Master Thesis:

Attracting Creative Talent:
Effects of Intrinsic and Extrinsic Motivational Stimuli, Creative Identity and Self-efficacy on Creative Workplace Perception and Likelihood to Apply

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"The two fundamental questions that young job seekers ask, and that companies need to answer are:
"What is it like to work there?" and "What kind of growth can I expect?""

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Abstract

To sustain creativity and innovation within a company, it is essential to attract the right creative talent. This study examined how potential applicants' perception of a company can be influenced by means of manipulations on career websites. In particular, the paper aims to investigate whether the prevalence of different types of motivators on a company's website influences a prospective candidate's perception of the company's creative ambition and, in turn, his or her intention to apply. In addition, the moderating effects of creative identity and creative self-efficacy are researched. An online experiment was conducted. The sample consisted of 66 respondents and showed the following results: Firstly, intrinsic motivational stimuli displayed on career websites led to an increase of creative workplace perception. Displaying extrinsic motivational stimuli resulted in a reversed effect. Secondly, this effect could be observed for stimuli in verbal and visual display forms, with the verbal display form driving the majority of the effect. Thirdly, creative identity was found to have a partially moderating effect on the relationship of creative workplace perception on the likelihood to apply. The study discusses possible determinants influencing and causing the results. The paper also contributes to the wider academic literature on creativity, motivational theory, employer branding and creative identity, by taking an outsider perspective in opposition to researching the employee within the organization.

Table of Content

Table of Figures

1. Introduction

"If you have creativity in your blood, there's nothing worse than working in an environment that stifles your out-of-the-box thinking—and nothing better than finding a company that's built by and for people just like you" (The Muse Editor, 2017). Nowadays creative workforce carefully selects the companies they want to work for. They value opportunities for self-development, leadership support and a culture that stimulates creativity and innovation and they believe that they cannot find that everywhere (The Muse Editor, 2017). Working Not Working, an online real-time talent network, surveyed their creative community (77% freelance workers, 23% full time employed) to identify the companies they would "kill to work for full-time" (WorkingNotWorking, 2017). The idea was, to find out who the most attractive employers are for today's creative employees. Companies included in the "Top 50 Companies Creatives Would Kill to Work for Full Time"- list, were AirBnB, Nike, Disney, Apple, Wieden & Kennedy, Pentagram, BBDO etc. Looking closer at each company on the list, it is possible to identify common characteristics: A strong brand identity, a focus on innovation and idea generation, and a clear value proposition directed at future employees. The list gives insights on where the creative workforce wants to work, but gives little insight on why they want to work there.

Creativity is the new and necessary standard to develop new and disruptive products and services. "The most successful businesses are those that engender creative thinking and develop environments where everyone generates ideas", according to the director of a leading recruitment firm (Coleman, 2016). Creative talent is key to growth as it has the potential to ensure continuous innovation, business development and business transformation (Mandhanya & Shah, 2010). In other words, innovation is necessary to be successful in the long-term (Amabile, 1997). And to sustain creativity and innovation within a company, the company must attract and retain the right creative talent.

Attracting creative talent is therefore of great importance to many companies. According to Florida and Goodnight (2005) from Harvard Business Review, it is a company's most important asset, due to the fact that "creative employees pioneer new technologies, birth new industries, and power economic growth". The difficulty lies in developing the right strategy to reach those talents and to

enter their consideration pool of employers for the future. Hence, and as described by many academics and also experts in the business field, a "war for talent" is happening in nowadays highly competitive business landscape (Johnson, 2014). More than ever before have firms invested in their corporate identity strategy – marketing the experience of how it is to work for and within that organization. In addition, new generations are able to move quickly in a new globalized world and are expected to stay shorter with their employers until the next opportunity arises. Companies are therefore trying to find new ways to satisfy the needs and wants of highly sought-after employees, by continuously developing their employee benefits. It seems, as if talent is turning out to become a scarce resource, a resource capable of becoming a competitive advantage in the face of global change (Barney, 1991).

Talent Management is "the process of developing and integrating new workers, developing and keeping current workers and attracting highly skilled workers to work for the company" (Mandhanya & Shah, 2010, p. 43). Hereby, the company or organization must build an Employee Value Proposition (Mandhanya & Shah, 2010). Similar to a customer value proposition, this is a strategic task, and the authors argue that if companies do not invest in developing a strong employer brand with an effective employee value proposition, they will be less financially successful in the long term due to reduced loyalty and tenure (Mandhanya & Shah, 2010).

Proposing benefits to future employees, means finding a way to communicate a positive work experience. High salaries seem to work for certain categories of jobs and continue to be a key reason for talent to apply to certain firms (Lipman, 2014). Factors like employee wellness, an inspiring and team-spirited culture and having a meaningful job, however, seem to often outperform purely monetary rewards (Dobre, 2013; Lipman, 2014; Seppala, 2016). Supportive managers, effort recognition, and leadership warmth were identified as key drivers for motivation and should be considered to go into the employee value proposition (Seppala, 2016; Wagner, 2017). One of the companies being famous for its employee benefits scheme is Google. Whether it is on-site laundry services, delicious and healthy food or yoga classes, the company seems to offer a variety of perks to its employees (Jones, 2017). From an outsider perspective, the company

seems like a great place to work for. In this way, Google was able to capture top tech talent and still seems to be doing so.

But what is it that gets talent excited about working for a certain company? Is it simply on-site laundry services? And more specifically, what is it that gets *creative* talent excited about working for a certain company? Leading business papers like Forbes mention that creatives – and not only tech professionals – are moving towards the Apples and Googles in the world, due to the fact that those companies are simply better at signalling creativity and innovation in a much smarter way than others (Gibons, 2018). To go even one step further, they signal that they value creativity for how it can change the world, not only for that it can increase sales. Creatives are assumed to be attracted to such kind of "non-monetary" values. Rather than being compensated by large salaries; opportunities for development, the feeling of being valued or even doing something for the greater good, seem to motivate more than money (Gibons, 2018). In other words, intrinsic values – values that are linked to curiosity, self-determination, enjoyment (Amabile, Hill, Hennessey, & Tighe, 1994) – have a greater appeal to creatives than merely extrinsic values (Gibons, 2018). Academic literature also found a link between creativity and intrinsic motivation. Amabile's Componential Theory of Creativity argues that the level of creativity is defined by the individual's creative skills, expertise and intrinsic motivation (Amabile, 1997). Intrinsic motivation, therefore, seems to be a key aspect to consider when addressing creative talent.

Academic literature has so far not addressed or investigated this topic in combination with talent attraction, rather it has been undertaken to investigate creativity *inside* the workplace: Intrinsic rewards are meant to increase creativity (Amabile, 1997). So do job complexity and supportive leadership (Shalley, Gilson, & Blum, 2000). An "outsider perspective", however, is rarely taken. Looking at job seekers - who observe the organization from the outside - it becomes clear that little is known about perception creation or the connection to creativity (J. H. Walker, Feild, Giles, Bernerth, & Short, 2011). The only agreement that exists, is that perception has a strong impact on the likelihood of application (J. H. Walker et al., 2011). This paper aims to take an outsider perspective on the development of creative company perception.

The first touchpoint between an employee and a hiring company is the company's career website. This first instance can already be used to form a positive impression in the job seeker's mind and increase the attraction to open positions (J. H. Walker et al., 2011). To truly understand how creative talent becomes attracted towards a company, and in turn applies for a job, requires research in regard to career website design and information displayed. As highlighted above, intrinsic motivation seems to be linked to creativity (Amabile, 1997) and might therefore be a topic worth investigating. Eventually, triggering motivation in the job seeker to apply and engage in creative tasks, is the company's ideal goal. Highlighting intrinsic motivational stimuli on career websites might therefore have an effect on creative company perception and, in turn, on the individual's likelihood to apply. Furthermore, a creative identity and a sense of creative self-efficacy might influence this relation. Both concepts were found to contribute to a stronger creative self-factor (Glăveanu & Tanggaard, 2014).

This paper tries to answer the following research question: Does the prevalence of different types of motivators on a company's website influence a prospective candidate's perception of the company's creative ambition and, in turn, his or her likelihood to apply? The paper is written in a sharp and precise manner to keep focus and to address only relevant topics. Operating within an experimental research tradition which favours concise write-ups, this paper is also aimed to present and discuss findings clearly but condensed. Firstly, a comprehensive review of the existing literature is given. It will give insight into the topics of creativity, workplace perception, intrinsic and extrinsic motivation, creative identity and creative self-efficacy. Existing opinions are discussed, compared and contrasted, eventually directing the reader to this paper's hypotheses. Subsequently, precise hypotheses will be formulated and listed. Hypotheses 1 and 2 revolve around the effect of intrinsic and extrinsic motivational stimuli on creative company perception and likelihood to apply. Hypotheses 3 and 4 centre around the moderating effects of creative identity and creative self-efficacy. Subsequently, the methodology section will inform the reader about the experimental research design. Insights into the sample and the procedure of data collection are given. Following, the results are presented, visualized and discussed. The discussion section dives deeper into topics of employer branding, motivation theory, creative identity, creative self-efficacy and signalling theory, amongst others. Possible explanations for obtained results are given with

the help of existing literature. Methodological shortcomings are named, and improvement solutions proposed. A short section discusses managerial implications. Finally, limitations of the study are outlined and recommendations for future research are given.

2. Background Motivation

2.1. Creativity and Motivation

Employee creativity is understood as the basis for organizational innovation (Amabile, Conti, Coon, Lazenby, & Herron, 1996; Mumford & Simonton, 1997; Nonaka, 1991), and hence, a key element to ensure long term survival and success (Mumford & Simonton, 1997). Consequently, much research is conducted in regard to creativity, how it can be fostered and enhanced. Creativity in academic literature has been defined in various ways(Runco, 2004). Creativity, as defined by Amabile (Amabile, 2012) is "the production of a novel and appropriate response, product, or solution to an open-ended task." Taking this definition apart, creativity is, first of all, a goal-oriented thinking process. The generation of a novel and different idea is only useful if it aims at solving an actual problem or is directed at reaching a specific goal. The idea therefore has to be not only new, it also has to be achievable, appropriate and worthwhile (Amabile, 2012). Creativity in a business sense has often been understood as the creation to sell something new. Although this is true, it is not limited to it (Amabile, 1997). As the Amabile (1997) puts it, "Creativity is simply the production of novel, appropriate ideas in any realm of human activity, from science, to the arts, to education, to business, to everyday life" (p.40). In addition, it is important to acknowledge that creative ideas can encompass incremental changes to major disruptions (Madjar, Oldham, & Pratt, 2002; Shalley et al., 2000). This paper's definition assumes that creative ideas may be generated by employees at any level in the corporation.

Much research has been conducted in regard to employee creativity. One of the most prominent ideas stems from Amabile (1997). The author developed a theory, aimed at capturing the most important factors influencing individual creativity: Expertise, creative thinking skills and task motivation (Amabile, 1997).

This theory, the Componential Theory of Individual Creativity, argues that individual creativity will increase when the level of one or more of the three components increases (Amabile, 1997).
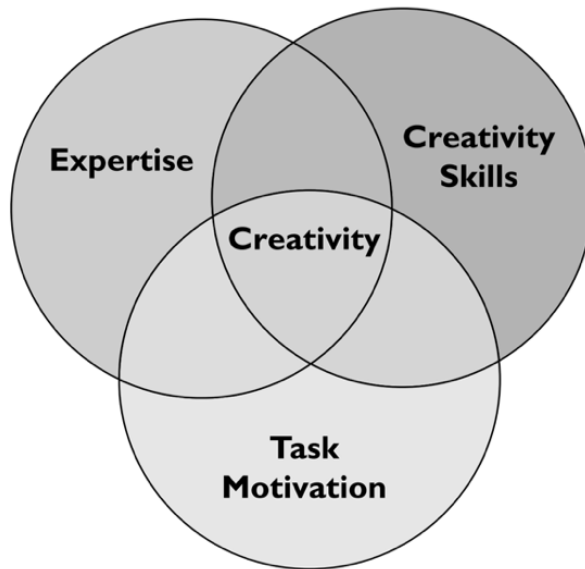

Figure 1- Componential Theory of Individual Creativity (Amabile, 1997)

The level of expertise is defined by the individual's memory for factual knowledge, technical proficiency and talent in the target proficiency (Amabile, 1997). The second component, the creative thinking component, includes a cognitive thinking style that favours the application of heuristics, taking on new perspectives and looking from different angles at a problem (Amabile, 1997). According to the author, these two components address the competence and capability of an individual, whereas the third component – task motivation - will address if the person will actually engage in creative activities. A focus here lies on *intrinsic* motivation, the motivation to engage in tasks because the individual finds the activity personally challenging, exciting, interesting and satisfying, and engages simply because he or she really wants to (Amabile, 1997; Amabile & Pillemer, 2012; Utman, 1997). In line with Amabile's Componential Theory of Individual Creativity, several authors have found empirical evidence that intrinsic motivation positively influences creativity (Hennessey & Amabile, 2010; Shalley, Zhou, Jones, & Oldham, 2004; Zhang & Bartol, 2010; Zhou, Shin, & Cannella, 2003). Major elements of intrinsic motivation are found to be self-determination, competence, task involvement, curiosity, enjoyment and interest (Amabile et al., 1994). Various conceptual pieces argue that intrinsic motivation increases the "want" to exercise creativity (Liu, Jiang, Shalley, Keem, & Zhou, 2016) and in turn, works as a mechanism to direct and control attention (Zhang &

Bartol, 2010). Intrinsic motivation is also found to increase curiosity, cognitive flexibility, risk taking and a resilience to failures (Shalley et al., 2004; Utman, 1997).

The Intrinsic Motivation Principle of Creativity, also developed by Amabile (1997), states that individuals will display the highest levels of creativity when motivated intrinsically, opposing to extrinsically. Extrinsic motivations, as defined by Ryan and Deci (2000), is exercised when individuals engage in a task because it will have some instrumental value to them. In other words, the engaging in that specific activity is "the means to an end". Extrinsic motivation can be caused, for example, by expected evaluations, control, competition, demands from superiors, threats or punishments (Amabile, 1983, 1997). First, Amabile (1985) found intrinsic motivation to be conducive and extrinsic motivation to be detrimental to creative activities. Later literature, on the contrary, found several extrinsic motivators to be supportive of creative actions (Amabile et al., 1996). Recognition and subsequent rewards for successful creative ideas, project goals that were clearly defined and continuous feedback, are just some of the researched extrinsic factors that were found to support creativity (Amabile et al., 1996). Named "informational extrinsic motivators", those certain types of extrinsic rewards support creative activities as they are used as a tool to communicate positive feedback (Eisenberger, 1992). In following studies, extrinsic motivators were found supportive of creativity only when individuals exhibited high levels of intrinsic motivation already. Extrinsic motivators combined with weak intrinsic motivation was found to have a negative effect on creativity (Amabile, 1997; Bem, 1972). Furthermore, Shalley et al. (2004) argue that the positive effect of extrinsic motivators depends on the personality of the individual engaging in creative tasks. In conclusion, there seems to be agreement amongst scholars that intrinsic motivators are positively related to creativity, but there seems to be little agreement in regard to extrinsic motivators (Shalley et al., 2004).

The environment is also found to influence a person's level of intrinsic motivation (Amabile, 1988, 1997; Amabile et al., 1996; Shalley et al., 2004). Called contextual characteristics, those factors influence an employee's creativity but are not part of the person her or himself (Shalley et al., 2004). Job complexity, relationships with managers and colleagues, rewards, evaluations and time deadlines, are only some of them. Deci and Ryan (2000; 1985) divided contextual influences into

informational and controlling ones by using Cognitive Evaluation Theory. Informational influences are, similar to informational extrinsic motivators, communication or feedback towards the employee's performance. Controlling ones are, for example, close supervisor control. Shalley et al. (2004) found that creativity is more likely to occur when jobs are complex and supervisors manage in a supportive but non-controlling way. In line, Amabile (1997) developed the framework of Organizational Creativity and Innovation, which implies that management practices, organizational motivation and available resources all influence creativity and innovation on an organizational level. The author found that the context, so the work environment, can have an impact on all three components but most strongly and directly influences the motivation (Amabile, 1997). Taking all previous research into consideration, motivation, and especially intrinsic motivation seems to be of great importance when looking closer at creativity.

2.2.Workplace Perception

Creativity is assumed to be the underlying basis for innovative capabilities (Amabile, 2012; Coleman, 2016; Puente-Díaz, 2016). Therefore, it is important for companies to clearly understand how they can attract creative human capital and put processes in place accordingly. Many companies engage in employer branding to increase their employer attractiveness. Employer Branding is defined as "a targeted, long term strategy to manage the awareness and perception of employees, potential employees, and related stakeholders with regards to a particular firm" (Mandhanya & Shah, 2010, p. 43). Employer Attractiveness is defined as "the envisioned benefits that a potential employee sees in working for a specific organization" (Berthon, Ewing, & Hah, 2005b, p. 151). Highly related and overlapping concepts, it becomes clear that good branding can attract prospective employees' attention and spark a desire to become part of a certain company – hence, a strong employer brand can increase employer attractiveness (Berthon, Ewing, & Hah, 2005). This is also in line with Christensen and Askegaard (2001), who argue that a strong company identity has several potential benefits – one of them being to attract high quality personnel. Many firms see their corporate brand, or brand as an employer as a strategic goal and invest heavily to create a strong corporate identity.

