

## Organisational Creativity from a Multi-Approach Perspective

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### Abstract:

Organisational creativity reflects the character and strength of organisations, as well as the extent of their interaction with both the internal and the external environment. It constitutes an urgent and important necessity, particularly at present, for the survival, continuity, and advancement of organisations, as well as for enhancing the quality of the ideas, products, and services they provide. Organisational creativity refers to the generation of new ideas capable of revitalising and energising the organisation by fostering a climate of competitiveness with other organisations while also providing a degree of well-being for customers and society in general at both the local and global levels. Through this study, we seek to provide a diagnostic overview of contemporary theoretical approaches to organisational creativity in both Arab and global contexts by defining its concept, highlighting its dimensions and importance, and examining the perspectives of several major schools of management thought, namely, the classical school, the behavioural school, the systems school, the contingency school, and the Islamic school. The study also provides a diagnostic evaluation of each of these schools regarding their views on organisational creativity.

**Keywords:** organisational creativity, theoretical approaches, Arab and global contexts.

### Introduction

Organisational creativity is a priority for modern and contemporary organisations. It is considered one of the most important central issues that has attracted the attention of many researchers to investigate how to create a generation of creative individuals who can communicate their ideas effectively, thereby enhancing production factors and the quality of services and contributing to the advancement of organisations and the progress of society. Encouraging and promoting creativity have become important objectives for many organisations. The need for organisational creativity has increased as competition among existing organisations has intensified, despite their diversity in type and activity, to ensure their survival and continued leadership. The viewpoints of many theorists in sociology and psychology have diverged through the research and studies they have conducted to determine a concept that clarifies organisational creativity within organisations and explains the factors that have led to its emergence, producing several paradoxes at the levels of Arab and global reality.

In this study, we attempt to define organisational creativity through the development of theoretical approaches from the perspective of several schools, including the classical school, the behavioural school, the systems school, and the contingency school, while also attempting to provide a diagnostic evaluation of their positions and views regarding organisational creativity in organisations. This process proceeds from the following question: How has the concept of organisational creativity in the organisation developed from the perspective of numerous theorists across different disciplines?

### **First: The Concept of Organisational Creativity**

The concepts related to the term organisational creativity have varied and proliferated, given that it is a modern term widely used across many active organisations in various fields. Organisational creativity remains an extremely complex phenomenon and cannot be precisely described. Below, we present the most prominent approaches that have attempted to define it and to examine the conceptions associated with it in much of the literature. Some focus on the characteristics of the creative individual, whereas others focus on how to make work creative, and they have adopted, in their content, a conception of the creativity factor based on novelty and appropriateness.

#### **1. The Arab Perspective on the Concept of Organisational Creativity**

Rifaat Abdel Halim Al Faouri defines it as follows: “A process that addresses new and effective ideas for satisfying customers’ needs. It is a continuous process of renewal and modernisation that encompasses the whole organisation, and it is an important part of business strategy and daily practices.”<sup>1</sup>

This definition highlights the importance of creativity and views it as part of the tasks an individual performs within the organisation. It acknowledges that it is a continuous, renewable process of generating creative ideas aimed at providing various forms of customer satisfaction to retain them and ensure the organisation's survival and continuity.

Omayma Al Qasimi defines creativity as “the ideas and practices put forward by managers and employees that involve devising methods and approaches in a more efficient and effective manner in order to achieve the organisation’s objectives and thereby serve society.”<sup>2</sup>

This definition illustrates the ideas and efforts of managers and employees in pursuing quality in production and service to meet society's requirements and achieve its satisfaction efficiently and effectively through advanced, creative methods.

Rawiya Hassan defines it as “individuals possessing additional creative abilities such as a spirit of risk taking and the ability to change and solve problems.”<sup>3</sup>

This definition focuses on the characteristics, features, and skills that should be present in the creative individual, which distinguish such a person from others and upon which the institution may rely to provide added value and resolve the problems it encounters through new ideas and creative touches.

Badisi et al. distinguish between creativity and innovation on the basis that creativity focuses on the degree of creation and discovery of inputs and on considering these inputs as new from the perspective of their creator or of the audience observing them. In contrast, innovation is regarded as the process of adopting a creative idea and transforming it into a useful good or service or into a beneficial method of work. That is, it is the practical application of creativity, meaning that an innovative organisation transforms creative ideas into useful outputs.<sup>4</sup>

This definition distinguishes between creativity and innovation and holds that creativity constitutes the initial input to innovation through the generation of new ideas. In contrast, innovation involves the application of these ideas to create tangible products.

