarters are in Shenzhen, and its four branches are in other first-tier cities in China. We invited one team leader and three game designers from a game design team to participate in this study.

8) Three Marinated Egg (三顆鹵蛋) is a local video-making company based in Guangzhou. Fourteen passionate filmmakers established the company in 2016. It produces popular low-budget videos that it shares on the Internet. Most of its video content reflects the most recent social issues. The director and two video makers participated in this study.

9) Topline Brand Management Corporation (北京尚诚同力品牌管理股份有限公司) is a marketing promotion company that designs and executes marketing strategies. It was established in 2010 and listed on the OTC market. Its headquarters are in Beijing, and it has a branch in Shenzhen. We selected participants from the creative idea and design teams, including a creative director, two creative copywriters, and two designers.

A total of forty-one managers and creative workers, from nine companies, participated in the interviews.

The data collection method in Study 3 was a mass-distributed online survey. Study 3 uses the purposive sampling and snowball sampling methods. We sent the online questionnaires to creative workers and asked them to participate and spread the survey to other creative workers in China's creative industries. The samples are not limited to first-tier cities like the previous data collection; it welcome responses from any region in China.

3.3.2 Data collection process.

Before beginning the data collection, we conducted three sets of pilot studies to ensure the effectiveness of the designed questionnaires.

Pilot Study 1.

For Study 1, two pilot studies were conducted at the beginning of 2017. We selected a manager from a game art design team and a creative director from advertising team to participate in the pilot study. The pilot study interviews are based on a semi-structured questionnaire, which was prepared according to literature reviews and the conceptual framework. These two pilot studies were conducted through voice chat, and the whole process was audio recorded.

The pilot study revealed some problems and misunderstandings of the questions. First was the understanding of the terms "creative work" and "creative ability." They usually only consider the idea generation work as creative work. For example, when asking a manager about the abilities required for their team members to complete the task, they talked about technical requirements the most. They stated that creative ability is only required in the idea generation work. This reveals that there could be some misinterpretation of the meaning of creative work and creative ability. In order to ensure the accuracy of the collected information, we modified the interview questions.

The semi-structured questionnaire was refined by breaking down creative abilities into more detailed components. Creativity studies use a set of elements that is considered a requirement of creative tasks (Amabile, 1985). The set of elements includes the task being new and challenging, needing new solutions, willingness to take risks, willingness to break away from conventions, using cross disciplinary knowledge, working independently but cooperatively, feeling passion and enjoying one's job, and feeling responsible to one's job. Breaking down the components when asking about the creative ability requirement can help to clearly determine whether those components are involved

in creative work or not. These questions act as the filter questions that makes sure the samples are appropriate for this study.

Pilot Study 2.

For Study 2, two pilot studies were conducted in early April 2017 with the selected creative workers. They are both animation designers from 3D animation companies. This pilot study questionnaire was designed based on the literature reviews, our conceptual framework, and the interviews in Study 1. These two pilot studies are undertaken through voice chat, and the whole process was audio recorded.

Since the main aim of interviewing creative workers is to identify the most important motivator they require, questions must serve this purpose. Therefore, the questionnaire asks about the importance of each motivator from the conceptual framework. Most of them claims that the motivator is important, but it is difficult to weight and compare the importance and identify the most crucial one. This situation could seriously affect the analysis and results. Therefore, we modified the questions by adopting a five-step Likert scale to differentiate the degree of importance for each motivator. This method can also provide explanations of their choices, which facilitate the establishment of follow-up questions.

Pilot study 3.

Study 3 was an online survey. The questionnaire was designed based on the manager and worker interviews in Study 1 and Study 2. This study used a China-based survey platform for the online survey to ensure accessibility in China. The content of the survey was converted to simplified Chinese language.

Five online surveys were sent out as pilot studies in June 2017. The survey asked creative workers in China's creative industries to review and indicate any problems with the questionnaire after completing it. Most of these participants agreed that the questions were appropriate. However, they indicated that the term for each motivator was too vague for them. This is because the motivators collected from theories are only keywords, so they cannot clearly show the idea of each motivator. Therefore, in order to provide more contextual information to participants, the name of motivators were modified to make them easier to understand. For example, we changed the short phrase "learning opportunities" to the longer phrase "your job provides you learning and growing opportunities."

3.3.3 Interview procedure.

For Study 1 and Study 2, the whole interview process was undertaken within 5 months, from January to May 2017. Each participant was required to read research information and sign a participation agreement (Appendix F) before the interview began. This agreement stated the confidential treatment regarding all the interview content and data collected. All the interviews were conducted in Putonghua (See questionnaires in Apendix G & H). Eighty percent of the interviews were conducted face to face in the participant's office. The other twenty percent were conducted through voice chat. Each audio-recorded interview lasts about forty-five minutes. Creative workers who participated in the interviews were referred to the study by their managers; this makes the results of the manager interviews and worker interviews closely related and comparable.

Preparation for interview:

1. Contact potential participants and explain the purpose of the interview.
2. Obtain participant approval on joining this study.
3. Inform participants that they are free to withdraw from this study at any time,
4. Inform participants of the privacy issues regarding the confidentiality of the collected data.
5. Inform participants that no individual personal details will be disclosed.
6. Inform the participants that the entire collected data will be erased after the completion of the study.

Additionally, we developed an interview protocol for each interview to ensure the interviewer conducts the proper interview procedures and to clarify the research ethics and data privacy issues. The protocol is as follows:

Starting the interview process:

- Check the usability of the facilities, including the digital audio recorder and stationaries.
- Read the following statement to the participants to explain the details of the research: "Hello. Thank you for participating in this interview. I am a Ph.D. student at The Hong Kong Polytechnic University. I am currently conducting a study on the motivation factors of creative workers in China. This interview will take about forty-five minutes. If there is any discomfort during the interview, you have the right to unconditionally withdraw from the study or terminate the interview. The entire interview will be audio recorded. All content and information will be kept confidential and will only be handled by researchers of this project."
- Start audio recording.
- State the title, date, and time of the interview at the beginning of the interview for record.
- State the names of the interviewer and interviewee.

After the interview, the audio recordings were properly stored and transcribed into text for data analysis.

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End of the interview process:

- Express thanks to the participants for participating in the study.
- State the time of the end of the interview and stop the audio recording.

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3.3.4 Survey procedure.

Study 3 was an online survey (Appendix I) conducted over three months, from July to October 2017. The survey was sent to four hundred valid participants through instant messaging tools and social media. The instant messaging tools included WeChat and QQ. The social media platforms included Moments and Qzone. Since this study uses the snowball sampling method, participants were asked to spread or share the survey to their colleagues and friends who also work in China's creative industries. The online survey platform provides real-time updates of the responses and includes IP locations and timestamps. A brief introduction and confidentiality statement appears at the beginning of the survey. Acknowledgments appear both at the beginning and the end.

In order to attract more responses, the survey included an online lucky draw for small sums of money. Once a participant finished the survey, he or she could do the lucky draw. The total amount of money randomly allocated to the draw was RMB 200 for 200 people, but winners received different amounts of money. For example, one participant received RMB 0.5, and another received RMB 1.6. To avoid participants from taking the survey more than once, the responses were restricted to one survey per IP address.

3.4 Data Analysis and Synthesis

The data collection process was divided into three studies, so three sets of data were collected. Each set of data is closely related to the others. Study 2 starts with the results of Study 1. Study 3 is based on the results of Study 2. Therefore, the data analysis process was carried out immediately after each study's data collection.

3.4.1 Data analysis for Study 1.

The data collected from Study 1 consists entirely of audio-recorded interviews. Guangzhou University student is invited to transcribe the data because she is a native speaker and is proficient in the language. The transcription took about ten days. Then, Microsoft Excel was used to organize demographic data, and the qualitative analysis software MAXQDA was used for coding. The first coding process identified the motivation methods mentioned in the company policies and carried out by managers themselves. The second coding process recoded and categorized the code if the mentioned motivators have similar meanings. Lastly, we conducted a frequency count is to identify the most commonly mentioned motivation methods and the most effective motivators as perceived by managers.

3.4.2 Data analysis for Study 2.

As in Study 1, all the audio-recorded interviews were transcribed and coded with Excel and MAXQDA. The transcription for the thirty-one interview sections took almost one month to complete. The first coding identified the important motivators mentioned by creative workers. In this study, we considered only the motivators workers marked as "very important" on the Likert scale. The second coding recoded and categorized the

"very important" motivators into groups with similar meaning. The frequency count indicated the relative importance of motivators.

Since participants may consider many motivators as "very important," a triangulation question was asked at the end of the interview. The question was, "Can you state again what the most important motivators are that drive you to perform better?" This question required them to specify the most influential motivators to them. Their answers could provide information about their priority of the important motivators.

3.4.3 Data analysis for Study 3.

The survey consisted of prioritizing important motivators, requirement of creative ability, demographic data, and current motivation methods.

Prioritizing important motivators

The key purpose of the survey is to gain a more general idea of the important motivators perceived by creative workers in China's creative industries. Participants were required to prioritize motivators in a list according to their perceived importance. I used simple statistical analysis to calculate the average composite score of each motivator. The calculation method is as follows:

Average composite score = (Σ frequency × weight) / number of respondents for this option.

Frequency means the time of this option is selected is a certain priority.

Weight means the ranking of this option. For example, there are 3 options, the option that prioritized as first weight is 3, the option that prioritized as second weight is 2, and the option that prioritized as third weight is 1.

As an example, if there are 15 participants in total, 5 of them took "option A" as the second important motivators out of 5 options. 10 participants took "option A" as the fifth important motivators. Then the average composite score of "option A" will be:

(5 x 2 + 10 x 5) / 15 = 4

The average composite score of "option A" is 4.

The average composite score reflects the overall ranking of the options. The higher the score, the higher the ranking.

Requirement of creative ability

Participants were required to answer multiple-choice questions. The choices they made show whether their jobs require them to perform creative ability, and they also reveal if they consider themselves to be creative persons. The data was put into Microsoft Excel and SPSS and analyzed by frequency count. Participants who claimed that their job does not require them to perform creative ability were filtered out as unsuccessful.

Demographic data

Demographic data includes age, gender, working position, working years, monthly income, and educational background. As in section 2, all the data was put into Microsoft Excel and SPSS for frequency count. This data indicates the demographic distribution of all the participants. It may help to reveal variations between people with different backgrounds.

143

Current motivation methods

Participants were asked, "What motivation methods have been used in your current or previous company?" The question contained multiple choices, and participants could choose more than one choice. This data was also put into Microsoft Excel and SPSS for frequency count. The answers to this question provide a more general understanding of the motivation methods currently used in China's creative industries.

The analysis results provide a relatively general understanding for answering research questions 1, 2 and 3.

3.5 Credibility of this Study

Several efforts have been made to ensure the credibility of the qualitative research in these studies. First, the research protocol was prepared before starting the data collection. The protocol clearly stated the study objective, methods, and confidentiality issues in order to prevent any inappropriate effect to the participants. Second, two types of trianglulation were implemented, which included method triangulation and investigator triangulation. For method triangulation, this study utilized more than one data collection method (interviews and surveys) to check the consistency of the findings. For investigator triangulation, colleagues were invited as the analyst triangulation in the investigation process for help interpreting and reviewing data.

Chapter Summary

This study adopts a qualitative research approach as the main methodology for exploring under-established research area of motivations in China's creative industries. Three studies were designed to answer the research questions and serve the research objective of this study. The purposive sampling method helped in selecting information-rich samples. I designed the questionnaires with reference to the conceptual framework. Two sets of interviews and more than four hundred surveys were completed. The data was analyzed through coding and simple statistical analysis.

Chapter 4
Findings

By conducting research according to the research design described in Chapter 3, the four research questions of this study led to eight findings. This chapter will cover these findings in detail. Findings 1, 2, and 3 answer RQ1 by identifying the motivation methods currently used by organizations and managers in China's creative industries. Findings 4, 5, and 6 answer RQ 2 by revealing the perceived motivators of creative workers and the relative importance of those motivators. Finding 7 answers RQ 3 by revealing the commonalities and differences between the motivators perceived by managers and creative workers. Finding 8 answers RQ 4 by reviewing the effectiveness of current motivation methods perceived by creative workers.

According to the national economic development strategy, the Chinese government started to establish creative industries to sustain economic growth. Organizations in China's creative industries started to shift part their capacities from OEM to ODM or OBM. China's creative industries have been expanding since 2006. The number of organizations in creative industries has increased exponentially in the past ten years. To maintain competitive advantage, these organizations should focus on employee creativity. Creative performance determines the success of an organization's development, as well as the success of creative industries.

Studies indicate that motivation could influence performance and creativity. Organizations need appropriate management strategies to motivate their creative workers and enhance their creative performance. Creative performance helps a company stay relevant in the competitive market, and it helps sustain company development. However, previous studies have not deeply explored the motivation of Chinese creative workers. This study aims to gain more understanding in this area by answering the following research questions.

RQ 1: How do organizations in China's creative industries motivate the performance of creative workers?

RQ 2: What are the preferred motivators for creative workers in China's creative industries, and what is the relative importance of each motivator?

RQ 3: What are the similarities and differences of the motivators that managers and creative workers view as important in China's creative industries?

RQ 4: How do creative workers in China's creative industries perceive the effectiveness of current motivation methods?

The data collection and data analysis took ten months, from January to October 2017. The whole process was divided into three studies. Study 1 was a set of interviews with managers in China's creative industries. Study 2 was a set of interviews with creative workers in China's creative industries. Study 3 was a mass survey. These three studies were formed to answer the four research questions of this study.

4.1 Descriptive Statistics Analysis

4.1.1 Demographic characteristics in Study 1.

Ten managers from nine creative companies were interviewed in Study 1. I used Microsoft Excel to organize the demographic data, examine the frequency of basic demographic characteristics, and review the distributions of gender, age, position, years working, and creative team considerations.

Table 4.1 Demographic characteristics in Study 1

Demographic Variables	Type	Frequency
Gender	Male	9
	Female	1
Age	21-25	1
	26-30	1
	31-40	7
	40 or above	1
Years of working experience	1-5	1
	6-10	5
	11-15	2
	16-20	1
Team members	1-10	3
	11-20	5
	21-30	2

Table 4.1 shows that ninety percent of participants are male. Participant ages ranged from twenty-three to forty-one years old, with the majority being thirty-one to forty years old. The majority of interviewees each have more than eight years of working experiences. Eighty percent of them are leaders of design teams with four to thirty team members each; fifty percent have more than twenty team members. Twenty percent of interviewees are founders of small companies that have twelve to twenty employees.

Table 4.2 Creativity consideration

Do you consider your team to be a creative team?	
Choices	Frequency
Yes	2
On the way	5
1/10 team is creative	1
No	2

The study asked managers if they lead creative teams that do creative work. Twenty percent of the managers thought their teams were creative teams and twenty percent thought they were purely technical production teams. For those creative team, the majority of interviewees categorized half of their teams as creative and the other half as being responsible for execution and production. Regarding the creative ability requirement, most of these managers required their creative workers to perform some creativity-related ability in their jobs, such as finding new solutions or methods to solve problems.

4.1.2 Demographic characteristics in Study 2.

Study 2 was a semi-structured interview with creative workers in China's creative industries. Information from thirty-one creative workers was collected. As in Study 1, I used Microsoft Excel to organize the demographic characteristics of these participants. These characteristics include gender, age, working experience, creativity requirement at work, and the creative person consideration.

Table 4.3 Demographic characteristics in Study 2

Demographic Variables	Type	Frequency
Gender	Male	20
	Female	11
Age	21 - 25	8
	26 - 30	13
	31 - 40	9
Years of working experience	1-5	15
	6-10	14
	11-15	2

Table 4.3 shows that around two-thirds of the participants are male and one-third are female. Their ages range from twenty-two to thirty-five years old, with more than half of them being under thirty. Their years of working experience range from one to fifteen years. The majority of them have worked less than eight years, and 1/5 of them have nine to twelve years of experience. These creative workers have various positions in their creative organizations, including product designers, Internet content designers, software designers, 2D artists, animators, game designers, graphic designers, interior designers, and creative planners.

Among these thirty-one creative workers, twelve of them consider themselves to be creative people, eleven think they are on the way to becoming creative people, and eight think they are not creative at all.

Table 4.4 Creativity consideration

Do you consider yourself a creative person?	
Choices	Frequency
Yes	12
On the way	11
No	8

For the requirement of creative ability, every participant agreed that their job requires them to use their creative ability to some extent. Half of them think creativity is the basic requirement for their jobs, one-third think creativity is very important in their jobs, and some think that very little creativity is required in their jobs.

Table 4.5 Creative ability requirement

Do you need to perform creative abilities at work?	
Choices	Frequency
It is a must	9
Yes	15
Sometimes	4
Very little	2

4.1.3 Demographic Characteristic in Study 3.

Study 3 was an online survey conducted with Chinese creative workers, 405 of which were completed and collected. In order to ensure the reliability of data, the survey

included two filter questions about creative ability requirements. If the tasks of the responders did not require the use of creative ability, the questionnaire is considered invalid. The questions did not directly ask about "creative ability." The questions used the phrases "using new methods to solve problems" and "taking risks and challenging assumptions" because they were the most commonly mentioned creative abilities found in Study 2. I used SPSS statistics 20 for simple statistical analysis.

Table 4.6 Creative abilities requirement

Question	Choices	Frequency	Percentage
Do you need to use new methods to solve problems at work?	Very often	216	53.4%
	Sometimes	171	42.2%
	Not required	18	4.4%
Does your work require taking risks and challenging assumptions?	Very often	143	35.3%
	Sometimes	220	54.3%
	Not required	42	10.4%

More than half of the participants indicated that they always need to use new methods to solve problems at work, 42% indicated they sometimes need new methods, and some of them indicated they do not need new methods. More than half of participants said they sometimes need to take risks in their jobs, 35% of them claimed that they always need to take risks, and some of them do not think they need to take any risks at work. Nine of the participants claimed they do not need to perform either ability in their jobs, so their questionnaires were filtered out. After removing these invalid responses, 396 questionnaires were left for analysis.

The demographic data shows basic information, including gender, age, education qualification, position level, years of working experience, and monthly income.

Table 4.7 Demographic Characteristics in Study 3

Demographic Variables	Type	Frequency	Percentage
Gender	Male	211	53.3%
	Female	185	46.7%
Age	20 or under	6	1.6%
	21-25	68	17.1%
	26-30	149	37.7%
	31-40	157	39.6%
	41 or above	16	4%
Education	Secondary school or under	15	3.8%
	Diploma	90	22.7%
	Bachelor's	187	47.2%
	Master's	104	26.3%
	Ph.D. or above	0	0
Working position	Worker	185	46.7%
	Middle management	131	33.1%
	Upper middle management	58	14.6%
	Upper management	22	5.6%
Years of working experience	1-5	174	43.9%
	6-10	119	30.1%
	11-15	75	18.9%
	16-20	23	5.8%
	21 or above	5	1.3%

Monthly income (RMB)	¥ 5000	52	13%
	¥ 5001 - 10000	122	30.8%
	¥ 10001 - 15000	81	20.4%
	¥ 15001 - 20000	59	14.9%
	¥ 20001 - 25000	26	6.6%
	¥ 25001 - 30000	27	6.8%
	¥ 30001 or above	29	7.3%

Table 4.7 indicates that the gender distribution of the samples is nearly equal, with about a six percent difference between the numbers of males and females. The participants were between twenty-six and forty years old, 39.6% of which were thirty-one to forty years old and 37.7% of which were twenty-six to thirty years old. Nearly half of the participants had bachelor's degrees, and 26.3% had master's degrees. About half of these creative employees were in the worker level, about one third of them were middle management, 14.6% were upper-middle management, and some of them were top level management (such as the boss or the founder of the company).

In terms of working experiences, 43.9% are have one to five years, about one-third have six to ten years, 18.9% have eleven to fifteen years, and 5.8% have more than sixteen years. The majority of the participants earn less than RMB 20K per month, and 30.8% of them earn between RMB 5K to 10K monthly. Only 20.7% earn more than RMB 20K per month.

Table 4.8 Creativity consideration and requirement

Do you consider yourself to be a creative person?		
Choices	Frequency	Percentage
Yes	211	53.3%
No	102	25.8%
I don't know	83	20.9%

More than half the participants indicated that they consider themselves to be creative people, 25.8% think they are not creative people, and 20.9% of them did not know the answer.

The above demographic data helps to understand the characteristics of the participants in this study, which ensures the credibility of the information provided for answering the research questions.

4.2 Findings

The data collection and analysis provided some solid findings with which to answer the research questions of this study. The following sections describe the findings in terms of the research questions.

4.2.1 Finding 1.

RQ 1: How do organizations in China's creative industries motivate their creative workers' performance?

Finding 1: All the motivation methods that companies use focus on tangible rewards. The most commonly mentioned motivation method was monetary rewards.

The collected data shows that organizations in China's creative industries usually have two sets of motivation methods. The first set includes the motivation methods carried out by managers according to company policies. The second set includes the methods

156

managers implement on their own. These kinds of motivation methods are included because company managers are in a position of directly communicating with employees and, at the same time, participating in designing management strategies.

When we asked managers about the motivation methods that their companies use, most of them had the same answer, which was tangible rewards. Tangible rewards here refer to monetary rewards and performance evaluations. Monetary rewards, such as bonuses, prizes, or pay raises, allow employees to earn money in addition to their original salaries. Performance evaluations, or periodical appraisals, may lead to promotions or punishments.

In this study, managers claimed that monetary rewards were the major motivation method of their companies. The distribution of these rewards usually happens seasonally or at the year-end. Employees who have outstanding performance will receive awards or prizes, and these awards or prizes are usually bonuses or salary raises. As one participant explained:

If employees perform well, we may offer a bonus, or there may be a significant pay raise at the year-end. We may also have some small seasonal prizes, like the best newcomer award, the best progress award, or the best cooperation award with a small amount of bonus. (Theo) [3]

Some managers believe that awards work well in motivating employees even though those awards offer only small amounts of money, because the honor behind those prizes can satisfy the need for recognition and successfully motivate their workers.

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[3] "好的話，可能會有一筆獎勵的獎金，還有就是可能在年終獎，包括可能增加薪資這塊會比較大的幅度，還有我們可能有一些季度的一些小獎項，比如什麼最佳新人，最佳進步，最佳合作這樣的小獎項，可能不多的一些小額獎金，或者小獎杯。"

The company will choose the best picture every year-end and award them with a small amount of money. Everyone has vanity and wants to gain recognition. If you don't have this kind of award policy, I think not many employees would work hard. (Rex)[4]

In newly developed companies, which have small company scales, bosses may even share profits with their employees.

I'll share a big portion of project profits with my employees, so everyone who participated can have rewards. (Leo)[5]

In addition to monetary awards, most of the companies in the study also have an appraisal system that usually happens twice a year. Companies either promote or punish employees according to their performances. Managers stated that the appraisal results all depend on the initiative of employees. Employees have to work hard and perform well to be promoted or to earn a pay raise. For example,

Yes, we have appraisals every July and December. Since we cannot ask everybody to put extra effort into their work, these appraisals are totally dependent on his or her own willingness. If they work hard and have outstanding performance, they can at least grasp one opportunity a year.

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[4] "年末會根據集團總部的評比，會頒發一部份獎金吧， 年末是所有分公司到集團一齊去開會，然後把全年的任務確定出來，確定完成全年的任務，會獎勵你多少多少錢，你獲得了優秀影片，我可能會獎勵你一筆錢，當然一年一次這個錢 也沒有多少，只能說似象徵性的．人還是有虛榮心吧，也是有面子在裏面，如果你未沒有獎勵，你沒 ， 有任何機制，做好話做。都是一樣的話，我覺得也不會有太多人願意去努力去工作。"

[5] "我會把項目很大的一部份收益，拿錢出來都分給他們，讓每個人都有參與有收穫。"

For me, the working opportunities for each employee are equal; the point

is whether you can grasp the chance to show your value or not. (Moss)[6]

So, if an employee declines an opportunity and continuously performs poorly, they may face some punishments. Punishment in the creative industries is very direct. Managers stated that they might ask an underperforming employee to leave the company because many potential applicants are fighting for jobs like theirs. As one manager from a large Chinese company explained, *"We have a policy called 'end out.' If an employee gets the worst evaluation results twice in succession, he or she will be asked to leave the company"* (Theo).[7] In other words, avoiding punishment aids job security, which is a basic motivation for work.