All signals a company sends to its stakeholders accumulated, is called the corporate identity (Christensen & Askegaard, 2001). It is the firm's formal profile it aims to display to its different audiences. Opposing to the corporate identity the company aims to send, the company image is referred to as "a more or less complex construct generated by signs that has come to represent the organization in the minds of its various audiences" (Christensen & Askegaard, 2001, p. 304). The authors further describe it as "a notion of a collective or partly shared interpretant" (p.305). Organizational brand identity is therefore a "volatile social construction […] that bases its existence and significance largely on the interpretive capabilities and preferences of their audience" (Christensen & Askegaard, 2001, p. 293). Taking a more practical stance, job seekers will be exposed to career websites and job advertisements on which the company tries to communicate certain values and a positive company image (Cable, Aiman-Smith, Mulvey, & Edwards, 2000). However, prospective candidates usually have little to no knowledge about a company, its work environment, or, even more specifically, regarding the specific job at hand. Signalling theory argues that, when facing such uncertainty, job seekers intuitively try to "make sense of their job search through socio-cognitive processes that involve reflection, interpretation, and giving meaning to" what they experience with, or simply read on a company's website (Connelly, Certo, Ireland, & Reutzel, 2011; Spence, 1973; Yu, 2014, p. 76). Inevitably, while browsing through job advertisements, applicants develop certain expectations about the organization and the jobs at hand when evaluating their potential future employers (Irving & Meyer, 1994). A company's ability to positively influence the job seeker's perception and expectations, and in a broader sense, the company's brand image, determines recruitment success (Cable & Turban, 2001, 2003; Collins, 2007; Collins & Stevens, 2002).

Perceptions of a company are usually based on certain tangible and intangible attributes that come up into the job seeker's mind when exposed to any information about the company or brand (Keller, 1993). Tangible or instrumental attributes are objective pieces of information like salary, benefits, working hours or location (J. H. Walker et al., 2011). Intangible attributes, on the contrary, are subjective feelings caused by symbolic attributes or more abstract information (Walker et al., 2011). Several conceptual pieces have highlighted that symbolic traits are often the main reason for differences in job seekers attractiveness perception (Lievens, 2007; Lievens &

Highhouse, 2003; Lievens, Van Hoye, & Schreurs, 2005; Slaughter & Greguras, 2009). Yu (2014) explained those differences by looking closer at value congruence. Symbols on a company's website, that are interpreted by the job seeker as certain values that are in line with their own values, forms positive expectations in the job seeker's mind on how it is like to work at the given company. This experienced value congruence in turn increases employer attractiveness to the job seeker (Yu, 2014). Consistent with this idea is the idea of interactional psychologists: Individuals are strongly attracted to work environments that seem to fulfil their (Diener, Larsen, & Emmons, 1984). Applicant attraction is hereby seen as "the general attractiveness of and interest in an organization as a potential employer, applicant preferences regarding employers, and probability of application (Cober, Brown, Keeping, & Levy, 2004, p. 634).

Through design and information features on a company's career website, the firm can manage its image and their first impression they make on people outside of the organization (Cober et al., 2004). This is in line with Thompson, Braddy and Wuensch (2008), who found that there is a strong relationship between the perception of the organization's website and the impression of the organization in general. Furthermore, the authors found the positive impressions were strongly related to a higher likelihood to apply (Thompson et al., 2008). Research investigating how perceptions are built, found out that information about organizational values, strategic goals, rules and rewards had a significant influence on the perception of the organizations work culture (Braddy, Meade, & Kroustalis, 2006). Media that undoubtedly supported this perception creation process were pictures, testimonials and augmented textual information (Braddy et al., 2006).

Especially the features of websites were found to have a strong influence on perception creation (J. H. Walker et al., 2011). Meaning, not necessarily the content influenced perception but things like usability, design, technologically advanced features etc. Due to priming effects, website visitors would develop a conscious or unconscious connection between a website feature, a concept or characteristic and in turn, lead that back to the company itself. To give an example, a job seeker might visit a company website and experience a seamless and smooth functionality of all features, popups and clicks. In the observer's mind, these usability characteristics might be linked to technological advancements and professionalism. Exactly those characteristics are then

assigned to the company and shape the job seeker's perception of the hiring company. As Walker et al. (2011) define it, "priming occurs when one stimulus, the prime, influences evaluation of an otherwise ambiguous stimulus. This phenomenon can affect individuals' processing of newly encountered social information because it increases the accessibility of certain traits or attributes" (p. 166). The authors found, for example, that technologically advanced website features and showing a diverse workforce on the website, were such contextual primers (Walker et al., 2011). The website visitor's perception was strongly influenced when exposed to those stimuli. Also, Yi (1993) came to the same results and found that contextual priming makes certain attributes accessible in the observer's mind.

Moving from the general interface of a website now to the specifics regarding open positions and job advertisements within that website, it is important to understand how information is displayed. Text is usually what a job advertisement is made of. However, with technological advancements it became easier to also attach pictures and visual information. Research identified that information in pictorial form can influence a consumer's perception of how a service, experience or product will be (Olsen, Alexander, & Roberts, 1986). The authors investigated vacation experiences and could observe that participants of the study were forming strong associations when exposed to a variety of photos with a certain type of experience. Also Keller (1987) found that images have a strong superiority in attention getting and memorability and are therefore convenient to influence the potential customer within an instance. Visual components of some kind of advertisements serve as a pre-organizer for verbal information and thereby function as a "aid" for perception development in the consumer's mind. On the contrary, a disadvantage of photos and pictures is the potential risk of misinterpretation. A company intends to communicate a certain value or attribute through visuals, however, as pictures require some kind of interpretation, the value communicated depends strongly on the individual itself. Each individual will therefore perform his or her own interpretation and not necessarily come up with the value the company intended to transfer (Schmitt, 1994).

An important concept to address is the concept of mental imagery processing. Goossens (2000, p. 306) defines mental imagery processing as a "mode of information processing which includes

sensory representations in working memory that are used the same way as perceptions of external stimuli". It is considered high elaboration processing, meaning: The observer engages in a cognitive activity in which he or she creates a mental image and experiences a situation within his or her mind (Lee & Gretzel, 2012). It is believed to have strong impact when forming an attitude towards a product, service or experience (Elliott, 1973; Lee & Gretzel, 2012). Several researchers have found proof for that theory and stated that attitudes formed based on visual content were stronger, more stable over time and more resistant to counterarguments (Haugtvedt, Petty, & Cacioppo, 1992; Petty, Haugtvedt, & Smith, 1995). Therefore, it is also often used in persuasive communication (Lee & Gretzel, 2012). Linking it to career websites, those websites are also created with the aim to persuade job seekers to apply. Besides, studies showed visual information can be remembered better than verbal information (Babin, Burns, & Biswas, 1992; Clark & Paivio, 1991). Linking it back to the specifics of how career websites and job advertisements should be designed, there seems to be general agreement that pictorial content has a strong effect due to mental imagery processing.

2.3.Linking Creativity, Motivation and Workplace Perception

Creativity is often investigated in regard to the employee in the workplace. How can employees be more creative? Which contextual factors like the colleagues, the manager, etc. support creativity? Which hinder creativity? Much literature exists on these topics. Although it is inarguably important to understand the dynamics *inside* the workplace, it gives little insight on the employee still *outside* the firm. With nowadays highly dynamic and scarce creative workforce, it becomes more and more important to understand why people apply at one company and not at another company. It becomes important to understand by what this decision is triggered. And in those regards, it becomes important to understand how company perceptions are formed. Job seekers choose to apply to a company without really knowing how it is to work there. An expectation will form in their mind and if this expectation is positive, it is probably more likely that this person will send in an application than if this expectation is negative. There is agreement amongst scholars that individuals are looking for cues and signals when forming perceptions and expectations about companies (J. H. Walker et al., 2011). So how can companies implement cues that signal to the creative workforce that the experience they will have in their workplace will be

positive? After all, perception and expectation might not align with reality, but it will direct behaviour towards applying for that particular organization.

Company's websites are easy to access and readily available in an instance. It is much less effort to shortly open a website than to actually ask people who have worked there before, to call the company directly or to find news article that describe the company and its operations. Hence, the company's website is often the first touchpoint between job seekers and companies. It offers an opportunity to signal values and attributes to the website visitor and getting those signals right can have a strong impact on how many applications you will receive (J. H. Walker et al., 2011). Several studies have highlighted that symbols and signals are often the main reason for a difference in company perception (Lievens, 2007; Lievens & Highhouse, 2003; Lievens et al., 2005; Slaughter & Greguras, 2009).

Academic literature gives insight on factors that influence and signal creativity. As discussed above, intrinsic motivation is highly linked to creativity. The Intrinsic Motivation Principle of Creativity by Amabile (1997) argues that the highest levels of creativity will be reached when motivated intrinsically. Intrinsic motivation is seen as the underlying motivational incentive for creativity and various authors argue that it increases the "want" to engage in creative tasks (Liu et al., 2016). Intrinsic motivation in the workplace therefore leads to higher levels of creativity. Embedding intrinsic motivational stimuli in one's company website might therefore signal creativity. Subsequently, the company might be perceived as more creative. This paper will investigate this idea further to give insight on valuable cues on company's websites.

Opposing to intrinsic motivation, extrinsic motivation might not signal creativity, rather the opposite. Employees are extrinsically motivated when the outcome of a completed task leads to an instrumental value, like a monetary reward, reaching a deadline etc. (Ryan & Deci, 2000). As discussed above, creative people seem to be more motivated by "internal" values like curiosity, eagerness to learn and express themselves (Amabile, 1997). Extrinsic values are therefore assumed to not signal creativity and, rather on the contrary, do decrease the chance of a company being

perceived as creative. No literature so far has studied the effect of intrinsic and extrinsic stimuli on the observer's perception of the company.

Furthermore, cues like extrinsic and intrinsic motivators can be signalled in various ways. Companies might decide to simply describe the position and working culture in textual form, others might decide to signal the company's characteristics in form of pictures. As extrinsic motivators are usually revolving around instrumental values like salary, bonuses, first class flying etc., it could be that the effect of external stimuli is stronger when expressed in verbal form. Text can clearly state the salary in numerical terms, list the benefits and other objective and practical information regarding the job. For intrinsic motivational stimuli, pictures might be better at transferring intrinsic values. This is line with many academics who found superiority effects for visual content over verbal content (Keller, 1987; Olsen et al., 1986). Enjoyment, curiosity, proudness – all related to intrinsic motivation – are subjective feelings, potentially easier to grasp when displayed in visual form. Observing a picture will then display and trigger a feeling without the necessity to tell a story or to write about the feelings of employees in the workplace. Intrinsic motivation concerns values and abstract concepts rather than facts and hard numbers. Research has shown that those values form an organizational image in the job seeker's mind (J. H. Walker et al., 2011) and that those images have a stronger effect in terms of attitude formation and memorability (Haugtvedt et al., 1992; Petty et al., 1995).

2.4.Creative Identity and Creative Self-efficacy

Creative identity and creative self-efficacy are two concepts, closely related and linked to creativity in general. Creative identity is whether an individual sees him- or herself as a creative person (Farmer, Tierney, & Kung-McIntyre, 2003). Farmer et al. (2003) found that this concept was highly defined by the individual's self-views and how much he or she engages in creative activities, how much the person is surrounded by creative co-workers and how much the company values creative work. Creative role identity is also linked to motivation (Tierney & Farmer, 2011). A person displaying strong creative identity would intentionally seek out creative tasks, people and places to confirm his or her identity on a continuous basis (Tierney & Farmer, 2011). Wang

and Zhu (2011) additionally found proof that creative identity had a significantly positive effect on employee creativity. Although it is a highly interesting concept, limited literature on it exists.

A topic much more widely discussed is the topic of creative self-efficacy. Self-efficacy is defined as "a judgment about one's capabilities to execute a certain type of performances that are relevant to the individual" (Puente-Díaz, 2016, p. 177). Self-efficacy is expected to increase when successful performances in the past can be assigned to internal causes (Tolli & Schmidt, 2008). In other words, if an employee receives positive feedback for finishing a task, and he or she acknowledges that it is due to his or her talent and ability, then this person develops a sense of self-efficacy. This is in line with DiLiello and Houghton (2008), who define creative self-efficacy as the "subjective belief in one's personal ability to be creative." (p.40). Also, Redmond, Mumford, and Teach (1993) could show a connection between a person's self-efficacy and creativity. This finding then was picked up by Tierney and Farmer (2002, 2004) and the authors engaged in extensive research of creative self-efficacy. They defined creative self-efficacy as "the belief one has the ability to produce creative outcomes" (p.1138).

Without self-efficacy, a person displaying creative identity might still not be able to successfully accomplish creative tasks (Albert Bandura & Schunk, 1981; Farmer & Tierney, 2002). However, a person with a strong creative identity is likely to continuously engage and seek out creative tasks and environments, and thereby also more likely to develop creative self-efficacy (Albert Bandura & Schunk, 1981; Tierney & Farmer, 2011). In line, a wide range of academic literature agrees that there is a positive relationship between self-efficacy and creativity (Farmer & Tierney, 2002; Gong, Huang, & Farh, 2009; Tierney & Farmer, 2004). Also Liu et al. (2016), found a positive relationship between creative self-efficacy and creativity and extended research by also investigating the effects of prosocial motivation. The authors also found a positive relationship there and challenged Amabile's componential theory of creativity, which is missing the components of creative self-efficacy and prosocial motivation (Liu et al., 2016). Another stream of research investigated the mediating effects of creative self-efficacy, showing that personal attributes and context have an effect on creativity through creative self-efficacy (Gong et al., 2009).

Creative self-efficacy and motivation seem to be closely linked concepts. Motivational research drawing from social cognitive theory has shown that creative self-efficacy can be an alternative motivational mediating mechanism to employee creativity (Bandura, 1997; Bandura, 2001). The theory of individual creativity also implies that creative self-efficacy can be a motivational construct that is leading to continuous creative task engagement (Puente-Díaz, 2016). As Liu et al. (2016, p.249) put it: "intrinsic motivation, creative self-efficacy, and prosocial motivation each serve as motivational mechanisms that can provide employees with unique motivational stimuli for them to be creative at work. "

"You should do what you love, and you should love what you do. The first is a matter of finding work that matches well with your expertise, your creative thinking skills, and your strongest intrinsic motivations. The second is a matter of finding a work environment that will allow you to retain that intrinsic motivational focus", says Amabile (1997, p.55). Whereas the first section addresses creative self-efficacy, the second section addresses creative identity. Both concepts are highly linked to motivation and creativity and are therefore two topics, interesting to investigate further. As we discussed earlier, creative workplace perception can lead to an increase of likelihood to apply. This relationship is assumed to be even stronger when identifying as a creative person and when displaying a sense of creative self-efficacy. In other words, creative people want to work at workplaces that seem creative.

Generally, job seekers, and probably even more so creative professionals, are attracted to companies that stand for values congruent with their personality. Yu (2014) identified that a close person-organization fit has a strong impact on the attraction of high quality personnel. Also, Schneider (1987), who developed the Attraction – Selection – Attrition model, advises that employees are attracted to employers who seem to be able to satisfy their psychological needs. Hence, when companies are able to signal creativity through intrinsic motivational stimuli, creative talent (job seekers with a creative identity and/or creative self-efficacy) should be highly interested in applying for their jobs.
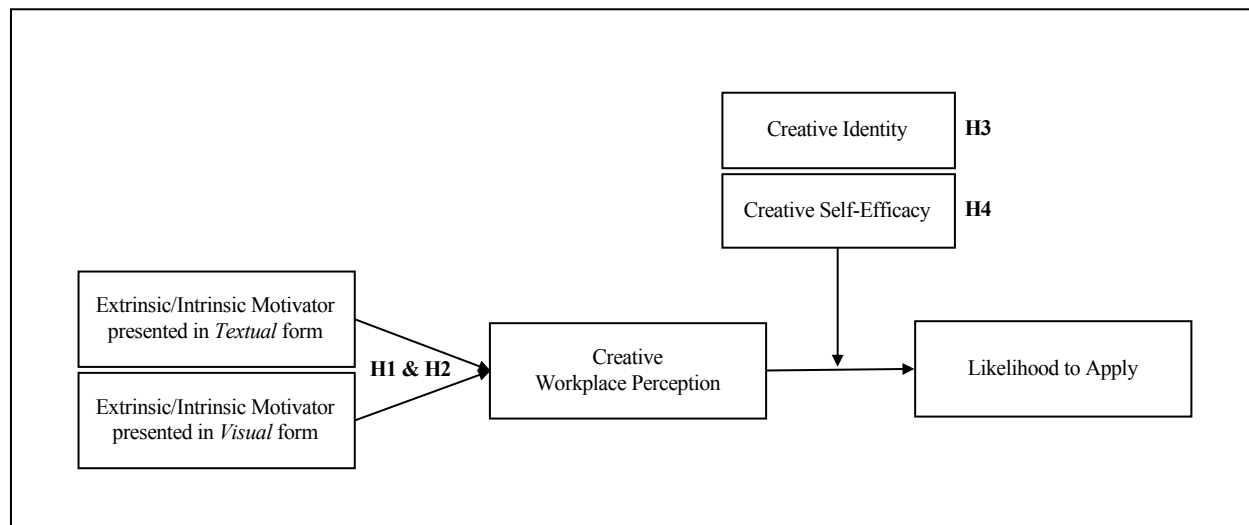
3. Research Objective & Hypotheses

Figure 2 - Research Framework

The central question of the study is: Does the prevalence of intrinsic and extrinsic types of motivators on a company's career website influence a prospective candidate's perception of the company's creative ambition and, in turn, his or her likelihood to apply? The research question has been divided into several separate parts. Each of the parts will be addressed separately. Figure 2 depicts the different variables addressed and their interrelation with each other. No testing of the mediating effect of creative workplace perception is conducted due to the complexity of the model and no readily available statistical tests and/or macros.