## **2. The Foreign Perspective on the Concept of Organisational Creativity**

Joy Paul Guilford defines it as “a solution to a problem, and creative production appears as an intermediary means that leads us to the goal, which is the solution of the problem.”<sup>5</sup>

This definition refers to creativity from the perspective of innovative problem-solving methods. It focuses on the creative output, which it considers a tool for achieving the organisation's objectives.

Torrance defines it as “the process of sensing problems and becoming aware of points of weakness, deficiency, disharmony, and lack of information, searching for solutions and making predictions, formulating new hypotheses, selecting hypotheses and reformulating or modifying them to arrive at new solutions or relationships, using the available data, and communicating the results to others.”<sup>6</sup>

This definition points to the mental abilities and experiences that distinguish the creative individual in discovering and anticipating problems in the work environment before they occur, as well as the individual's ability to find rapid solutions through creative methods and ideas to address them.

D. Winnicott treats creativity as a part of the human being that is exercised to escape from the reality in which one lives and regards it as a stimulus that grants the individual the desire for life despite the difficulties encountered.<sup>7</sup>

This definition views creativity as an individual human motive governed by psychological and social factors, without referring to it as an urgent need demanded by organisations or as one that requires all their members to interact.

The writer Daft defines it as “showing a new idea or new behaviour in relation to the organisation's field or industry, its market, and its general environment.”<sup>8</sup>

This definition clarifies the extension of creative ideas across many areas of the organisation, including production, marketing, and interaction with the broader environment.

From the definitions presented above, and despite the differing visions of thinkers and researchers, it can be said that organisational creativity expresses a set of mental and cognitive processes and skills that the individual brings to the work environment, whether individually or within a group, to generate new and unconventional ideas and provide a distinctive addition,

whether these ideas are presented in the form of a service, a product, or a method of work, to ensure the survival and continuity of the organisation and satisfy customers' needs.

## **Second: Dimensions of Organisational Creativity**

Below, we present and explain the most important dimensions of organisational creativity among individuals in organisations:

- 1. Fluency:** This is the ability to produce creative ideas in a short time. Compared with peers, the creative person excels in generating and proposing a greater number of ideas on a specific subject within a shorter time. Guilford defined fluency as “the easy issuance of ideas; thus, fluency includes the quantitative aspect of creativity.”<sup>9</sup>
- 2. Flexibility:** This includes the qualitative aspect of creativity and is represented in the diversity of ideas possessed by the individual, enabling that person to view and address subjects from several angles and not to think within a limited framework.
- 3. Originality:** This means renewal or uniqueness in ideas. Compared with colleagues, the creative person produces new ideas without neglecting previous ideas that may be relied upon to achieve what is new and creative.<sup>10</sup>
- 4. Sensitivity to Problems:** This refers to the ability to confront a particular situation involving a problem or several problems that require a solution and to recognise that this situation may involve some deficiency or a problem that requires change.
- 5. Analytical Ability:** Analysis refers to creative production that involves the process of selecting and breaking down any new work into simple units to reorganise them. The creative person is distinguished by the ability to analyse the elements of things, to understand and comprehend relationships, and to reorganise ideas and things according to well-considered foundations, thereby making it possible to bring about change or renewal in practical reality.<sup>11</sup>
- 6. Risk-Taking Spirit:** This is the extent of the individual's courage in exposing oneself to the possibility of failure or criticism and in defending one's own ideas. It also means taking the initiative to adopt new ideas and methods and to search for solutions while at the same time being willing to bear the risks resulting from the actions undertaken and prepared to face the responsibilities arising from them.<sup>12</sup>
- 7. Continuity of Direction:** This is represented in the creative individual's ability to concentrate with sustained attention and to maintain enthusiasm and direction toward the goal, overcoming any obstacles that stand in the way, that is, not relinquishing the goal but insisting on pursuing it, moving toward it, and attempting to achieve it by direct or indirect means.<sup>13</sup>
- 8. The Element of Quantity and Quality:** There is a hypothesis that quantity generates quality, in the sense that if a person produces a greater number of ideas, that person must produce ideas of good quality and within a specified time. Another hypothesis, however, holds that if a person spends time producing many ideas, the good ones among them will be few.<sup>14</sup>