4.2.2 Finding 2.

Finding 2: Managers have their own motivation methods in addition to company motivation strategies. These methods include providing learning opportunities, recognition and encouragement, challenging tasks, a certain degree of autonomy, good relationships between colleagues, competence, happy working atmosphere, and interest and enjoyment one's work. Most of the managers agree that their workers are motivated to perform better because of their interest in their jobs.

The collected data show that managers usually have their own managerial skills in addition to the existing company policies. They try to use different methods to motivate

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[6] "會有會有，我們是每年七月份和十二月份，兩次，完全看個人，如果說個人表現比較突出 ，比較努力，至少會捉住一次機會，因為我們沒法去要求每一個人都去隔外的拼命，或者是使勁的工作，我覺得現在工作機會對於大家來說都是均等的，但是能夠在同樣的這種機會均等面前，然後捉住多少機會去實現自己，甚至提高自己對個人的主觀主動性。"

[7] "這邊會有一個類似末尾淘汰，就是連續兩次拿到最差考評的會被勸退。"

their workers. The participants also elaborated on the concepts of each motivator they mentioned.

Interest.

Interest in the job was the most commonly mentioned motivator. Managers believe that employees will put more effort into their work when they like their jobs.

Working on arts and design like us, if a person is very interested in a task, he may put 150% effort into it. Since we are in the creative industries, if you do not like your job, it would be hard to create products that can touch others. So, within a certain range, we encourage employees to work on things that they are interested in. (Theo)[8]

How can managers distribute tasks in which employees are interested? During the follow-up questions in the interviews, managers mentioned that they use a few different methods. For instance, they may distribute tasks according to employee interest. As one participant explained,

"When I distribute tasks to a team that's new to our company, I usually consider their strengths or their interests. It helps to strengthen their basic abilities. Then, I will add in other tasks step by step" (Moss).[9]

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[8] "像我們特別是做美術設計這一塊的，其實如果他很感 興趣，他可能會發揮150的能力．會，其實這一塊我們還是比較鼓勵的，按照自己的一些興趣做，因為我們是搞創意產業，這一塊如果是很大興趣的話，不喜歡其實很難做出一些比較打動人的東西，所以一般情況如果在一定的範圍之內，我們還是鼓勵做一些他們有興趣的東西。"

[9] "前期分配工作的時候，會從他們個人比較擅長或者是感興趣的方面去給他們分配客戶，從他們最基本的能力這一方面先給焊實，在以後隨着他的工作拓展，再給他一點一點的去加，引入他別的方面的工作內容。"

160

Some managers may allow more room for employees to bring their own interests into a project.

"I give them freedom to add in their own ideas, even if their ideas overthrow our original one. It is because they usually are more interested in their own ideas. If the idea can really work out, they shall have a very high sense of accomplishment, which is very important." (Liz) [10]

Autonomy.

Autonomy was the second most common motivation method mentioned by managers. Most of them give their employees a certain degree of freedom in generating their own ideas. As Peter explained, *"I think we allow our employees to have much freedom. If their idea can convince me, which means they have commercial value and we have sufficient resources, I will allow them to try it"* (Peter). [11] In addition, some managers give their employees freedom in choosing their tasks.

Yes, of course! We encourage them to choose. First, I shall try to understand their desires. If they do not like working on certain things, that is alright. For example, if you do not want to work on commercial projects, then you can switch to the animation team. I will not force them because

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[10] "我希望他們能打開他們的想法，能加自己的東西進去，甚至可以推翻我的想法，甚至是導演的想法，我覺得都完全可以推翻，因為這樣子的話，他們對於自己做的東西，會比較感興趣，特別是最終你呈現出來的結果，他會特別有成就感。這個是非常重要的，不管你做什麼事情。"

[11] "我覺得我們還是賦予了員工很多的空間，有，只要能說服我就有，所謂的能說服我就是說從商業價值，從可行到，從我們掌握的資源的程度上面，都具備可行性，我們就會說 YES，然後就會製作。"

they cannot do well if they are being forced. I want them to consider

themselves as creators, instead of only art workers. (Liz) [12]

Interpersonal relationships.

Most of the managers thought that the interpersonal relationships in their team are good. They each want their teams to work closely together in a harmonious atmosphere because they think it can bring positive a motivation effect.

Yes, absolutely. Yes. Actually, our relationship is quite good. We usually

have meals and watch movies together. If the relationship is good,

communication in work can be smoother. Compared with formal

communication, informal communication, such as having a meal or

gathering in spare time, can bring us closer, and it ends up helping in our

work. Our cooperation goes smoother, and we are more willing to

exchange ideas. We trust each other more. (Theo) [13]

The interpersonal relationship is much closer in small-scale company. As one participant explained, *"I don't want to have hierarchy or distance [with my team]"* (Aaron). [14] In addition, managers described their relationship as a family.

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[12] "當然，非常有，其實我鼓勵他們，因為我首先可能我會稍微了解一下他們的意願，他們喜不喜歡做這個東西，那如果不喜歡的話，那 OK，比如說你不喜歡商業項目，那你可以去做動畫片方面的東西對於他們的需求，我覺得還是得隨他們的意願，我不會去強求一個人，如果說非強求的話，這個東西憋不出好東西，而且讓他們自己去思考，而不是純屬一個美術工，他們必須是一個創作。"

[13] "有，肯定有，比如說跟他關係很好的話，工作溝通可能會更順暢，比如說一些正式的溝通，其實有時間這些非正式的溝通，比如吃飯，或者平時業餘時間的溝通，其實比較能增進感情，最終工作中，大家可能在合作上更順暢，更願意交流，願意合作，信任感會比較強，關係其實挺好的，一起吃飯，都挺好，我們也會定期組織去一起看電影，吃飯。"

[14] "我不希望有上下階級我不希望有距離。"

162

We usually intentionally do something like team building activities. For example, we discuss hot news, we tell jokes, or we play football together. It is because the cooperation within a newly developed company resembles that of a group of bandits, which brings people together with passion instead of company policy. We work together like a family without hierarchy. (Leo) [15]

Under this close, family relationship setting, managers usually act like a big brother and take the lead in the activities.

Instead of working very seriously, we prefer completing a task happily together, like a family. We have a harmonious atmosphere because we are all young people. And I am like their elder brother; we play together in our spare time. (Rex) [16]

These "big brothers" are sometimes caring people. They also help their team members solve problems.

They may come across some problems, including life or work pressure. I would become an elder brother in this moment. I help them to adjust their

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[15] "會在平時的工作當中，比如說我們討論一個項目，或者組織踢的個球，或者大家一齊聊聊天，對某一件熱點事情的一切討論，開個玩笑，就是刻意去做一些這種類似團建的事情，因為這個創業公司他對團隊更需要像類似梁山土匪窩那樣的合作方式，就是靠感情的，不像成形的企業是靠規章制度的，我就說像梁山好漢，或者像土匪一樣，就那種情景，沒有上下級的區分，我有僱用被僱用的，就像一幫人玩到一起的感覺，像個小家庭。"

[16] "與其很嚴肅的去做一件事情還是每天開心心像一家人一樣一齊去做一件事情，氣氛是非常融洽的因為大家都是年輕，也是非常好的，我就像他們的大哥一樣，業餘時間可能會玩到一起去，一起吃飯一起開玩笑，一起去活動組織唱K。"

mindset in order to solve the problem and go back to work as soon as

possible. (Alan) [17]

Learning opportunities.

Learning opportunities were another motivation method mentioned by most of the managers. These learning opportunities include training courses, peer learning, and learn from the task arrangement by managers. Managers stated that their companies support employees taking work-related courses. As one manager explained, *"if they really want to learn something; for example, taking some courses. They can absolutely apply. Our company may have some welfare to support this. And our boss also quite encourages it"* (Liz). [18]

The interviews with managers indicate that most of the learning opportunities comes from peer learning.

Periodically, we have in-team or inter-team sharing. Sharing content

usually includes some of their work. During the sharing process, we hide

people's titles. Work from different level workers are put together for others

to judge and compare. Sometimes work of an art director may be somehow

weaker than a junior worker's. This may be motivation for both sides. They

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[17] "他們也會遇到一些，包括生活上，包括工作上的一些壓力，但是這個時候的話，我也可能衝動着一個長輩，或者是老大哥的一個角色，幫助他們去調節，因為管理上的話，跟技術是完全兩回事，幫他們去調理心態，我能讓他趕快的回復到工作當中吧。"

[18] "如果他們有一些需求，例如是報什麼班，這些完全可以申請，對他們有什麼好的東西想學，完全可以申請，公司可能有相應的這些福利可以給他們，因為我有一個同事，應該是學模型或是渲染，就是公司給弄的一些福利，所以一般來說我們老闆還是挺支持這一方面的。"

may realize they can learn new things from any one of their colleagues.

(Moss) [19]

The learning process usually starts with managers helping their teams set up certain goals. Then, they achieve these goals through learning.

We make a personal improvement plan for the coming half year. Usually, workers are passionate about it. We discuss and set the goals together. When their abilities improve or they achieve the goal, they may feel energized to use their new abilities in their work.(Theo) [20]

Some managers focus on achieving the learning goal of technique improvement. They also offer tangible rewards.

If you can learn and apply the ability well in your task, there will be prizes, such as bonuses, promotions, and pay raises. But they mainly depend on your technique. If you can learn steadfastly, it can double your salary.

(Alan) [21]

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[19] "在定期的時候，讓每個團隊，首先是團隊內部，其次是團隊之間，會做一些分享，分享的你內容包括自己的一些工作的成果，所謂的這種工作的作品，在這個分享的過程當中，我會把他所有的每個人的職位，title 都拉平，可能會拍高的人的作品，和職位很低的人的作品全都放在一起，讓大家一起去評判，去互相的比較，可能會有一些時候，比如說是一個很資深的美術指導，他的一個作品，在某一個事情上，或某一個點上，甚至不如一個普通是設計師出來的出色，那麼可能這件事情對雙方都會是一個激勵，而且大家可能時間長的話會覺得我們在工作的過程當中大家沒有什麼不同，誰都可以在另一邊的人身上去學到一些新的東西，來豐富自己，我覺得這種也應該算是一種激勵吧。"

[20] "個人的目標計劃的制定，例如這半年可能在哪方面要提升，比如說哪些方面做得還不夠好，要加強一下之類的。或者給他定人些提升的計劃。一般我們還是積極的，因為這個會跟他一起去討論，其實這個東西是一個共同制定的過程，我只不過更多是引導。一般專業能力有提升，學到一些東西，肯定可以用到工作中。"

[21] "你如果說可以說學到的話，而且應用在公司項目上的話，如果用好的話，還有一定的獎勵，包括薪金，升級，調薪，但是主要還是技術為導向的，如果說你可以踏踏實實的去學的話，我也可以讓你的月薪翻倍，或者是讓你的年薪翻倍。"

One manager refers the results of achieving the goal to the intrinsic factor:

I will make different improvement plans for everyone and let them know
what is suitable for them. They may want to have some achievement, like
reaching a small goal. Then, when they reach a big goal, they will get more
and more confident. So, they will perform better and better, too. (Moss) [22]

Challenging tasks.

Managers were also concerned with how the difficulty of tasks they assign to their subordinates affect their motivation. They believe that their workers enjoy a certain level of challenge because it helps maintain the feeling of freshness, and it keeps them excited about their jobs.

I like to have some innovation, or new challenge, which can make them
passionate for their jobs. Otherwise, they may want to quit. So, we try to
have new projects or new ideas every day to maintain the feeling of
freshness. (Aaron) [23]

Some managers said they try to manipulate the challenges by setting up increasingly higher goals or expectations. The workers grow when meeting these challenges.

Our current projects are quite challenging. Workers need to be flexible and
think of different solutions to the problem. Their current abilities may not

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[22] "我對他們每個人進行不同的個人成長規劃，我會去告訴他們，你可能適合這樣，你較適合那樣，前提是他們適合的，可能是一個小小的計劃，因為可能每個人都想自己幹出一些成績，能達到一個小目標，然後等達到一個大目標的時候他會不斷的增加自己的自信心，所以他的表現也會越來越好。"

[23] "我喜歡有創新，有新的玩法有新的挑戰，他們就會有激情，保證這樣東西的話，團隊就不會散掉，也不會說突然間沒有激情了，想辭職不幹了．每天的新鮮感，新鮮感是每天都有新的東西出來，有新的一個項目，新的一個 IDEA 吧。"

allow them to achieve the higher standards or requirements of those challenging tasks. As long as they try to strengthen their own abilities, they can grow and succeed in the challenge. (Peter) [24]

Recognition and encouragement.

Managers said they also use recognition and encouragement as motivation. They said it is necessary to give recognition to employees who do a good job.

If they do well, the first thing we do is give our recognition. I think recognition is necessary. If you did an excellent work, we will share that with all of us and even to the whole company. So, the recognition comes from all of us. (Peter) [25]

Most recognition is verbal. Managers usually say words of encouragement to workers to motivate them.

If someone did a good job, I usually encourage him or her. I, myself, want to say a lot of encouraging words. For example, if they have some little ideas, I encourage them to keep on. I'll say, "You did much better than last time; I hope you can keep on." They are very happy when they know their hard work is being praised. (Liz) [26]

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[24] "我們會不斷設定一個更高的標準或者要求，這個可能不是他當前所謂這種能力就已經能夠做得了的，所以她只是奔着這個目標來擴展自己的能力，然後來達到更高的目標或者標準．我們的工作是比較具有挑戰性的，是需要很多的這種投入到，也包括很多的這種叫做，需要很靈活的解決方法。"

[25] "如果是做得好，第一我們會鼓勵，也不是鼓勵是肯定．我覺得獲得肯定是必要的，不是前提，是必要．拿出來一件好的作品的時候，其實我 們所有人都會知道說 OK Yes 你這個做得不錯，然後得到這樣的一個肯定，這個肯定有來自於外部．我們會把這種好的作品拿出來給大家，比如說，分享給大家，告訴我們整個公司。"

[26] "如果他有做得比較好，我會鼓勵她，對於我來說，我是希望我能多說一些鼓勵的話，讓他能繼續做下去，所以比如說他有一點點想法的話，我會非常非常鼓勵他，我會"咦，你這次做得

In addition to recognition within one's company, some managers said their workers can gain a sense of accomplishment from their own friends through social media, which can also motivate them effectively. As a manager of a film-making team said:

If we are making a nice movie, they may use their smart phones to take a short video and post it on their social media. They gain a sense of accomplishment by showing others how good they are doing. Then, they are energized to work better in the coming task, which they can also show off on social media. (Aaron) [27]

Happy working atmosphere.

The managers also said they believe that working environment and atmosphere have certain motivational effects. They believe that a simple and relaxing environment can allow workers to have more time to explore. One manager explained, *"Our working environment is relatively relaxed; we don't need to deal with non-working stuff. We can work happily under a relaxing atmosphere. Then, we can have more time to think"* (Peter). [28]

比上次好很多很多，所以我希望你能努力下去。"讓他更加的成長，覺得自己的努力有得到一些讚可的話，其實這個時候他們也會很開心。"

[27] "那我這個片拍得很好打得很好，他們會拍個小視頻，滿足了他們去發朋友圈的榮耀感，這是我團隊拍的，你看我拍的東西都多麼的 OK ，很好看很 cool ，然後呢，也是很龐大的東西，他們自己有激情，不管你到當晚，他們也會發朋友圈，看別人點多少個讚，然後呢，他們期待這樣子，哪怕是他們工作，他發了一個朋友圈，他不能看手機，但是他肯定期待着去看手機的時間，那你就要把工作做完，做得更好，期待着會有下一條朋友圈去發。"

[28] "工作環境比較輕鬆，不需要太多去干涉非工作以外的事情，是很簡單的是想法，所以我們的關係在起來是比較輕鬆的，有太多需要大家去額外思考的東西，然後愉快的工作就好了，很簡單的工作氛圍。"

Competence.

Although challenging tasks can be effective motivators, managers distribute these tasks very carefully. One participant said, *"I won't ask them to do things that are too difficult or that they are not confident with because it may hurt their self-confidence"* (Moss). [29] Other managers try to let their workers feel competence while asking them to complete a task with a reasonable degree of challenge so they can improve.

> *Of course, I won't ask a non-design person to do design, but we will continuously set higher and higher requirements that they may not be able to complete with their current abilities. So, they will try to improve their own abilities to reach that goal.* (Peter) [30]

4.2.3 Finding 3.

Finding 3: Managers believe that the most effective motivations methods are development opportunity, monetary rewards, recognition and encouragement, and a happy working atmosphere. Monetary rewards were the most commonly mentioned effective motivation method.

The managers who participated in our interviews selected development opportunity, monetary rewards, recognition and encouragement, and a happy working atmosphere as the most effective motivation methods. Among these methods, monetary reward was

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[29] "但是在前期的時候我不會讓它去做一個怕自己 HOLD 不住，或者是他自己能力不自信的，因為這樣會傷害到他自己的自信心。"

[30] "Yes 是說我肯定不會找一個不懂怎樣做設計的人來做設計，no 是說我們會不斷設定一個更高的標準或者要求，這個可能不是他當前所謂這種能力就已經能夠做得了的，所以她只是奔着這個目標來擴展自己的能力， 然後來達到更高的目標或者標準。"

mentioned the most. According to Liz, *"It is money for sure"* (Liz). [31] As Alan put it, *"Money. Money is more important"* (Alan). [32]

The second most effective method, according to the managers, is development opportunities at work. This refers to the promotion opportunities, hopes, and prospects that employees foresee in their jobs or companies. All the managers who talked about this factor were from newly developed companies. One manager said employees *"need to have development capacity, even if it is only very little. We must have hope in our minds"* (Aaron). [33] Moss claimed that the most effective motivator for employees is *"promotion to a new position, which comes with a pay raise and a new respect"* (Moss). [34]

The third most effective method is recognition and encouragement. Managers believed encouragement could actually help employees become more confident and more willing to learn.

> *If you encourage them, then their development can carry on. They will have*
>
> *more confidence to learn and progress. This encouragement makes them*
>
> *feel the existence, just as you make their dreams come true. If you give them*
>
> *expansion capacity, they can have better performance.* (Aaron) [35]

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[31] "肯定是金錢。"

[32] "錢，錢可能還是真的比較重要。"

[33] "有市場，然後有發展空間，哪怕是 0.1 有，大家心裏是有希望的，這是必須有的。"

[34] "說一個新的職位，然後隨著那個新的職位，一份新的薪水，然後可能隨著整個這個職位薪水，得到的一份新的尊重吧。"

[35] "你鼓勵到了，他會不斷地發展，去自信去進步去學習，那種鼓勵就成為一種真實感，你把善意的謊言圓滑了，就是所謂的夢想走進現實，就形成他的一個發展空間，他就能夠做得更好。"

Managers also claimed that recognition can better motivate employees when it comes from project clients or larger audiences, and not only from their team managers.

Some employees need recognition that is not of a private nature, but that is shown to the whole company. [They want] a public announcement to tell everybody that they had very good performance and that others should learn from him. (Rex) [36]

The fourth effective motivation method is a happy working atmosphere. Liz declared, *"Working under a very happy environment is the most important motivation for their employees"* (Liz). [37]

Findings 1, 2, and 3 revealed the current motivation methods in China's creative industries. It seems that managers have already considered many different ways to motivate their creative workers. The following finding will indicate the perceived motivators for creative workers in China.

4.2.4 Finding 4.

RQ2: What are the preferred motivators for creative workers in China's creative industries, and what is the relative importance of each motivator?

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[36] "有的員工就是鼓勵，我說的鼓勵不是私下的鼓勵，是在所有團隊人的基礎之上，比如說以這個員工為榜樣，等大家都向他學習的這種鼓勵。"

[37] "在你做項目的過程中，是在一個特別快樂的環境下，把這個項目做成。"

Finding 4: Sixteen motivators were identified from the information collected in the interviews with Chinese creative workers. These motivators included recognition, monetary rewards, learning opportunities, interest, encouragement, good interpersonal relationships, welfare, autonomy, challenging tasks, enjoyment, curiosity, advancement, role models, supervision, encouragement of creativity, and the need for competence.

Analysis of data from Study 2 and Study 3 revealed two sets of information. The first set are the opinions of the thirty-one creative workers who participated in the interviews; the other set are the 396 successful questionnaires of extended study. This information provides understanding of the motivators required by creative workers in China in order to answer RQ 2.

A five-point Likert scale was used in the thirty-one interviews with Chinese creative workers in order to determine the level of importance of each motivator. The first analysis revealed more than thirty motivators that creative workers perceive as important. Some of these motivators had the same meaning, but they used different words. The second analysis consolidated these terms into sixteen types of motivators, which these workers considered as important in motivating them to put more effort into their work. Table 4.9 lists these motivators in order of their frequency counts.

Table 4.9 List of motivators mentioned by creative workers in China

Priority	Content	Frequency count
1	Recognition	30
2	Monetary rewards	25
3	Learning opportunities	16
4	Interest	15
5	Encouragement / fair feedback	14
6	Interpersonal relationships	13
7	Autonomy	12
8	Challenging tasks	12
9	Welfare	12
10	Curiosity	10
11	Enjoyment	10
12	Advancement	6
13	Role Model	5
14	The need for competence	5
15	Supervision	4
16	Encouragement of creativity	3

Of these sixteen types of motivators, more than one-third of participants mention the same nine of them. The majority of creative workers believed recognition could motivate them to work harder. Many creative workers claimed that monetary rewards could absolutely motivate them. Half of them said they could be motivated if the jobs or tasks had learning opportunities. Less than half of them said their main motivator was interest in their jobs. Some of them said they feel motivated when they receive encouraging feedback from others. More than one-third of the creative workers said good interpersonal relationships, welfare, autonomy, and challenging tasks played an important role in their motivation at work.

Recognition and Sense of accomplishment.

A majority of the participants strongly agreed with the importance of recognition in their motivation.

> *I think the biggest motivation a company can give to a worker is recognition from leaders and recognition of our abilities. It is the most important because when he approbates you, you can achieve self-realization. This is the biggest motivation for me.* (Sam) [38]

Some of them thought recognition could bring other feelings, such as encouragement and respect. As one participant said, *"If you can gain recognition from others when you work, I think that is the biggest encouragement"* (Bonnie). [39] Another elaborated, *"Recognition is very important; it reflects the value of a person and gives you the feeling of existence. Especially for people who draw, the value of a picture usually comes from other's recognition"* (Simon). [40] Lastly, Kelly said, *"I totally agree, because it can make you feel valued and respected in your company"* (Kelly). [41]

In order to understand more about what recognition works better in motivating creative workers, follow-up questions were asked in the interview to

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[38] "我覺得我們公司最大的這個激勵員工工作的動力是領導們對你的認可，自身能力的認可，其實這個是最重要的，因為他認可你，你自身就會的自我實現就會得到承認，那我這個是最大的動力。"

[39] "我覺得因為當你做一個東西的時候，你得到別人的認可，我覺得這對你來說是個最大的鼓勵。"

[40] "這個認可認同是很重要，就是一個人的價值就是我覺得這個存在感，尤其那個畫畫的價值好多時候都是需要別人認同，這個東西，才有價值。"

[41] "我覺得是非常同意。因為你會覺得就是你在這個單位裡是有價值的，是被尊重的。"

identify whose recognition participants wanted the most. The majority of participants agreed that recognition from their direct supervisors was the most wanted. Said one participant, *"It's definitely my own team leader"* (Zoe). [42]

Others wanted recognition from upper level management and colleagues. Calvin explained, *"Of course, I hope it is from some upper management in the company, maybe the main manager of this department, or internal recognition from company group"* (Calvin). [43] Felix elaborated, insisting that a worker needs to admire the person providing the recognition.

> *I think it is an interaction. If your director is the one you admire, and he gives you good comments, then you will be very happy. But if you actually don't agree with his abilities or level, his comment doesn't affect you much.* (Felix) [44]

Another group of participants hoped that the recognition would come from their clients or the direct users of their design. As Katherine explained, *"Your client may be the one that can give you the biggest motivation, but normally feedback frequency from clients is very low or we seldom can get their feedback"* (Katherine). [45]

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[42] "那肯定是自己的領導。"

[43] "肯定是希望公司的一些高層吧，主要負責這個部門的第一領導了或者集團內部的一些認可。"

[44] "我覺得是一個相互的，如果你得到你欣賞的總監的評價，好的評價的話，那麼你也會很開心，但是如果你不認可他的水準或者是怎麼樣的話，那他怎樣評價其實也不會太影響說實話這樣的。"

[45] "給你最大動力的可能是直接的客戶，但那個可能一般回來的週期都頻率很低，就是很少能拿到一次客戶的回饋。"

Monetary rewards.