To begin with, the paper aims to investigate the effect of extrinsic versus intrinsic motivators (displayed on a hypothetical company career website) on the perception of the workplace as creative. As highlighted before and in line with Hennessey and Amabile (2010), and Shalley et al. (2004) intrinsic motivational stimuli are expected to be highly connected to and to be somewhat of a forerunner of creativity. Therefore, if subjects are exposed to intrinsic motivational stimuli, they are expected to rate a company as more creative. In turn, it is expected that subjects rate companies as less creative when exposed to extrinsic stimuli. Hence, building existing literature and the above theorizing, it is suggested:

Hypothesis 1: Companies are perceived as more [less] creative when they outline intrinsic [extrinsic] motivational stimuli.

In addition, the paper aims to investigate whether the effect of displaying motivators on a hypothetical company career website depends on the display form, meaning: Does an extrinsic or intrinsic motivator have a different or stronger influence in visual or in textual form? It is expected that intrinsic motivators displayed visually have a stronger effect on the subject's perception of the company as creative, compared to when the intrinsic motivator is displayed in text form. Conversely, extrinsic motivators in textual form are expected to cause greater effects than when displayed in visual form. Hence, it is suggested that the type of motivation interacts with the display form, leading to two hypotheses:

Hypothesis 2a: Intrinsic motivational stimuli presented in a visual form [textual form], have a stronger [weaker] effect on the perception of a workplace as creative.

Hypothesis 2b: Extrinsic motivational stimuli presented in a textual form [visual form], have a stronger [weaker] effect on the perception of a workplace as creative.

Furthermore, it is investigated whether the relationship between creative workplace perception and a likelihood to apply is influenced by the participant's perception of him or herself as having a creative identity, and/or by the participant's perception of him or herself as having a sense of creative self-efficacy. Both concepts are seen as precursors for creativity (Glăveanu & Tanggaard, 2014). Creative identity concerns a person's self-perception and how he or she wants to be seen (Glăveanu & Tanggaard, 2014). To support this identity, the individual will continuously look for cues and signs that support that identity (Glăveanu & Tanggaard, 2014). Creative self-efficacy revolves more around the actual capability and a belief that one is able to successfully accomplish creative tasks. Both, creative identity and creative self-efficacy, are assumed to have a moderating effect on the relationship between creative workplace perception and the likelihood to apply, leading to two distinct hypotheses:

Hypothesis 3: The higher a participant's level of self-perceived creative identity, the stronger the effect of creative workplace perception on likelihood to apply.

Hypothesis 4: The stronger a participant's sense of creative self-efficacy, the stronger the effect of creative workplace perception on likelihood to apply.

4. Methodology

4.1. Participants and Procedure

The research was conducted by means of an online experiment. The internet-based research method was chosen to reduce cost on the side of the researcher and effort on the side of the respondent. The respondent could simply take part in the experiment by using a phone or computer. Despite the lack of control when conducting experiments online, past research has shown that valid results can be obtained through this method (Salkind, 2010).

Recruitment of participants took mainly place through social networking sites like Facebook, WhatsApp and LinkedIn. To obtain an adequate large sample, friends and family were asked to distribute the online link to further friends, again via social media or email. Although the sample was clearly a convenience sample, it was tried to reach out to people with diverse backgrounds and ages. Although no data was collected on the demographics and occupation or study program of the respondents, it is likely that the majority is coming from the field of business and management and is aged quite young (20-29). The research is therefore limited in its generalizability (Salkind, 2010).

4.2. Data Collection

Data Collection was done by means of a web-based survey through surveyxact.dk. At the beginning of the survey, respondents were reassured of their anonymity and that their data was going to be handled with care. Following, a short statement was asking them to put themselves into the situation of being on a job search. Participants were also informed that they were going to

see several company career websites (the landing page for prospective job applicants on the company's website) and asked to assume that the content is highly relevant to them.

To account for individual differences, a within subject/repeated measure design was adopted (Salkind, 2010). Each participant was therefore exposed to all four conditions and functioned as one's own control group. Heterogeneity among subjects was hereby accounted for (Salkind, 2010). Each condition consisted of a hypothetical career website displaying imagery as well as textual content. The image or text functioned as a motivational stimulus, meaning: Each website would communicate an intrinsic or extrinsic benefit in textual form, while at the same time communicating an intrinsic or extrinsic benefit in a non-linguistic, visual form. Thus, a mixed conditions design was adopted, set up to investigate two independent variables and their interaction (See Figure 2). Sample items of extrinsic benefits communicated in textual form were: "We are recognized as experts in our field and winners of world-known awards", "Outstanding performance will be rewarded with outstanding benefits". Examples of intrinsic benefits in textual form were: "We look for people who are passionate about their work and are interested in developing their abilities." or "We enjoy our work and feel excited about the challenges we face every day". Visually, extrinsic motivators were communicated through showing a professional work team receiving an award, flying first class on business travels or getting praise/clapping from colleagues. Intrinsic motivator images were showing work groups brainstorming and highly focused and intrigued by their work, happily presenting their work or their body language would display proudness of what they had achieved. Eventually, the four conditions would display either an intrinsic or extrinsic picture (I = intrinsic, E = extrinsic), and an either intrinsic or extrinsic text, leading to four conditions: EE, EI, IE, II (first letter indicating the picture motivator, second the textual motivator).

Four invented company websites were created. It was intended that the participant felt as if she or he would look at an actual, real company website. To avoid any associations with real-life companies, acronyms were used to name the companies (e.g. ONTIC). Fonts and "looks" were made as distinct as possible to create a feeling of looking at four clearly distinct websites. A short pre-test was conducted with 6 people. After conducting the survey, participants were asked

whether they could remember the company names and whether they had any associations with other companies when exposed to the different career websites. No associations to other real-life companies were found.

To control for order effects and in turn ensure stronger internal validity, an across-subject counterbalancing design was adopted (Salkind, 2010). Each participant was assigned to one out of four groups, in which the sequence of conditions changed. Participants were assigned to the four groups by means of their birthdate. To control for a bias towards a company's website (font/layout/colors etc.), each respondent was also exposed to each of the four companies. Each participant was therefore exposed to each motivational condition (EE, EI, IE, II) and also to each company (Company A, B, C, D), but in a different sequence and combination than a participant in another group (grouped by birthdate). This led to the creation of 4 motivation combinations x 4 company websites = 16 different exposures in total. All conditions and exposures can be found in Appendix 9.1..

After each exposure of a hypothetical company's website outlining extrinsic and/or intrinsic motivators in textual and visual form, subjects were asked to share their perception of the company. Firstly, participants rated how creative they perceive the company's workplace to be. Secondly, participants rated how likely they were to apply for a job at the company at hand. Finally, after being exposed to all four conditions, subjects rated their own self-perceived creative identity as well as their creative self-efficacy. These questions were put at the end of the web-based survey to avoid priming. All questions were asked on a five-point Likert scale. To test internal consistency, a reliability analysis was conducted, and the Cronbach's alpha was tested and accepted when > 0.7. Some of the items were reverse coded to identify straight-lined responses in the analysis.

Creative Workplace Perception. After each of the four career website exposures, the respondents' indicated their subjective perception of the workplace on a three item Likert scale ranging from 1(strongly disagree) to 5(strongly agree) (Cronbach's Alpha ranging from $0.754 - 0.913$). Inspired by Isaksen et al.'s (1999) Situational Outlook Questionnaire and Amabile's KEYS scale (1996), the scale combined questions regarding perceived creativity at the workplace. The scale was kept

short as respondents were exposed to the scale four times (after each company website) during the course of the online experiment. Sample items included "The organization seems as if they value novel approaches to problem solving" and "The organization seems to give employees the time to explore new ideas". The three items were averaged to obtain a single measure of creative workplace perception.

Likelihood to Apply. Subject's likelihood to apply to the company at hand was measured by a three item Likert scale ranging from 1(strongly disagree) to 5(strongly agree) (Cronbach's Alpha ranging from: 0.833 – 0.911). Again, the scale was kept short as subjects had to answer the same scale four times. Sample items included were "I would like to know more about the company's specific open positions." Or "I would like to apply for a job at this company". The three items were averaged after reverse coding the third item, to obtain a single measure of the participant's likelihood to apply.

Creative Self-Efficacy. Respondents' creative self-efficacy was measured on a three item self-efficacy scale developed by Farmer and Tierney (2002) (Cronbach's Alpha = 0.502). Here, the Cronbach's alpha was too low (< 0.7). During the pre-test of the survey, many respondents expressed confusion with the third item "I have a knack for further developing the ideas of others". Taking out the third item led to a new Cronbach's Alpha of 0.828. Hence, the scale was reduced to two items. A Likert scale ranging from 1(strongly disagree) to 5(strongly agree) was used. A sample item included was "I have confidence in my ability to solve problems creatively". Answers to the two items were averaged to create a single measure of creative self-efficacy.

Self-perceived Creative Identity. In order to measure creative identity, a slightly adapted version of Farmer et al.'s (2003) three item creative role identity scale was used (Cronbach's Alpha = 0.772). Respondents reported their self-perception on a Likert scale ranging from 1(strongly disagree) to 5(strongly agree). Sample items included "Being creative in my work is an important part of who I am". Following, the three items were averaged after reverse-coding the second item, to create a "perceived creative identity" measure.

5. Results and Analysis

The total sample size was 74 respondents. Responses which were found incomplete, given in a too short period of time, showed a pattern or did not acknowledge the reverse-coded items, were taken out. The analysed total number of responses was 66. The analysed total number of conditions*respondents was 264, satisfying the minimum sample size assumptions for all following conducted statistical tests.

5.1.Frequencies
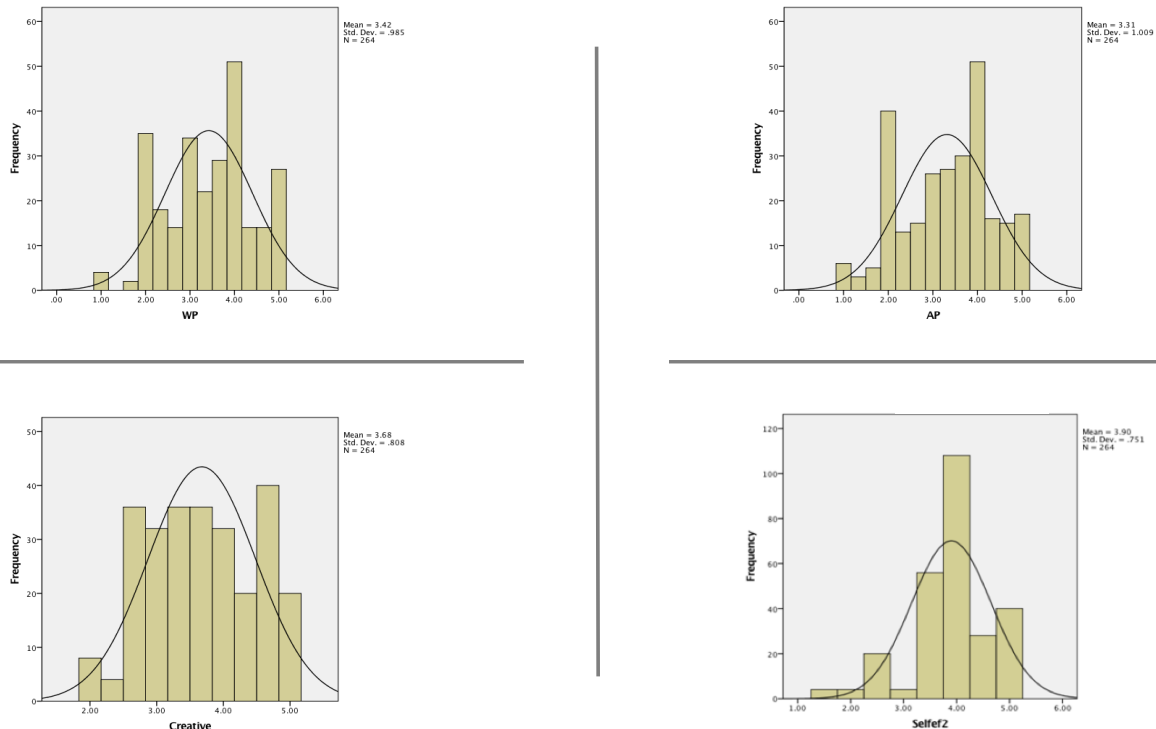
Figure 3 - Normality/Frequencies

To test for normal distribution, a Kolmogorov–Smirnov test was conducted. Frequencies of scores for creative workplace perception (WP), likelihood to apply (AP), creative identity (Creative) and creative self-efficacy (Selfef2) were mapped down in form of histograms (See Figure 3). Skewness and kurtosis (S, K) were tested for all four variables: Creative workplace perception (-.184, -.776), likelihood to apply (-.279, -.765), creative identity (-.029, -.979), and creative self-efficacy (-.772,

-.976). As all values are between -2 and 2 and therefore within acceptable limits, normality can be assumed although the histograms suggest that the distribution of answers is not ideal (George & Mallery, 2006).

5.2.Joint Interaction effects of Extrinsic/Intrinsic Motivators and Textual/Visual Form

To test the joint interaction effects of extrinsic/intrinsic motivators in textual and visual display form on the creative workplace perception – in other words, to test H1 and H2 - a repeated measured two-way analysis of variance (ANOVA) was conducted (Results in Table 1, N = 66). It was conducted in order to evaluate the null hypotheses that there is no change in participants' perception of a workplace as being creative when exposed to the experiment conditions EE, EI, IE and II, as described in the Data Collection section before. Subsequently, a paired sample t-test was conducted (Results in Table 3, N = 66). To shortly explain the labels in the table: E or e stands for extrinsic, I or i stands for Intrinsic, P or p for picture, T or t for text.

The two-way ANOVA tested two factors (picture and text) with each factor comprising two levels (extrinsic/intrinsic stimuli). Mauchly's Test of Sphericity gave a significant result with a p-value of less than 0.05. Sphericity can therefore not be assumed, and attention has to be paid to the Greenhouse-Geisser and Huynh-Feldt corrections in the Test of Within-Subjects effects-table (Salkind, 2010). It was hypothesized that creative workplace perception varies significantly as a function of the kind of motivational stimuli and its display form. Results showed a significant increase in creative workplace perception when exposed to intrinsic stimuli in form of visuals (picture) and also in form of text (picture: $F(1,65) = 18.104$, p = .001; text: $F(1,65) = 32.979$, p = .001). The joint interaction also turned out significant (picture*text = $F(1,65) = 4.983$ p = .029). The effect size, tested by means of partial eta-squared, is medium (.218) for the picture variable, and strong for the text variable (.337) (Salkind, 2010). The data presented in Table 1 and 2 suggests that the joint interaction effect of motivational stimuli and display form on creative workplace perception is significant.