### **Third, the Importance of the Availability of Organisational Creativity in Organisations**

Organisational creativity is of considerable importance at both the individual and organisational levels, and this is reflected in the accelerated future orientation towards it in the search for the development, improvement, and growth of these organisations. This importance may be highlighted as follows:

- Organisations can address sudden, emergency changes and confront them creatively to achieve stability and growth.
- It influences individuals' behaviors and orientations regarding the development and improvement of their capacities within the organisation.
- It fosters a spirit of challenge and distinction to overcome the problems and obstacles that hinder the individual's ability to demonstrate creative potential.
- It instils the principle of the continuous renewal of ideas, products, and services to advance the organisation and preserve its position as a leading organisation.
- Industrial organisations are no longer satisfied with modern technology; rather, they require further creative solutions at the individual and group levels to compete and keep pace with development.
- Through it, it is possible to provide the best products, services, and ideas for the benefit of customers and society as a whole and to meet their needs in a way that achieves their satisfaction and increases the organisation's opportunities for profit, thereby achieving its objectives.
- It enables organisations to exploit all available resources through creative methods, far removed from routine approaches, to keep pace with ongoing developments and achieve their ambitions.
- At present, in light of globalisation and rapid development, organisational creativity has become a fundamental resource for achieving high added value for competitive organisations that aspire to grow and continuity.

### **Fourth: Characteristics of Creative Individuals in Organisations**

Creativity is linked to organisational success, and creative individuals deserve all the appreciation and praise for the solutions they provide to problems that may hinder their organisations' proper functioning. Some scholars and thinkers in the fields of psychology and sociology have identified characteristics that may appear in certain creative individuals and that encompass a set of behaviors, manifestations, and practices. The most important of these may be highlighted through the findings reached separately by Guilford and Mackinnon in two studies that they conducted to identify the characteristics of the creative individual, which resulted in the following:<sup>15</sup>

- The creative individual possesses a high degree of sensitivity to problems and intellectual fluency.

- The individual's mind is flexible and capable of producing new, acceptable, and original ideas.
- The individual is independent in ideas and actions and open to the external world.
- The individual is more alert and responsive to deeper meanings and more encompassing in relation to the things encountered.
- The individual possesses the analytical ability to analyse ideas and the capacity to redesign and address several interconnected problems.

### **Fifth: The Principal Approaches That Addressed Organisational Creativity in the Organisation and Ways of Interpreting It**

Numerous writings, building on earlier studies of organisational creativity, articulate theoretical approaches developed in Arab and global contexts, which put forward a set of ideas later transformed into theories bearing the names of the writers and researchers who formulated and adopted them. Many schools have addressed organisational creativity to formulate theories explaining its formation within organisations. These approaches help clarify the different aspects of creativity and its relationships with several variables. Views on this matter have varied through several approaches, the most important of which are the following:

#### **1. The Perspective of the Traditional Approach to Organisational Creativity**

Several theories have been developed throughout the long course of human history, and the Greeks were initially concerned with creative ability. However, they did not have a specific term for it. The Arabs then introduced the term *abqar*, from which the *abqari* genius was derived, a word referring to the spirit or divine power that safeguards the human being from the cradle to the grave. Genius is the outcome of a particular interaction between abilities belonging to the higher levels of the capacities associated with intelligence, creativity, and imagination.<sup>16</sup>

The classical concepts associated with the creative phenomenon, since Plato and Aristotle, still cast a shadow on current studies of organisational creativity. They imply that psychology plays a major role in creativity through the existence of extraordinary, obscure forces beyond the human control that are responsible for its emergence. Galton began his research to understand the hereditary component of creativity, and the genius view of creativity, the experience of eureka or vitality, and insight were among the most prominent orientations in creativity studies. The major shift that sparked Guilford's contribution in 1950, in his opening address to the annual conference of the American Psychological Association, intensified serious scientific research on creativity and subjected it to the methods of experimentation and psychological measurement.<sup>17</sup>

Organisational creativity enjoyed a distinguished status during that period, and considerable emphasis was placed on the creative individual, the creative environment, and the methods of nurturing creative individuals. This is reflected in Francis Galton's view that the first child has greater developmental opportunities than siblings do. In contrast, other studies maintain that children born in the middle are more creative than their siblings are since their position within

the family leads them to devise solutions to attract parental attention through rebellion against family rules. In general, it may be affirmed that, from a traditional perspective, this approach considers that nature and life govern the individual's creative life. Organisational creativity is an individual act resulting from hereditary factors.