More than eighty percent of the creative workers we interviewed totally agreed that monetary rewards could definitely motivate them to work harder. Monetary rewards included salaries and bonuses. Said one worker, *"Material, for sure, is the necessary conditions of life"* (Gordon). [46] Said another, *"For motivation, the initial purpose of working is for living and earning money"* (Helen). [47] Said a third, *"No matter what, the most important is earning salary"* (Mark). [48]

Some workers said they would be happy and would work harder if they could earn performance bonuses. As one worker said, *"I think it is bonus. If I spent much time on a task, then if you give me a corresponding bonus, I will be very happy"* (Bonnie). [49] These responses indicate that workers considered salary to be the basic requirement for living, and that salary can get them to work, but bonuses can motivate them to work harder.

Learning opportunities.

About half of the participants said learning opportunities could motivate them to put more effort in at work. Although learning opportunities are usually considered as the second important motivator, workers still agreed that learning could help them grow and develop. *"I totally agree because I want to improve, and I want to learn"* (Bonnie), [50]

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[46] "物質條件肯定就是生活的必備。"

[47] "動力的話，工作首先就是為了生存嘛，為了掙錢。"

[48] "我覺得最重要的還是薪資嗯對，這是我就不管怎麼樣，還是最重要的。"

[49] "我覺得還是獎金吧，如果就是說我做的這個工作，我做的時間很長或者是什麼，我覺得你給到我相應的獎金，我覺得我還是很開心的。"

[50] "那我肯定選非常同意啊，我也想進步啊，我也想學習啊。"

said one worker. When asked about the importance of learning in motivation, Helen said,

"It can absolutely motivate me" (Helen). [51]

Ronald identified learning as one the basic goals of a job:

> *My goal is very simple, I want to learn something. Like when I am shooting*
>
> *a short video, I can learn different methods to deal with it. When something*
>
> *[unexpected] suddenly happens, I can learn how to deal with it.* (Ronald)
>
> [52]

Likewise, Simon claimed that continuous learning and improvement is necessary

for artists. He said, *"It is necessary; there is quite a bit of competition in the drawing*

industry. A lot of people want to draw well, so we must keep improving" (Simon). [53] Some

participants disagreed, claiming that learning opportunities came from their own hard

work.

> *It does not need to be in my discipline. It may be about integrated ability;*
>
> *for example, management and cooperation. Actually, I think with my hard*
>
> *work and the trust from my company, if I can take up more responsibility, I*
>
> *can get more learning opportunities. So, I think it is very important.* (May)
>
> [54]

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[51] "那肯定是挺能激勵的。"

[52] "反正我的目的就很簡單，可以學點東西，有時去拍個小短片，可以學到不同的處理方法，有時會突發各種情況，該怎麼處理。"

[53] "那必須的，畫畫這個競爭還是比較激烈的，而且大家都想畫好，所以說，一定一定要進步。"

[54] "我挺同意的，不一定就是專業上的吧，他有可能是綜合能力，比如說去協調啊、去管理啊這方面，其實我覺得如果隨著我的努力跟公司對我的信任的話，如果我能承擔更多的責任的話，我覺得其實學習的機會還是有，也挺多，所以我覺得這會非常重要的。"

Mavis described the benefits of learning:

> *Your thinking style changes after you learn more things, which means the way you see a problem is different before and after you learn. And when you're thinking style changes, your working style changes too. Maybe you will not call it hard work anymore; you may think it is what you should do. So, when you really have that knowledge, you will naturally think "I should work like that.* (Mavis) [55]

However, some workers pointed out that the effectiveness of learning opportunities as motivation may change according to one's work experience.

> *My motivation is learning. Because I haven't got much working experience, I think I still need to learn things by solving many different problems. I "totally agree" [that learning opportunities are important motivators] within the first year, but after a year, it may be different.* (Christy) [56]

Interest.

When asked why they chose their current jobs or industries, almost every interviewee talked about their own interests. They liked drawing, designing, arts, creating things, or gaming. However, when asked to what extent interest motivates them to perform better, less than half of them strongly agreed.

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[55] "你學到更多的東西之後你的思想會不一樣，就是之前你看問題的方式跟你　學完東西之後你看問題的角度就變了，當然就是如果你的看法、想法一旦變了之後你工作的方式肯定就會變，就是你可能也不覺得那個東西叫努力，你可能覺得我好象應該那樣去做，但是作為你過去來說，你可能你就會覺得這個東西是努力，但　是你真到了那兒你就覺得好象順其自然就那樣兒。"

[56] "動力還是學習，因為我沒有什麼就是太深的經歷，然後沒有深的資歷，然後我覺得還要在實際中碰到大大小小的事情才能學到。一年內我非常同意，一年以後就不是這樣了。"

For me, there are many things that can motivate me to work harder. First,

the job has to be what I like, what I am interested in, and it cannot bore me.

I was born in 1995; maybe I started to use computers quite early, especially

games, so I am quite happy that I can work in the game industry now.

(Gordon) [57]

Similar to learning opportunity, interest usually is the second key motivators, comparing with money or recognition.

Interest comes second; money is the first. It depends on our own conditions;

you cannot only take interest as the first priority. If I only do what I'm

interested in, then I may not be able to earn money. (Penny) [58]

Some workers thought their interests depended on what kind of project they are doing, but, perhaps because of company strategies or other reasons, even when they are interested in the industries, interest cannot be the main motivator for them.

Some projects I really don't want to do, but I want to do those I think are

interesting. I mean I do not want to do the relatively conventional project;

it is no challenge, and we have template solutions. Interesting things can

give me bigger development space. However, the company usually makes

earning money the target. (Manson) [59]

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[57] "對於我個人來說我覺得激勵我更加努力工作的很多方面吧，首先我是個人比較喜歡做這個東西，做這個東西不會讓我覺得特別無聊，我覺得很有意思，而且我是 95 年出生的，就是可能接受電腦可能比較早，尤其是遊戲這塊，就是能把有遊戲作為工作的話還是挺開心的。"

[58] "興趣是第二，錢是第一，如果是因為我們拿自身的條件，你不可能拿興趣放在第一，就是說我要是對這個事感興趣我才願意去做，所以我才沒去賺錢啊。"

[59] "有些項目對我來說我一點都不想碰，有些我覺得很好玩呀，我還是挺想混的。就是比較傳統一點的項目，就不想做了。第一沒什麼挑戰，第二可以套方案這種，我覺得就沒什麼意思了。有意思的就是你可以給我發揮更大的空間， 因為我說句話啊，公司往往是以賺錢為目的。"

Karson provided an example explaining why he was not interested in his current job:

I am not interested in my current job, but I am still quite interested in this

industry. That means I like the job, but I am not satisfied with what I am

really doing now. Let me use an example: it is like if you are interested in

architecture, but you are asked to move bricks every day. (Karson) [60]

Encouragement and feedback.

Fewer than half the participants agreed that encouragement and feedback are important motivators. They thought it was good to have some comments or criticisms from their leaders, but it may not affect their motivation much.

[Feedback] is normal because everyone appreciates good things, and

usually we know about it. If it is not good, we know it too, but the thing we

need to discuss is how to improve it. Yes, it affects my enthusiasm. I will

know what is good and what to improve if it is not good. (Eric) [61]

Ronald explained that it is better to have many people discuss and offer feedback together. He said, *"more people working together can be better than only one person's mind, and it makes things more perfect"* (Ronald). [62]

Zoe said encouragement and feedback were one reason she liked her job.

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[60] "我對現在的工作不感興趣，不對，就是對這個行業還是比較感興趣的，對現在工作真正做的事情我覺得我是不滿意的，就對這個事情我是感興趣的，就比如說我舉個例子，比如說你對建築很感興趣，但天天讓你去搬磚，就是這個意思。"

[61] "正常，對，因為有些好的東西大家都會認可的，一般自己也能看得到嘛，然後不好的東西其實有時候自己也能知道，但是說可能怎麼加強這東西大家一起探討一下會比較好。積極性倒，我覺得可能會更加強一些吧。好好也要知道是好在哪方面，不好也是就是哪一方面再加強一些。"

[62] "對，同意。因為畢竟自己一個人想事情還是多幾個人想事情，肯定是完善一點的。"

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If you get some encouragement, especially like recognition from a leader, or some reasonable comments on what you have to correct, it may be the time that you grow to the next level. And, of course, it can make you like the job more. (Zoe) [63]

Kelly claimed that feedback might come from many different people with different points of view.

People give feedback from many different views. For example, our leader will comment on the creativity of our proposal because every proposal you submit should have some difference, and it must have creative points. For feedback from other colleagues, like our boss, he may look at the budget. For marketing, he may not be concerned whether your work meets the client's requirements or not. Because sometimes we think our clients need this, but they do not think so; everyone has a different understanding. Therefore, we all view things from different angles. The only thing all this feedback can do is help us make our proposals perfect." (Kelly) [64]

For these reasons, most participants said they would not have any hard feelings about feedback as long as their supervisors shared the same feelings as them. As one worker explained, *"If I think my work is not good, and he [the leader]*

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[63] "如果得到一些鼓勵，或者是說由其是一些領導的肯定，或者是說有一些比較合理的建議讓你改正錯誤，或者是讓你更上一層樓的時候，當然是能夠讓你喜歡這份工作的。"

[64] "評價的時候大家都會從各個的角度去評價，比如說我們主管會評價我們這個方案有沒有創新，因為策劃這個就是你的每一個方案，按理說應該是都有差別的，所以一定要有創新點。那麼我們其他的同事呢，就比如說我們的老闆，會關注你這個會不會超支。那麼商務呢就會想你這個，那個是不是符合那個甲方的那個，就是他們理解的甲方的要求。因為有的時候我們覺得甲方可能需要這個，但是他們理解，每個人都會有不同的理解嘛，所以大家都會有不同的角度去看，但是這些角度都會讓我們這個方案更加完善。"

thinks so too; or if I think I did well, and he thinks the same—if our comments are

in line, I agree that will motivate me" (Karson). [65]

However, Sam discussed the conflicts that could happen between workers and managers:

> *If you finish something and give it to your leader, he may not understand*
>
> *some of the technical things; he may be a marketing person. Then, he may*
>
> *judge your work from the marketing perspective and say there are problems*
>
> *in your work. The conflict is when you want to insist on the art piece you*
>
> *created, although it may not be successful in the market. It has a negative*
>
> *effect. It means, how can you make something suitable for the market and*
>
> *at the same time reflect your personal value? Consider long-term effect,*
>
> *you must scarify [your own idea] to avoid the abortion of your work.* (Sam)
>
> [66]

Some participants said they seldom get feedback in their current companies because of their positions, even though they want feedback and encouragement.

> *We are actually working in the back stage. Just like the seasonal selection—*
>
> *it is none of our business. We only work like assistants. If we have the*

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[65] "我覺得我自己做的不好，他也覺得做的不好，或者我覺得我做的好，他也覺得做的好。觀點更一致的話，我覺得同意吧。"

[66] "因為有些東西你做出來以後，給你的領導看到，你的領導不一定是一個技術上的人才，他可能說不是技術上這塊，他可能控制的是市場，但是你的技術上做出來的東西是沒有的，但是他從市場的判斷來說，你的東西就存在問題。所以說，這個矛盾點就出現了。那對你的影響就是你想堅持你所實現的這個藝術的這種作品，但是其實你的東西偏向市場並不是成功的。那這個時候影響為什麼所謂的消極呢，就是你怎麼去在既迎合市場又能實現你的自身價值去做到它，如果說要是從長遠的考慮，要符合這個你的作品的不夭折吧，肯定要去做一些犧牲。"

182

chance to getsome feedback, it actually can motivate every one of us.

(Calvin) [67]

Interpersonal relationships.

Interpersonal relationships within Chinese creative workers are not a very important motivator. However, most participants said they have very good relationships with their teams. One worker said, *"I think it is quite good; the atmosphere in my department is quite happy. We have no clear subordinate relationships. We get along quite well and happy"* (Zoe). [68]

Only about one third of participants said they thought a good relationship could effectively motivate them.

We enjoy very much the feeling of a team working together to reach a goal.
I quite like this feeling. If it is a very harmonious team, and we have the
same goal, then I think I may be able to perform 110% or 120% of my
ability. But if I am alone, I may only perform 80%. (Katherine) [69]

Another participant said good relationships can be a virtuous cycle. He explained,
"When people can discuss and work in a relatively harmonious atmosphere to achieve

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[67] "其實我們是一個屬於幕後工作，所謂的公司每個季度的評選跟我們是沒有什麼特別大的關係的，我們只是輔助性的，如果要說是會有這樣的評價的話，其實會激勵到每個人。"

[68] "我覺得還不錯，我們部門氣氛還是挺愉悅的，然後大家那種層級的，上下級的關係沒有說那麼的壓抑呀，明顯的領導關係，大家處得還是不錯的，挺開心的。"

[69] "嗯，因為其實大家應該都會很享受那種就是團隊一起完成一個目標的那種感覺，我反正是比較喜歡那種，所以如果是有個很融洽的團隊，大家有個共同的目標去完成的話，那我覺得我可能可以在里面發揮出110%，120%的力量。那如果是自己一个人，就是你每天孤孤单单的，在那完成你的那个可能就是80%的。"

the task's goal, I think that is a virtuous cycle. So, I am totally agreeing that it can motivate us." (Andy) [70]

Some of the workers also explained why creative workers get along so easily with each other. One participant said, *"It is because we are all quite young and at the similar age, which means most of us have open and clear personalities"* (Janice). [71] Sam elaborated:

> *We are basically like friends; we talk about everything because we are kind of the same age. People in our team were mostly born in '80s (not a very young team), they are the mainstay in the industries. So, you can say we all have responsibility and have many years working experience in different disciplines.* (Sam) [72]

Although they have good relationships, many workers said those relationships do not affect their motivation. The participants indicated that good relationships would make them more willing to help each other but would not motivate themselves to work harder. One worker explained, *"It is not about whether I will work harder or not, but it is about helping each other. If you need help, I will help you to reach the target"* (Danny). [73]

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[70] "因为在一个单位工作目标在一个比较和谐的氛围内一起这样讨论及研究时候，我觉得这个是一个很良性的循环，所以我觉得是会非常同意可以激励我们的工作。"

[71] "因为我们公司挺年轻的，然后都是同龄人，然后大部分的就是脾气，性格都挺开朗。"

[72] "嗯，基本上像朋友一样吧，基本上无话不谈，因为我们算是都是同龄人，因为这个团队不算是一个年轻化的团队，因为是一些八零后的团队，那么八零后基本上现在就是，现在这个市场应该是，那句话是中流砥柱吧，就应该是一个担当了，所以说都很有责任感。"

[73] "这个也不是说更不更加努力会，反正就互相协助吧，你需要我帮忙，我帮你，反正达到想要的目的就可以了。"

Another worker said relationships *"may help me to work harder, but if I don't have good relationships with colleagues, it won't affect the level of my motivation"* (Gordon). [74]

Welfare.

Just more than a third of interview participants said that the welfare provided by their companies has a certain motivational effect on them. Most of the welfare they mentioned are those they can enjoy or experience in person, such as allowing employees to bring a pet cat to work, providing afternoon tea or dinner for working overtime, holding birthday parties and presents, and team building activities, like outing. As one worker explained, *"All these tiny little things over the year shows that here is a warm and observant place. I think [my company] is a company with warm hospitality and [the company] values its employees"* (May). [75]

Autonomy.

When talking about autonomy, participants we asked, *"How would you feel if you were given the chance to freely design what you want, and you were given control of idea generation?"* Most of the interviewees were excited about this question, and their answers showed that they would be highly motivated to try. Actually, they sounded like they were always waiting for a chance like this. Said one worker, *"I am willing to try because a*

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[74] "我個人覺得就是關係好更有助於我去努力工作，但是不好的關係，也不會妨礙我工作的努力程度。"

[75] "全年分佈的一些小的點上我覺得挺多的，小的就是這些點啊，比較溫情啊比較細膩的這些地方還是，我覺得他是一個有人情味的一個公司，對，他其實還是蠻重視員工的我覺得。"

designer is more than happy to show his own idea to others" (Owen). [76] According to

another worker:

> *This chance represents the trust from the company. I will work very hard to*
>
> *complete the task. When I work, I am usually pursuing perfection; I do not*
>
> *like any defects. So, I will try my best to perform well.* (Danny)[77]

Some of the workers said freedom is important to designers, but that there should be

balance between freedom and restriction.

> *[Freedom] is important because we are designers. I think, as a designer,*
>
> *there should not be rules and regulations; if so, you cannot come up with*
>
> *good design. But a company needs rules and regulations to avoid confusion.*
>
> *Therefore, a balance is needed.* (Manson)[78]

When asked what autonomy they wanted most, participants gave three answers: freedom

in idea generation and design, the managing of the whole project, and the freedom of time

management.

Challenging tasks.

Almost every participant said they preferred dealing with challenging tasks over

normal or repetitive tasks. One worker explained, *"For now, I think maybe something*

fresh, which means challenging, can motivate me. It drives me to work on it. If my work

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[76] "我會願意嘗試，因為，額，怎麼說，做設計的人肯定是願意把自己的想法完全去呈現給別人。"

[77] "我會呀，我會覺得他對我非常的信任，然後我會很努力去把這件事完成，就我做事一般都要求比較完美，不喜歡有點瑕疵的，我會比較努力去把這些事情做好。"

[78] "重要啊，因為我們是做設計的，我覺得作為一個設計人員來說啊，不應該有那種條條框框，你要不然做不好設計，但是一個公司這種東西沒有也是不行的，它就會亂對不對 ，所以說就是適當的中和一下就 OK 了。"

is fixed and repeats every day, I may not be interested in it." (Katherine) [79] Another

worker said she liked challenges because she could grow from them (Penny). [80]

Only about 1/3 of them consider challenging task is important to their motivation as they

have some hesitation in taking challenge. These participants agreed that facing challenges

and new projects can provide the feeling of freshness and that they can learn more by

solving new problems. However, some of them gave conditions, most of which were

about the frequency of challenges and the level of difficulty.

> *I want to have some challenges, but I don't want to be challenged all the*
>
> *time because I would feel tired. Let's say there is one challenging project*
>
> *in three months, and then after that we can have a bit of relaxing time. I*
>
> *think it is better to be like this. If we have to face challenges continuously,*
>
> *like keep going on, I think I would be tired.* (Helen) [81]

Many participants said the difficulty of challenges should be reasonable.

As one worker explained, *"Yes, I think the level of difficulty should be within my*

ability. Because sometimes when the challenge is too big, it becomes painful. So, I

think it would be good to have some challenge within my ability" (Jack). [82]

---

[79] "啊，現在可能是讓我覺得比較有新意吧，就是有挑戰性，可能會是激勵我那個，就是說這個東西你有動力去完成它，那可能就會讓你有動力去工作，如果是那種每天一直在重複做一個固定的東西的話，可能對我來說我就不會有太大的興趣。"

[80] "喜歡呀，因為我覺得才會有成長呀。"

[81] "我希望就是有一些挑戰性的工作，但是不希望一直是這種狀態，就是我覺得人都會有疲憊感嘛，就是如果假如說三個月一個項目，然後這個項目讓我有挑戰性，但是這個項目完了之後，然後接下來有一個稍微輕鬆的過程，我覺得這個比較好。如果一直是那種，就是騰騰騰往上的感覺，我覺得會比較累吧，可能人就會疲憊了。"

[82] "對，我覺得這種困難程度是在自己的這個能力範圍之內，對，因為有的時候，我們如果說挑戰過於大，不說不在自己的能力範圍之內了，然後會變成一種痛苦，或者是徒勞啊！對，所以我覺得還是在自己的工作範圍之內的，有一些挑戰性的工作，可能是好的。"

As another worker explained, *"The challenging tasks should come bit by bit, so we can get used to it. If suddenly someone gives you a big challenge, you can't do that"* (Carl). [83]

Enjoyment.

Less than a third of participants said they enjoying their jobs motivates them to perform better. These results indicated that enjoyment is not an important factor in their motivation. As one worker said, "Enjoyment? I can only say 'agree,' not 'totally agree'" (Mavis). [84]

Curiosity.

Similar to enjoyment, less than a third of participants said curiosity affects their motivation in work. Curiosity is closely related to one's interests and task engagement. Many workers claimed that they have curious personalities. The nature of tasks in creative industries is mostly project-based; the variety and freshness of each project attracted the curiosity in these workers.

> *I am very curious; I want to know what challenges and fresh things there are, which is what I haven't come across. Sometimes when a new project comes, I will go and ask very curiously, "What project is it? What is it about?" I ask very initiatively, and I am extremely excited.* (Danny) [85]

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[83] "就是比較有挑戰的，慢慢來這些東西，就是有一點點挑戰，又沒有那麼大的挑戰，所以適應了這樣東西。如果突然間給你一個很大的挑戰你，你是做不到的。"

[84] "享受？嗯，這個我只能說同意吧，不說非常同意。 "

[85] "很好奇，我很想裡面有什麼挑戰性，有什麼新鮮的事物，是我沒有見到過的，這些東西。有時候專案一接，我都會非常好奇去問，這項目是什麼，講什麼的，主要是要幹什麼的，我都會很主動去問，反正有相當的激動的。"

Another participant related her curiosity to her engagement in her work. She explained, *"Yes, I will be curious. If you are in good condition, you will immerse yourself in work for a few hours continuously. I think being curious is good"* (Mavis). [86] Some of the other participants clearly stated that being curious about unknown things was the basic quality required as a designer.

> *"Curious? Of course I am, because being curious is the basic quality needed if you work in my current position. You have to explore and gain more understanding in things you don't know. Since we work project by project now, I can try many new things, instead of being immutable. So, I am quite satisfied with this."* (Karson) [87]

Advancement.

Only one-fifth of participants mentioned growth and advancement as one of their important motivators. They mainly focused on the development of their career paths. According to one interviewee, *"The biggest work motivations are the things that can motivate you to work harder, which are the return in the future and the development of my own abilities"* (Steven). [88] Another worker talked about the relationship between one's future, company, and motivation.

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[86] "對對對，我會好奇的，如果說自己狀態好的話，你做進去你會覺得這幾個小時就是很投入，所以我是有好奇的，好奇挺好，我覺得。"

[87] "好奇，肯定是好奇，因為做我們這崗位，一個最基本的素質就是你要有好奇心，你要去瞭解更多那個不知道的東西，探索更多你不知道的東西，就是說因為現在我們都是一個項目一個專案的嘛，其實也算是在接觸一些新的東西，就不是說那個一成不變的，還比較滿意吧。"

[88] "最大的工作動力就是什麼東西可以激勵你自己去更努力工作主要是一個前景的回報和一個自身的個人的一個能力的發展。"

For me, the first thing is a clear career path. It is actually the improvement

plan. So, if no one tells you about your future job, or what you can do in the

future, then you don't know what you are doing every day, and it won't have

any meaning if it continues for years. (Jack) [89]

Role models.

When asked how their supervisors have motivated them, some participants

said their supervisors are actually their role models. As one worker expressed, *"I*

think [the supervisor] himself is our motivator. He is very hard working, and I think

if he can work like that, we should work even harder" (Penny). [90] Another worker

also liked the attitude of his leader. He stated, *"My leader. He is very positive at*

work; he always undertakes a lot of work. I can really see the positive attitude,

which is quite motivating" (Daniel). [91]

The need for competence.

Less than one-sixth of the participants said a sense of competence could motivate

them to perform better. Feelings of competence make workers feel confident in their work,

but they do not make employees work harder. Furthermore, the motivational effect may

differ between the short term and long term.

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[89] "對於我來說第一個就是清晰可見的，就是你的職位發展，那其實換化到我們實際當中，也就是你的進升，你的規劃，可見的，如果一個公司，沒有人跟你去說你未來的工作，你未來你可能做什麼樣的事，或者你可以做，做什麼什麼樣的東西後，就是你每一天，你不知道你在幹什麼，或者你在為了什麼，這樣你持續三年五年你會沒有什麼意義。"

[90] 我覺得他本身就是，他本身自己就很努力，然後我覺得他已經做到那個份上都那麼努力，我們肯定要更努力呀。"

[91] "領導主管，他在工作中就是特別正能量的那種，經常承擔很多事情，然後確實在他身上看到就是比較正能量的東西，然後就比較激勵。"

I think [a sense of competence] can motivate me to work harder in the short-

term, but for long-term, it has absolutely no motivational effect. If I have

competence in my work, I can do it well and gain the sense of

accomplishment. But if [the work] is the same for half a year or a year,

once you got used to it, it won't bring any challenges or sense of

accomplishment. And when this feeling continues for long time, you must

be slack. (Karson) [92]

Supervision.