Descriptive Statistics

	Mean	Std. Deviation	N
EE_wp_total	2.7071	.79854	66
EI_wp_total	3.6313	.96100	66
IE_wp_total	3.4141	.88107	66
II_wp_total	3.9343	.87162	66

Mauchly's Test of Sphericity[a]

Within Subjects Effect	Mauchly's W	Approx. Chi-Square	df	Sig.	Epsilon[b]		
					Greenhouse-Geisser	Huynh-Feldt	Lower-bound
Picture	1.000	.000	0	.	1.000	1.000	1.000
Text	1.000	.000	0	.	1.000	1.000	1.000
Picture * Text	1.000	.000	0	.	1.000	1.000	1.000

Tests of Within-Subjects Effects

Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Picture	Sphericity Assumed	16.835	1	16.835	18.104	.000	.218
	Greenhouse-Geisser	16.835	1.000	16.835	18.104	.000	.218
	Huynh-Feldt	16.835	1.000	16.835	18.104	.000	.218
	Lower-bound	16.835	1.000	16.835	18.104	.000	.218
Error(Picture)	Sphericity Assumed	60.443	65	.930			
	Greenhouse-Geisser	60.443	65.000	.930			
	Huynh-Feldt	60.443	65.000	.930			
	Lower-bound	60.443	65.000	.930			
Text	Sphericity Assumed	34.426	1	34.426	32.979	.000	.337
	Greenhouse-Geisser	34.426	1.000	34.426	32.979	.000	.337
	Huynh-Feldt	34.426	1.000	34.426	32.979	.000	.337
	Lower-bound	34.426	1.000	34.426	32.979	.000	.337
Error(Text)	Sphericity Assumed	67.852	65	1.044			
	Greenhouse-Geisser	67.852	65.000	1.044			
	Huynh-Feldt	67.852	65.000	1.044			
	Lower-bound	67.852	65.000	1.044			
Picture * Text	Sphericity Assumed	2.694	1	2.694	4.983	.029	.071
	Greenhouse-Geisser	2.694	1.000	2.694	4.983	.029	.071
	Huynh-Feldt	2.694	1.000	2.694	4.983	.029	.071
	Lower-bound	2.694	1.000	2.694	4.983	.029	.071
Error(Picture*Text)	Sphericity Assumed	35.140	65	.541			
	Greenhouse-Geisser	35.140	65.000	.541			
	Huynh-Feldt	35.140	65.000	.541			
	Lower-bound	35.140	65.000	.541			

Table 1- Repeated Measure ANOVA (1/2)

Estimated Marginal Means

1. Picture

Picture	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
Extrinsic (1)	3.169	.071	3.027	3.311
Intrinsic (2)	3.674	.080	3.514	3.834

2. Text

Text	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
Extrinsic (1)	3.061	.084	2.892	3.229
Intrinsic (2)	3.783	.072	3.639	3.927

3. Picture * Text

Picture	Text	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
E (1)	E (1)	2.707	.098	2.511	2.903
	I (2)	3.631	.118	3.395	3.868
I (2)	E (1)	3.414	.108	3.198	3.631
	I (2)	3.934	.107	3.720	4.149

Table 2 - Repeated Measure ANOVA (2/2)

Table 3 summarizes the results from the conducted paired sample t-test. As participants take part in all conditions, a paired test is appropriate (Salkind, 2010). Significant differences were found between all conditions with all p-values < .001, except condition II (M = 3.93, SD = .87) and EI (M = 3.63, SD = .96; p-value = .086, t = 1.743) and condition EI and IE (M = 3.414, SD = .88; p-value = .247, t = 1.167).

In line with expectations, workplaces were perceived as more creative when intrinsic motivators were displayed (mean of condition with intrinsic motivator higher than mean of conditions without) and less creative when extrinsic motivators were displayed (vice versa). Therefore, H1 was supported.

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	EE_wp_total	2.7071	66	.79854	.09829
	EI_wp_total	3.6313	66	.96100	.11829
Pair 2	EE_wp_total	2.7071	66	.79854	.09829
	IE_wp_total	3.4141	66	.88107	.10845
Pair 3	EE_wp_total	2.7071	66	.79854	.09829
	II_wp_total	3.9343	66	.87162	.10729
Pair 4	II_wp_total	3.9343	66	.87162	.10729
	EI_wp_total	3.6313	66	.96100	.11829
Pair 5	II_wp_total	3.9343	66	.87162	.10729
	IE_wp_total	3.4141	66	.88107	.10845
Pair 6	EI_wp_total	3.6313	66	.96100	.11829
	IE_wp_total	3.4141	66	.88107	.10845

Paired Samples Test

		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
					Lower	Upper			
Pair 1	EE_wp_total - EI_wp_total	-.92424	1.33819	.16472	-1.25321	-.59527	-5.611	65	.000
Pair 2	EE_wp_total - IE_wp_total	-.70707	.97229	.11968	-.94609	-.46805	-5.908	65	.000
Pair 3	EE_wp_total - II_wp_total	-1.22727	1.28922	.15869	-1.54420	-.91034	-7.734	65	.000
Pair 4	II_wp_total - EI_wp_total	.30303	1.41267	.17389	-.04425	.65031	1.743	65	.086
Pair 5	II_wp_total - IE_wp_total	.52020	1.17398	.14451	.23160	.80880	3.600	65	.001
Pair 6	EI_wp_total - IE_wp_total	.21717	1.51177	.18609	-.15447	.58881	1.167	65	.247

Table 3 - Paired Sample T-Test

As mentioned before, workplaces were perceived as more creative when participants were exposed to intrinsic results rather than to extrinsic results. The majority of the effect, however, was driven by the textual display form for both, intrinsic motivators ($\mu_{it} > \mu_{ip}$; $\mu_{it} = 3.783$; $\mu_{ip} = 3.674$), as well as for extrinsic motivators ($\mu_{et} < \mu_{ep}$; $\mu_{et} = 3.061$; $\mu_{ep} = 3.169$), meaning: The relationships in H1 were intensified when the motivational stimulus was displayed in textual form (Results Table 3). H2a was therefore not supported. H2b was supported.

Figure 4 summarizes the results. Both display forms drive the effect, however, there is a slightly more significant effect to be observed for text.
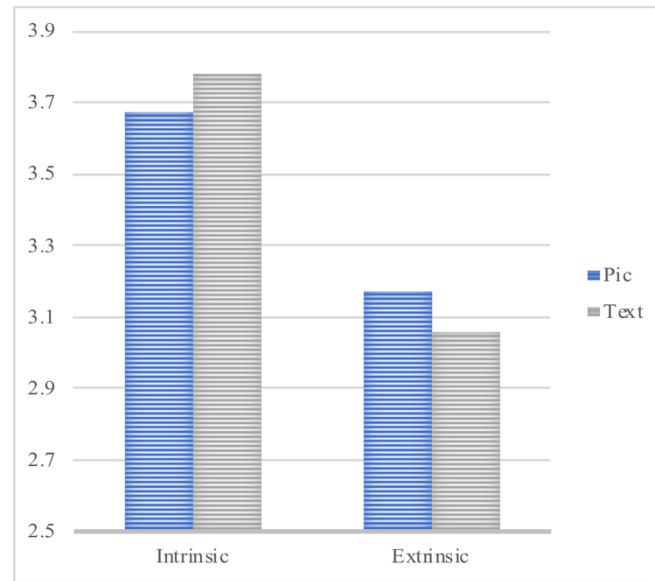
Figure 4 - Effect Visualization

Overall, we found that extrinsic motivators in textual form had a significant and negative interactive effect on creative workplace perception, whereas intrinsic motivators in textual form had a significant and positive interactive effect. Text is therefore driving the majority of the effect. It is important to point out once more, that pictures also drive the effect, simply not as strongly.

5.3. The moderating effects Creative Identity and Creative Self-efficacy

To test Hypothesis 3 and 4, Hayes' (2017) Process Macro for SPSS was used (Results in Table 4 and 5). The macro helped in testing the moderating effects of creative identity and creative self-efficacy on the relationship of creative workplace perception on the likelihood to apply. Significant results were found for the positive moderating effect of creative identity on the relationship between creative workplace perception and the likelihood to apply to the company at hand (LLCI = .0528, ULCI = .2794; p = .0042). The higher the creative identity score, the stronger the moderation effect (Creative Score 2.66 = Effect Score .4818; CS 4.66 = Effect Score .8140). This

was in line with expectations and supported Hypothesis 3. Conducting a linear regression analysis to shortly investigate the direct effect of creative workplace perception on likelihood to apply, a significant result was obtained (F (1, 263) = 186.896, p = .001). Creative identity was therefore found to be partially moderating. Contrary to expectations, no significant results were found for a moderation effect by creative Self-efficacy (LLCI = -.0980, ULCI = .2374; p = .4140). Hence, Hypothesis 4 was not supported.

Model Summary

R	R-sq	MSE	F	df1	df2	p
.6611	. 4371	. 5825	50.2752	4.0000	259.0000	. 0000

	coeff	se	t	p	LLCI	ULCI
constant	2.9187	.7729	3.7765	.0002	1.3968	4.4406
WP	.0388	.2195	.1768	.8598	-.3935	.4711
Creative	-.5003	.2040	-2.4521	.0149	-.9021	-.0985
Int 1	.1661	.0575	2.8880	.0042	.0528	.2794
Resp	.0001	.0025	.0441	.9648	-.0048	.0050

Conditional effects of the focal predictor at values of the moderator(s):

Creative	Effect	se	t	p	LLCI	ULCI
2.6667	.4818	.0774	6.2204	.0000	.3293	.6343
3.6667	.6479	.0480	13.4956	.0000	.5533	.7424
4.6667	.8140	.0723	11.2585	.0000	.6716	.9563

Level of confidence for all confidence intervals in output: 95.0000

Table 4 - Process / Creative Identity

Model Summary

R	R-sq	MSE	F	df1	df2	p
.6502	.4227	.5974	47.4164	4.0000	259.0000	. 0000

	coeff	se	t	p	LLCI	ULCI
constant	1.7767	.8925	1.9908	.0.476	.0193	3.5341
WP	.3584	.2541	1.4103	.1596	- .1420	.8589
Selfef	- .1851	.2251	- .8823	.4117	- .6282	.2581
Int 1	.0770	.0639	1.2065	.2287	- .0487	.2028
Resp	.0001	.0025	.0371	.9704	- .0048	.0050

Level of confidence for all confidence intervals in output: 95.0000

Table 5 - Process / Creative Self-efficacy

Figure 5 visualises the effect of creative identity on the relationship between creative workplace perception and the likelihood to apply. For example, a workplace that is perceived as not very creative (Low WP), seems less and less interesting (Likelihood to Apply) the more a person perceives her or himself as creative (CI), and vice versa.
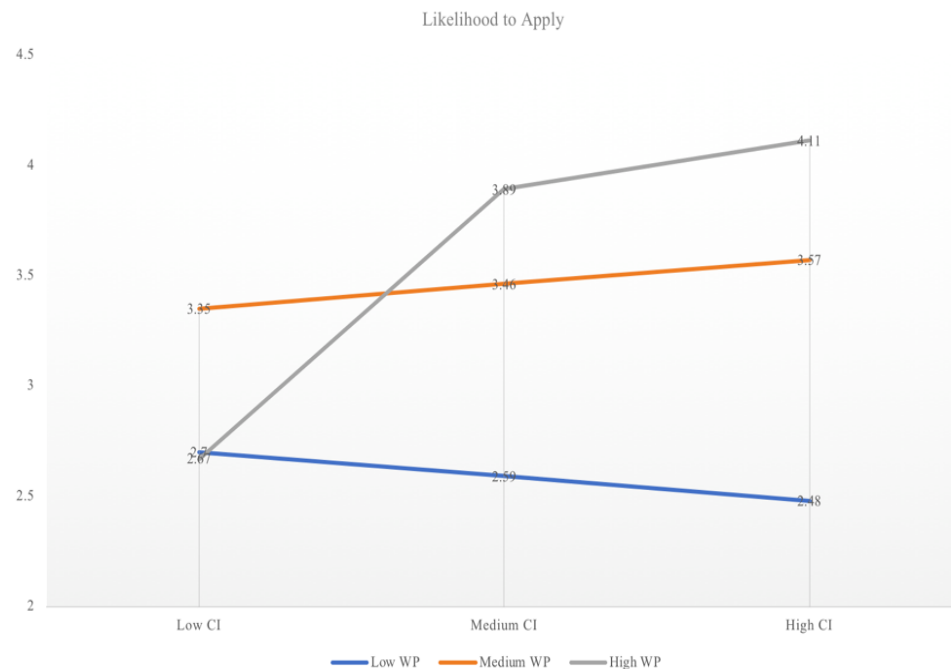
Figure 5 - Visualizing the effect of Creative Identity

No testing of the mediating effect of creative workplace perception was conducted. Figure 2 displays the complexity of the model and no suitable statistical test was readily available or easily found.

6. Discussion

The study contributes to the wider academic literature on creativity, motivational theory, creative identity and self-efficacy in a number of ways. Firstly, it outlines the connection between intrinsic motivational stimuli and creative workplace perception. Secondly, it investigates this connection further by exploring the moderating effects of creative identity and creative self-efficacy on the relationship between creative workplace perception and a likelihood to apply. During the online experiment, participants rated a workplace as more creative when exposed to a hypothetical job ad that contained intrinsic motivational stimuli. In addition, results showed that the higher a participant's level of self-perceived creative identity, the more likely it is that the person shows a willingness to apply to a workplace rated high on creativity. Hence, participants with a strong self-perceived creative identity are likely to apply to companies which seem creative. Although this finding might seem obvious, there were no studies to be found who contributed by providing empirical proof. Most academic literature on creative identity focuses on the employee in the workplace (e.g. Farmer et al., 2003; Shalley et al., 2004). This paper gives additional insight by focusing on an outsider perspective. When are companies perceived as creative even when no knowledge is at hand on how it is actually to work there?

6.1. Employer Branding

To win the war for talent, employer branding has become a key strategic task for many companies (Mandhanya & Shah, 2010). The literature review shortly touched upon the topic but directed more towards the specifics of the hypotheses. This section discusses the study's findings by embedding it into existing employment branding literature. It will shortly explain the process of employer branding, place career website design within that process and will relate findings to each step of the employment branding process. The importance of the findings is hereby underlined.

Mandhanya and Shah (2010) define employer branding as "a targeted, long term strategy to manage the awareness and perceptions of employees, potential employees, and related stakeholders with regards to a particular firm" (p.43). The authors also link employer branding to corporate culture. Branding, in their opinion, is the communication of exactly this – the corporate culture - to the market of job seekers (Mandhanya & Shah, 2010). Berthon, Ewing and Hah (2005)

define employer branding as "the sum of a company's efforts to communicate to existing and prospective staff that it is a desirable place to work" (p.153). Whereas the first definition describes employer branding more as a strategic task to manage perception, the second definition approaches employer branding more as a product and how one can create a desire for that product (desirable place to work). Both definitions acknowledge that employer branding does take place inside, as well as, outside of the company. Not only *prospective* staff and *potential* employees are named, but also existing staff and employees.

Mandhanya and Shah (2010) developed a framework describing the employer branding process (See Figure 6). The framework lists several steps:
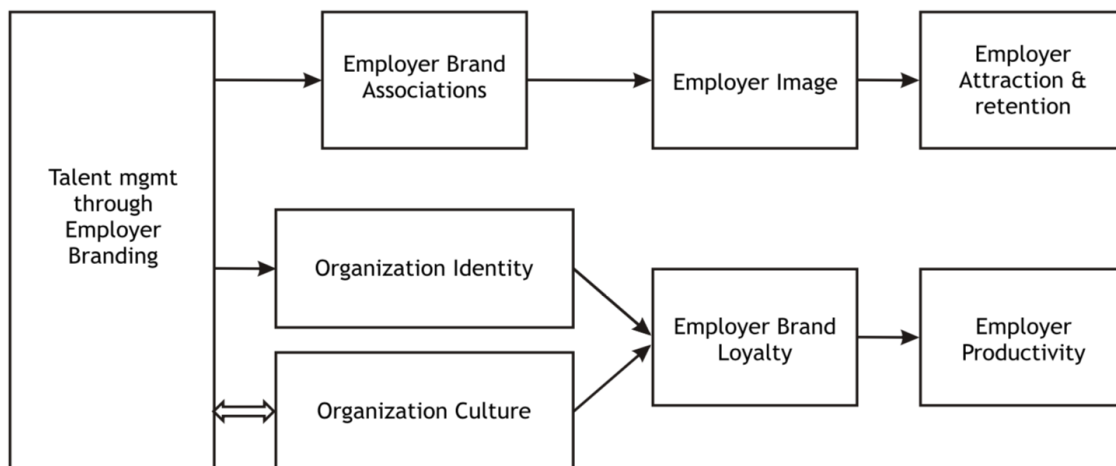
Figure 6 - Employer Branding Process (Mandhanya & Shah, 2010)

Talent management through employer branding, the development of employer brand associations, the emerging employer image and eventually, employer attraction and retention. To keep the focus, this section will shortly discuss only these steps of the process, in addition to organization identity. Returning to the findings of this study, the creation of job advertisements and a career website is an integral part of talent management and therefore one of the first steps within the employee branding process. The company develops a website where it has the ability to communicate shared values, a desirable work experience and its corporate culture. The information

on the website and the design of it, will trigger associations in the observer's mind (Step 2: Employer Brand Associations). Brand associations are "thoughts and ideas evoked in the minds" of the job seeker (Mandhanya & Shah, 2010). Relating it back to the study, the results suggest that naming intrinsic motivation as a common source of drive and energy in that workplace, is related to associations of creativity and creative tasks. Based on those associations, the applicants then form an employer brand image, where they perceive the company as creative (Step 3: Employer Image). The created image is an outcome of the company's employer branding (Mandhanya & Shah, 2010), or more specifically, (partly) an outcome of how the company sets up its career website. Collins and Stevens (2002) found that early recruitment activities like career website design or applicant calls, can indirectly influence the company's employer brand image by influencing the attitude towards the firm and by influencing the perceived job characteristics. Mandhanya and Shah (2010) also claim, that the brand image is simply an "amalgamation of the perceptions" of the job and its benefits. Eventually, the employer image is ideally a positive and compelling imagination in the job seeker's mind of how the work experience is going to be like. Once a unique and desirable image has emerged in the applicant's mind, he or she will be highly attracted and interested in working for that certain employer (Step 4: Employer Attraction). Overall, talent management efforts, like creating a career website, trigger associations in the job seekers mind, following he or she will develop an employer image in his or her mind. In our case, exposing candidates to intrinsic stimuli potentially triggered associations related to creativity and the emerging image was one of a company enabling and valuing creativity. When attracted to that image, participants of the experiment reported a higher hypothetical interest in applying to that employer.