## **2. The Perspective of the Behavioural Approach to Organisational Creativity**

Behaviourists maintain that, in essence, human behaviour consists of forming associations between stimuli and responses. Through the concept of operant conditioning, the individual arrives at a creative response through associations with the type of reinforcement that reinforces the behavior, which is based on the formation of a relationship between the stimulus and response, reinforcing desirable responses and excluding undesirable ones.<sup>18</sup>

This approach holds that the individual uses certain habits and patterns of behavior in a hierarchical manner, according to the strength of their association with the situation, in accordance with Thorndike's principle of trial and error. The individual begins by using simple behavioral patterns and gradually moves toward more complex ones to find the most appropriate solution while also discovering alternative solutions and new associations.<sup>19</sup>

Skinner, however, considers that there is an interaction between heredity and the environment in the occurrence of creativity, and he sees creative thinking as a pattern of thinking that receives positive reinforcement or reward, thereby making its continuation possible. Watson is regarded as one of the pioneers of this theory, and he maintains that the creative response is reached through the use or expression of words until a new pattern is attained.<sup>20</sup>

It may therefore be said that the behaviourists focused on creativity from the perspective of the interaction occurring between the individual and the environment and concluded that the individual reaches creative responses in association with the type of reinforcement by which behaviour is reinforced, starting from the formation of the relationship between stimulus and response and through the transfer and utilisation of previous experiences and ideas in an attempt to construct the new and solve the problems encountered through creative methods.

## **3. The Perspective of the Psychometric Psychological Approach to Organisational Creativity**

This approach emerged in France at the end of the nineteenth century and the beginning of the twentieth century through the research of the psychologist and physiologist Alfred Binet as an attempt to develop the first test for measuring intelligence and subjecting it to experimental investigation. He affirmed that intelligence exists in everyone, albeit to differing degrees, and that there is a relationship among behavior, intelligence, and creativity. This approach was later developed by the English scholar Charles Spearman, who rejected the term intelligence and proposed a two-factor theory.<sup>21</sup>

Among the most prominent thinkers who advocated this method for studying creativity were Guilford and Torrance. The former affirmed that creativity is a quality possessed by every person and that it can be measured, as it is not a feature or characteristic confined to the gifted alone. The latter adopted this idea and developed it during the 1960s and 1970s through an

examination of creative thinking known as the Torrance Test, designed to assess thinking and problem-solving by calculating the purity of responses.

This approach was criticised for failing to define the meaning of creativity and the manner in which it is expressed. However, it made clear that the intelligence and high achievement are not alone in terms of the capacity for creativity.

#### **4. The Perspective of the Systems School's Approach to Organisational Creativity**

The systems school is concerned with studying the organisation as a whole rather than studying only its parts. This school holds that creativity lies in interaction and communication with local and global environments, and this, in its view, constitutes the element of creativity. If the institution presents its production or services in isolation, such action is considered contrary to the systems approach, and the institution is therefore regarded as noncreative.<sup>22</sup>

This school also maintains that creativity results from the interaction of a set of elements to arrive at a more precise understanding of an idea, behavior, or product, provided that all of them are considered. Systems schools often employ qualitative methodologies to understand creativity and are concerned, to varying degrees, with its practical, personal, and environmental aspects. They also tend to focus on eminent creativity. Among the most well-known theories in this school is Csikszentmihalyi's theory, which holds that creativity results from the interaction of three elements: the domain, the creative person, and the field. For creativity to occur, the individual must first present the creative idea to the experts in the field and then await their acceptance. Finally, the change in the domain is inferred from the creative idea proposed by the individual and approved and adopted by the experts.<sup>23</sup>

The pioneers of the systems school focused on exceptional creativity that clearly appeared to be observed, and they identified elements that must be available to support the process of interaction through which creative work is produced. They also clarified the stages and steps through which the individual passes to convince experts of the new ideas proposed and to reach the stage of applying them in practice. Notably, this school granted greater authority to the role of experts and to the domain, that is, the field of knowledge in which the individual works, in determining the degree of creative work and classifying it as creative in the first place. This conflicts with the characteristics of the creative individual, who may be creative in fields other than that of specialisation. Moreover, experts may fail to show goodwill or confidence in the creative individual's presentation. They may therefore withhold the approval of an idea that may involve a certain degree of risk.