Only a small number of participants indicated that helpful supervision from team

leaders motivated them. These responses suggest that supervision is not important.

However, it can have a certain level of effect.

Yes, it has some effect and has motivated me; because if no one helps you,

you will lose your passion gradually as you get stuck, but if you can get some

help and guidance, I think you can get through the situation faster.

(Karson)[93]

Encouragement of creativity.

Few participants talked about creativity encouragement in their companies.

However, some workers did state that their companies provided opportunities for

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[92] "我覺得短期內是激勵我更加努力工作，但是長期來看肯定是不能夠激勵的。因為你想啊，短
期內有一件事我能完全勝任的話，那我就可以把他做的很好，對吧？我做的很好，然後我自己
也覺得很有成就感，但是半年啊一年啊，你總是這樣的去完成自己可以勝任的，然後你慢慢也
會覺得沒有成就感，因為感覺每次東西我都可以很漂亮的完成，感覺就是很普通的，也沒有挑
戰，對自己沒有挑戰了，所以感覺這種狀態持續時間長了，肯定會有所懈怠。"

[93] "會有影響，我覺得會激勵，因為你自己沒有幫助的話，自己在那裡死磕的話，可 能會慢慢心
灰意冷或者，對，如果有些幫助給你指點一下，我覺得有些東西可以很快的進入狀態工作。"

employees to develop creativity. As one worker explained, *"Our company encourages every employee to create an internal startup, and we can enjoy the outcome if we succeed"* (Kelly). [94] Although some companies offer and encourage creativity, these opportunities have little effect on motivation and performance.

4.2.5 Finding 5.

> Finding 5: Creative workers consider monetary rewards, recognition, and learning opportunities as the most important motivators.

Creative workers have their own purposes or motives driving them to work to work hard at their companies. As part of the triangulation process, the creative workers were asked to single out the most important motivators. The answers included monetary rewards, recognition, personal growth, interpersonal relationships, interest, and autonomy. Unsurprisingly, all of these motivators came from the sixteen types of motivators discussed in the previous finding. Among these eight types of motivators, three of them are mentioned the most. They are monetary reward, recognition and learning opportunity for personal growth, which are also the top three in the sixteen motivators list above.

Monetary rewards.

Different from the perspective of managers, monetary rewards here refer to an employee's basic need for living, instead of extra bonuses in addition to one's

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[94] "我們公司也是會激勵每一個員工在公司內部再創業的，就是我們現在這個過程實質上就是一個再創業的過程，就是我們做出來的這個成果，到最後是我們自己享受。"

basic salary. One creative worker in China showed their key aim for going to work by stating, *"Material condition is the necessity of living."* (Gordon) [95]

And Simon said:

> *Motivators for work may change. It may be something for these two years, and some other things for the next two years. But earning money remains unchanged. For example, the first aim is to earn money, and the second thing is to draw better pictures. Actually, drawing better pictures is for earning more money.* (Simon) [96]

Recognition.

Some Chinese creative workers said their key motive was gaining recognition from their work. They would definitely work harder if someone like their boss or client appreciated their work. This is because they thought recognition from others reflected their personal values.

> *I think the biggest motivation for employees from our company is the recognition from our leaders, which is the recognition of our personal abilities. It is the most important thing because their appreciation reflects your personal value. This is the most effective motive for me.* (Sam) [97]

Other creative workers thought recognition brought trust and confidence from their bosses and co-workers. As Mark said:

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[95] "物質條件肯定是就是生活的必備就是肯定存在的。"

[96] "那錢就每個時期都一樣，就是可能這兩年動力是這樣，那兩年是那樣 而掙錢是不變的，一是掙錢，二是把畫畫好了，畫的更好了，希望能掙更多錢。"

[97] "我覺得我們公司最大的這個激勵員工工作的動力是領導們對你的認可，自身能力的認可，其實這個是最重要的，因為他認可你，你自身就會的自我實現就會得到承認，那我這個是最大的動力。"

No matter how much salary your boss offers you, there is something [more important] called 'trust.' If your boss or the whole team don't have confidence in you, then it is meaningless, and the work can't be smooth. . . . Yes, trust is the feeling of them having confidence in your abilities. (Mark) [98]

Learning opportunities for personal growth.

Learning opportunities for personal growth include career planning and achieving personal goals. These creative workers thought learning more abilities from the current works or companies was the most important motivator. One worker said that the motivation was *"whether you can gain and enhance what you want to learn from this company or not"* (Manson). [99]

Another worker said, *"The most important thing for me is the company can provide me a clear career planning"* (Jack). [100] Yet another explained, *"The motivation comes when the work that you are working on matches your personal goals and you are willing to put effort on it"* (Andy). [101]

Some other creative workers clearly stated that their goals were to produce outstanding works. The target of achieving this goal could motivate them to work harder. One worker explained, *"The thing that can motivate me is if I can draw an extremely good*

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[98] "還是得到一些信任，這些老闆都高興不管說嗯給你再高的工資，老闆不信任你，或者整個團隊不信任你，其實說實話也沒有意思，就整個工作不融洽，對，信任是就感覺大家就是他相信你的能力。"

[99] "就是你能不能在這個公司得到你想要的、學習到的或者是提升到的東西對不對。"

[100] "我覺得對我來說第一個最重要的還是企業的一個清晰可見的一個職業規劃。"

[101] "我覺得一個是就符合你個人的追求，目前這個事情是你願意去做的，願意去發力，就是一個驅動力。"

194

work that expresses all my abilities" (Simon). [102] The other three less mentioned motivators were interpersonal relationships, autonomy, and interest. Few creative workers considered them as the most important motivators.

Interpersonal relationships.

Interviewees claimed that the harmonious feelings in their interpersonal relationships were due to the cooperation between their teammates. A good team and good cooperation can definitely motivate these creative workers.

> *Sometime, you couldn't do well on your own. If a teammate can come to help and you solve the problem together, the task can have a better outcome. It is the best feeling. I enjoy cooperating with the team more than working alone. Working in a team makes me more interested and energetic, which is the feeling that we can complete a better work together.* (Ronald) [103]

Nathan also thought a good team was the key of his motivation, and he claimed it was difficult to find good teammates.

> *Building a good team is very difficult, but it is important. Because if the team members can get along with each other and share the same ideas without selfishness, their efficiency enhances and they can work more*

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[102] "能激勵我的就是，能畫特別滿意的作品就是能讓我畫的特別好，這個東西能完全發揮我的所有能力，這個就是就是太棒了。"

[103] "有個事情，自己解決不是很好，大家來一起來幫忙一起做，一起能解決的話就加分，那個感覺就是最好的，我比較享受的是大家一起去搞一起去弄一個問題，這樣比較好，一個人去弄的話，我就比較覺得有點無聊，大家一起來我就有興趣了，更有興趣了，更有幹勁了，那種感覺。因為大家都在做，爭取做好做好做好，也就這樣。"

simply and direct. I think a good team is more important than other things

like money and recognition. (Nathan) [104]

Interest.

These Chinese creative workers also stated that interest in their jobs motivate them to work. For some, liking the work was the key concern when choosing their jobs.

First of all, I like [gaming]. Working on this makes me feel interesting

instead of boring. And I was born in 1995; I got used to computers quite

early, especially games. In addition, I studied this in college. So, I am very

happy that I can combine my interest and work together. (Gordon) [105]

Autonomy.

These creative workers also considered autonomy as one of the most important motivators. The autonomy they want most are the freedom of idea generation, project management and working time. The freedom they wanted most was a flexible work schedule. They thought a fixed working hour somehow restricted their creative performance.

Working nine to five may be a normal practice for other jobs, but I think

people working in the design industry may not need the working hours fixed

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[104] "恩一個好的團隊很難，搭建一個好的團隊特別難，因為所有的你經常接觸的就是一個團隊的人，如果大家磨合好，效率會很高，做事上來說也會很痛快。對吧，因為團隊其實我覺得打敗一切，比說你再多開我 2000 塊錢或者領導一句話得認可，你把事做好了，領導自然會覺得你很好，一個好團隊真的特別重要。對合作方面，就是一個事大家可能都是一個想法，沒有別的私心的話可能做起來更痛快一點對吧。"

[105] "首先我是個人比較喜歡做這個東西，做這個東西不會讓我覺得特別無聊，我覺得很有意思，而且我是 95 年出生的，就是可能接受電腦可能比較早，尤其是遊戲這塊，就是能把有遊戲作為工作的話還是挺開心的．其實也有一部分是因為其實專業我的專業是很對口的，所以興趣愛好集合在一起，還是挺開心的。"

at nine to five. Because in design, people always say designers usually work overtime, but I actually think that is unnecessary. If you are a creative designer with lots of ideas, you may work overtime intentionally, as that is an ecstasy mode. You work overtime because of your creativity. (Owen) [106]

Another participant put it:

[The freedom I want] is time (working hours), because the concept of working hours is very unclear in this industry. Fixed working hours would negatively affect our creative ideas. And also because of the insufficient resting time, our creative ideas may be blocked. (Sam) [107]

Only a few of these creative workers mentioned about other freedom they want, such as company to support. For example, May wanted to have *"more control on projects"*. Katherine, however, said she would be motivated by company support. She explained, *"The most important thing is having an idea that you are interested in, and this idea needs to have company support"* (Katherine). [108]

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[106] "朝九晚五可能對別的工種是一個正常的，但是我覺得做設計的不一定要朝九晚五，因為設計師呢，我覺得大家都在說設計師總是在加班加班，其實呢我覺得沒必要去加班，如果你框在那個加班那個狀態下那個前提下，我覺得他是一個死性的東西，而非活性的東西，而如果是你是一個有想法、有創意的設計師，你會不自主的去加班，而非是被動的，是主動的去加班，那種主動並不是說下班了，哦我知道下班了，他而且是那種忘我的狀態去，因為創意而去加班的。"

[107] "時間，工作時間，因為基本上這一類的行業時間概念，上班時間概念非常模糊。如果說針對於那個接到專案工作的時候，這個往往會打擊他在藝術創作上的想法，因為休息不好就可能想法不對，受到阻礙。"

[108] "最重要的就是，首先有一個自己感興趣的想法，然後這個想法還能得到公司的支援。"

4.2.6 Finding 6.

Findings 4 and 5 show us information regarding the motivation preferences of Chinese creative workers. In order to obtain more comments about the *most important* motivator to creative workers in China, an extended study has been done. This extended study was a survey with 387 valid responses from creative workers. Based on the nine most commonly mentioned important motivators from sixteen identified motivators, survey participants were asked to prioritize them from the most important one to the least important one. Since this is a self-report online survey, the terminologies used to describe each motivator use more detail in order to avoid misunderstanding.

Finding 6: Monetary rewards are the first priority for the majority of creative workers in China. The four highest-priority motivators are the same as the top four motivators in those sixteen identified motivators.

The prioritized results are as follows:

Table 4.10 The priority of important motivators perceived by creative workers in China

Priority	Motivators
1	Reasonable salary and bonus
2	Interest in your job
3	Having learning or improvement opportunities at work
4	Gaining recognition at work
5	Autonomy at work (e.g. control of projects, freedom of design)
6	Harmonious interpersonal relationships
7	Fair feedback from your leader
8	Challenging tasks
9	Welfare (e.g. gatherings, annual party, tea time, birthday presents)

Table 4.10 shows that creative workers in China's creative industries consider monetary rewards as the most important motivator. The second most important motivator is interest, followed by learning opportunities, value recognition, and autonomy, interpersonal relationships, feedback, challenging tasks, and welfare, respectively.

4.2.7 Finding 7.

RQ 3: What are the similarities and differences of the motivators that managers and creative workers view as important in China's creative industries?

Finding 7: Most of the current motivation methods carried out by organizations and managers in China's creative industries are, to a certain extent, in line with the key motivators expected by creative workers. However, the ranked importance of these motivators are different. Managers do not consider interest and enjoyment as important motivators, while the creative workers think it is important to their motivation.

The answers to RQ 3 reveal the current motivation methods used by Chinese creative companies and the key motivators required by their creative workers. The effectiveness of these current motivation methods was investigated by comparing the current motivation methods to the expectations of creative workers.

Both the current motivation methods and the motivators required by Chinese creative workers were further categorized according to the conceptual framework. Table 4.11 shows this categorization.

Table 4.11 Comparison of current motivation methods and preferred motivators of creative workers

Current Motivation Methods	Ranking by Managers	Ranking by Creative Workers	Motivators that Chinese Creative Workers Require
Recognition (Public praise, enhance confidence)	4	1	Recognition
Monetary rewards	1	2	Monetary rewards
Learning opportunities (Goal-setting, peer learning)	2	3	Learning opportunities
		4	Interest and enjoyment
Encouragement	5	5	Encouragement and feedback
Interpersonal relationships	8	6	Interpersonal relationships (Harmony/ team cooperation)
Happy and relaxed working atmosphere (Clear policy, team building activities)	6	7	Environment (Welfare, clear policy)
Autonomy (Flat management)	12	8	Autonomy
Challenging tasks	7	9	Challenging tasks
Fresh task	11	10	Curiosity
Appraisal	3	11	Advancement
Distribution of work depends on competence	9	12	The need for competence
Supervision	10	13	Supervision (Role model)
Encouragement of creativity (Support to try new things, encourages voicing out idea)	13	14	Encourage creativity

By listing the motivation methods of the creative companies and managers with the motivators perceived by the creative workers in China's creative industries who participated in Study 1 and Study 2, it is clear that the motivators they mentioned are almost in line with the conceptual framework. However, there are some commonalities and differences regarding the relative importance of these perceived motivators.

The common motivators between managers and creative workers included monetary rewards, learning opportunities, encouragement, working environment, curiosity, and encouragement of creativity. The ranking of these motivators is nearly the same between managers and creative workers. Both groups consider monetary rewards and learning opportunities to be very important motivators. Encouragement and working environment are the motivators that ranked around the middle. Curiosity is not very important to both group, and they considered encouragement of creativity as the least important motivator.

Some motivators have the similar importance for these managers and creative workers. These are recognition, interpersonal relationships, challenging tasks, the need for competence, and supervision. Creative workers considered recognition as the most important motivator, but managers rank it fourth. Interpersonal relationships were ranked as sixth by creative workers and ranked as eighth by managers. Workers ranked challenging tasks ninth, while managers ranked it seventh. The need for competence is ninth for managers and twelfth for creative workers. Managers put supervision as the tenth important motivator, while creative workers considered it the thirteenth.

The perceived relative importance of three motivators were ranked significantly different by managers and creative workers; these motivators were interest and

enjoyment, advancement, and autonomy. The most significant difference is that creative workers thought interest and enjoyment was the fourth most important motivator, but managers did not mention it in the interviews. Managers ranked advancement as the third most important motivator, but creative workers ranked it as eleventh. This difference can be attributed to a difference in definition. To managers, advancement meant using appraisal as motivation, while creative workers thought it related to achievements, like promotions. Managers and workers also ranked autonomy quite differently. Managers thought it was least important, and workers ranked it as the eighth most important motivator.

4.2.8 Finding 8.

RQ 4: How do creative workers in China's creative industries perceive the effectiveness of current motivation methods?

Finding 8: Even though current motivation methods are in line with the motivators required by creative workers, creative workers still think those methods are ineffective due to their actual execution.

Finding 7 revealed that the current motivation methods and the requirements of the creative workers are mostly matched. Although these creative organizations claimed to use all these motivation methods to motivate their employees, the reactions of their employees are the key to understanding the effectiveness of the methods.

In the interviews, many creative workers gave their opinions on the motivation methods carried out by their employers. This revealed more detailed information of the effectiveness of the current motivation methods. Most of the comments were negative.

The workers were not satisfied with what their companies currently offered. They claimed that there were some problems in managing and executing the motivation strategies.

The dissatisfaction of monetary reward.

Although monetary rewards are in the top three common effective motivators of companies and creative workers in China's creative industries, most of the workers thought that their current monetary rewards (their current salaries) were not an effective motivator. They provided two reasons: their salaries and bonuses were unreasonably below expectation, and the arrangement of monetary rewards in their companies were unclear and confusing. These two reasons are explained in detail below.

Current salaries.

Some workers are very dissatisfied with their current monetary rewards. As one worker explained, *"It is unreasonable that there is still some discrepancy between my abilities and the satisfying wage"* (Daniel). [109] Another worker, Steven, said he felt the same, and he found other reasons to motivate himself. He said, *"I think my reward couldn't match the value I created for my company. The reason I am staying is because of affection toward this job and boss"* (Steven). [110] Sam tried to explain why creative workers usually feel unsatisfied with their rewards:

> *I think most employees think their monetary rewards are not in proportion*
>
> *because people working in arts or technical works are usually more*
>
> *engaged in their work. So, they may spend their own spare time or resting*

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[109] "不太合理。就是跟自己可能能力或者是說理想的還是有一點差距的。"

[110] "不合理，我覺得我現在創造價值給目前公司給我的回報不匹配。對這個因為自己選擇，我覺得其實也是帶著感情。"

time at home to totally engage in their passionate interest. If he is doing

this without the consideration of money, it is because of his interest.

However, once his dream connects to monetary reward, he will count how

much effort he invested. And because he spent his personal time completing

company tasks, he will always think it is unfair. (Sam) [111]

Confusing policies.

Many workers are confused and insecure about the policies regarding their pay
and bonuses.

Salary policy in this company is relatively confusing. Maybe they are still

developing. I am not sure about the actual salary, bonus, and appraisal

policies. All these policies keep changing all the time, including those

implemented or not. Every company I worked for in the past has the same

problem. (Nathan) [112]

Bonnie also complained about the confusion of the bonus system in her company:

Actually, I think the problem is about the bonus system, because the

company hasn't stated clearly if how much you do can determine how much

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[111] 我覺得大部分人都覺得不會成正比，因為做技術的人吧，和做藝術的人都大部分是比較投入
的，所以說他可能會花掉一些自己的業餘時間回到家裡頭，休息時間去完全去投入他所熱愛的
這個興趣，但是呢，如果在不計較這個工資跟錢的情況下他可能也會這麼做，因為他熱愛，但
是一旦他的這個所謂的他這個夢想的東西跟這個金錢去碰撞的時候，他就會去衡量，因為他投
入的多。但是他並不是去因為給他工資他覺得我去投入，但是他還是佔用了自己好多時間去投
入，所以說他總會覺得不公平。"

[112] "工資制度其實本公司還是比較混亂的。他可能在摸索，具體的事我不太清楚，他一直在摸
索，薪資薪酬制度包括績效啊，各方面的一些制度一直都在完善，恩一直就是在變化中，隨時
變化中。可能這取決於老闆的性格，他可能就漂浮不定，也可能取決於樓下行政、人事，他們
可能，我不太清楚他們裡邊的事，他們可能制度永遠都是在變的。包括薪酬制度各方面，各種
制度一直在變，包括一些落實的制度其實並沒有落實，其實在每個東西，因為我去過幾個公
司，在每個公司都會出現這樣的情況。"

204

bonus you can get. It seems to depend on how much money is left after deducting the production cost. . . . There is a possibility that if the project is over budget, the company may deduct money from my bonus. That's why I am not very satisfied. (Bonnie) [113]

Sam also thought the policies were unclear. According to him, *"The judging standard of pay raise is confusing. I feel all the companies I ever worked for are the same. If there are clear policies, eighty percent of them are not sticking to the policy"* (Sam). [114]

The dissatisfaction of learning opportunities.

Learning opportunities are also a common important motivator perceived by both managers and employees. However, when asked about any learning opportunities provided by their companies, most workers considered self-learning as a learning opportunity, and almost none of them were satisfied with what their companies arranged. Some had not even realized self-learning is a learning opportunity. As Owen said:

Yes, I think you can grow in every project, because you use all your ideas in each project. . . . Then, I'll go to see some exhibition or attend some

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[113] "其實我覺得這個還是回歸到那個獎金的問題上了，就是因為就是它沒有個特別明確的就是說你做到什麼程度或者是你工作量的多少，來判定說是你的獎金是多少，然後就是只是說你這個項目做完以後我剩下多少錢然後可以給你發多少錢。就是基本上就是屬於是還是要刨去一些，它不是說，就是沒有一個特別，就是你該，比方說就是說你這張就是多少錢，或者說你這個工作量應對是多少錢的，不是這樣算的，再說我們也不知道它是按什麼算的。……有的時候會有各個方面就超出預算了，他可能就會從你的獎金中扣一些出來，所以，所以就會有的時候就會覺得啊，不是很滿意啊什麼的。"

[114] "工資制度，我覺得這個，都比較混亂，但是大模式是背靠背嘛，就是我不知道你，你不知道我的，但是對於派工資這一塊的界定，我覺得，走過那麼多的公司都比較模糊，如果說有規定基本上百分之八十都不會按規定走。"

classes or forums to learn. . . most of them are arranged by myself. (Owen)
115

According to Felix, companies think joining the actual project is the best learning opportunity.

> *According to my understanding, the two companies I have ever worked for have no training programs. The director of my previous company thinks that if you want to grow and improve, he will put you into a project directly without any training. He thinks you can improve the most through finishing the project. But I was a fresh graduate at that time; I joined the project without knowing anything. So, the improvement just came by force; you have to learn by yourself.* (Felix) [116]

Some of these creative workers stated that peer learning is the most common way for them to learn and solve problems. One worker said, *"Sometimes if I have some small questions that I can't solve by myself, I may ask my colleagues. We shall teach and learn from each other"* (Daniel). [117]

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[115] "有啊，就是，就是我覺得做每一個專案都會對你一個成長，因為每個專案都會你會去，我覺得是會把自己所有的，就是想表達的想法都會去拿出來，包括你頭腦，甚至我覺得是每次做一個項目都要榨幹自己的樣子。偶爾也會去看一看展覽，然後比如說聽一些課，然後去參加一些論壇，然後去聽一下。嗯，自助的比較多。"

[116] "據我瞭解，我呆過兩家公司的話基本上它是沒有的，可能就是直接，因為上家公司的話，那總監他的認為是你想提升想進步的話就直接把你扔進項目裡面，直接做項目這樣提升是最大的。那時候我剛畢業也是什麼都不會，就直接把我扔進項目裡面了，也是這樣逼出來的反正。沒有特別的培訓，然後就是直接把你扔進去，自己努力學出來。"

[117] "平時可能會有一些小問題，可能自己解決不了就是同事互相請教指導那種就會了，就是這方面的，還是比較小的，沒有說特別大的那種。"

Some of these companies offered training courses to their employees, but employees were not interested. For example, some companies have arranged marketing training, but employees though it was unrelated to their work and would not help improve their abilities.

I think we are mostly self-learning. Those trainings are somewhat meaningless for us because those are used to spread some knowledge including marketing, and I think the training contents are very brief. We still have to learn by ourselves. (Mark) [118]

Some companies even expected their creative workers to spend extra time to learn, but the truth is they do not have that extra time. As one worker said, *"Actually, our projects are quite tight and intensive; we have little time to learn"* (Helen). [119]

Penny also said they only have time to solve the problems within their current projects:

No, I think we really don't have time. If we come across problems, we will just go and find someone who can help and teach us the solution, and then we memorize it. It is the fastest way to learn. If you mean we have to intentionally spend time to learn, we definitely have no vigor for that. (Penny) [120]

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[118] "我覺得還是靠自己，畢竟培訓那些東西其實對我們來說意義不是很大，因為它是要普及一些知識的，它培訓的話是包括一些市場銷售，它其實這些培訓對我來說他培訓這些內容對我來說其實是很很很淺的一個層面，更深入學習，我覺得還是要靠個人自己去啊工作之外或者體現，或者在工作中去進步。"

[119] "其實項目還比較緊，沒有太多的時間給大家去就是說提升什麼的。"

[120] "不是，我覺得你說要我們特意去學習，我覺得我們真的是沒有那個時間，但是就是說我們當我們遇到問題的時候，我們去找人，就是說找那些知道的人去幫我們，就是說教我們一遍，幫我們就是說解決了一次問題，然後你就會記住它，這樣才會更快。你要我們特意去抽時間去學習的話，根本就沒有那個精力。"

Lack of enjoyment.

"Interest" refers to interest and enjoy working in their current job. Almost every creative worker agreed that interest is important when choosing their job, and they were interested in their current jobs. Managers also stated that they encouraged workers to try task that interest them. However, this method is only partially effective because few employees actually enjoy working in their current jobs.