Employer brand associations therefore influence the employer brand image and, as a following step, the employer attractiveness (Mandhanya & Shah, 2010). Employer attractiveness, as stated by Berthon, Ewing and Hah (2005a), is the compilation of "envisioned benefits that a potential employee sees in working for a specific organisation" (p.156). The authors developed a measurement scale to assess employer attractiveness. Sample items included: Appreciation from management, the organisation values creativity, career enhancing experiences, acceptance and belonging etc. (Berthon et al., 2005a). A study by Edwards (2009) found more unique attributes to

influence employer attractiveness. The author investigated environmental policies and found that employees, who value environmental efforts, rated the company as increasingly attractive. Hence, whereas some values might be generally applicable, others are highly subjective and depend on the person. This might be the same for intrinsic motivation. Although intrinsic motivation might trigger associations related to creativity, it does not necessarily imply that the company becomes immediately attractive. Only when one values creativity, attractiveness is increased. And only then the intend to apply is higher. As Mandhanya and Shah (2010) put it: Attraction is increased when the applicant believes that the company possesses desired attributes. In conclusion, employment branding is aiming at building an appealing image in the job seekers' minds that, in essence, communicates: "This is a great place to work at" (Berthon et al., 2005a).

Employer branding is often compared to the promotion of a product. Berthon et al. (2005a), for example, suggest that one can see prospective employees as customers and that jobs are the products. Also other authors mention that job seekers can be seen as customers and that the employee experience is the product (Mandhanya & Shah, 2010; Moroko & Uncles, 2008). The branded product would then be the combination of tangible and intangible rewards that the employee receives from the firm (Edwards, 2009). Examples of those rewards are: Innovation opportunities, feelings of confidence, feeling of self-worth, personal growth, learning opportunities etc. (Nilsen, Sivertzen, Nilsen, & Olafsen, 2016). In this paper's study, one of the promoted benefits of the work experience is intrinsic motivation. Hence, one of the product's characteristics (product meaning: the job experience) is the benefit of being intrinsically motivated.

Describing the benefits of a product to a customer is often called "communicating the Customer Value Proposition". In like manner, the term "Employee Value Proposition" emerged (Edwards, 2009; Mandhanya & Shah, 2010). It is the offering of different rewards and experiences to current and future employees (Edwards, 2009). In other words, it is the package of feelings, experiences, rewards and opportunities presented to the applicant. The employee value proposition is, however, not only about what the employee can expect from the company, it is also about what the company can expect from the employee (Mandhanya & Shah, 2010). Relating it back to the study, intrinsic motivational stimuli on the experiment's hypothetical career websites have therefore supported to

get the employee value proposition across. The employee value proposition included feelings of being proud, of being curious and passionate about one's work. Academic research found that employee value propositions, generally, have a positive influence on employer attractiveness, employee engagement, commitment and motivation (Mandhanya & Shah, 2010).

Many authors argue that the employee value proposition, or in other words, the promotion of the work experience-"product" works best, when focusing on satisfying the emotional needs and wants of employees and therefore should focus on non-monetary factors (Berthon et al., 2005a; Nilsen et al., 2016). Nilsen et al. (2016) even argue that addressing compensation should be avoided. This goes hand in hand with cognitive motivation theory, which claims that employees who have the feeling that rewards are given by someone else to "control" their behaviour, in other words, to *make* them work and stay long hours etc., are less engaged than employees who have the feeling that the reason for their behaviour lies solely by themselves (because they *want* to stay long hours) (Beck, 2003; Ryan & Deci, 2000). Some others also argue that the employee value proposition and the employer image should help to differentiate companies from each other (Edwards, 2009) and therefore not focus on financial rewards as salary often is the same within the same sector/function. What makes the difference are often intrinsic rewards and the fulfilment of socio-emotional needs, for example (Edwards, 2009). In accordance with the claim, a study on employer branding by Arachchige and Robertson (2011) found, that personal growth and relationship factors were named as the most important factors, by the interviewed business students. Overall, findings suggest that intangible rewards (e.g. intrinsic motivation) are an impactful attribute when creating employee value propositions. Eventually, attitudes will form based on the information received from and about the company. Attitudes are "a psychological tendency that is expressed by evaluating a particular entity with some degree of favour or disfavour" (Schwarz, 2007, p. 639). Ajzen (2012) found that mere exposure to a certain kind of stimulus can already have a subconscious influence on the attitude. This might have also influenced the results of this paper's study, when participants were exposed to intrinsic motivation or extrinsic motivational stimuli.

Beyond this study's results and research, but highly important to discuss when creating career websites and formulating job advertisements, is the close congruence between externally communicated benefits and internally experienced benefits. Many authors differentiate between internal and external branding, where internal branding is addressing the employee inside the organisation and external branding is addressing the applicants (Berthon et al., 2005a; Mandhanya & Shah, 2010). When still an external stakeholder, one will gain insight on what the company has to offer in terms of culture, rewards, opportunities, by visiting their company websites, and find out why they might be an interesting place to work at (Berthon et al., 2005a; Mandhanya & Shah, 2010). Expectations will form in the job seeker' mind. When starting in their new positions and the experience does not match the perception that has been formed beforehand, it is very unlikely that the employee will stay engaged (Moroko & Uncles, 2008). Moroko and Uncles (2008) discovered that the two key dimensions of successful employer branding are attractiveness and

Figure 7 - Employer Brand success characteristics (Moroko & Uncles, 2008)

accuracy (See Figure 7). Meaning, the external applicant has to be attracted. Once in the company, the applicant will find out whether those claims were accurate or not. Hence, the authors emphasize the importance of consistency between external *and* internal employer branding (Moroko & Uncles, 2008). Other scholars agree and back the argument that external and internal branding has to match, otherwise unrealistic expectations will lead to problems inside the company

and employees will soon show no intention to stay (Edwards, 2009; Mandhanya & Shah, 2010). Moroko and Uncles (2008) developed a framework (See Figure 7) to visually categorize the match and mismatch of internal and external branding along the lines of accuracy and attractiveness. Only attractiveness paired with accuracy will lead to *sustained success* (top right box). Relating theory to practice, companies that highlight intrinsic motivation on their career websites, need to undertake necessary change or action to ensure that employees are truly intrinsically motivated once in their jobs.

There are certain limitations to the influence of job advertisements and career websites on employer branding. Firstly, the promotion and advertising of individual open positions alone is very unlikely to have a strong impact on the job seeker's perception of the hiring company (Cable & Turban, 2003; Edwards, 2009). Company reputation, for example, is influenced by various other factors, diminishing the importance of one job posting on perception. Mandhanya and Shah (2010) emphasize that employer branding is a long-term, strategic undertaking. Communication about the company's benefits and qualities would have to be constant and over time to truly influence reputation and to increase familiarity with the organization (Edwards, 2009; Mandhanya & Shah, 2010). Secondly, it has to be kept in mind that each employee is an individual with own preferences, own values and that opinions about a company are often highly subjective (Edwards, 2009). Whereas one applicant might value that a company engages in environment protection projects, another might value that a company has a flat hierarchy. Intrinsic motivation might not be as important to some applicants as it is to others. They might prefer extrinsic rewards like high salaries and flying first class, over passion for the job and feeling excited about their projects. As Edwards (2009) puts it, "the central idea behind employer branding is that it is possible to summarise the totality of a common or shared employment experience" (p.7).

A concept closely related to employer branding and important to discuss, is the idea of organizational identity. The employer value proposition is considered a way to effectively communicate the organisational identity (Edwards, 2009). Organizational behaviour theory suggests that employees analyse an organization's identity and try to seek alignment between their own identity and the organisation's one (Edwards, 2009). Intrinsic motivation, as investigated in

this paper's experiment, is connected to and, in some way, symbolises creativity. Employees were found to be more likely to identify with an organizational identity when that organization had a strong symbolic personality (Edwards, 2009). Although this topic is picked up in a later section, the association between oneself and the company and what the company stands for, is often desired. The organization can give the individual a reward of symbolic nature (Edwards, 2009). For example, if a company acts environmentally sustainable, by protecting national parks, recycling, using reusable materials etc., the employee who usually engages in the same cause, will highly value to be associated with that company (as he or she will be associated with being environmentally sustainable, in turn). Employer branding and employee identity are therefore strongly linked concepts and suggest that when visiting a company website, the applicant does not only assess what it tells him or her about the company, but also what working for that company would tell others about him or herself (Latham & Pinder, 2005).

6.2.Creative Identity versus Creative Self-Efficacy

Employees, prospective or currently employed, try to assess their personal fit to a company based on how they perceive themselves (Gist & Mitchell, 1992). Identity theory proclaims that individuals exercise a role identity – a sense of self in line of who they want to be (Stryker, 1987). Creative role identity is highly linked to engaging in creative tasks at work and assigning importance to those tasks as they define who one is as a person (Farmer et al., 2003). The focus here lies on the individual and how much he or she values to be creative, to be perceived as creative and how important creativity is in the person's life in general (Glăveanu & Tanggaard, 2014). Combining academic findings with the results of this experiment, participants with strong creative identities are found to be highly motivated to recognize and find information that confirms and aligns with their creative self-perception and to interpret stimuli in a way that support this identity (Latham & Pinder, 2005; Tierney & Farmer, 2011). In a transferred sense, participants exposed to hypothetical job ads probably interpreted intrinsic motivational stimuli as cues for creativity and see these in line with their creative identity or who they wish to be - in turn rating companies, emphasizing intrinsic motivators, as more creative and are more likely to apply.

Academic research on creative identity has so far remained limited. One of the reasons might be the dynamic nature of creative identity (Glăveanu & Tanggaard, 2014). As the authors point out, creative identity is constantly changing depending on the general shared perception of what creativity is (Glăveanu & Tanggaard, 2014). Reflecting on the conception of oneself and creative others might lead to a re-definition of creative identity and what it means. Identities are therefore found less stable than, for example, personality traits (e.g. openness to experiences) and therefore researched less (Glăveanu & Tanggaard, 2014). Adding onto this argumentation, creative identity is "whether an individual *views* him- or herself as a creative person" (Farmer et al., 2003, p. 946), but does not necessarily confirm that this person *is* creative per se and holds the sufficient creative capabilities needed. This is in line with Bandura (2015) and Tierney & Farmer (2002) who argue that even though a person might take on a creative role identity, with a lack of creative self-efficacy the person might still fail to complete creative tasks successfully. This might explain the lack of academic literature investigating the topic of creative identity and focusing more on creative self-efficacy. Creative self-efficacy in combination with creative identity are found to "contribute to a more general creative self-factor" and according to the authors "the latter underpins the former and may enhance its effect in specific tasks or situation" (Glăveanu & Tanggaard, 2014, p. 13; Karwowski, 2012).

Creative self-efficacy is the subjective belief that one has the capabilities to successfully accomplish creative tasks (Diliello, Houghton, & Dawley, 2011; Farmer & Tierney, 2002; Glăveanu & Tanggaard, 2014). Several studies have found creative self-efficacy to be a predictor of creativity (Farmer & Tierney, 2002, 2004; Gong, Huang, & Farh, 2009; Liu, Jiang, Shalley, Keem, & Zhou, 2016). Social cognitive theory asserts that creative self-efficacy motivates individuals to continuously engage in creative tasks as they generally belief in a positive performance and successful task accomplishment (Bandura, 1997, 2001; Tierney & Farmer, 2002). Self-efficant employees are found to challenge established routines (Tierney & Farmer, 2004), to maintain a mastery goal orientation towards learning opportunities (Tierney & Farmer, 2011) and to show a strong resilience against failures (Farmer & Tierney, 2002). Also Liu et al. (2016) found that creative self-efficacy serves as a motivational mechanism. Hence, it was assumed that participants of the experiment scoring high on self-efficacy would be more likely to apply at a

workplace, when it was perceived as creative. Contrary to expectations, creative self-efficacy did not show significant results. Wang, Tsai and Tsai (2014) investigated the effect of creative self-efficacy on employee creativity and found only partially mediating results. Fallis (2013) found no effect of creative self-efficacy on creativity.

Overall, the study found a significant moderating effect of creative identity on the relationship of creative workplace perception and likelihood to apply, but no effect of creative self-efficacy. The results seem contradictory but might simply underline the difference of creative identity and creative self-efficacy. Creative identities are "representational projects emerging in the interaction between self (the creator), multiple other (different audiences), and notions of creativity informed by societal discourses" (Glăveanu & Tanggaard, 2014, p. 13). Participants exhibiting a creative role identity have therefore constructed this identity in conversation with others about what creativity is (Glăveanu & Tanggaard, 2014). As a consequence, participants scoring high on creative identity are highly motivated to maintain this social role without necessarily knowing or judging whether they are actually creative. They simply constructed this idea of creativity based on what society thinks creativity is and are looking for attributes or facts that would underline that perception of creativity. Scoring high on creative identity means, that one would like to be seen as creative by others and oneself. Reflecting upon the study, they would apply at a company perceived as creative, as this would support their identity, without necessarily knowing whether they are actually creative. Creative identity might, however, be closely linked to creative competence.
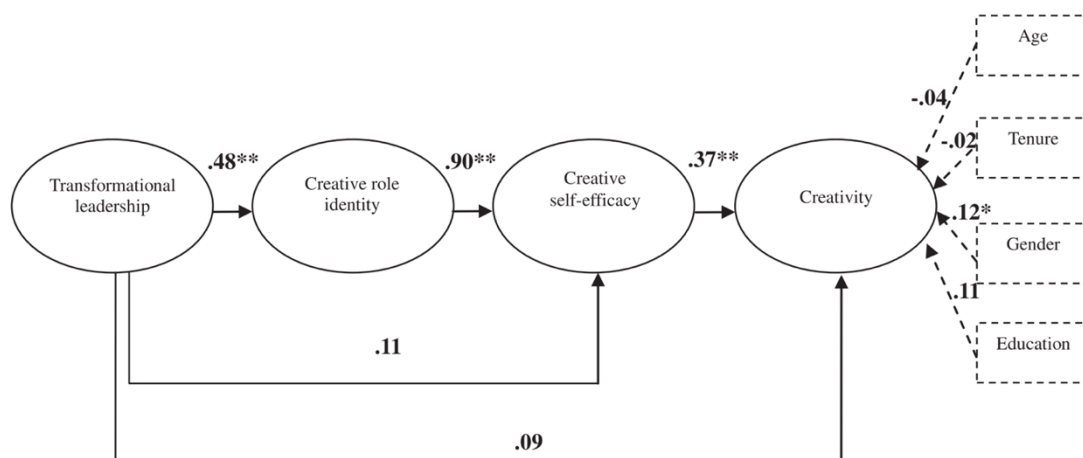
Figure 8 - Framework by Wang, Tsai & Tsai (2014)

Linking it to research by Collins and Han (2004), a fit between a job seeker's personality and the organization was found to strongly increase the attraction of high quality talent to an organization. The aim to support one's creative identity would therefore often lead to take on a creative job. Creative self-efficacy would then develop over time when successful performances are assigned to internal causes (Tolli & Schmidt, 2008; Schein, 1978). When Wang, Tsai and Tsai (2014) conducted research in the hospitality industry, a mediating effect was found between creative role identity, creative self-efficacy and creativity (see Figure 8), supporting this theory. Tierney and Farmer (2002, 2004) could also show that creative self-efficacy is positively related to employee creativity. This study obtained significant results for creative identity, but not for creative self-efficacy. Possible explanations are given at a later point in the paper.

Gist and Mitchell's (1992) research indicated that two determination types have to be assessed when exploring how self-efficacy beliefs develop and transform over time. The authors separate the two determinants into internal efficacy and external contextual determinants (Gist & Mitchell, 1992). Whereas internal efficacy revolves around a belief in ones abilities, external context determinants can include, amongst other things, organizational culture, relationships with supervisors and co-workers, time deadlines and goals or evaluations (Shalley et al., 2004). Shalley et al. (2004) found that individuals exhibit more creativity in settings where they are supported by their supervisors, can work autonomously and are not interrupted. Plenty of research was conducted on the setting or context of creative employees and it is strongly assumed that it has an influence on creative behaviour, and in turn on creative self-efficacy (Studente, Seppala, & Sadowska, 2016). According to Bandura and Locke (2003), creative self-efficacy is deeply rooted in the social cognitive theory of human agency. Meaning, creative people holding creative self-efficacy beliefs assign decision power to themselves, to engage and successfully complete creative tasks. Those decisions – to act and think creatively – are influenced by contextual factors. For example, an employee experiencing strong and tight supervisor control might be limited in his or her creative actions, leading to less successful creative outcomes and eventually to a slightly slower development of self-efficacy. Creatives, who have worked under many different conditions and within various contexts, so having the ability to assess whether a workplace will be increasing their creative self-efficacy or rather limiting it, could potentially have a higher likelihood to apply to

job advertisements that outline exactly those contextual characteristics (e.g. loose supervisor control). Intrinsic motivational stimuli in job ads, however, rather outline how you will develop and whether you will be satisfied in the workplace, and not if you have the right tools to exercise your creative capabilities. Research has been conducted on creative self-efficacy as an alternative motivational mechanism (Albert Bandura & Locke, 2003), but should be extended to investigate creative self-efficacy in connection with contextual determinants outlined in job ads. Stating loose supervisor control and increased supervisor support in job advertisements, for example, could potentially function as a motivator to apply for creativity demanding jobs.