#### **5. The Perspective of the Contingency School Approach to Organisational Creativity**

The proponents of this school view leadership behavior as shaped by surrounding situations and conditions. Thus, one who is suitable for leadership at one stage may not be suitable for another stage or set of circumstances. These theories are governed by elements represented in the leader's, follower's, and situation's traits, as well as the nature of the condition.<sup>24</sup>

The efforts of management in supporting organisational creativity are manifested through the practices undertaken by the leader in dealing with followers, which may include supporting

participation, activating processes of motivation and training, and adopting an open communication pattern, among others. The organisational relationship between management, represented by the leader, and organisational creativity is also characterised by overlap and interconnection. Organisational creativity does not succeed without supportive management, nor can management succeed in the absence of creativity because each complements the other and may also use the other to achieve objectives.<sup>25</sup>

Here, the leader's personality and ability to deal effectively with members of the organisation in relation to a particular situation will undoubtedly become apparent. Consequently, the leader's support for them in that situation will be a motivating factor for creativity. It may give them greater confidence, especially when encouraging them and granting them a margin of freedom to demonstrate their creative capacities. Similarly, failure to address that situation and the individuals involved through the application of authoritarian bureaucracy and the imposition of all forms of punishment may affect them morally. It will lead them to confine themselves to completing their prescribed tasks without attempting to generate new, creative ideas that could support the organisation.

#### **6. The Perspective of the Islamic School's Approach to Organisational Creativity**

The Islamic school views organisational creativity as an activity undertaken by the individual within the organisation through a cumulative construction based on analysis and synthesis between old and new ideas, that is, benefiting from the efforts made by predecessors and the results they reached, while modifying them and adding creative touches to them, provided that this does not contradict any of the principles of religion or lead to the commission of what is prohibited. Muslims benefit from others in terms of their religion, nationality, or race, so long as the aim is to benefit them.<sup>26</sup>

This school focuses on the ethical dimension that characterises the creative individual and seeks to persuade such an individual to comprehend the value-based, behavioural, and belief-related dimensions of the society in which that person works to enhance the organisation's reputation and acceptance within the external environment.<sup>27</sup>

Some Muslim scholars consider the attempt to generate creative ideas to have become an Islamic necessity, drawing on many verses from the Noble Qur'an that indicate the necessity for human beings to think and reflect upon everything around them to arrive at new truths that have not previously been discovered, relying on all the intellectual capacities with which Allah has endowed them. The Islamic school also encourages creativity and supports constructive ideas of social benefit through Qur'anic verses and Prophetic hadiths that call for learning and the acquisition of knowledge by employing reason and all possible skills, provided that the laws of Islamic Sharia are not violated in carrying out this process. The creative individual therefore adheres to all the principles and values acquired from religion and applies them within the work environment and inside and outside the organisation. These may include various talents and skills, such as fluency, flexibility, and the ability to keep pace with developments by adding an element of originality, as well as perceptiveness and acumen, which in the organisational world

may correspond to sensitivity to problems and effective treatment methods. The Muslim individual may also, at times, draw inspiration for creative work through the contemplation of certain verses from the Book of Allah.

Despite all that has been put forward regarding the Islamic school, research on Arab and Islamic realities, especially organisational creativity, still receives little attention from researchers. This is the result of a lack of concern for such developmental issues and the loss of social development skills because of the absence of an inherited, authentic theory capable of understanding the historical and cultural particularity of Arab and Islamic societies. Theoretical practices in research and issues related to Arab and Islamic society, therefore, remain difficult to achieve because of the absence of the foundations and cognitive background necessary for understanding this society's reality.<sup>28</sup>

### Conclusion

In light of what has been presented regarding the theoretical approaches that have made organisational creativity a field of concern and study, these approaches have confirmed its importance in contemporary organisations and regard it as the basis for their development and the improvement of the performance of their human resources. Their perspectives on organisational creativity have varied, and unlike Arab and Islamic organisations, which suffer from certain shortcomings in addressing such subjects, Western organisations have given them careful attention and in-depth study from all angles. This is due to a loss of confidence, the weakness of the plans and strategies employed for this purpose, and the absence of capabilities that motivate creative individuals to unleash their potential. As a result, they continue to exist within a framework of dependency, imitating Western theories and relying on their results without making any effort to arrive at new and distinctive truths.

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