As one worker explained, *"I can't say I enjoy working very much. I can only say I will continue to work, but not really enjoy it"* (Jack). [121] Karson also stated that one's enjoyment level of the job could influence their motivation:

> *I agree that if you are not enjoying your work, in fact, it has some impact on your performance. I think it differs from person to person. For someone who has higher subjective initiative, he may be able to adjust himself and continue to work hard, even if he does not enjoy the work. But for me, it is quite important. I agree that if I don't enjoy my work, it definitely affects my hard-working performance.* (Karson) [122]

These creative workers have identified two main reasons for not enjoying their work. The first one is about the long working hours and the high intensity of projects.

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[121] "工作不一定非常的享受，我只能說可以一直做下去，享受談不上。"

[122] "我覺得同意，就是說你不享受工作，其實是對你努力工作有一些影響的，但是我覺得這個是因人而異吧，就我自己來說我覺得是比較影響的，重要程度還挺高的，但是有些人他可以調整過來，就是說他的可能主觀能動性比較強，他雖然說不享受，但他也能調整好自己，然後去努力工作。我覺得我個人來說我是同意說，我如果不享受就很影響我的努力工作的。"

I may still enjoy my work if there are not that many projects. We are too busy, and we work overtime continuously. Like me, I have arrived home at five o'clock in the morning every day for a week already. (Calvin) [123]

The second reason is about the struggle of the balance between their own creative ideas and the requirements.

I am not really enjoying it because when we create something, we have to consider many factors. What we want to do may be different from what other people want. So, at this point, I feel irritated to choose whether we should cater to others or stick to our own ideas. (Chris) [124]

Some of these creative workers also made a connection between interest and enjoyment. They said interest in their jobs was important, but their interest in the job decreased because of their lack of enjoyment. As Bonnie explained, *"Yes, I think [interest] should be very important, but I feel like I won't take my interest as my job in the future, because your interest wears out if you work on it for a long time."* (Bonnie) [125]

Calvin expressed the same sentiment:

After a long time working, your passion on the thing you're interested in decreases. Especially when the idea or requirements from our clients are

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[123] "如果項目不多的話，我還是比較享受的。忙是歸忙，但是如果說要是你連續的這種加班，像我現在已經就是說有一星期了，天天都是五點鐘才到家，凌晨 5 點。"

[124] "這個可能就不大享受了吧。因為我們自己做東西哦可能會考慮到很多因素嘛。自己想，別人想要什麼，然後我們自己想做出什麼東西，這個可能會有一些不同嘛。然後再這個地方可能就會給自己帶來一些煩惱吧。我們是去迎合別人呢，還是去堅持自己。"

[125] "嗯，我覺得應該是很重要的，但是反正我是感覺以後的興趣是不能當工作做的，因為時間長了就會把你的興趣會磨掉很多。"

very general, which cannot make me interested or motivate me to work well.

(Calvin) [126]

Not enough autonomy.

In terms of autonomy, managers focused on freedom in developing creative ideas and managing their tasks. Most of them claimed that their employees were welcome and free to voice their ideas. However, employees thought that they were, in fact, under quite a lot of control. They believed they did not have enough freedom, mainly regarding control in creative ideas and time management.

The majority of creative workers wanted to have freedom in the early stages of the creative process, which means they wanted their ideas to be considered more, instead of only executing other's ideas. One worker said, *"I hope I can participate more from the beginning of product planning, which is from the start of the project, then I may be able to put my ideas into the project"* (Mark). [127] Even for people who are already working on idea generation in the early stages of a project thought the project requirements were already a limitation for them.

I want to have more freedom on every part of the content and requirements.

Let me explain it. For example, if the requirement is to shoot a video talking

about parent-child relationships, the storyline should start from the quarrel

and go to the reconciliation. Then, this is very little freedom for us. But if

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[126] "就是時間太長了以後，你感興趣的那個點的熱度會變低了，會降下來的。尤其是我們現在所接觸的客戶，其實那個想法和概念對於我來說我覺得是很一般的，沒有觸碰到我需要 get 的那個點。 只是說一個正常的工作而已，沒有說我對於這個東西特別讓我感興趣，我特別想把他做好。"

[127] "我希望就是從產品的就是最初的規劃，就是可能會多一些，多一些參與度，就是說因為從產品的就是一些立項，就從源頭，就是說可能會更多的賦予自己的一些思想的東西。"

210

the requirement only stated that they need a video about emotion and with a happy ending. Then I think I can have more space to express myself (Jack) 128

Some workers, however, believed that whatever ideas they proposed would be rejected by their leaders. One worker said, *"For my own feeling, they actually encourage us to create and voice out our own ideas. But at last, these creative ideas may be discarded by our managers"* (Chris). 129

Other workers wanted more freedom in time management. They especially thought that fixed working hours were not suitable for creative work. Penny explained, *"I think freedom means I can arrange time by myself, I think [the company] doesn't need to control our time"* (Penny). 130

Kelly thought:

> *Creative workers shouldn't be fixed in the office. Now we have to check punch cards every day, but I think creative workers should go out and be in touch with more things. You should continuously expand your cogitation,*

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128 "每一個具體產出的內容，就是每一個需求，具體產出的內容的自由度要變得高一些，我要解釋一下，如果說這個需求是我要拍視頻，但是他給你的局限性，只做一個親子關係的，他們從吵架到和解，這個可能自由度就低一些。那今天換過來說，我想做一個視頻，然後可能是關於情感類的，是一個 happy ending 那麼，我覺得這樣的，這樣的發揮空間就會變得更多一些。"

129 "我個人感覺啊，其實大家很鼓勵創意或者提出自己的看法其實，最後呢，這個創意和想法以後，這個得到的結果可能就是領導不認同啊，或者說會有些這種東西吧。"

130 "我覺得自由度，就是說我覺得時間自己安排吧，我覺得時間不用管。"

like seeing some exhibition or different views and communicate with

different people. (Kelly) [131]

Janice provided more detail about the autonomy she wants by relating freedom to trust.

I think autonomy is closely related to trust, which means autonomy is 100%

trust. I think if you give me a task, you trust me; you will not interrupt, as

you know that I will ask you if I have any questions. So, this is what I think

autonomy should be: you can do and design whatever you want. (Janice)

[132]

Simon shared his opinion of the current condition and he touched upon some reasons for this.

The condition of the current animation industries in Beijing is somehow

quite similar to some politics. A leader, or a boss, will not let you do

everything. All they need is for you to finish one small part, because if you

do too many things, it is like you are getting over someone's head. That is

why people who slack off at work are living a better life. Those who really

have a passion to do something good—they are repressed. Even if you want

to work more, the boss may not let you. (Simon) [133]

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[131] "希望不要把策劃框在辦公室裡，我們現在是要打卡嘛，每天上班下班打卡，但是讓我覺得你作為一個策劃，你應該去接觸更多的東西，你應該去不斷的開拓你的思維，去看看那個那個那個展覽啊，或者是去看看其他的不同的景色啊，去跟不同的人交流。"

[132] "其實我覺得這個自由度跟信任是掛鉤的。就是所謂自由度可能就是百分之百的相信。就是我倒覺得是，比如說你交給我一個任務，如果領導信任，他就不太會過問了，因為你可知道如果你有什麼問題的話，你就會詢問他，對，我所謂的，我感覺自由度應該就是，可以讓你去放手，做你自己想做的決定，就是你覺得這個事情怎麼做就怎麼做。"

[133] "在北京的動畫圈，是什麼樣的，什麼狀態的，就是他那個更接近於政治，玩政治，就是說一個主管，或者是一個部門，一個領導，他是不會讓你什麼都幹的，只能幹你自己的這一小部分，他只需要，你幹好你自己的這一小部分就好，因為你要幹的太多，你就越級了，所以目

212

Confusing company policies.

Another problem affecting creative workers was their working environments. Most of the managers said their companies had clear policies in managing employees. However, these creative workers reported that they thought company policies were very confusing and unclear. Some of them thought the problem was the decision maker.

> *Policies are more unclear in the upper level management. In here, the power of decision-making is much dispersed; no one is responsible for the whole thing. The confusion of upper management slows our work, and having no unified policies causes failure. That means not only can [the policies] not motivate me to work harder, they also have a negative effect.* (Nicole) [134]

As one worker said, *"The bosses put too much personal will into the company policies"* (Chris). [135] Bonnie said confusing policies are unfair because they affect the appraisals and rewards of creative workers.

> *They have made a table about the appraisal of animation projects. They said that if three leaders think your animation work is good, you can get some marks for a pay raise. But they have said nothing about work for commercial projects.*

前，動畫更多的時候是比較就是混混日子過生活這種人混得更好，因為什麼？因為都有衝動想做好的東西就是特別熱血的人都被都很壓抑，都比較壓抑，所以，而且不但壓抑你那個同時，你就算你幹了很多就是，領導也不一定能讓　你參與這些。"

[134] "制度就是說就越往上的制度就越不明確，決策人權力非常的分散，沒有人負責整個。反正非常混亂上面。這樣就會讓這個工作更加的緩慢，或者是可能導致失敗那就是不統一的。　就是不能夠讓我更加努力工作，也會有負面的影響。"

[135] "算是制度方面，領導的個人意願其實在裡面或者融入的太多了吧。"

(Bonnie) [136]

Sam thought the problem was more about the distribution of work and the fact that bosses always wanted employees to be multitasking.

Maybe every worker wants to do what they like and what interests them most, but in their position and the situation now, bosses or managers will find many abilities in one person and ask you to do a lot of different things. But the worker doesn't want to do a lot of things; he only wants to do well in one task. So, if he is asked to do other things, even if they are paid, that upset his motivation. He may want to quit his job. (Sam) [137]

These comments and opinions from the creative workers indicated that they thought the current motivation methods could not effectively motivate them. This is because there are some management problems in creative organizations in China's creative industries.

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[136] "他們之前做了一個表，就是說但這個是關於動畫的，也沒有說涉及到商業方面的，就是說動畫比方說，你這次三個主管評論覺得你都挺好，然後你就可以加分啊什麼的，然後你就可以派工資啊什麼的，然後我…我們就說這只是涉及到了動畫的方面，但是在商業方面的畫就沒有任何的那種。"

[137] "每一個員工他可能最想做的是他最喜歡最有興趣的那個，但是他在一個工作崗位上，尤其是在當下吧，因為都會把一個人的，老闆肯定或者是主管會挖掘你這個人的好多的能力，去讓你去做，但是有的員工並不是想做好多件事情，他只想把一件事情做好，所以說當然讓他做一些別的事情的時候，即使是有償的，去付報酬，他也會打亂他的積極性，他可能會不會選擇這份工作，可能會換，他可能就想做他那一塊的東西。"

214

Chapter Summary

Eight key findings have been obtained from the data collected in Studies 1, 2 and 3. These findings served the research objective in gaining more understanding of the motivation in China's creative industries. The four research questions were answered. These findings indicated that the most important motivator perceived by both managers and creative workers is monetary rewards. Recognition, learning opportunities, interest, and autonomy are very important. However, creative workers said the current motivation methods used by creative companies and their managers were not effective enough to motivate them to work harder.

Chapter 5 Discussion

In the previous chapter, eight findings were described in detail and the research questions were answered. Before concluding this study, findings are discussed in this chapter by interpreting the findings with the management issues in organizations and the development of China's creative industries. Reasons included economic development, cultural value, industries ecosystem and discussed. Fig 5.3 is the conceptual model proposed by this study.

This study began by considering the importance of China developing cultural and creative industries. Since creative industries help sustain economic growth, the Chinese government has started to encourage organizations to shift part of their capacity to developing creative industries. Creative industries are industries that highly rely on human creative abilities. The creative performances of employees determine the success of organizations in creative industries.

Motivation is an important element in organizational management; it is also a crucial component of creativity. Studies suggested that motivation could positively affect creativity. When creative workers are motivated, they are more willing to put extra effort into completing a task, which results in better outcomes. Therefore, an appropriate motivation strategy could help organizations in creative industries strengthen their competitive advantages. However, few studies have been conducted regarding motivation in China's creative industries, so there is inadequate knowledge in this research area.

This study aimed to explore the effectiveness of current motivation strategies in China's creative industries and the important motivators perceived by company managers and creative workers. We conducted an empirical study using the qualitative approach. The findings described in chapter four answered this study's research questions. These findings provided much solid evidence regarding current conditions and the beliefs of creative workers in China's creative industries. They include the motivation methods that are currently being used, the effectiveness of those motivators, and the dominant motivators perceived by creative workers. These results served the study purpose by revealing some insight about the development of creative industries and the motivation of creative workers in China.

This chapter discusses the implications of the findings. There are seven points in this discussion. They include the experience of managing creative workers, managers' positions, industrial ecosystems, contradictions with western theories, the neglect certain motivators, formulation of conceptual model and the creative person consideration.

5.1 Lack of Knowledge and Experience in Managing Creative Workers

The findings indicated that organizations in China's creative industries mainly use extrinsic motivation methods, including monetary rewards and performance evaluations. These are the common motivation methods of most industries.

However, the use of these motivators contradict western research and theories regarding motivation for creative workers. Many western theories assert that creative performance is usually driven by intrinsic factors. Creativity scholars and work motivation scholars agree that intrinsic motivation works positively in motivating creativity-related work. For instance, Amabile and Sternberg specified intrinsic motivation as one of the key components of creativity (Amabile, 1983; Sternberg, 1999). Several studies indicated that creative work could only be motivated by intrinsic motivation (and not with extrinsic motivation). Intrinsic motivation, such as interest or enjoyment of a task, can increase the amount of effort put into a task. In contrast, extrinsic motivation has been found to negatively affect creative workers because it restricts creativity (Amabile, 1985; Stenmark, 2000; Zhang & Bartol, 2010). External rewards also lead creative workers to focus on obtaining the rewards instead of focusing on making a task more creative (Stenmark, 2000). This happens because creative products need a lot of time to develop or explore. If workers were to use more time to develop a creative work, they would not be able to meet the deadline. Therefore, it is difficult to achieve a

creative result when extrinsic reward is treasured, as people would not put more effort and take risk for better creative outcome.

The reason creative organizations in China rely on generic extrinsic motivation methods can be traced to the development of China's creative industries. Since the economic reform in 1979, China has viewed manufacturing industries as the mainstay of economic development. It was not until cultural and creative industries were first proposed in 2006 that the Chinese government started to allocate resources away from conventional manufacturing industries toward developing creative industries. Gradually, China began to consider creative industries as part of the national economic strategy.

In response to new government policies, existing companies began to shift some of their business focus away from OEM toward ODM or OBM. At the same time, these companies retained their original OEM businesses to sustain their revenue, as the newly developed creative industries were still ambiguous. The management in these creative organizations has not managed to apply suitable motivation strategies. They still use the conventional methods that they have always used for manufacturing workers. However, creative industries mainly use knowledge, creativity, and intellectual abilities; so managing creative workers is significantly different from managing manufacturing workers. Creative workers have different attitudes toward their work, but organizations have not fully realized the characteristics of creative industries. They need more time to gain understanding and change their motivation strategies.

China's creative industries have been developed for more than ten years, but the findings of this study show that they are still using conventional motivation methods like monetary rewards and performance evaluations. This indicates that few organizations

realize the need for creating motivation strategies specific to creative workers. This problem brings doubt about which development stage China's creative industries are in. Many organizations in creative industries may still focus on manufacturing instead of creative work. Therefore, they have no intention to change their motivation strategies for motivating creative workers.

5.2 Managers' Experience Compensated the Deficiency of Motivation Strategy

The findings indicated that companies in China's creative industries are using generic extrinsic motivation methods to motivate their creative workers. The most important motivator, monetary rewards, is understood by both managers and creative workers. Apart from monetary rewards, however, companies have not addressed the other important motivators perceived by creative workers. Managers in these companies did not show that they had a clear understanding of motivating creative workers. However, they did indicate that they use some motivation methods that are coincidentally in line with motivation methods suggested by creative workers.

In the interviews, we asked managers of creative teams to describe how they motivate their teams apart from following company motivation strategies. These managers believed that some of the motivators they used could effectively motivate their teams. These motivators included intrinsic motivation, such as encouragement, harmonious relationships, and extrinsic motivation that could be easily internalized, such as recognition, learning opportunities, and challenging tasks. These motivators more or less meet the requirements of creative workers' perception of important motivators. It is also in line with the western theories that say intrinsic motivation works better on motivating creative workers.

Managers also used methods they perceived as effective in motivating their teams. Fortunately, these methods happened to compensate for the deficiency of company motivation strategies. The reason for this coincidence is that most of the managers and team leaders began their careers as creative workers before being promoted to management. Creative work require domain knowledge, and each discipline is distinct. As a design team manager, one's responsibility is primarily managing projects by communicating between teams and clients or users. This means they are required to have a sufficient level of knowledge in that particular discipline, along with management skills. So, managers are usually promoted from the team.

Since managers in China's creative industries started at the worker level, they share a similar understanding with creative workers about the need for motivation. In addition to implementing motivation strategies from the company policy, these managers use other motivation methods according to their experiences as creative workers. These methods are partially consistent with the motivation methods mentioned in theories for motivating creative workers. These methods emphasize intrinsic motivators like encouragement. Although organizations in China's creative industries are using the same motivation methods designed for conventional manufacturing industries, managers have somehow compensated for the deficiencies of company motivation strategies.

However, the findings from Studies 2 and 3 indicated that creative workers do not believe current motivation methods are effective enough, even though they are the same motivation methods creative workers say they require. The main problem is the execution of these motivations, which could be contributed to the fact that these managers may not have had professional management training. They also may not have a clear understanding

222

of how to motivate creative workers. Managers tend to apply their own methods to satisfy worker needs, but these methods are not systematic. In fact, these methods could even be called personal, as managers explained that they usually customize motivation methods for different workers. For example, some managers think improving one's personal abilities is a very important motivator. These managers help their workers set individual goals, and they provide workers with learning opportunities to achieve those goals.

As these studies show, organizations in China's creative industries have adopted conventional motivation methods, and managers have customized their own methods that are not included in the company motivation strategy. However, neither of these motivation methods seem to be able to fully satisfy the needs of creative workers and effectively motivate them. The reasons might be related to the entire ecosystem of China's creative industries, their conception of creativity, and their understanding of motivating creative workers. These reasons will be further discussed in the following sections.

5.3 Industrial Ecosystem of China's Creative Industries Demotivate Creative Workers

China has been transforming its economic focus away from conventional manufacturing industries toward creative industries since 2006. China's creative industries have a relatively short history when compared to those of developed countries like the UK, whose creative industries started in 1998. In the past twelve years of development, many organizations in China have evolved from the conventional manufacturing business to creative business; many new companies have also been established. Few motivational concepts and practices have been well-established, which forms an immature industrial ecosystem.

From this study, some interesting facts are found when trying to reveal the effectiveness of the current motivation methods in China's creative industries. The findings showed that managers and workers have similar choice on important motivators. The top three motivators they perceived as the most effective are essentially the same: monetary rewards, recognition, and learning opportunities. The results suggest that managers could easily fulfill the expectations of their workers. However, there is doubt about the effectiveness of current motivation methods. These results can only conclude that these motivators were valued by both managers and workers.

Finding 8 shows that workers are not satisfied with the motivations offered by companies and managers. Creative workers agreed that the motivators were important, but many claimed that those motivators could not effectively motivate them to perform better. What follows are some of the dissatisfactions workers discussed.

Monetary rewards.

Both managers and workers agreed that monetary rewards are a very important motivator. However, most workers said the salaries they have now are lower than their expectations. Furthermore, their bonus systems are unclear.

Learning opportunities.

Creative workers said they would be motivated by learning something they want to learn. However, learning opportunities offered by companies do not satisfy this need. Most workers said they learn only on their own or with peers.

Interest.

Interest is the main reason workers said they chose to work in the creative industries. However, due to high-intensity workloads, nearly all the participant said they

do not enjoy their jobs. Intense workloads over times may even destroy one's interest in the work.

Autonomy.

Most managers said their employees were welcome and free to speak their minds. However, employees said they are under quite a lot of control, including control over creative ideas and time management.

Some previous studies identified problems that exist in the development of China's creative industries (Zhang et al., 2013). In a study regarding designer motivation, Zhang (2014) analyzed the current conditions in China. He stated that companies in creative industries compete in the market by using low prices as their main competitive advantage, instead of using creativity. Original design has not been treasured enough, as the intellectual property law is still very weak. Creative workers are demotivated, as they do not receive their expected returns, such as appreciation, for their original designs. Zhang also pinpointed some management problems in China's creative industries. Short-term revenue targets are usually a requirement for creative workers. They are evaluated based on the immediate benefits they bring to the company. Focusing on revenue targets discourages creative performance (Zhang, 2014)

The pursuit of short-term benefits hinders the creative performance of workers. Creative work usually needs a relatively long period of time to generate; it requires time for risk-taking or trial and error. Therefore, creative performance is difficult to motivate under an intensive and high-pressure atmosphere. When interviewing creative workers, most of them claimed that there are many environmental factors affecting the execution and outcome of motivation methods used by companies and managers. These workers

said they are always under tight schedules, and the quality of their work is usually restricted by meeting deadlines and client requirements. One interviewee in this study explained that he wants to generate creative ideas and produce creative work, but his industry's environment would not be conducive for it. In other words, he would not have the time to work well and learn at the same time. He also does not believe he has the freedom to voice his opinions.

To recapitulate, workers are not satisfied with the monetary rewards they receive for such heavy workloads, and they have no extra time to learn or generate new ideas even when they are willing to. Working so intensely for a long period of time can lessen how much employees enjoy their work even though they are interested in their work. All these factors contribute to the demotivation of workers and their creative performances.

The immature industrial ecosystem of China's creative industries could be the main thing that obstructed company execution of motivation methods and affected creative workers' satisfaction. This ecosystem involved three parties: clients or customers, companies in creative industries, and creative workers. Although globalization has made information easier to access, the general population's appreciation for innovation and creativity is still lagging behind in China. Clients do not usually make creativity the main requirement for their projects. They concentrate on the short-term return, and they do not realize how creative work could bring long-term value to their company. This long-term value could be the company's reputation, which could attract new customers, or a creative user-experience that could change user's habits and open a brand-new market opportunity. For example, the swiping feature of smartphones is a creative innovation, and it changed people's cellphone habits.

Since clients and customers do not stress creativity when evaluating a product, most companies in China's creative industries still use conventional marketing strategies. They use price and production efficiency as their main competitive advantages, instead of their creative performances or the creativity of their products, as the industry requires a completed product more than a creative product. Therefore, the standard for assessing worker performance is usually based on revenue targets, budget control, or workload. Companies seldom evaluate creative performance.

Moreover, creativity theories suggest that creativity requires adequate time for exploration and risk-taking. However, the fierce market competition within China's creative industries focuses on short-term return; it does not allow sufficient time and resources for workers to take risks and have better creative performance. This is very different from creative industries in some developed countries, which think creative quality is more valuable than efficiency and cost. They give their workers more resources and more time to design something creative, and when they encounter new projects, they usually concentrate on the design and find an OEM to help with production. Creative quality is the key competitive advantage in their markets.

Under the industry ecosystem in China, the needs of creative workers are hard to fulfill. The environment cannot promote the performance of creativity, and it obstructs many possible motivators that encourage creativity, such as autonomy. Creative workers can only work according to company and client requirements, which may demotivate them. Therefore, most of their enjoyment level is very low. The dissatisfaction and desires of creative workers show that they have the creative worker's attitude, and they demand more freedom to develop their creative work.

The current ecosystem of China's creative industries (the market, company management, clients, and end-users) is immature. From a macro perspective, this immaturity was caused by China's political atmosphere and cultural values. China is a communist country and has been experiencing economic reform since 1976. Since 1982, the Chinese government has been implementing the political theory of socialism (in Chinese characteristics, 中國特色社會主義), adapting the market economy to reinforce the country's economic growth while retaining the monopolistic political power of China's communist party and the commitment to achieve communism.

The core values of this political theory are to transform China into a modern socialist country with "material wealth (富強), democracy (民主), civilization (文明) and harmony (和諧)" (CPC news, 2008). These core values have been reiterated continuously throughout the years of China's development. The values stipulate that material wealth should be achieved before pursuing democracy, civilization, or harmony. They created an economic oriented atmosphere in the market (CPC news, 2008).