In summary, while creative identity motivates participants to apply to creative companies and to engage in seemingly creative tasks, creative self-efficacy seems to be more linked to the actual competence and ability to perform creative tasks (Albert Bandura & Schunk, 1981). In an ideal world, individuals scoring high on creative identity should also score high on creative self-efficacy. Thusly, companies would appeal to creatives, who at the same time, most likely have the competence to perform creative tasks successfully. Testing for correlation between creative self-efficacy and creative identity, a significantly positive Pearson coefficient was found ($r = .595$, $n = 264$, $p = .001$). This shows that, the more participants assessed themselves as having a strong creative identity, the more they assessed themselves as being competent in handling creative tasks. Surprisingly, the study's results did find a significant result for the influence of creative identity on the relationship between creative workplace perception and likelihood to apply, and not so for creative self-efficacy.

There is a high number of empirical studies showing a strong link between creative self-efficacy and creativity (e.g. Gong et al., 2009; Tierney & Farmer, 2004; C. J. Wang et al., 2014) and, generally, it is found that individuals with a strong sense of creative identity will engage in creative tasks and consequently develop creative competences (Albert Bandura & Schunk, 1981; Tierney & Farmer, 2011). Nonetheless, three things should be considered when addressing creative identity in connection with creative competences and creative self-efficacy.

Firstly, showing a high level of creative competence (and in turn having a strong sense of creative self-efficacy(Albert Bandura & Schunk, 1981)) does not imply a need or desire for being seen as a creative person. This paper's definition of a creative person assumes that any individual in any job and at any level of an organization can generate and have the ability to successfully perform creative tasks (Madjar et al., 2002; Shalley et al., 2000). To explain, a consultant solving a strategic problem for his or her client creatively does not necessarily mean that he or she exhibits a desire to be seen as creative. Maybe it is even the opposite. He or she might want to be seen as hard working and efficient, above all. Creativity is often associated with taking time for creative processes, taking time for inspiration etc. and does in this case not align with his or her intended identity. This individual might score high on creative self-efficacy but low on creative role identity. Secondly, and highly linked to the first point, creative competence does not imply a general liking of performing creative tasks. Self-efficacy is the "judgement" of whether one is capable of performing creative tasks (Puente-Díaz, 2016), it is not about the satisfaction or joy one experiences performing creative tasks. Thirdly, and with the greatest managerial implication, a person with a strong creative identity does not, by default, demonstrate creative competences. A person might display the need and wish to be seen as a "creative person" but does not have the capabilities, competences and experience to successfully perform creative tasks. Linking it back to the study, such an individual would exhibit a high likelihood to apply to a creative company, but the company would miss creative competences in that person. In this case, companies face the challenge of capturing the right people.

It is apparent from the study's results that individuals scoring high on creative role identity intent to apply to companies that seem creative based on intrinsic motivational stimuli described in their job ads. How can companies now ensure that these individuals showing interest are also individuals proving to be competent? Researchers actually found that online recruiting websites often attract a large number of unqualified job seekers (Dineen, Ling, Ash, & DelVecchio, 2007) and that a target marketing strategy should be employed (Maurer & Cook, 2011). Target marketing focuses on the percentage of qualified applicants in the applicant pool, rather than on the volume of the applications (Cascio, 1991). The study shows that certain factors (here: intrinsic stimuli) manipulate prospective employees' perception of a company and that that consecutively increases

their likelihood to apply. Study results contribute to a wider understanding of what creative employees find attractive in employers. It is beyond the scope of the current study, however, to identify alternative or additional factors that influence the perception of a company. Further research should be conducted on identifying those factors. Additionally, research should explore factors that do not only appeal to people with a high score of self-perceived creative identity, but also with a high score of creative self-efficacy. As mentioned, creative self-efficacy is assumed to be an indicator of creative competence (Albert Bandura & Schunk, 1981). This does not mean that companies might only be interested in creative self-efficacy. Individuals scoring high on creative identity might be more prone to apply and stay with a creative company as they are more motivated to continue supporting their role identity.

6.3.Motivation and Signalling Theory

Motivation is a concept that aims to explain why individuals engage in a certain behaviour (Beck, 2003). There are two basic approaches to motivation: The regulatory and the purposive approach (Beck, 2003). The regulatory approach sees motivation as a result of a physiological state, like hunger, thirst etc. The purposive approach sees motivation as some kind of goal-oriented behaviour (Beck, 2003). The latter applies to this paper's study, where intrinsic motivation is the reason why individuals want to work for a certain company. The underlying idea of motivation is, to seek out desirable outcomes and to avoid undesired ones (Beck, 2003). In other words and applied to this study: to seek out desired work opportunities and avoid unfavourable ones. Academic literature therefore distinguishes between two types of motivational variables: Desire and aversion (Beck, 2003). When exposing experiment participants to intrinsic motivational stimuli, participants would rate a workplace as more creative, which created a desire to apply to the company. Intrinsic motivational stimuli were therefore an intervening variable that – experimentally – functioned as an antecedent manipulation triggering a change in company perception and likelihood to apply. Hence, it led to a *desire* to apply to the company.

In history, there have been many theories trying to explain motivation in the workplace by means of intrinsic and extrinsic motivation. One of the first attempts is McGregor's Theory X and Theory Y (Beck, 2003). Theory X is based on the idea that employees must be controlled, are only

motivated by punishment and prefer to not have responsibility (Beck, 2003). Theory Y, on the other hand, assumes that employees are motivated by responsibility, would like to be truly interested in what they are doing and have a desire to self-direct (Beck, 2003). In a way, this theory was an attempt to distinguish between extrinsic and intrinsic motivation. The two, however, do not have to be mutually exclusive. Herzberg acknowledged this fact and developed the Herzberg two factor theory (Beck, 2003). The author identified two factors: Motivators and Hygiene Factors. Recognition in the workplace, taking on responsibility, a feeling of achievement, pleasure etc. were named motivators, leading to the employee putting effort in their work tasks. Hygiene factors, on the contrary, would not motivate when apparent, but only when absent. Security, good working conditions, relations with others, status are only some of them (Beck, 2003). In a way, the author also wanted to show the difference between intrinsic motivators and extrinsic motivators but was missing the insight that extrinsic motivators are much more complex than first assumed and do not only motivate when absent. Finally, one of the most well-known motivational theories is Maslow's Hierarchy of Needs (Beck, 2003). The pyramid, visually building up need layers after the other, suggests that when one need level is satisfied, the individual will move on to the next/upper one. Also here, the move from the bottom to the top of the pyramid can be compared with moving from extrinsic motivation to intrinsic motivation. Moving from satisfying the need for safety (extrinsic) to satisfying the need of self-actualization (intrinsic), for example, is a clear direction towards intrinsic motivation. Especially in nowadays developed countries, self-actualization (and therefore intrinsic motivation) seems to become more and more important (Sadri & Bowen, 2011).

Intrinsic motivation and extrinsic motivation are clearly different from each other, as explained in other sections already. Intrinsic motivation is the motivation we experience when we take part in activities related to our hobbies, or when we read something up just because we are interested in it. Extrinsic motivation is given to us by others or comes from the environment. Beck (2013) argues that extrinsic motivation is also highly connected to operant conditioning and behaviour modification and that "one can shape creativity as much as one shapes repetitiveness" (p.198). Going back to being employed and at work: Intrinsic motivation means that an individual likes to go to work because he or she really likes the tasks and the feelings experienced connected to it. Extrinsic motivation means, one goes to work because it will pay the rent, because it gives a special

status in society, or simply because you have a deadline the following week and still have a lot of work to do until then.

Ryan and Deci (2000) argue that extrinsic and intrinsic motivation are often seen as two distinct kinds of motivation, but that they should rather be seen as two ends of a continuum. The major difference, according to the authors, is the perception of control and autonomy. According to Cognitive Evaluation Theory (Beck, 2003; Deci & Ryan, 1985; Ryan & Deci, 2000), a reward can be controlling or informational, for example. Meaning, an extrinsic reward can be perceived as a reward from someone else who wants you to pursue a certain task (controlling). However, it can also be perceived as feedback on your performance (informational). A student who is promised money when obtaining an A at the end of the year experiences a different kind of motivation than a student who received an A and *afterwards* gets rewarded with a monetary amount. Rewards are therefore not simply rewards, but much more complex than one thinks (Ryan & Deci, 2000). The authors give the example of a continuum. Taking the student example once more, a student might get a reward from the parents when obtaining a good grade. Here the control and reward are entirely externalized. What about a student who studies because he or she wants to become a doctor and assumes that the learned material and the good grades will be valuable in the future? Ryan and Deci (2000) argue, that the situation still implies extrinsic motivation as the task itself is not pursued because of interest but because of its instrumental value. However, the control and reason why the student engages in the learning activity is not necessarily externalized. Only when a student studies because he or she finds the material truly intriguing, we can speak of intrinsic motivation. The latter two examples differ in intrinsic and extrinsic motivation, but are both non-controlled from an external party. The student chooses to engage in learning for reasons relevant to him or herself only (Ryan & Deci, 2000). The authors call this phenomenon "integration", which helps to explain why individuals engage in boring tasks without an external force. The choice to pursue the task, even when it is not intrinsically motivated, lies with the person itself and speaks for autonomy. Hence, Ryan and Deci (2000) see extrinsic and intrinsic motivation along a "continuum of relative autonomy" and emphasize the fact that intrinsic motivation is only then truly intrinsic when the activity has an "appeal of novelty, challenge or aesthetic value for that individual" (p.59).

This paper's research assumed and found support for the hypothesis that intrinsic motivation is linked to creativity, and that extrinsic motivation is less so. As just discussed, both concepts seem to be highly complex and not clearly separable. The question is, however: Why does intrinsic motivation "signal" creativity? Why do probands exposed to intrinsic motivational stimuli rate a company as more creative than when exposed to extrinsic motivational stimuli? There might be several reasons for the significant results of this study. Firstly, the human mind creates associations, as described already in the employer branding section. Associations function as some kind of heuristic technique. Without engaging in an exhausting thinking process, participants linked intrinsic motivation to creativity based on past experience and knowledge. A common belief, for example, is the belief that people cannot simply come up with creative ideas because they are told so. In other words, there is an existing belief that only intrinsic motivation can trigger creativity. On another note, historically speaking, creative people have often been disadvantaged in terms of salary and type of job (Comunian, Faggian, & Li, 2010). Still, there have always been creatives continuing to engage in creative tasks, even when those jobs were paid less or even meant a much lower standard of living. To explain such "irrational" behaviour, it is often stated that they "must" be intrinsically motivated to still spend time and resources on it. These are just some theoretical ideas on why intrinsic motivation is often associated with creativity. There are probably many more points to discuss. However, no research could be found to explain the connection. This paragraph is a short attempt to find some answers to the "why"-question but would require more qualitative research.

This paper's study assumed that when a company is perceived as creative, people are more likely to apply. No test for the mediation effect of creative workplace perception was undertaken due to the already highly complex model shown in Figure 2. However, the assumption, that the more a company is perceived as creative, the more likely it is that an individual will apply, can still be discussed. The moderating effect of creative identity, for example, was found to be only partially moderating (See Results section). Meaning, not only people with high levels of creative identity would be more likely to apply, but also generally, creative companies can expect a higher number

of applications. Comunian et al. (2010) argue that there is a general trend of job seekers favouring creative companies, which would explain the partially moderating effect.

In line with the discussion above, the effect of intrinsic motivational stimuli on creative company perception can also be discussed by looking through the lens of Signalling Theory. Signalling theory is generally trying to resolve the issue of information asymmetry (Connelly et al., 2011). A "signal receiver" is usually an outsider who is missing important information about a product, firm
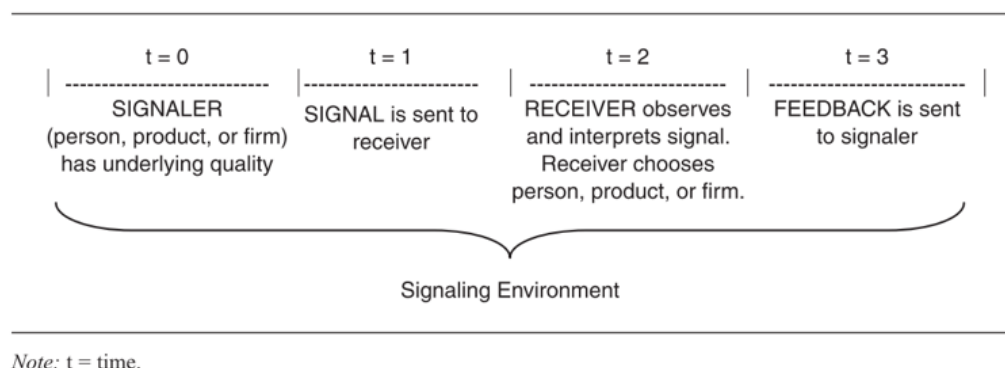
Figure 9 - Signalling Timeline (Connelly, Certo, Ireland, & Reutzel, 2011)

or underlying quality and is in search for or just about to receive that information (Connelly et al., 2011). In the case of career websites, a job seeker is unaware of the job experience a hiring company has to offer and is looking for signals on the company's website that diminishes the information asymmetry. Connelly et al. (2011) argue, the most important factor is that the receiver of the signal will base a decision on the information received. In our case, the job seeker will make the decision of applying or not applying to the company at hand. The usefulness of a signal then depends on how well the signaller was able to transfer and outline a certain quality to the receiver (Connelly et al., 2011). In a transferred sense, the experiment tested how well each condition (each hypothetical career website) was able to "signal" creativity. The connection between the signal and the to-be-communicated quality is called the signal fit (Connelly et al., 2011). For example, how well does formal clothing signal professionalism? In essence, the signal fit is answering the question: "Does the signal represent a valid and reliable measure of the underlying quality that the signaller is attempting to communicate?" (p.59). In our case that would be: Is intrinsic motivation a valid and reliable measure of creativity? In a way, the study's results support that assumption.

6.4.Display form of Motivational Stimuli

Current research implies that characteristics of recruitment websites influence the job seeker's perception of the organization (J. H. Walker et al., 2011). Technologically advanced websites, for example, were found to strongly influence the job seeker's perception of the company as an attractive workplace (J. H. Walker et al., 2011). Generally, however, research has remained limited. The difference between visual and verbal information, for example, has received only little attention. This study contributes to current research by investigating
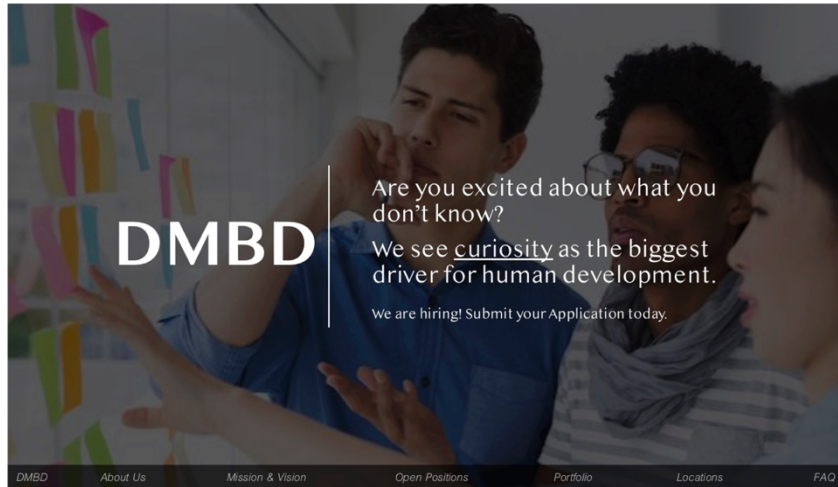
Figure 10 - "Intrinsic Picture / Intrinsic Text" Condition

job related information on career websites and how it influences the job seeker's perception of a hypothetical company. It dives deeper into specifics and also researches whether the display form (verbal or visual) has an influence on the strength of the perception.

This study indicates that intrinsic motivators on job websites are increasing a company's chance of being perceived as creative, and this effect was expected to be even stronger when intrinsic motivational stimuli were displayed in a visual, rather than a verbal form. The exact opposite was expected for extrinsic motivational stimuli – extrinsic motivational stimuli in text would intensify the effect of being perceived as non-creative. In line with expectations, intrinsic stimuli were actually causing the workplace to be perceived as more creative and extrinsic stimuli as less creative. However, in both cases, the textual display form was driving the majority of the effect (Figure 4).