Creative industries in China follow a similar path of development. The government has carried out many supporting policies and funding to support the development of creative organizations. Although creativity is the key element in creative industries, the Chinese government has not stressed the importance of creativity. Government offers support to creative organization mainly relied on immediate return and short-term economic growth. These policies are directly and indirectly affecting the ecosystem of creative industries. Creative work requires a high level of freedom; however, freedom of thought is rarely encouraged under the communist government. Throughout China's long history, it has emphasized and propagated a conservative thinking style

based on history and tradition. People with this conservative thinking style have built inherent assumptions in their minds. They do not recognize the importance of creativity in developing the creative industries, as doing so would require them to leave their comfort zones and challenge their inherent assumptions.

Chinese people have cultural values that clearly influence the ecosystems of creative industries. In Hofstede's cultural value study, Chinese people received high scores on collectivism and power distance. *Collectivism* refers to a sense of belonging to a group in which people support each other and care about the group's opinions (Hofstede, 2001). The success of the group is more important than someone's individual contributions. Compared to collectivism, individualism as a cultural value is more favorable in the development of creativity, as it encourages uniqueness. Goncalo and Staw (2006) conducted a study regarding the influence of individualism and collectivism on group creativity. The results indicate that individualism could be more beneficial to creativity development.

Power distance refers to the extent to which people accept an unfair power distribution in society (Hofstede, 2001). A high score in this dimension indicates that Chinese people accept and obey power from the higher level. Both collectivism and high power distance have philosophies that are incompatible with creativity, which requires individual thinking and a willingness to challenge assumptions. Yuan and Zhou (2015) conducted a study about the effects of power distance on group creativity. Their results also show that high power distance is not favorable in fostering creativity in groups.

This political atmosphere, with its deeply imprinted cultural values, has created the current ecosystem of China's creative industries. However, along with the country's

development, several phenomena can be foreseen to have great impact in the ecosystem of creative industries. Once China's development reaches a point in which people have enough material wealth, people may shift their focus to pursuing entertainment. They may therefore require more creative products that can provide them with new experiences. Moreover, the new generation in China, who has grown up in an environment of highly developed global communications, can easily access information from all over the world. They have a higher demand for creative products than the older generations do. Organizations must consider enhancing their creativity to satisfy these needs and to expand into the global market.

5.4 The Most Important Motivator Contradicted with Western Theories

The main purpose of this study is to find out the most important motivator for Chinese creative workers. Relevant questions have been asked in every part of the data collection. In Study 1, managers were asked to choose the motivators they perceived as the most effective for motivating their creative teams. The most commonly mentioned motivator was money. In Study 2, creative workers were asked to describe the most important motivators that can drive them to perform better. The most common answers were also money. Finally, the survey in Study 3 asked participants who are working in China's creative industries to prioritize motivators from most important to least important. The result showed that reasonable salary and bonus were the first priority among the nine options.

These results are quite a surprise because they indicate that Chinese creative workers consider a typical extrinsic motivation factor to be the most important motivator. In western motivation theories, Scholars usually think extrinsic motivation has negative

effect on motivating creative performance, but now in China, it became very important. It is a big contradiction to the major theories of this field.

Motivation theories divide motivation into intrinsic motivation and extrinsic motivation. Scholars have found that different motivations lead to very different behaviors and quality of performance (Ryan & Deci, 2000a), and they usually label intrinsic motivation as one of the key driving forces of creativity (Amabile et al., 1994). People demonstrate a higher quality of creative performance and creative use of skills with intrinsic motivation. Studies have repeatedly found that extrinsic rewards negatively affect creative performance (Stenmark, 2000).

Sansone and Harackiewicz (2000) stated, "Intrinsic motivation is believed to be a primary driving force behind the creative process" (Sansone & Harackiewicz, 2000, p. 73). Scholars have even considered intrinsic motivation as one of the most influential components of creativity (Casakin & Kreitler, 2010). Runco also explained the powerful effect of intrinsic motivation on creativity. He said that intrinsic motivation helps people to discover a problem in which they are interested. With this interest, people are willing to stay involved and spend more time investigating, and then they are more likely to obtain creative solutions (Runco, 1994; Amabile, 1996).

Monetary rewards are usually clearly stated in the employment contract or bonus system. It is a typical expected reward. However, external motivations were found to have a significant negative effect on intrinsic interest, creativity, and task performance. A study of Lepper and colleagues in 1973 showed that when people engaged in a highly interesting task for an expected reward, both motivation and quality of creative performance decreased (Sansone & Harackiewicz, 2000). This is because extrinsic rewards provide an

external constraint to creative work, which limits the exploration behavior. If employee pay depends on the number of completed tasks, employees will maximize their return by only producing work that meets the requirement, instead of trying to do their best or perform better. Therefore, the creative worker may focus on quantity over quality, causing the quality of creative work to decline.

Moreover, the effects of extrinsic rewards are difficult to maintain long-term. For example, when an employee gets a pay raise, they may immediately be motivated to work harder in the forthcoming tasks; however, they will quickly grow accustomed to the new salary and start to lose motivation. So, the effect of extrinsic rewards does not last long. Furthermore, the motivational effect of the most important motivator, monetary rewards, does not last long-term. Being creative is not a one-time performance; it requires perseverance and trial and error. That is why intrinsic motivation works better for creative workers. Extrinsic motivation cannot maintain a long-lasting effect. The effect of extrinsic motivation stops when the motivation stops, but intrinsic motivation is inherent and will maintain its momentum.

On the other hand, there is another school of thought that suggests some extrinsic rewards do motivate creative performance, and a balance of intrinsic and extrinsic motivation is required when rewarding creative performance (Stenmark, 2000). The motivation effect depends on the conditions of the given extrinsic reward. For example, extrinsic rewards like recognition or useful feedback could be internalized to become a sense of accomplish and personal growth (Rubenson & Runco, 1992; Ryan & Deci, 2000b). This internalization creates a possibility for extrinsic motivation to have a positive effect on creative performance. However, no scholar has clearly explained how a purely

extrinsic motivation like monetary rewards could be internalized and encourage motivation for creative performance.

So, the question becomes, "Why is there a significant difference between China and the western theories?" Why also do Chinese creative workers claim that they would definitely work harder and perform better for monetary rewards, and why do company managers also think this purely extrinsic motivation is the most effective motivator in managing their creative workers?

In Herzberg's two-factor theory, he identifies two sets of factors that affect employee motivation: hygiene factors and motivators. These two sets of factors coexist in every job. *Hygiene factors* do not have any positive motivational effect, but a low level of these factors creates job dissatisfaction and demotivation (Herzberg, 1987). Each hygiene factor has a threshold; once the hygiene factor is satisfied and has reached its threshold, the satisfaction level of the employee remains unchanged. *Motivators* refer to factors that can enhance employee motivation. Both hygiene factors and motivators exist at the same time. However, if the employee satisfaction level of certain hygiene factors is low, performance
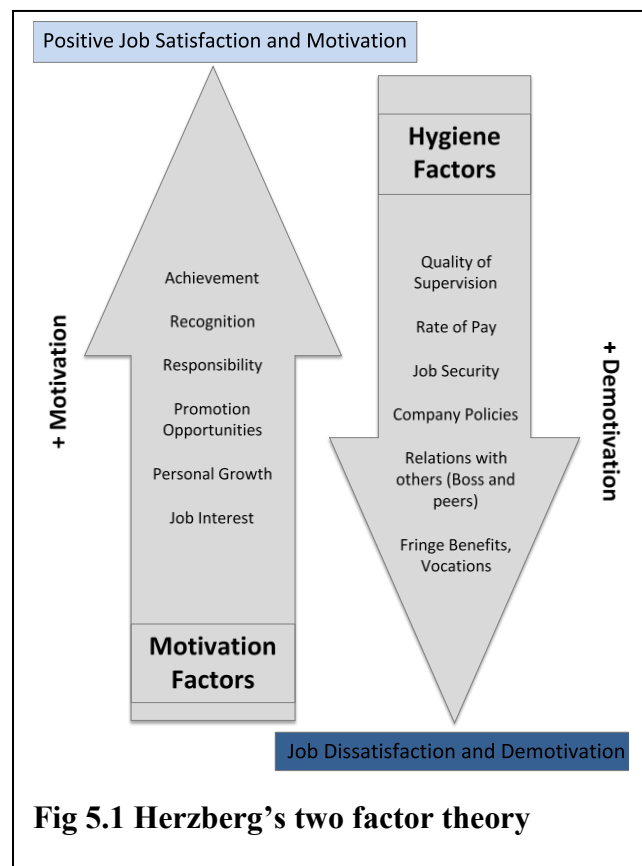
Fig 5.1 Herzberg's two factor theory

could be negatively influenced, even if there are motivators present. This is because the negative effect of hygiene factors overshadows the positive effect of motivators.

In this case, Chinese creative workers take monetary reward as most important motivator. It indicated that they are still struggling under the threshold of pursuing hygiene factors described in the two-factor theory. Previous discussion has mentioned the economic development in China and how it could be the main reason that creative workers need money the most. Since the economy has grown exceedingly fast in the past thirty years, living standards and living costs (including property costs) have risen at an unbelievable rate. Salaries, however, have not caught up. In the interview of Study 2, most of the participants claimed that the key aim for going to work is earning a living. This aim is obvious for older workers who have their own families and children. However, younger workers who do not have family burdens may also choose learning as the most important motivator. But in fact, these younger workers also believe that learning and growth are tools that help them earn more money.

When looking at this phenomenon from the cultural value perspective, valuing monetary rewards matches the long-term oriented cultural value of Chinese people. In Hofstede's national cultural dimensions, China scored the highest in the long-term versus short-term orientation dimension. Long-term orientation means people consider long-term revenue over short-term revenue, and they will save money for future use instead of only considering the present. In a cultural value study, scholars found that long-term orientation is significantly related to the economic development of a region. A rapidly developing region is usually comprised of long-term oriented characteristic (Chinese

234

Culture Connection, 1987). This consideration of the future may partially explain why Chinese creative workers value monetary rewards the most.

Since the importance of this extrinsic motivator is deeply related to the economic development of a country and the creative industries, once the country and its creative industries have developed to a certain level, the relative importance of motivators may change. Monetary rewards seem to be the motivator for China's creative workers, but Herzberg's two-factor theory classifies money as a hygiene factor. If current monetary rewards do not satisfy workers' needs and do not reach their threshold, workers are demotivated. An increase in monetary rewards would decrease worker dissatisfaction and prevent demotivation. However, money does not truly motivate these workers, and it would not help build the momentum for continuous motivation. Long-lasting motivation momentum can be formed only when workers are intrinsically motivated.

Although monetary rewards dominate the results of this study, creative workers in China have shown preferences for other motivators, including recognition, interest, and learning opportunities. Among them, recognition was mentioned the most in the interviews with creative workers in China. Every participant claimed that recognition is very important to his or her motivation, indicating that the workers would be motivated to work harder if they could gain recognition at their jobs.

Recognition refers to offering or receiving favorable acknowledgment of an act or achievement. This acknowledgment brings psychological satisfaction from external factors, but it can easily be internalized, leading to an increase in self-confidence and feelings of competence. Many scholars classify recognition as an extrinsic motivator (Locke & Latham, 1990; Amabile & Hennessey, 1994) because the source of recognition

is external and not from the work itself. However, some scholars claim that recognition can be internalized and can become intrinsic motivation, resulting in long-lasting effects on worker motivation.

In Herzberg's two-factor theory, recognition is classified as a motivator that enhances employee motivation (Herzberg, 1987). Although creative workers in China are still in the stage of trying to satisfy their hygiene factors, they do show characteristics of creative talent from pursuing recognition. As Rubenson and Runco (1992) claim, creative individuals may have a strong desire to gain professional recognition from the world or from their fields of study even if they are already highly interested in their work.

5.5 Interest and autonomy are neglected by managers

In general, the motivators mentioned by Chinese creative workers are in line with the conceptual framework. But when asked about the most important motivators they perceived, an interesting condition is found. The five most important motivators of creative workers are monetary rewards, interest in the job, learning opportunities, recognition, and autonomy. However, the majority of managers perceive the most effective motivators to be monetary rewards, learning opportunities, and recognition. Obviously, managers are unaware that workers value interests and autonomy.

Figure 5.2 is an updated version of the conceptual framework. All the motivators have been mentioned by both managers and creative workers. The motivators marked with stars are the motivators perceived as important by both managers and creative workers. Motivators marked with triangles are the important motivators that are valued by workers, but that company managers currently neglect.

236

Supportive Environment	Encouragement	Rewards
Job Design The need for competence Interest △ Challenging tasks **Working Condition** Creativity climate Autonomy △ Learning opportunities ☆ Interpersonal Relationships	Effective Supervision Constructive Feedback	**Tangible Rewards** Monetary rewards ☆ Authority and power **Intangible Rewards** Achievement and recognition ☆

☆ Important to both managers and creative workers

△ Important to creative workers

Fig 5.2 Updated Conceptual Framework of motivation study

This condition shows that companies and managers have missed some powerful motivators that they should use to motivate their creative workers. In the interview, creative workers ranked interest as the fourth most important motivator, and in the survey they ranked it second. However, interest is not in the managers' effective motivator list. Interest means that employees feel excited and happy to work on the task or job that is assigned to them, and that they will put in more effort to perform better because they are interested in it. It is also a very important motivator for creative work. According to Amabile (1996), interest and enjoying the task make the best motivation for creative workers, and interest can even help people explore their creative potential. In the conceptual framework, interest falls into the job design category, which means that companies and managers could actually manipulate worker motivation by assigning them tasks that interest them.

Autonomy was the eighth most important motivator in the interview with creative workers, and it was fifth in the survey, but managers considered it to be the least important motivator. *Autonomy* means employees have freedom and ownership in their jobs. It has been categorized in the conceptual framework under working environments, which means workers will work harder if companies or managers allow for more autonomy, which might include choosing their own tasks, controlling their own working processes, voicing their opinions, etc. Autonomy gives workers stronger feelings of ownership in their jobs. The absence of these two important motivators (interest and autonomy) could possibly demotivate workers, preventing better creative performance.

Indeed, managers also acknowledged these two motivators when they were asked about the motivation that they think is necessary, but they do not consider them as the effective one. This indicated that managers have a very clear idea about which factors are manageable and which are not. From a manager's perspective, motivators may seem important and effective if the managers are able to control and manipulate them; those they cannot manage seem ineffective. If a manager gave more freedom to employees, they could encounter problems like a shortage of time or the risk of quality assurance. However, from an employee's perspective, the needs that have not been satisfied (like interest and autonomy) become increasingly more important. The needs that their company actually fulfills (like welfare) become the least important because the employee has already satisfied that need.

The reason for neglecting the motivator, interest and autonomy, can be attributed to the previous discussion regarding ecosystem in China's creative industries have not been well established. Most companies are in the process of transforming from a

238

conventional business to a creative business. Companies are putting most of their effort into catching up to the economic development using revenue, instead of putting effort toward creative quality. Therefore, it is hard to provide creative workers space to choose what they really interested.

Another reason may be related to the cultural value of avoiding uncertainty. Chinese people scored highly in the uncertainty avoidance dimension in Hofstede's national cultural dimensions. This means Chinese people are more willing to keep everything under control to avoid taking risks. Allowing employees to have more freedom and do what interests them requires a company to relinquish control and empower employees, which may violate their cultural value. Therefore, Chinese creative companies may try to avoid considering these as motivation methods.

In conclusion, the above conceptual framework indicates that some of the motivators have already been included in motivation methods. Other findings show that employees frequently complain about the execution, so companies can do better. The neglected motivators (interest and autonomy) can be manipulated through job design and a supportive environment; company managers should become aware and make good use of them.

5.6 Suggested Tools for Motivating Creative Workers in China's Creative Industries

The findings of this study indicated that organizations in China's creative industries do not seem to have comprehensive and systematic management strategies to motivate their creative workers. Most of creative workers claimed that the current

methods are not effective enough to motivate them to perform better. Their performance may failed to serve the purpose contributing to the development of creative industries.

As indicated in previous chapters, developing creative industries could help sustain the country's economic growth and help prevent problems like high labor costs or a depletion of natural resources. Since creative industries strongly rely on human creativity, organizations should focus their efforts on optimizing the creative performance of employees. Literature reviews indicated a close relationship between creativity and motivation. Motivation is one of the key components of creativity, and it is a crucial factor in managing creative workers. It can positively influence employees' creative performance. However, there is a lack of comprehensive information regarding motivation in China's creative industries in the existing research studies. With the above consideration, this analytical study was conducted to understand which motivators Chinese creative workers perceive as effective and to understand the effectiveness of current motivation methods.

As discussed in Chapter 2, a conceptual framework is formulated by reviewing five popular motivation theories (see Figure 5.2). A set of motivators have been integrated into this conceptual framework. It conduces to the data collection and analysis process in this study. Through this analytical study, information regarding the perceived motivators for creative workers was obtained. This information described the motivators needed by creative workers, and it could be the solid advice to the organizations in China's creative industries.

In order to provide a clear picture of the motivators creative workers perceive as important in China, a conceptual model was formulated based on the original conceptual framework and the findings of this study. Figure 5.3 shows the conceptual model.
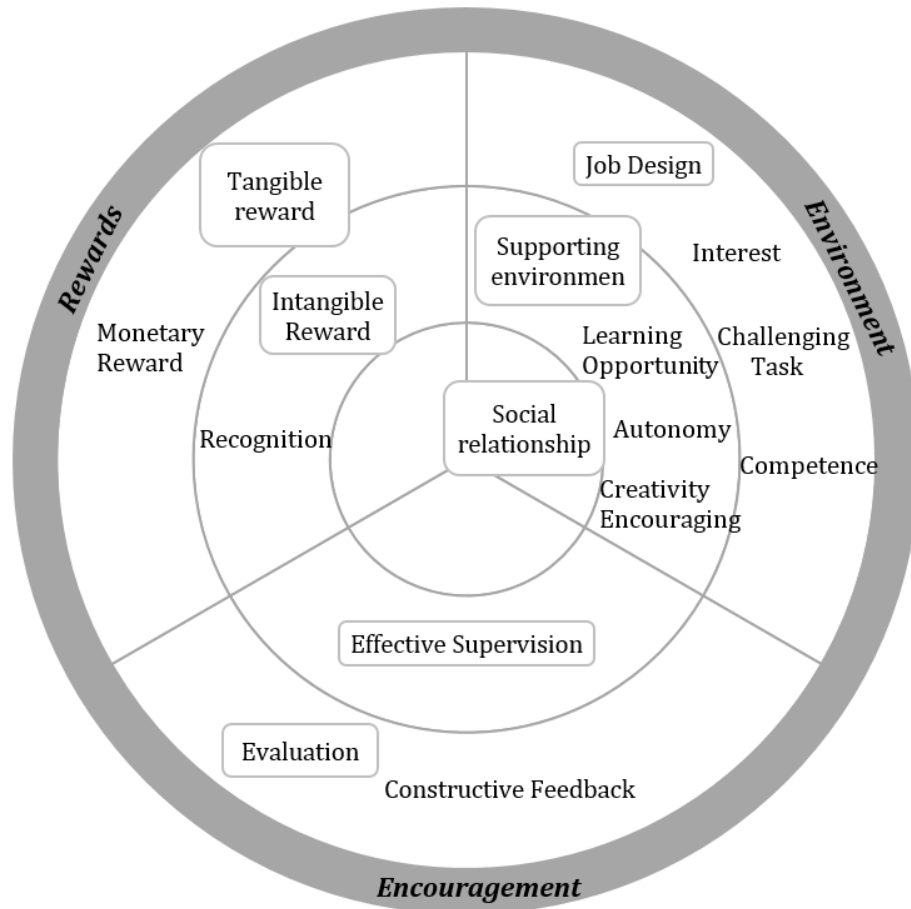
Fig 5.3 Conceptual model for the motivation of China's creative industries

In the conceptual model, motivators are categorized into three dimensions, similar to the original conceptual framework. The categories are supporting environment, encouragement, and reward. These three dimensions of motivators represent the three necessary steps in motivating creative workers. Environment refers to working conditions that are conducive to creative performance. Encouragement refers to continuous, daily enhancement of worker motivation. Lastly, reward refers to a tangible or intangible return.

When these three types of motivators are appropriately managed, the needs of creative workers are satisfied to a certain extent and worker motivation is enhanced.

In each dimension, motivators are organized in the order of priority found in this study. The motivators close to the peripheral are higher prioritized by creative workers in China's creative industries, while those close to the center are relatively less important motivators.

Supportive Environment.

Under supportive environment, job design is the most important category that organizations should pay attention. It includes interest, challenging tasks, and competence. It is in line with many previous studies on motivating creative workers. Scholars claim that interest in the job is the key for driving creative workers to put more effort into their jobs (Amabile et al., 1994; Moneta, 2004). Tasks must also be challenging, but this challenge has to be reasonable, as a sense of competence is also indispensable in motivating workers. So, managers should consider the interests of their employees and try to assign them tasks that they find interesting and challenging enough without making them lose any feelings of competence.

The second most important category is working conditions. It consists of learning opportunities, autonomy, and the encouragement of creativity. The findings of this study indicated that learning opportunities is the second preferred motivator among the other motivators. Chinese creative workers claim that opportunities for learning and personal growth could definitely motivate them because they want to meet the challenge and have better achievement. Autonomy is also one of the top five motivators perceived as important by creative workers. The freedom and choice Chinese creative workers want to

have are mainly about freedom in voicing their opinions, more power in controlling the design process, and lenient or flexible rules on working hours.

The least important motivator to creative workers in China was an environment that encourages creativity. They think it is relatively less effective in motivating them. The reason could be attributed to the poor understanding of creativity and the ecosystem in China's creative industries, as mentioned in the previous section. But in fact, an environment that encourages creativity is the key to creative industries. Once a creative climate is established, workers are allowed to work in creative ways, and then better creative performance can be expected. Therefore, organizations should try to establish working environments that allow creative workers to have learning opportunities, adequate freedom, and encouragement in order to maximize their motivation.

The less important motivator in the supportive environment category is social-relationship. It is quite a surprise that in a collectivist community, the creative workers did not prioritized interpersonal relationships as very important. There are different opinions on these motivators. Most of the workers thought harmonious interpersonal relationships could have two advantages for their work. One advantage is a more comfortable place to work. The other advantage is achieving a higher-quality outcome because team members with good relationships are better at communicating and working together. On the other hand, these creative workers claimed that their motivation would not be affected much, no matter if their social relationships were good. However, it is possible that they would be demotivated under a bad social relationship. In order to avoid demotivation, organizations should try to keep the working environment in a harmonious atmosphere.

Since China puts significant cultural value on collectivism, people are expected to care about the success of their group instead of the individual. Interpersonal relationships should be quite important for their motivation, but the findings in this study showed that it is relatively less important than other motivators. The reasons could be attributed to the intrusion of individualism. According to cultural studies, culture is the values constructed with human experience that pass from generation to generation. Under globalization, Chinese people have access to diverse information from other cultures, and their cultural values might be gradually influenced. These creative workers still retain the collectivism characteristic, as they think harmonious interpersonal relationships are important. However, they exhibit some characteristics of individualism, as they are concerned about individual achievement more than group success. So, interpersonal relationships have less effect on motivating these creative workers. Motivators related to personal preferences, like interest and learning opportunities, could better motivate them.

Encouragement.

The second dimension in this conceptual model is encouragement. These types of motivation can be manipulated throughout the whole design process of a creative work. It can be considered as an activator of workers' motivation toward a task. With the supportive working environment, workers may need guidance and advice when they work.

Encouragement includes constructive feedback and effective supervision. The findings of this study showed that companies have not consider encouragement as a motivation method, but managers are actually doing something similar in their daily work. Managers said they usually review and comment on the creative work of their teams, but

they think that only positive feedback can motivate their workers. In fact, both good and bad feedback can be motivating. Creative workers claimed that they are more willing to receive critiques, rather than praise alone, as long as the critiques are constructive. This means that if the feedback could help them to learn and do better, they can be motivated. Therefore, organizations should give some instruction to their managers in how to use constructive feedback to drive their creative workers to perform better.

Another less important motivator is effective supervision. Creative workers in China's creative industries perceive it as the least important motivator. Effective supervision refers to a supervisor using his or her knowledge and communication skills to give advice and make sure the working process goes smoothly. In terms of motivation, supervision assists with goal setting and goal striving. Setting and pursuing goals is a key study area in motivation. It can effectively motivate workers, as achieving a goal they want drives them to put more effort into completing a related task. Managers who participated in this study said they help their creative workers set up individual goals and guide them to achieve them. However, not many workers are aware of this. From the perspective of creative workers, supervision is a low priority because it adds control to their work instead of offering encouragement and opportunity. Therefore, organizations may need to consider changing the supervision role of managers and provide enough resources to help creative workers achieve their goals.

Rewards.

Rewards is the last dimension in the conceptual model. Rewards are usually the easiest and most direct to manage. Rewards here include monetary rewards and

recognition. These two motivators are the first and second priorities perceived by both managers and creative workers who participated in this study.

Both managers and creative workers consider monetary rewards as the most important motivator for them. They work hard and they learn because they want to earn more money. However, most creative workers are not satisfied with the monetary rewards they currently gain. They claimed that more reasonable salaries and bonuses would definitely motivate them. As discussed in the previous section, monetary rewards are classified as a basic physiological need. Creative workers concentrating on these motivators suggests that their basic physiological need have yet to be satisfied. Moreover, monetary rewards are a typical extrinsic motivator that is difficult to internalized and turn into long-team motivation. It may also have a negative effect on the performance of creative workers. Since the importance of monetary rewards is caused by the country's economy and the ecosystem in China's creative industries, it is difficult to change in a short period of time. The changes may happen when the economics of China develop to a level that employees no longer struggle for their basic needs.

Most of the creative workers who participated in this study agreed that recognition is the key reward that they always want. Once they gain recognition with their work, they feel satisfied and fully motivated to work harder to optimize their performance. They also claimed that the recognition they want most is from their direct leaders, their clients, and the end users, if possible. Recognition brings confidence, feelings of accomplishment, and a sense of achievement to creative workers. Therefore, organizations in China's creative industries should try to incorporate opportunities for employees to gain recognition from different parties. For example, they could regularly evaluate or share the good outcomes.

246

The conceptual model was formulated as a circle for two reasons. The first reason is that motivation for creativity is usually task-based. As in the componential theory, when Amabile (1983) identifies the key components of creativity, she specifies motivation as task motivation. The premise is that people may be motivated to do one particular task, but not motivated for another. Moreover, the nature of work in creative industries is mostly project-based. Every project has a certain level of difference in requirement, context, or cooperation...etc. Company managers assign tasks to workers project by project. Therefore, if motivation is task-based, organizations should consider every dimension in the conceptual model in order to maintain creative workers' motivation.

The second reason is about behavior change. The three dimensions of motivators are all crucial in motivating creative workers. They can continuously influence worker motivation and drive workers to put more effort into every task. These workers would gradually internalize this working behavior, and eventually form a momentum of behavior change. However, organization managers should carefully manage all the factors, as it may cause demotivation if they are not appropriately handled.

In conclusion, this study incorporated the motivation theories from western scholars and conducted an analytical study on China's creative industries. With the results of this study, a conceptual model is proposed. It represents the current condition of motivation in China's creative industries. It could be a guidance tools for future study in this research area. Also, policy makers and company managers in China's creative industries can take it as a reference when deciding strategies to motivate their creative workers.

5.7 Creative Person or Not

In order to investigate how workers in China's creative industries interpret creativity, one question was asked continuously to every participant throughout the data collection process. The question was whether they considered themselves to be creative people. In Study 1, managers were asked to decide if their teams were creative; only twenty percent said yes, and the majority of them thought their teams were half or less than half of the people in the team are creative. In Study 2, twelve out of thirty-one creative workers considered themselves to be creative people, eleven of them thought they are on the way to being creative, and eight said they are not creative. In Study 3, more than half of them said they are creative, twenty-six percent said they are not creative, and twenty-one percent said they do not know.

These numbers show that there may be some problems related to the concept of creativity and the management in China's creative industries. In the interviews, both managers and creative workers explained how they determined if they or their teams were creative. Most of them said creative people are those who are responsible for idea generation. The work of professionals like UI designers (in interactive design) and character designers (in game design) was classified as not creative. However, when these workers were asked whether they need to perform creative abilities at work (like taking risks or trying new methods when solving problems), most of them answered yes. This indicated that these creative workers in China might have misconceptions about the word "creativity."

In an article about creativity education in China, Ma claims that most teachers and students in creative programs have confused conceptions of creativity. They failed to define creativity clearly. This indicated that they do not have enough knowledge about

248

creativity in order to nurture creative talents (Ma, 2017). The meaning of the same terminology in Chinese and English can be very different. This misconception may be one of crucial factors that leads to the current condition in China's creative industries, which is both managers and workers being confused about their positions. If managers can develop a better understanding of creativity, they could provide their workers with a clearer sense of their job requirements and they could allow opportunities for creative performance. Then, workers would be motivated more easily.

The interpretation of creative persons by people working in China's creative industries perfectly match back to the discussions above. It indicated that actually the entire creative industries are on its way of transformation. In this transition stage, many new companies are being established and old companies are transforming. It is interesting that people working in a new company usually think they are creative, while people in companies that are going through the transformation process think they are on their way to being creative or are not creative. New companies usually have few employees; they work like a project team. Everyone needs to involve a lot into the creative process.

But transforming companies usually have more employees, and they may already have a clear division of tasks, which is similar to that of the manufacturing work in the past. Employees are only responsible for their part in the creative process, which means they do not have any power to control, even regarding the creativity of the product. This lack of control may reduce their motivation to finish their job. In the interviews, managers said that performance evaluation standards mostly relied on workload, productivity, or budget control; they did not include anything about creative performance.

If company management were aware of the differences between managing general workers and creative workers, they could more easily satisfy the needs of creative workers and motivate them. Then, if companies considered using appropriate methods to manage creative workers, creative performance would be enhanced, and eventually company would be more successful.

This study concluded that China's creative industries are still on their way to development and transformation. When they finally reach the level where the entire industrial ecosystem values creativity, the priority of motivators might change, and money may no longer be the dominant motivator. The preferences of effective motivators may possibly become in line with the concept of western countries.

Chapter Summary

This chapter discussed the important findings of this study and identified some problems of China's creative industries. These findings and problems were a) companies adopted conventional motivation methods because they lack experience motivating creative workers, b) the methods managers used to motivate employees happened to compensate for the deficiency of the company motivation strategies, as they worked as creative workers originally, c) the current ecosystem in China's creative industries negatively affects worker motivation because it created an environment that may discourage the expression of creativity, d) the high importance of monetary rewards in motivating Chinese creative workers in contradiction to western motivation theories, e) perceived motivators match between managers and creative workers, but managers neglected "interest" and "autonomy", as they are not able to manage under the current condition in China's creative industries, f) I used the results of this study to propose a conceptual model that could serve an academic and practical purpose in this field, g) many phenomena, including the fact that only about half of the creative workers considered themselves to be creative, indicated that China's creative industries are halfway developed. By concluding the above discussion, China's creative industries are on their way to developing. Creative workers' need for motivation may change along with the economic and industry evolvement. Organizations should be aware of the demands of creative workers and use appropriate motivation methods for better creative performance.

Chapter 6 Conclusion and Recommendations

To conclude this study, this chapter first briefly summarizes all the research. The results successfully serve the objective of this study—to investigate motivation in China's creative industries. The concluding statement spells out the major insights gained from this study, which is that motivation in China's creative industries is affected by the environment and the economic growth in China. Finally, limitations and future research are discussed.

6.1 Summary of This Study

This study was inspired by the emergence of creative industries in China. The Chinese government has realized creative industries could help the country's transformation and solve the problem of a weakening competitive advantage in the conventional manufacturing industries. China started to shift part of its economic pillar to develop creative industries in the 2000s. Creative industries mainly rely on employee creativity and innovation. The creative performance of workers would directly affect the success of an organization, as well as the success of the country's economic growth.

Theories and studies suggest that motivation is one of the key components for creativity. Motivation determines the direction, intensity, and persistence of the effort a person is willing to put into a task. This means that if people were motivated, they would exert more effort and perform better in completing their tasks. Since the creative performance of creative workers is crucial to the development of China's creative industries, understanding creative workers' motivations is very important. Studies indicated that motivating creative workers is different from motivating manufacturing workers. Creative workers would be positively motivated by intrinsic motivation, while pure extrinsic motivation would hinder their creative performance.

Theories identify several sets of motivators that affect motivation, but these theories were developed by western scholars. Some cross-cultural studies reveal that the effect of motivators varies across regions, and there is a significant difference between western and eastern countries. As indicated in previous chapters, few studies have been conducted regarding the motivation of creative workers in China's creative industries. These studies are insufficient and do not provide adequate knowledge in this research

area. Therefore, this study aimed to explore motivation in China's creative industries by investigating the current motivation strategies and the motivators perceived as important by creative workers in China's creative industries. Four research questions are as follows:

RQ 1: How do organizations in China's creative industries motivate the performance of creative workers?

RQ 2: What are the preferred motivators for creative workers in China's creative industries, and what is the relative importance of each motivator?

RQ 3: What are the similarity and differences of the motivators that managers and creative workers view as important in China's creative industries?

RQ 4: How do creative workers in China's creative industries perceive the effectiveness of current motivation methods?

Five motivation theories were selected as references to this study: Herzberg's two-factor theory (Herzberg, 1987), expectancy theory (Vroom, 1987), self-determination theory (Deci & Ryan, 1985), motivational needs theory (McChelland, 1985), and the work preference inventory (Amabile et al., 1994). A conceptual framework (Fig. 2.1) was created by integrating motivators from the above motivation theories. Motivators were divided into three categories, namely supportive environment, encouragement, and rewards. This conceptual framework is a guideline for conducting the investigation of this study. The qualitative research approach was adopted to investigate this yet unexplored research topic. Data was collected with purposive sampling methods, and managers and workers from the creative organizations in China's creative industries were selected.

Data collection and analysis were carried out over the course of ten months in 2017. The research process was divided into three studies. Studies 1 and 2 were in-depth interviews with ten managers and thirty-one creative workers. Study 3 was an online survey with 405 completed responses, of which 396 were valid and usable. The survey collected feedback from employees who work in China's creative industries. Information obtained from Studies 1 and 2 was analyzed through the qualitative data analysis approach. Data collected from Study 3 was analyzed with simple statistical analysis. These data provided information for answering the research questions of this study.

The results served the study objective by showing the current condition of motivation in China's creative industries. They reveal the motivators that drive creative workers to perform better, as well as the problems that influence the effectiveness of the current motivation methods in creative organizations. The findings addressed the four research questions and provided some facts and actual conditions regarding motivation in China's creative industries. It shows that the current motivation methods and the motivation of creative workers are heavily influenced by the development stage of the industries. Some problems of the current stage are also revealed from these findings.

The results of this study showed that the current motivation strategies carried out by organizations in China's creative industries do not pay much attention to the specialty of motivating creative work. Many companies adopted motivation methods from conventional manufacturing industries, which mainly focus on extrinsic motivation, like monetary rewards. It leads to doubt concerning the stage of development of China's creative industries, and doubt concerning whether these organizations really focus on creative output.

252

Apart from the official motivation strategies used by the organizations, managers in these companies supplement the motivation strategy with their own methods. These motivation methods consist of more intrinsic motivators, which happen to compensate for the deficiencies in company motivation strategies and fulfill their employees' needs more comprehensively. These intrinsic motivators include learning opportunities that help employees grow and recognition that brings a sense of accomplishment. The reason is that most of the managers in creative organizations were originally creative workers, so they understand well the needs of creative workers. Therefore, they are using motivation methods that meet worker expectations. These methods compensate for the deficiency of company motivation strategies.

From creative workers' perspective, this study revealed sixteen motivators that China's creative workers view as important. The top five important motivators are monetary rewards, interest, recognition, autonomy, and learning opportunities. Monetary rewards are the motivator valued most by the majority of the creative workers. They claimed that they would work harder if they could get a reasonable salary or bonus for their work; that interest is only the basic requirement when they chose their job; that recognition and learning opportunities are the tools to earn more money; and that autonomy is a bonus they are happy to have, but they would still work hard to earn money even if there were not enough freedom. In fact, managers also agreed that monetary rewards are the most effective motivator in motivating their creative workers. This importance of monetary rewards in China's creative industries contradicts western theories, which assert that extrinsic motivation cannot motivate creative workers. It shows the influence of economic environment on motivation. The rapid economic growth in

China created a condition in which the most urgent need of creative workers is earning more money for a better quality of life. When China and creative industries further develop, creative workers' preferences of motivators may change. Motivators, such as recognition may be the key motivator that organizations should pay attention to.

When comparing the motivation methods mentioned by managers with the perceived motivators of creative workers in China, the ranking of these motivators showed some similarity and differences between them. Monetary rewards, learning opportunities, encouragement, working environment, curiosity, and encouragement of creativity have a similar perceived importance to both managers and creative workers. Some motivators have a similar relative importance; these are recognition, interpersonal relationships, challenging tasks, the need for competence, and supervision. Interest and enjoyment, advancement, and autonomy appeared as a significant difference between managers and creative workers, in which autonomy, interest and enjoyment are motivators neglected by managers. Managers neglected interest and autonomy even though they are very important motivators, as perceived by creative workers. This indicates that managers only consider directly manageable factors to be motivators. The factors, like interest and autonomy, look like they are intrinsic and difficult to manage. In fact, the reasons why managers neglect them is that the ecosystem of China's creative industries have created a very intense working environment. Organizations in the creative industries cannot allow enough freedom for both managers and workers. Managers think it is difficult to use these factors as motivation methods. Therefore, they only consider manageable motivators to be effective methods.

254

Although there are similarity between the current motivation methods carried out by managers and the motivators that workers require, the reality is these methods have not been properly managed. Poor execution of a motivation strategy leads to failure and may even demotivate workers. These motivation methods include offering reasonable salary and bonus, designing tasks that match employee interest, allowing enough freedom for workers, and offering learning opportunities. For example, employees claimed that they are not satisfied with the money they get from work, because everyone in this study think their current salary are not reasonable. Creative workers claimed that they are dissatisfied with current motivation methods. This is because the current environment in China's creative industries is not yet mature enough. Clients and creative companies have not devoted much attention to the concept of creativity or the requirements of creative workers. They have failed to build a creativity-favorable working environment and opportunities for creative workers to express their creative abilities, which caused the dissatisfaction of creative workers. This immature ecosystem of China's creative industries is harmful to creative workers' motivation. This formulation of the current ecosystem closely related to the political atmosphere (which is the communist party implementing the socialism with Chinese characteristics) and cultural value (collectivism and power distance) in China.

From the above results of this study, a conceptual model (Fig. 5.3) was built. It indicated the important motivators that could possibly enhance the motivation of creative workers in China's creative industries. Similar to the conceptual framework (Fig 2.2), this model consists of three dimensions: supporting environment, encouragement, and rewards. Each dimension has several motivators. In cooperating with the results of this

study, the motivators in each dimension are presented by priority. The model reflects the motivation of creative workers in China's creative industries, and it can be a tool for future study in this area and for creative organizations in China to have a clear understanding of their employees' needs.

The findings show that only half of the participants in this study think of themselves as being creative. This is in line with all the above discussions. It indicates that China's creative industries are still not mature enough to provide a creativity-encouraging environment to creative workers, it is on its way of developing in all respects. For instance, customers and organizations do not have a good concept of creativity, which causes creativity to be undervalued in the ecosystem of creative industries.

6.2 Concluding Statement

When Herzberg proposed his two-factor theory, he divided factors into two categories: hygiene factors and motivators. Hygiene factors are the basic requirements for work, such as salary, company policy, and working conditions. Motivators are factors that can drive employees to perform better. Herzberg stated that hygiene factors can only be used to avoid employees being demotivated, while motivators are the factors that can actually motivate employees (Herzberg, 1987). When some motivators exist and satisfies an employee's needs, it drives them to work hard for better performance. Hygiene factors are all purely extrinsic, and motivators are intrinsic or extrinsic factors that can be internalized.

If relating this theory with the current China's creative industries, creative workers are more focused on the typical hygiene factors. The highest priority motivator perceived by both creative workers and managers is monetary rewards. Workers said monetary

rewards could effectively motivate them. The reason is related to the development of China's economy and China's creative industries. Since China is experiencing rapid economic growth, the cost of living is increasing dramatically, and workers are struggling to satisfy their basic physiological needs. This scenario causes monetary rewards to become the dominant motivator for creative workers in China's creative industries.

However, these creative organizations in China ought to understand that satisfying these hygiene factors will not bring a long-lasting effect on motivation. The effect of motivation works only when these hygiene factors exists. Therefore, those motivators mentioned in the two-factor theory should be considered, as they could create long-term motivation effect and promote employees' creative performance.

In fact, apart from monetary rewards, creative workers included many intrinsic motivators in their listed of motivators viewed as important. However, the organizations in China's creative industries have not considered these motivators in their management strategies, as the industrial ecosystem induced the current condition of motivation methods and employees' choice of motivators. Once country is further developed and industry development reaches a certain level (when clients and users appreciate creative work and when companies understand the value of creative performance), the whole ecosystem may change. Creative workers may no longer be driven by hygiene factors, and their preference of motivators may concentrate on intrinsic methods.

With the cooperation of a supportive environment, encouragement, and rewards in the conceptual model, creative workers can create a situation that is easily to manage, which means companies can create a social environment that provide workers with appropriate job design, creativity encouragement, and harmonious interpersonal

relationships. Managers or leaders would also pay attention to how they communicate with their workers and would try to provide constructive feedback and effective supervision. Finally, companies should incorporate rewards such as reasonable monetary rewards, promotions, and recognition. After all of this, a motivation momentum could be put into motion that eventually leads to behavior change for both management and creative workers.

This study is one of few empirical studies in this research field. By addressing the research questions, this study contributes to the knowledge in the study of motivation in China's creative industries. The conceptual framework was modified according to the findings, and that framework was used to create a conceptual model for companies in China's creative industries to reference to motivate their workers and maximize their creative performance.

6.3 Limitations

A Ph.D. dissertation is required to conduct an original study with an appropriate research process that satisfies the criteria of validity and reliability. It allows a student to learn, explore, and study on a topic within a few years of study period. A research area could be full of possibility and diversity, but a Ph.D. dissertation is conducted by one student and is limited by its study period. A completed Ph.D. study demonstrates an understanding of a particular research objective, and it contributes to certain knowledge in that research field. Therefore, within this constrained study period, there must be some limitations in the study. For this study, the major limitations are the research time span and the resources. The details are described as follows:

a) Findings of this study show that the current ecosystem of China's creative industries highly affects the motivation preferences of creative workers. This ecosystem creates a working atmosphere that does not yet satisfy a worker's basic physiological needs, like enough money to live on. It provides an idea that there is possibility for these creative workers to change their preferences of motivators when the ecosystem and environment evolved. This means that when the industries grow more mature and the country's economy develops to the point where creativity is encouraged, these creative workers may no longer struggle with their basic physiological needs. They may seek a sense of satisfaction, instead of tangible, extrinsic rewards, as the most important motivator. Satisfying their intrinsic needs may work better in motivating them to work harder in their jobs. However, the data collection process of this Ph.D. research was carried out over ten months in 2017. The data collected can only reflect the situation during this particular period, and some conjectures about the future changes.

b) With the purpose of gaining more understanding about motivation in China's creative industries, this study used the purposive sampling method. Managers and creative workers in nine organizations were selected as the information-rich samples. These organizations are in major business sectors in the industries, which helps to provide sufficient information to serve the objective of this Ph.D. study. However, there are other business sectors in China's creative industries worth investigating. Therefore, the limitation of this study is that the results pertain to the investigated industrial sectors, but they do not expand and pertain to other

sectors in China's creative industries because of the sampling resources constraints.

6.4 Future Research

China's creative industries are rapidly developing, and they are the focus of the Chinese government for economic growth. Studies in this area would have influential value to knowledge contribution and industry development. This study serves as an exploration of this research area; but extended research could be conducted in order to enrich the knowledge of this field.

1) This study identified and prioritized a list of motivators that are perceived as important by creative workers in China's creative industries. These creative workers claimed that they would exert more effort for better performance if these motivators were present. However, the list of motivators does not reflected the effectiveness of individual motivators. A quantitative study would help to measure and compare their performance under each motivator. The results would provide solid evidence regarding the effectiveness of these motivators. Therefore, a study regarding the relationship between creative workers' motivation and creative performance is suggested.

2) This study provided understanding on motivation in China's creative industries. The findings show that the motivators creative workers perceived as important are, to a certain extent, influenced by the cultural and economic environment of China. However, this study only focused on China's creative industries, all the information collected was from workers with the same cultural background and under the same economic system. The results does not show how much the

environment is influencing creative workers motivation, as well as in which direction of their relationship. Therefore, further study is suggested with utilizing the conceptual model of this study, to investigate regions with creative industries in a similar development stage, but with different cultures or economic systems. By comparing two or more regions, the influence of the environmental factors on creative workers' motivation would be revealed. So, a cross-cultural study on the motivation in creative industries is suggested.

3) Since the findings of this study indicated that it is possible for creative workers to change their motivation preferences once the economy and the creative industries develop to a more mature stage, it would be very interesting to find out the answer of this possibility, as well as the direction of these changes. Will their motivation preferences begin to match western theories, or will they still contradict them. A longitudinal research on preferred motivation in China's creative industries is highly recommended.

In conclusion, this research conducted within the Ph.D. study period serves the purpose of conducting an original study by exploring the motivation in China's creative industries. It helps both researchers and organizations gain greater understanding of the current condition and problems in the industries. It has also suggested some possible solutions for motivating creative workers.

Chapter Summary

Curiosity about what motivates workers in China's creative industries led to a qualitative study. The first insight from this study is that there is a significant contradiction between motivation in China and what western theories say about motivation, as monetary rewards are the most important motivators for in China. The second insight is that the motivation methods being used by organizations are not effective enough to motivate their workers. These findings revealed the immaturity of the industry ecosystem of China's creative industries, and they foresee that there may be changes when the industries develop to a more mature level.

This study contributes to the knowledge of this area, as few comprehensive studies have been done. The results shall provide some guidance to managers in creative industries for motivating their workers with more effective methods.