There might be different reasons for text driving the majority of the results. Firstly, the stronger effect of text versus picture might have simply been due to the design of the hypothetical website.

The text on the hypothetical job websites was very apparent, as shown in bold and large fonts. The picture was placed more on the side or as a background (See Figure 10). All conditions during the online experiment were set up in this way and font usually differed only very little in size. Future research should try to isolate both display forms in different conditions and not combine them in one. It should only show a picture or only text, if the aim is to clearly find out which one has a greater effect (verbal or visual). On real websites, a combination of both is usually typical. Secondly, the effect could have been different for a different sample. Due to convenience, most respondents of the online survey were friends and university classmates. The sample mostly consisting of academics, who are trained to focus on textual information and to thoroughly analyse instrumental information. This might have had an influence on the results. A different sample might have been influenced more by visual information.

Moreover, the type of information at hand might have influenced the results. Childers, Houston, and Heckler (1985) found that consumers usually focus first on the pictorial elements of an advertisement and subsequently on the verbal information. The authors argue that the visual information helps as a "pre-organizer" for the interpretation of the following verbal information. Although these findings might be true for product advertisements, it might not be for job advertisements. Job related decisions are considered as very important by many. Reading and analysing job descriptions is therefore a highly cognitive task and decisions for application might not want to be made on how the company seems from "just looking at it". In advertisements, the observer is forming a brand image in an instant of a moment. Here it makes sense to take a "shortcut" and quickly use visual information as a pre-organizer. For jobs, on the other hand, participants might feel the need and urge to thoroughly read through the description – in other words, through the text. Hence, text might carry the majority of the effect simply because job related information is perceived as very important and is read thoroughly and several times. On another note, the information – intrinsic or extrinsic motivation – is difficult to communicate via pictures. Visual information that aims to signal intrinsic motivation relies on the interpretation capabilities and shared values of the observer (Glăveanu & Tanggaard, 2014). For example, three employees brainstorming and looking concentrated at a white board might be interpreted by one person as curiosity, interest, development of own thoughts (intrinsic motivation); and interpreted

by another person as simply high concentration task, stress, facing difficulties (stressful) etc. Hence, simply the kind of variable assessed might have had an impact on the results, as it was difficult to communicate via pictures. A variable or influence that would have not been as difficult to signal could have led to differing result, e.g. diversity in the workplace, workplace design etc.

A key topic to discuss in light of the findings, is also the concept of contextual priming. Contextual priming is "the degree to which attributes are made accessible by the context" (Yi, 1993, p. 7). After extensive research, Walker et al. (2011) concluded, that characteristics and features of career websites strongly influence the development and change of how one sees a company by means of priming. According to the author, "priming occurs when one stimulus, the prime, influences evaluation of an otherwise ambiguous stimulus" (J. H. Walker et al., 2011, p. 166). For example, a potential job applicant who is visiting a website with many green elements could be primed for sustainability and interpret additional information in light of sustainability and ecological values. One of the most famous examples is the example of the Florida experiment (Bargh, Chen, & Burrows, 1996). Students were exposed to words which are highly linked to the concept of "being old". Those words did not include the word "old" itself but primed participants towards thinking (unconsciously) about "being elderly". After the exposure, students exposed to the "old" prime words were significantly slower in walking down the corridor than students who were non-exposed (Bargh et al., 1996). Comparable with this paper's experiment, the words and pictures describing intrinsic motivational stimuli were assumed to prime participants for "creativity". It was assumed that both concepts are highly linked, and that intrinsic motivation is an integral element of creativity. Results showed that conditions outlining intrinsic motivational stimuli indeed led to a stronger creative perception than extrinsic motivational stimuli. This effect might have occurred due to priming. Textual content was then identified as a stronger primer comparatively to visual content. It is important to mention that visual content still primed for creativity, simply not as strongly.

Despite afore mentioned academic findings, highly educated and knowledgeable consumers are found to be less likely to act on manipulations by means of priming (Bettman & Sujan, 1987; Wright & Rip, 1980). The authors discuss that this might be due to firm and easily accessible

evaluative standards that participants have built already in the past. Meaning, if a participant read many articles about Lego being a highly creative and innovative company, his opinion and idea of the company might have strongly formed itself with little possibility of changing it. As the experiment's conditions were showing only hypothetical company career websites, participants were unable to have former knowledge of the companies. In a short pre-test, around 5 participants were asked if they associate any of the companies they have seen with a known, real-life company. All participants denied. Hence, priming was also likely to occur with highly educated and knowledgeable consumers in this case, as no pre-knowledge existed.

Across literature, visuals seem to be well able to transfer a sense of how an advertised experience would be, whether it is the experience using a product, having a service fulfilled or the experience of having a job at a particular company. Olson, Alexander and Roberts (1986), for example, found that a variety of pictures were able to create associations regarding the experience advertised (here the authors conducted tourism research), and in turn, to influence the consumer's perception of the service/product. Moreover, pictorial elements are assumed to outperform text in regard to attention-getting and memorability (Keller, 1987). In line, Babin, Burns and Biswas (1992) found a "picture superiority effect" – probands of the study remembered visual information much better than verbal information. These findings contradict the study's results. On the contrary, visual information is open to interpretation due to its complexity and might transfer different things to different observers (Schmitt, 1994).

Most importantly, several researchers found out that attitudes and opinions formed on the basis of visual information are stronger, are sustained over a longer period of time, and are also more resistant to persuasion (Haugtvedt et al., 1992; Petty et al., 1995). The reason for creating a firmer and more enduring attitude is supposed to be due to the cognitive activities when engaging in mental imagery processing. Mental imagery processing is conceptualized by the authors as "a mode of information processing which includes sensory representations (images) in working memory that are used in the same way as perceptions of external stimuli"(Goossens, 2000, p. 306). Persuasive communication, for example, often makes use of mental imagery processing and its advantages (Lee & Gretzel, 2012). Overall, research indicates that career websites can strongly

influence the development of applicants' company perceptions by means of visual cues and, in turn, priming (J. H. Walker et al., 2011).

Walker et al. (2011) distinguished between tangible and intangible attributes, when consumers were asked to think about a particular brand. The author conceptualized tangible attributes as "objectively based characteristics" like salary, work environment, location etc. (also called instrumental information), and intangible characteristics as something more subjective, open for interpretation and abstract. For example, if participants of the study would describe a brand as exciting, sophisticated, smart etc. ,they would be describing intangible characteristics (Walker et al., 2011).

Symbolism is highly linked to the intangible attributes, as it requires a certain level of interpretation, and also plays a key part in attitude formation. Various authors found that symbolism accounted for a great variation across brand and organization perceptions (Lievens, 2007; Lievens & Highhouse, 2003; Lievens et al., 2005; Slaughter & Greguras, 2009). More specifically, research indicated that organizational image attributions were the key element in the evaluation process of recruitment websites (Slaughter & Greguras, 2009; Slaughter, Zickar, Highhouse, & Mohr, 2004). Little is known however, about how these perceptions based on symbol interpretation develop (Walker et al., 2011). Future research should investigate the topic further, as applicants often use symbols and what they mean to differentiate between firms (Cable & Turban, 2001; Lievens & Highhouse, 2003).

In general, the content and design of a company's recruitment website influences the job seeker's impression of the company. Consequently, organizations can adapt and manage their online presence in a way that the image formed in an applicant's mind is more likely to be positive and in line with what the company aims to be seen as (Cober et al., 2004; J. H. Walker et al., 2011). The difficulty will lie in the identification of elements that influence the companies' image in the job seeker's mind. This research contributed by identifying that intrinsic motivators are an important element to mention when a company wants to be seen as creative. Further research suggests that information on a career website should describe the firm's corporate culture, and in

turn will lead to a better fitting employee (Dineen, Ling, Ash, & Delvecchio, 2007). Regarding verbal or visual information, there seems to be little agreement amongst scholars on which display form is superior over the other. Visual content is considered to outperform text in recall, attitude formation and brand image creation.

Challenging the idea of that there has to be a clear winner (text or picture), academics repeatedly found proof that a combination of picture and text is remembered the best. This was found for advertisements (Childers, 1986; Childers & Houston, 1984; Shepard, 1967). It was also found to lead to a stronger attitude towards the brand than one type of information alone (Kisielius & Sternthal, 1984; Percy & Rossiter, 1983). Clark and Paivio (1991) called this practice "dual coding" and found that participants remembered and learned much better when content was shown in verbal *and* visual ways. Lukosius (2004) extended the research by adding sound to text and pictures and found that recall was increased, the more codes (text, sound, picture) the participant would experience. In line, this paper's study found that picture, as well as text drives the effect of motivational stimuli. Websites today should therefore contain both, visual and verbal content (and ideally audible content) and not rely on only one display form alone. Costs are very limited due to today's technologically advanced world, and companies might even test different combinations on different samples to find a solution that has the biggest impact.

Overall, knowledge remains little about how organizations can improve their symbolic brand image when trying to attract qualified talent (Walker et al., 2011). Some research suggests that the website design has a significant influence on the perception of the company in the applicant's mind (Walker et al., 2011). This paper and experiment suggest that content (visual or verbal) displaying intrinsic motivators, will lead to a company being perceived as more creative. However, these effects might be hindered by previous or contextual knowledge. Cable and Turban (2003) argue that job advertisements or career websites alone won't have a strong impact on how a job seeker sees the company. When job seekers are familiar and well informed about the company, organizational image change triggered by website design is less likely to happen (Walker et al., 2011). This suggests that especially small and unknown companies might make best use of the findings, as job seeker's previous knowledge is most likely limited. In addition, contextual material

might influence the cognitive process of the interpretation of the displayed stimulus (Fiske & Taylor, 1991). News reports, scandals or legal violations, for example, might strongly influence the process of company perception formation (Arndt & Bigelow, 2000; Elsbach & Bechky, 2007). Again, this process might be triggered by priming, "in which the presentation of one stimulus, the prime, increases the accessibility of associated attributes and biases evaluation of the target stimulus in terms of these attributes" (J. H. Walker et al., 2011, p. 166). In this case, characteristics of the career website are very unlikely to counteract the previously formed perception (Walker et al., 2011).

6.5.Managerial Implications

Overall, companies should put effort into creating a strong employer brand and acknowledge the importance of attracting the (future) employee outside of the organization, not only inside. How you are perceived as a company might influence the amount of creative talent that is interested in working for you. In the long term, this talent will ensure sustainable success (Puente-Díaz, 2016). And to successfully do so, firms must explore the underlying motivations of people wanting to work for a company. As Amabile (1997) puts it: "Organizational leaders and managers must begin to think of human motivation at work as a complex system where it is possible to achieve synergy between persons and their work environments, and between the different types of motivation" (p.55). Job seekers will visit company websites and consciously or subconsciously form attitudes and ask questions like: How is the experience going to be like when working for that organization? Would I be motivated? If I would be working for that company in that particular position, what would it tell about me? How am I then seen by others? How will I see myself? And do I want to be seen that way? Above all, to attract creative talent, companies must "look further down the line to see how they might expand the job role and give more responsibility, challenging projects, and a future [the employee] can see and appreciate" (Olenski, 2018).

Companies' career websites are an important first touchpoint between a company and a prospective employee. In form of one-way communication, the company outlines its values, culture and expectations to prospective employees, who in turn can assess whether there is a congruence between their workplace identity and the company's one. Company or workplace

identity refers to "the symbolic self-categorization used by individuals to signal their identities in a specific workplace" (Elsbach & Bechky, 2007, p. 86). Being able to signal one's identity as an employee has been recognized to be important. This is due to the fact that workplace identities have the ability to give meaning to the work done and also in turn give self-esteem to the employee (Elsbach & Bechky, 2007). In other words, if there is a crossover between the company's identity and how the employee sees him or herself or wants to be seen, the company immediately becomes more attractive to apply for. Creating a workplace identity is therefore a major strategic goal of talent management and employer branding.

The study identified that outlining intrinsic motivational stimuli in hypothetical job ads increases the chances of a workplace to be perceived as creative and increases the likelihood of individuals applying who exhibit a high score of creative identity. To be more precise about the process, a job seeker will be exposed to a job advertisement which has been created and designed by the company. It gives insight on the values of the company, the tasks to be performed and the requirements which lead to being considered as an applicant. On the one hand, it is a chance for the company to create an expectation in the job seeker's mind on how it would or will be to work for that company, outlining advantages and positive experiences. On the other hand, it is also a chance to ensure fit between the applicant and the company culture. The applicant will thoroughly read through the job advertisement and form an image based on associations of how the experience is going to be like. Not only will the applicant assess if it is going to be a positive and desirable work experience, he or she will also look for cues on how others will see him or her in that position. Outlining intrinsic motivation might be such a cue. As the concept of intrinsic motivation seems to be often linked to creativity, the applicant who wants to be seen as creative, is developing a positive attitude towards the job and company. Eventually, if the applicant identifies cues for creativity and, at the same time, wants to be perceived as a creative person, he or she will have a positive attitude towards the job and ideally apply. Moreover, creative companies are observed to become more and more popular (Comunian et al., 2010). So any cues that would increase the perception of a company as creative, are desirable. Nilsen et al. (2016) propose that the use of social media is highly beneficial to build a company reputation. Managers should therefore

consider using social media in combination with certain cues (like intrinsic motivation) to create a favourable reputation.

Technological advancements and online job advertising allow for an effective implementation of the cues reaching a wide audience. The online population is continuing to increase, and more and more potential applicants can be reached. On the downside, however, many companies thereby attract a large amount of unqualified applicants too, and research confirmed that this trend seems to increase with the ease of putting up job ads (Dineen et al., 2007). Personnel departments need to develop the capability to successfully filter for competent applicants. One way to go is target marketing, which focuses on the percentage of qualified applicants rather than the total amount of applications received (Cascio, 1991). In addition, managers should also remember that creative identity does not necessarily imply creative competence. As already outlined, employees with strong self-perceived creative identities are more likely to continuously engage in creative tasks and to have obtained creative capabilities (Albert Bandura & Schunk, 1981; Farmer & Tierney, 2002). However, this is not always the case and companies should keep that in mind. Especially with young professionals or fresh graduates, who might not have obtained sufficient work experience and training, creative identity might be strong, but competence limited. In this case, the motivation to apply is high, the likelihood that they successfully complete creative tasks is low, and the difficulty for firms will lie in identifying motivated but *also* competent individuals.

Regarding the specifics of designing a career website and job advertisements: It is apparent from the results that intrinsic motivational stimuli lead to an increased chance of a company being perceived as creative and extrinsic motivational stimuli to a decreased chance of a company being perceived as creative. This effect can be observed for motivational cues displayed in text format and also in pictorial format. Although it is debatable whether visual information has a stronger effect (supported by many academics) or if verbal information works better (supported by this study, for example), there is strong agreement amongst scholars that a combination of both is the best solution (Childers & Houston, 1984; Childers et al., 1985; Clark & Paivio, 1991; Lukosius, 2004; Shepard, 1967). Visual content can aid in increasing recall and a stronger positive attitude formation but needs interpretation that can significantly lead to different outcomes depending on

the observer (Haugtvedt et al., 1992; Petty et al., 1995). Verbal information can clarify and specify what the company intends to say. In combination, both display forms seem to have the strongest impact on the observer and should therefore be both visible when job seekers visit a company website. Most websites, including career websites, already include pictorial and textual content. The importance is now to find content that signals the same values or characteristics about a job. Especially broad concepts that are internal and therefore intangible are difficult to represent in pictures (e.g. how do you communicate intrinsic motivation within a picture). Companies must identify the appropriate picture and closely observe how job seekers interpret the content. In an ideal scenario, job seekers would visit a career website and the company would communicate the values so that it is easy to understand them as intended.

Furthermore, managers do not only have to look at employer branding externally, but also internally. Potential employees outside of the company will form an image and expectations based on the information they receive from the hiring firm's website. If this image is not matched once they start a job inside the company, they are very likely to be dissatisfied. If, for example, a company communicated "teamwork" as a key characteristic on their website and the employee finds him or herself only working individually, it is very likely that the employee might be disappointed by his employer. Hence, managers should make sure that what is communicated to the outside, is also existent on the inside (Edwards, 2009; Mandhanya & Shah, 2010; Moroko & Uncles, 2008). Another factor to consider in regard to the employee inside the organization, is that supporting the employee's creative identity can also function as a continuous motivational mechanism. When companies signal creativity, employees might stay engaged in creative activities in order to constantly support their personal image (Glăveanu & Tanggaard, 2014). Hence, an applicant with a strong creative identity wants to support his or her identity formation by applying to a creative job and once in the job, will support that identity by staying with that company in the long term. Companies supporting that identity creation might benefit from employees staying longer and, in turn, decreased turnover rates.

Lastly, there are two challenges to keep in mind in regard to employer branding. Firstly, as Edwards (2009) points out, employer branding is a long term project that will have a strong impact

on the company's reputation and familiarity in the job seeker's mind. Hence, employer branding is not only concerning the career website and a certain job posting. It is all combined efforts over a period of time and managers should keep that in mind. Secondly, due to creative identity being a concept developed in conversation with others (Glăveanu & Tanggaard, 2014), signalling creativity might have to be adapted to the country. What is seen as creative is often subject to change and highly dependent on the culture (e.g. western vs. Asian). The topic of cultural influence is being picked up again later in the paper.