Appendices

Appendix A Industrial classification for national economic activities in China

三次產業分類	《國民經濟行業分類》（GB/T 4754—2011）		
	門類	大類	名稱
第一產業	A		農、林、牧、漁業
		01	農業
		02	林業
		03	畜牧業
		04	漁業
第二產業	B		採礦業
		06	煤炭開採和洗選業
		07	石油和天然氣開採業
		08	黑色金屬礦采選業
		09	有色金屬礦采選業
		10	非金屬礦采選業
		12	其他採礦業
	C		製造業
		13	農副食品加工業
		14	食品製造業
		15	酒、飲料和精製茶製造業
		16	煙草製品業
		17	紡織業
		18	紡織服裝、服飾業
		19	皮革、毛皮、羽毛及其製品和制鞋業
		20	木材加工和木、竹、藤、棕、草製品業
		21	傢俱製造業

		22	造紙和紙製品業
		23	印刷和記錄媒介複製業
		24	文教、工美、體育和娛樂用品製造業
		25	石油加工、煉焦和核燃料加工業
		26	化學原料和化學製品製造業
第二產業		27	醫藥製造業
		28	化學纖維製造業
		29	橡膠和塑膠製品業
		30	非金屬礦物製品業
		31	黑色金屬冶煉和壓延加工業
		32	有色金屬冶煉和壓延加工業
		33	金屬製品業
		34	通用設備製造業
		35	專用設備製造業
		36	汽車製造業
		37	鐵路、船舶、航空航太和其他運輸設備製造業
		38	電氣機械和器材製造業
		39	電腦、通信和其他電子設備製造業
		40	儀器儀錶製造業
		41	其他製造業
		42	廢棄資源綜合利用業
	D		**電力、熱力、燃氣及水生產和供應業**
		44	電力、熱力生產和供應業
		45	燃氣生產和供應業
		46	水的生產和供應業
	E		**建築業**

		47	房屋建築業
		48	土木工程建築業
		49	建築安裝業
		50	建築裝飾和其他建築業
第三產業 （服務業）	**A**	05	農、林、牧、漁服務業
	B	11	開採輔助活動
	C	43	金屬製品、機械和設備修理業
	F		**批發和零售業**
		51	批發業
		52	零售業
	G		**交通運輸、倉儲和郵政業**
		53	鐵路運輸業
第三產業 （服務業）		54	道路運輸業
		55	水上運輸業
		56	航空運輸業
		57	管道運輸業
		58	裝卸搬運和運輸代理業
		59	倉儲業
		60	郵政業
	H		**住宿和餐飲業**
		61	住宿業
		62	餐飲業
	I		**資訊傳輸、軟體和資訊技術服務業**
		63	電信、廣播電視和衛星傳輸服務
		64	互聯網和相關服務
		65	軟體和資訊技術服務業

	J		金融業
		66	貨幣金融服務
		67	資本市場服務
		68	保險業
		69	其他金融業
	K		房地產業
		70	房地產業
	L		租賃和商務服務業
		71	租賃業
		72	商務服務業
	M		科學研究和技術服務業
		73	研究和試驗發展
		74	專業技術服務業
		75	科技推廣和應用服務業
	N		水利、環境和公共設施管理業
		76	水利管理業
		77	生態保護和環境治理業
		78	公共設施管理業
第三產業（服務業）	O		居民服務、修理和其他服務業
		79	居民服務業
		80	機動車、電子產品和日用產品修理業
		81	其他服務業
	P		教育
		82	教育
	Q		衛生和社會工作
		83	衛生

		84	社會工作
R			**文化、體育和娛樂業**
		85	新聞和出版業
		86	廣播、電視、電影和影視錄音製作業
		87	文化藝術業
		88	體育
		89	娛樂業
S			**公共管理、社會保障和社會組織**
		90	中國共產黨機關
		91	國家機構
		92	人民政協、民主黨派
		93	社會保障
		94	群眾團體、社會團體和其他成員組織
		95	基層群眾自治組織
T			**國際組織**
		96	國際組織

(Sources: http://www.stats.gov.cn/tjsj/tjbz/201301/t20130114_8675.html)

Appendix B The Work Preference Inventory - questionnaire

Item no.	Item	IM	EM
13	I enjoy tackling problems that are completely new to me.	X	
26	I enjoy trying to solve complex problems.	X	
3	The more difficult the problem, the more I enjoy trying to solve it.	X	
5	I want my work to provide me with opportunities for increasing my knowledge and skills.	X	
11	Curiosity is the driving force behind much of what I do.	X	
28	I want to find out how good I really can be at my work.	X	
7	I prefer to figure things out for myself.	X	
30	What matters most to me is enjoying what I do.	X	
27	It is important for me to have an outlet for self-expression.	X	
14	I prefer work I know I can do well over work that stretches my abilities.	R	
8	No matter what the outcome of a project, I am satisfied if I feel I gained a new experience.	X	
17	I'm more comfortable when I can set my own goals.	X	
23	I enjoy doing work that is so absorbing that I forget about everything else.	X	
20	It is important for me to be able to do what I most enjoy.	X	
9	I enjoy relatively simple, straightforward tasks.	R	
19	I am strongly motivated by the [grades] [money] I can earn.		X
10	I am keenly aware of the [GPA (grade point average)] [promotion] goals I have for myself.		X
24	I am strongly motivated by the recognition I can earn from other people.		X
29	I want other people to find out how good I really can be at my work.		X
16	I seldom think about [grades and awards.] [salary and promotions.]		R

268

4	I am keenly aware of the [goals I have for getting good grades.] [income goals I have for myself.]		X
6	To me, success means doing better than other people.		X
25	I have to feel that I'm earning something for what I do.		X
22	As long as I can do what I enjoy, I'm not that concerned about exactly [what grades or awards I can earn.] [what I'm paid.]		R
18	I believe that there is no point in doing a good job if nobody else knows about it.		X
15	I'm concerned about how other people are going to react to my ideas.		X
21	I prefer working on projects with clearly specified procedures.		X
12	I'm less concerned with what work I do than what I get for it.		X
1	I am not that concerned about what other people think of my work.		R
2	I prefer having someone set clear goals for me in my work.		X

Note. Items 4, 10, 16, 19, and 22 are worded differently for students and adults. Both are presented here, in brackets. An X indicates that the item falls on that particular scale. An R indicates that it is reverse scored.
IM = Intrinsic Motivation Scale; EM = Extrinsic Motivation
(Source: Amabile et al. 1994)

Appendix C Basic psychological needs satisfaction and frustration scale (BPNSFP) - questionnaire

English version
Below, we ask you about the kind of experiences you actually have in your life. Please read each of the following items carefully. You can choose from 1 to 5 to indicate the degree to which the statement is true for you at this point in your life.

1	2	3	4	5
Not true at all				Completely true

1.	I feel a sense of choice and freedom in the things I undertake.	1	2	3	4	5
2.	Most of the things I do feel like "I have to."	1	2	3	4	5
3.	I feel that the people I care about also care about me.	1	2	3	4	5
4.	I feel excluded from the group I want to belong to.	1	2	3	4	5
5.	I feel confident that I can do things well.	1	2	3	4	5
6.	I have serious doubts about whether I can do things well.	1	2	3	4	5
7.	I feel that my decisions reflect what I really want.	1	2	3	4	5
8.	I feel forced to do many things I wouldn't choose to do.	1	2	3	4	5
9.	I feel connected with people who care for me, and for whom I care.	1	2	3	4	5
10.	I feel that people who are important to me are cold and distant towards me.	1	2	3	4	5
11.	I feel capable at what I do.	1	2	3	4	5
12.	I feel disappointed with many of my performances.	1	2	3	4	5
13.	I feel my choices express who I really am.	1	2	3	4	5
14.	I feel pressured to do too many things.	1	2	3	4	5
15.	I feel close and connected with other people who are important to me.	1	2	3	4	5
16.	I have the impression that people I spent time with dislike me.	1	2	3	4	5

17.	I feel competent to achieve my goals.	1	2	3	4	5
18.	I feel insecure about my abilities.	1	2	3	4	5
19.	I feel I have been doing what really interests me.	1	2	3	4	5
20.	My daily activities feel like a chain of obligations.	1	2	3	4	5
21.	I experience a warm feeling with the people I spend time with.	1	2	3	4	5
22.	I feel the relationships I have are just superficial.	1	2	3	4	5
23.	I feel I can successfully complete difficult tasks.	1	2	3	4	5
24.	I feel like a failure because of the mistakes I make.	1	2	3	4	5

Scoring information:
Autonomy satisfaction: items 1, 7, 13, 19
Autonomy frustration: items 2, 8, 14, 20
Relatedness satisfaction: items 3, 9, 15, 21
Relatedness frustration: items 4, 10, 16, 22
Competence satisfaction: items 5, 11, 17, 23
Competence frustration: items 6, 12, 18, 24

Chinese version
下面我们想请你回顾一下当前生活中你的一些确切感受。请仔细阅读每句话，从 **1** 到 **5** 中选出
你同意下列对你的描述是否属实的程度。

1	2	3	4	5
完全不符合				完全符合

1.	对于我所做的事情，我有可以自己去自由选择的感觉	1	2	3	4	5
2.	我觉得我所做的事情大多都是出于不得已才去做的	1	2	3	4	5
3.	我觉得我在乎的人也在乎着我	1	2	3	4	5
4.	我觉得被我想要融入的群体排挤	1	2	3	4	5
5.	我有信心自己能把事情做好	1	2	3	4	5

6.	我怀疑自己是否真的能把事情做好	1	2	3	4	5
7.	我感觉我的决定反映了我真正想要的	1	2	3	4	5
8.	我觉得我要被迫做很多我自己不会选择去做的事情	1	2	3	4	5
9.	对在乎我和我在乎的人，我觉得我和他们的心是连着的	1	2	3	4	5
10.	对我来说重要的人，我却感到他们对我冷漠，让我有距离感	1	2	3	4	5
11.	我觉得自己做事能力挺强的	1	2	3	4	5
12.	我对自己的许多表现感到失望	1	2	3	4	5
13.	我感觉我所做的选择表达了我真实的自己	1	2	3	4	5
14.	我做了太多感觉有压力才去做的事	1	2	3	4	5
15.	那些对我来说重要的人，我觉得和他们有一种亲近感	1	2	3	4	5
16.	我感觉和我经常相处在一起的人讨厌我	1	2	3	4	5
17.	我觉得我有能力去达成自己的目标	1	2	3	4	5
18.	我对自己的能力缺乏信心没有安全感	1	2	3	4	5
19.	我感觉我一直在做自己真正感兴趣的事情	1	2	3	4	5
20.	我觉得我的日常活动像一串我不得不去完成的任务	1	2	3	4	5
21.	我和经常相处的人在一起时，能感受到温暖的感觉	1	2	3	4	5
22.	我感觉自己和别人的交往都只是很表面的	1	2	3	4	5
23.	我感到我能成功完成有难度的任务	1	2	3	4	5
24.	我犯下的一些错误让我觉得自己挺失败的	1	2	3	4	5

计分

自主需求满足: 1, 2(---), 7, 8(---), 13, 14(---), 19, 20(---).

联结需求满足: 3, 4(---), 9, 10(---), 15, 16(---), 21, 22(---).

能力能力需求满足: 5, 6(---), 11, 12(---), 17, 18(---), 23, 24(---).

Appendix D Intrinsic Motivation Inventory - Task evaluation questionnaire

For each of the following statements, please indicate how true it is for you, using the following scale:

1	2	3	4	5	6	7
Not at all true			Somewhat true			Very true

1. While I was working on the task I was thinking about how much I enjoyed it.
2. I did not feel at all nervous about doing the task.
3. I felt that it was my choice to do the task.
4. I think I am pretty good at this task.
5. I found the task very interesting.
6. I felt tense while doing the task.
7. I think I did pretty well at this activity, compared to other students.
8. Doing the task was fun.
9. I felt relaxed while doing the task.
10. I enjoyed doing the task very much.
11. I didn't really have a choice about doing the task.
12. I am satisfied with my performance at this task.
13. I was anxious while doing the task.
14. I thought the task was very boring.
15. I felt like I was doing what I wanted to do while I was working on the task.
16. I felt pretty skilled at this task.
17. I thought the task was very interesting.
18. I felt pressured while doing the task.
19. I felt like I had to do the task.
20. I would describe the task as very enjoyable.
21. I did the task because I had no choice.
22. After working at this task for awhile, I felt pretty competent.

Scoring information. Begin by reverse scoring items # 2, 9, 11, 14, 19, 21. In other words, subtract the item response from 8, and use the result as the item score for that item. This way, a higher score will indicate more of the concept described in the subscale name. Thus, a higher score on pressure/tension means the person felt more pressured and tense; a higher score on perceived competence means the person felt more competent; and so on. Then calculate subscale scores by averaging the items scores for the items on each subscale. They are as follows. The (R) after an item number is just a reminder that the item score is the reverse of the participant's response on that item.
Interest/enjoyment: 1, 5, 8, 10, 14(R), 17, 20
Perceived competence: 4, 7, 12, 16, 22
Perceived choice: 3, 11(R), 15, 19(R), 21(R)
Pressure/tension: 2(R), 6, 9(R), 13, 18

(Below are listed all 45 items that can be used depending on which are needed.)
For each of the following statements, please indicate how true it is for you, using the following scale:

1	2	3	4	5	6	7
Not at all true			Somewhat true			Very true

Interest/Enjoyment
I enjoyed doing this activity very much
This activity was fun to do.
I thought this was a boring activity. (R)
This activity did not hold my attention at all. (R)
I would describe this activity as very interesting.
I thought this activity was quite enjoyable.
While I was doing this activity, I was thinking about how much I enjoyed it.

Perceived Competence
I think I am pretty good at this activity.
I think I did pretty well at this activity, compared to other students.
After working at this activity for a while, I felt pretty competent.
I am satisfied with my performance at this task.
I was pretty skilled at this activity.
This was an activity that I couldn't do very well. (R)

Effort/Importance
I put a lot of effort into this.
I didn't try very hard to do well at this activity. (R)
I tried very hard on this activity.
It was important to me to do well at this task.
I didn't put much energy into this. (R)

Pressure/Tension
I did not feel nervous at all while doing this. (R)
I felt very tense while doing this activity.
I was very relaxed in doing these. (R)
I was anxious while working on this task.
I felt pressured while doing these.

Perceived Choice
I believe I had some choice about doing this activity.
I felt like it was not my own choice to do this task. (R)
I didn't really have a choice about doing this task. (R)
I felt like I had to do this. (R)
I did this activity because I had no choice. (R)
I did this activity because I wanted to.
I did this activity because I had to. (R)

Value/Usefulness
I believe this activity could be of some value to me.
I think that doing this activity is useful for _____
I think this is important to do because it can _____
I would be willing to do this again because it has some value to me.
I think doing this activity could help me to _____
I believe doing this activity could be beneficial to me.
I think this is an important activity.

Relatedness
I felt really distant to this person. (R)
I really doubt that this person and I would ever be friends. (R)
I felt like I could really trust this person.
I'd like a chance to interact with this person more often.
I'd really prefer not to interact with this person in the future. (R)
I don't feel like I could really trust this person. (R)
It is likely that this person and I could become friends if we interacted a lot.
I feel close to this person.

Scoring information for the IMI. To score this instrument, you must first reverse score the items for which an (R) is shown after them. To do that, subtract the item response from 8, and use the resulting number as the item score. Then, calculate subscale scores by averaging across all of the items on that subscale. The subscale scores are then used in the analyses of relevant questions.

Appendix F Participation agreement (Interview Consent form)

研究信息

中国创意人驱动因素研究

随着中国经济高速发展，中国企业面临各种新的问题，他们急需转型以保持自身竞争力。能否成功转型，公司员工的创意及创造力至关重要。研究指出，适当的激励能够有效的提高创意人才的工作表现，因此，深入了解如何针对创意人才运用合适激励方法是非常重要的。本研究主要目的是探究中国创意产业对员工激励的现况和问题，并探悉更有效的激励方法。本研究拟采用访谈方法作数据收集，将从中国创意产业中选取创意人员进行约一个小时。通过访谈形式了解创意人才的激励方式，从而增加此领域的知识。

现邀请您参加香港理工大学设计学院博士生陈粤佳的研究项目。本项目已通香港理工大学人类实验对象操守小组委员会审批。(HSESC 参考编号：HSEARS20170117002)

本次访谈不应该导致任何不适当的不适，但整个访谈将被录音。所有内容和信息将保密，并且只由本项目研究人员处理。您有权无条件的随时退出研究或终止访谈。

如需要更多本研究的相关资料，请联系陈粤佳（电话: +852-9708　　　/ 电邮：<u>amelie.cyk@</u>　　　　　）

如您对本研究有任何投诉，请随时与香港理工大学人类实验对象操守小组委员会秘书 Cherrie Mok 小姐（香港理工大学 c / o 研究室）联系，清楚地说明本研究的负责人和部门以及 HSESC 参考编号。

感谢您参与本研究。

陈粤佳

研究员

参与研究同意书
中国创意人驱动因素研究

本人＿＿＿＿＿＿＿＿＿＿＿同意参与由__陈粤佳__开展的上述研究。

本人知悉此研究所得的资料可能被用作日后的研究及发表，但本人的私隐权利将得以保留，即本人的个人资料不会被公开。

研究人员已向本人清楚解释列在所附资料卡上的研究程序，本人明瞭当中涉及的利益及风险；本人自愿参与研究项目。

本人知悉本人有权就程序的任何部分提出疑问，并有权随时退出而不受任何惩处。

参与者姓名 ＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

参与者签署 ＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

研究人员姓名 ＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

研究人员签署 ＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

日期 ＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

Appendix G Questionnaires for Study 1

Demographic Data	姓名
	年齡
	工作年資
	職位
	你的主要工作內容
	你的團隊的主要工作是什麼?
	請介紹一下工作流程
Creativity required	你對團隊工作有什麼要求?
	你認為團隊需要俱備什麼能力去完成工作?
	>> 需要創意嗎?
	>> 勇於挑戰自己
	>> 用新的方法去解決問題
	>> 勇於打破常規
	>> 和別人合作創作
	>> 勇於冒險, 作新嘗試
	>> 懂得運用不同知識
	>> 獨立自主
	>> 熱愛/ 享受創作
	>> 對自己工作負責
Understanding of Creativity	你認為自己是創意人嗎? 原因
	你認為你的團隊是創意人嗎? 原因
Current motivation methods	你平時如何激勵你的團隊?
	>> 你覺得哪一種方法讓他們更積極/ 投入工作?
	>> 你覺得哪一種方法提升他們的工作表現?
	公司有沒有激勵制度?
	>>升級
	>>獎金／加薪
	>> 表揚
	獎勵標準是什麼?
	>> 工作量
	>> 效果

	>> 創意
	你覺得哪種方法更有效的激勵員工呢?
	除了公司制度以外，你有什麼方法去激勵你的員工？
	公司有否要求部門主管自定激勵計劃？
	你自己有考慮什麼有效的激勵方法嗎？
Motivators from Conceptual framework	如何分配工作?
	>> 按能力
	>> 按興趣
	>> 按時間
	>> 按培訓目標/ 提升能力
	你覺得這樣的分配方法有什麼好處?
	>> 你覺得會否讓他們更投入工作?
	>> 你覺得能否提升他們的工作表現?
	團隊完成工作的能力如何?
	>> 每次都是新挑戰?
	>> 需要研究新的方法去解決問題?
	團隊有機會做/ 選擇自己想做的工作嗎?
	>> 項目是自行管理的嗎?
	>> 有什麼機會可以讓他們加入自己的想法?
	>> 有沒有自主開發的項目?
	>> 公司有沒有制度讓員工發揮自己?
	你感覺員工在面對新工作/ 發揮自己的機會時, 是怎樣的態度?
	>> 會更有興趣?
	>> 工作表現會更好嗎?
	你覺得你的團隊喜歡/ 享受自己的工作嗎?
	>> 是喜歡哪一方面? 原因?
	>> 對於有喜歡的工作, 他們會表現更積極更好嗎?
	工作中, 是否有學習機會, 自己提升的機會?
	>> 團隊喜歡學習嗎?
	>> 學習機會/ 提升會影響工作表現嗎? 更積極?
	團隊工作氣氛如何?
	>> 大家關係怎樣?
	>> 你和員工的關係怎樣?

	>> 你認為這樣的關係對工作有什麼影響?
	>> 他們會更積極工作嗎?
	>> 對工作結果有什麼影響?
	你如何考核團隊工作?
	>> 有什麼要求?
	>> 考核/評價程序?
	>> 有什麼獎勵?
	對不同的獎勵, 團隊有什麼感覺/反應?
	>> 你覺得能夠激勵他們更好工作表現?
	你認為什麼東西最能激勵創意人才?
	對你自己來說, 什麼東西最能激勵你?

Appendix H Questionnaires for Study 2

Part 1 demographic data

名字

年齡

職位

工作年資

工作內容

工作流程

Part 2 Creativity requirement

工作中需要用的能力

公司/項目中通常會用到你的哪些能力

>> 需要創意嗎?

>> 勇於挑戰自己

>> 用新的方法去解決問題

>> 勇於打破常規

>> 和別人合作創作

>> 勇於冒險, 作新嘗試

>> 懂得運用不同知識

>> 獨立自主

>> 熱愛/ 享受創作

>> 對自己工作負責

你認為自己是創意人嗎？

Part 3 Major motivators

你為什麼會選擇現在的工作？

最大的工作動力是什麼？

解釋"激勵" → 這種"工作動力" 能夠激勵你更加努力工作?

Competence

可否回想一下, 你在工作中, 經常指派給你的工作, 和你本身的能力相約嗎?

面對工作你感覺自信 還是吃力？

如果你的能力能夠勝任你的工作 是能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Follow up:
為什麼不同意?
會否對你工作積極性帶來負面影響?

Autonomy
假如公司給你安排一個項目,你可以提出自己的想法,(例如故事, 設計概念) 你有什麼感覺?
你願意嘗試嗎?
如果你有這些自主自由，能夠激勵你更加努力工作
1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

假如公司/ 主管可以給你更大的自由度，你最希望是哪方面？（提出想法 / 選擇工作 /
自主開發項目）
如果你有這些自由，能夠激勵你更加努力工作
1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Relatedness
你會怎樣形容你和同事們的關係？
和主管的關係？
你感覺你受到主管或同事關心嗎？
假如你和同事的關係很好，你會因為關係好更加努力工作
1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Interest
你對你的工作有興趣嗎？
你對工作好奇嗎?
你享受你的工作嗎？
如果你能夠做自己喜歡，感興趣的工作，能夠讓你更加努力工作
1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Evaluation
回想一下，在日常工作中，公司/ 主管是怎麼樣給你們的作品作評價的？做得好, 做的不
好, 他會怎麼表達?

282

你感覺怎麼樣?公平嗎?

如果在工作中遇到問題，公司可以給你提供什麼幫助嗎？

公司給出公平評價/ 指導 ，能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Environment

公司的工作氣氛,環境, 制度怎麼樣?

工作流程明確嗎？

你的付出和收穫是合理的嗎？

鼓勵創意嗎？

這樣的工作環境，能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Achievement

回想一下, 在你的工作中，有沒有學習機會/ 個人提升機會? 是什麼樣的?

能夠學習機會去自我提升，能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

在你完成一項工作之後, 會不會得到認同/ 肯定? 通常來自什麼人?

假如你做出很好的完成工作，能夠得到認同/ 肯定，能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Tangible rewards

你現在的薪資是怎麼定的呢? 是按級別, 還是什麼?

有沒有考核制度? 標準是什麼？

薪資方面會有什麼區別嗎?

公司對員工的表現有什麼獎勵, 表揚之類的?

這些薪資和獎勵，能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Work itself

工作通常是類似的,. 還是每次都不一樣的? 有新的挑戰?

你感覺工作有挑戰性嗎？

你享受有挑戰性的工作還是相對直接簡單的工作呢？

有挑戰性的工作，能夠激勵你更加努力工作

1	2	3	4	5
非常不同意	不同意	沒關係	同意	非常同意

Part 4 Current motivations

你覺得現在公司什麼制度/ 事情能夠激勵你?

公司有比賽

獎項

表揚

自由想法

升級

加薪

學習機會/ 個人提升

你感覺你的主管有在做什麼事情來激勵你們工作得更好嗎？

你感覺什麼東西最能激勵你工作呢?

Contact no.

聯絡電話

Appendix I Questionnaires for Study 3

創意人才激勵因素研究
尊敬的先生/女士：
您好！

非常感謝您在百忙之中抽空填答此問卷。這是一份學術研究問卷，研究目的是了解中國創意人才的工作驅動因素。本問卷采用匿名的方式，所得信息僅用於學術研究，內容絕對保密，請您放心填寫。問題答案無對錯之分，您只需要表達真實意見和想法即可。
您的參與與支持對我們的研究非常重要，在此先向您至上真誠的感謝！

第一部份
工作激勵因素
以下是一系列可能能夠激勵你更努力工作的因素，請以优先順序排列出對你最重要的激勵因素。如果認為某些因為完全不能激勵你工作，可以不進行排序。[最少選擇5項並排序]

☐   工作具有挑戰性

☐   你的工作得到肯定和認可

☐   你對工作感興趣

☐   公司提供福利（聚會，年會，節日禮物等等）有學習機會

☐   和諧融洽的同事關係

☐   上級對你的表現給予合理的評價

☐   工作上的自主權（如把控項目，自由創作）

☐   合理薪資／獎金

☐   從工作中得到學習及進步機會

第二部分
請仔細回想您的日常工作，然後選出最符合您個人想法的答案

你的工作需要你用一些新的方法去解決問題嗎?
☐ 經常需要
☐ 偶爾需要

☐ 不需要

你在工作中，需要你敢於冒險，打破常規嗎？
☐ 經常需要
☐ 偶爾需要
☐ 不需要

你認為自己是個創意人嗎？
☐ 是
☐ 不是
☐ 不知道

你現工作/曾經工作的公司有什麼激勵政策？［最少選擇 1 項］
☐ 獎金
☐ 績效考核
☐ 公司/ 部門活動
☐ 培訓
☐ 上級的口頭鼓勵

第三部分 基本資料
性別
☐ 男
☐ 女

年齡
☐ 20 歲以下
☐ 21–25 歲
☐ 26–30 歲
☐ 31–40 歲
☐ 41 歲以上

學歷
☐ 高中或以下
☐ 大專
☐ 學士
☐ 研究生及以上

工作崗位
☐ 普通員工

☐ 中層管理（主管／組長）

☐ 中高層管理（副總／總監）

☐ 高層管理（老板／總裁）

工作年資

☐ 1-5 年

☐ 6-10 年

☐ 11-15 年

☐ 16-20 年

☐ 21 年及以上

個人月收入
☐ 5000 元以下
☐ 5001 – 10000 元
☐ 10001 – 15000 元
☐ 15001 – 20000 元
☐ 20001 – 25000 元
☐ 25001 – 30000 元
☐ 30001 以上

完成！非常感謝您的認真填寫！

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