6.6. Methodological Considerations

Several considerations regarding the methodology of the online experiment can be discussed. Firstly, the stimuli selection and the creation of the different conditions can be improved. Secondly, the study might be subject to the sequence effect. Thirdly, future studies in the same style should consider rater-assessment by managers or teachers, rather than self-assessment. Finally, it would have been beneficial to collect sociodemographic data about the participants of the experiment to get further ideas of other influences (Does the number of work experience have an influence? Does the cultural background of the respondent have an influence? Etc.). The following section discusses each methodological consideration after the other.

One of the most difficult steps in this experiment's research design was the selection of appropriate motivational stimuli. As mentioned before, intrinsic and extrinsic motivation was communicated in form of either text or photo on hypothetical company career websites. Images and phrases had to be selected to design the website and to create the 16 different conditions. During the process, a decision had to be made regarding what a "good" stimulus is and how the career websites can be designed. What kind of text and pictures should the conditions show? Extrinsic motivational stimuli were easier to select due to their "external" nature. Flying first class (monetary and therefore extrinsic reward) or receiving recognition in form of an award is a tangible reward and therefore easily displayable on a picture. Intrinsic motivational stimuli, due to the more intangible nature - concerning feelings like passion, curiosity, excitement - were much harder to select. Creating and selecting stimuli that would show, for example "eagerness to learn" had to be carefully designed and needed creativity and testing.

Firstly, existing literature on intrinsic and extrinsic motivation was consulted to come up with a list of examples of either kind of motivation. For intrinsic motivation, following examples were found: Activities that are exciting, challenging, interesting, satisfying and engaging (Amabile, 1997; Amabile & Pillemer, 2012; Utman, 1997). Intrinsic motivation was created by strong interest and enjoyment in a certain topic (Ryan & Deci, 2000). And Amabile et al. (1994) identified self-determination, competence, task involvement, curiosity, enjoyment and interest as key elements of intrinsic motivation. Regarding extrinsic motivation: Ryan and Deci (2000) defined extrinsic motivators as something more instrumental – as means to an end. The authors listed evaluations, control, competition, threats and punishment as strong extrinsic motivators (Ryan & Deci, 2000). Other and more tangible examples of extrinsic motivators included monetary rewards or flight points (Bock, Zmud, Kim, & Lee, 2005), status enhancements like award ceremonies or a bigger office (Peiperl, Arthur, Goffee, & Anand, 2002). "Negative" motivators like punishment and control were taken out of the list as the goal was to create an appealing job advertisement.

To create motivational stimuli in *verbal* form, examples from the reviewed literature were turned into short statements that promoted the job environment of the hiring company. Either the same wording as in the academic literature was implemented, or closely related concepts or simply synonyms were used. Examples of extrinsic motivational stimuli were: "Outstanding performance will be rewarded with outstanding rewards."; "We earn praise for what we do, joining our team means joining a team of highly regarded specialists" etc. Examples of intrinsic motivational stimuli in text form were: "We enjoy our work and feel excited about the challenges we face very day."; "We are proud of what we do – you too?" etc. All verbal motivational stimuli can be found in the appendix of the paper (Appendix 9.1.).

To create motivational stimuli in *visual* form, photos readily available online from unknown companies, or stock photos, were used. Here, the stimuli selection turned out to be difficult. Existing research and other academics and scientist selecting stimuli in picture form for their experiments, were often testing very tangible attributes, like racial diversity in the workplace etc..

Others selected photos and pictures from previous research studies that were proven to be appropriate stimuli (Rogowitz et al., 1998). Despite extensive research, it was not possible to find existing studies that tested the influence of extrinsic and intrinsic motivational stimuli in pictorial form. Hence, no previous academic material was used, but a large variety of pictures was studied and carefully selected by best knowledge. The selected visual stimuli can be found in the Appendix (Appendix 9.1.). Pictures would show, for example, an employee flying first class (monetary
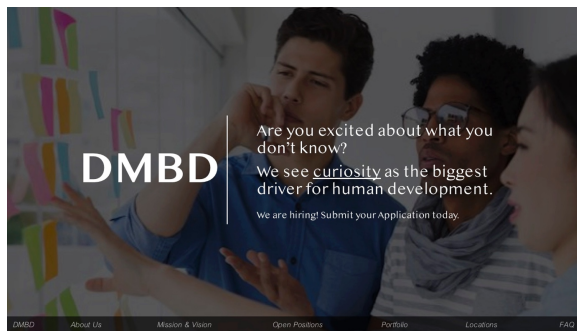
Example 1: Intrinsic Text / Intrinsic Picture
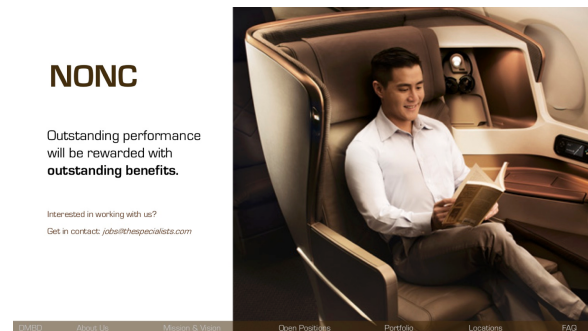
Example 2: Extrinsic Text / Extrinsic Picture
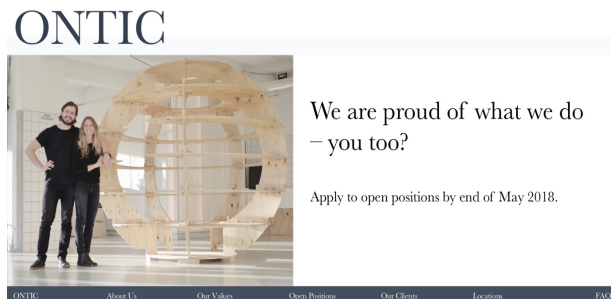
Example 3: Intrinsic Text / Intrinsic Picture

Example 4: Extrinsic Text / Extrinsic Picture

Figure 11 - Stimuli Selection Examples

reward, status enhancement = extrinsic motivational stimuli), a group of employees receiving a design award (status enhancement, external acknowledgement of competence = extrinsic motivational stimuli) or simply an employee being applauded for his performance by his colleagues (extrinsic motivational stimuli). Many people depicted on the photos were wearing expensive and professional clothing to signal the receival of monetary rewards in the past (monetary rewards = extrinsic motivation). In hindsight, the selected stimuli thereby often focused on monetary rewards and signalling high salary. In the future, stimuli should be selected to be more all-encompassing and should include other extrinsic motivators like status, for example.

Moreover, the extrinsic motivational stimuli in visual form nearly always displayed people in very formal clothing, whereas the intrinsic motivational pictures always showed people in very informal settings and clothing. Extrinsic and formal clothing might be connected but are not interchangeable. With this selection of stimuli, the study might also have tested for whether "formality" is associated with creativity or not. Future research should be more careful in stimuli selection and avoid testing for other factors by creating more diversity in the pictures, e.g. showing formally dressed and informally dressed people in the extrinsic conditions/intrinsic conditions.

With respect to intrinsic stimuli in visual form, pictures portrayed employees being proud of their work, were concentrated on their task, brainstorming and curious etc. By means of facial expressions, body language and clothing it was tried to show their positive feelings, moods and attitudes towards their job, thereby displaying intrinsic motivation. After spending extensive time on finding and selecting visual stimuli, I first tried the conditions on friends and classmates. I showed them a certain picture and asked them to describe the picture to me starting with the words: "It seems as if the person on the picture…". Hereby, I could test whether the following words they would use were connected or describing intrinsic or extrinsic motivation respectively. Stimuli were then combined, and conditions of the experiment were always showing one picture in combination with one textual element as discussed in the methodology section.

It was expected that when the elements were congruent, so that when the picture would signal the same motivation (extrinsic or intrinsic) as the text, the effect would be the strongest. The study results turned out expectedly. If the stimuli were *all* intrinsic or *all* extrinsic (all meaning, both text and picture), the effect on creative company perception was the greatest. As discussed before, the combination of text and picture was found, by many academics, to have the strongest effect (Childers & Houston, 1984; Childers et al., 1985; Clark & Paivio, 1991; Lukosius, 2004; Shepard, 1967). To truly identify which display form drives the majority of the effect, it would have been interesting to investigate each display form individually.

Continuing to discuss the set-up of the different conditions, the study might have been subject to the sequence effect – the interaction between the different conditions due to the sequence (Salkind,

2010). Previous conditions might have primed following conditions for creativity. Moreover, the relativity between the conditions might have had an effect on the results. A participant being exposed to a highly "extrinsic" and directly after, to a highly "intrinsic" condition might rate the intrinsic conditions as more creative than if he or she would have only seen that condition without being exposed to the extrinsic condition before. For future research, the isolation of conditions is recommended as it might lead to different results.

Another methodological consideration is the topic of self-assessment. In this study, participants had to self-assess their level of creative identity and the strength of their sense of creative self-efficacy. The self-assessment method was used due to convenience and limited access to "raters" e.g. managers, teachers, professors. However, future research should make use of other-reported creativity instead of self-perception to reduce the potential risk of method bias (Liu et al., 2016). Liu et al. (2016) found, for example, that effects of intrinsic motivation and creative self-efficacy on creativity were found higher when measured by other-reports.

In addition, sociodemographic data should have been collected. To keep the online experiment short and to avoid that participants drop out of the survey due to it being too long, no demographic data was collected. For future research, it would be recommendable to ask participants about their age, gender, previous job experience and field of work. How long a person is in the job could have a strong influence on creative self-efficacy due to the person developing his or her capabilities and skills over time. Freshmen and young professionals might score relatively high on creative identity simply because they "want to be seen" as someone creative. A person working in the creative industry for years might not necessarily assign so much importance anymore to whether he or she is seen as creative. Alnıaçık and Alnıaçık (2012) conducted a study on employer attractiveness and which attributes are perceived as most important. The researchers could not find differences in different age groups or work experience. These results would contradict the assumption that sociodemographic data has an influence.

6.7.Limitations

The study is subject to several limitations. Firstly, the sample was a convenience sample – consisting mostly of students and young professionals from central and northern Europe. No demographical data was collected, but the request to take part in the online experiment was mainly sent to friends and classmates. The study is therefore limited in its generalizability (Salkind, 2010). Future research should focus on selecting a more representative sample of the target population. To be precise, research and recommendations were mostly focusing on the attraction of professional creative talent, that is holding an academic degree (not necessarily but companies are often favouring employees with academic degrees). Hence, the sample should be a random sample of academic creative talent, including all ages and professions. The sample at hand consisted mainly of central and northern European participants and managerial recommendations are therefore directed to western cultures and cannot simply applied to Asian cultures, for example, where values and attitudes towards intrinsic motivation are inherently different (Shalley et al., 2004).

Overall, the survey aimed at generating ecological validity, "the degree to which test performance predicts behaviour in real-world settings" (Salkind, 2010, p. 400). Despite asking participants to "put themselves into the situation of a job hunt", they might have behaved differently in real life situations. Firstly, in real life, job seekers already have a preferred set of organizations they would like to work for. This set is the outcome of collecting and synthesizing existing information. Obtained knowledge and past experiences with the company will influence the decision. Once a company "made it" into this set, job seekers will visit their online presence and career websites. In this experiment, however, all companies were hypothetical and therefore entirely unknown. No previous knowledge existed which is not necessarily the same in real life job searches. Secondly, respondents were not exposed to fully designed websites, nor to full job advertisements. This was due to keeping the experiment short and simple and to keep participants engaged. In real life, however, websites contain a complex combination of stimuli, which all have an influence on the consumer's perception of the company (Cober et al., 2004; Lee & Gretzel, 2012; Shalley & Gilson, 2004). The bottom line is, ecological validity is limited.

6.8.Recommendations for Future Research

Today's companies are not seldomly global. Communicating the same values and attributes around the globe, however, can turn out to be a difficult task. Motivation, for example, can be triggered by one thing in that country but by something completely different in another country (Liu et al., 2016). Future research should theorize and test the impact and moderation effect of culture and nationality. This is in line with Shalley and Zhou (2004), who also highlight the importance of cross-cultural creativity studies. Especially in regard to creativity, cross-cultural studies are scarce but would be a meaningful contribution to existing creativity literature. To give an example that can be applied to this paper's research: Intrinsic motivation and creative self-efficacy "conform to norms of individualism rather than collectivism because an individualistic culture stresses personal choice and competency" (Liu et al., 2016, p. 240). Hence, signalling intrinsic motivation and creative self-efficacy might have an effect on company perception when used in individualistic countries, but remain without effect when used in collectivist countries. Individualism or collectivism lead to different interpretations of the same stimuli (Schwartz & Bilsky, 1990). Individualistic countries, for example, value self-enhancement (highly related to intrinsic motivation) whereas collectivistic countries value social relationships (Schwartz & Bilsky, 1990). Famer et al. (2003) investigated creative role identity in Taiwan and found that the concept had a very much different impact on creativity as it had in US regions.

This research investigated the link between intrinsic motivation and creativity. When deciding on this topic, it became apparent that there are many other relevant topics to be investigated when looking at creativity. Creativity research could identify that job autonomy (Volmer, Spurk, & Niessen, 2012) and job complexity (Oldham & Cummings, 2016), for example, had an effect on creativity. Also, personality traits like openness to experience (Batey & Furnham, 2006; Furnham & Bachtiar, 2008) were found positively related to creativity. Lastly, also managerial capabilities like supportive leadership were found to significantly influence creativity (Shalley & Gilson, 2004). As mentioned before, most research focusses on the employee within the organization, however, it would be interesting to truly understand what attracts a creative person outside of the organization to apply for a position within. This experiment exposed participants to intrinsic and extrinsic motivational stimuli. Future research could investigate the effects of above mentioned

influences on the process of workplace perception creation, when observing a company career website e.g. effects of supportive leadership stimuli on a career website.

Amabile's research (1997) established the connection of intrinsic motivation to creativity. Intrinsic motivation itself, however, is influenced by many other factors. The environment, for example, is also found to influence a person's level of intrinsic motivation (Amabile, 1988, 1997; Amabile et al., 1996; Shalley et al., 2004). Called contextual characteristics, those factors influence an employee's creativity but are not part of the person her or himself (Shalley et al., 2004). Job complexity, relationships with managers and colleagues, rewards, evaluations and time deadlines, are only some of them. Deci and Ryan (2000; 1985) divided contextual influences into informational and controlling ones by using Cognitive Evaluation Theory. Informational influences are, similar to informational extrinsic motivators, communication or feedback towards the employee's performance. Controlling one's are, for example, close supervisor control. Shalley et al. (2004) found that creativity is more likely to occur when jobs are complex and supervisors manage in a supportive but non-controlling way. It would be interesting to investigate additional influences further to truly understand intrinsic motivation.

In addition, it would be interesting to identify which other features of a career website influence workplace perception. This research focused on the communication of motivational stimuli. Cober et al. (2004) suggested that the façade of a website (the website's level of aesthetic and playfulness) could have an influence. Also, system features and usability lead to initial affective reactions that have an impact on the website visitor's perception (Cober et al., 2004). Circling back to signalling values and, for example, motivational stimuli, testimonials from current employees seem to be able to increase levels of applicant attraction (H. J. Walker, Feild, Giles, Armenakis, & Bernerth, 2009).

7. Conclusion

"Competitive advantage is dead", claims Rita Gunther McGrath, Professor at Columbia Business School (Forbes, 2013). What she means with this statement is not the presumption that it is suddenly not possible to have competitive advantage anymore, but that the nature of competitive advantage has changed. Nowadays world is changing fast. Technological advancements - connecting knowledge, companies and people - increase the speed of doing business. Whereas it was long believed that excelling at one skill can earn you long term success; innovations and disruptive technologies from competitors can now make that skill redundant. Sometimes, this change can also come from competitors you would have never believed would be your competitors. Your supermarket chain sales might decrease because a former online bookstore decided to sell food (Amazon). Your car brand is losing customers because some kind of app that allows private people to become taxi drivers so that no one needs a car anymore (Uber). Developing one skill and becoming the best at it, can definitely put you in a good place. However, it also has to be clear that this skill might simply not be needed anymore if a new change is hitting the market.

The key aim now is to find out how you, as a company, can come up with creative and innovative solutions to continuously stay relevant in this fast-changing world. You need to change fast, you need to be able to spot opportunities and to find out if you can develop into something that is still important to the consumer in the future. What you need for this: Creative and highly competent talent – a workforce that is there to come up with novel ideas, that connects the dots and thinks out of the box. Your employees need to be able to implement change and to generate ideas worthwhile pursuing. In other words, you need innovation to stay successful in the long term, and creativity and creative talent, is the going to be the key (Amabile, 1997; Mandhanya & Shah, 2010).

Starting from the premise that a company's long-term success is defined by its ability to attract and retain creative talent, it becomes important to truly understand how creatives become interested in one company but not in another. This very densely written thesis developed the hypothesis that intrinsic motivation will signal creativity and in turn influence the perception of a company. Creativity and intrinsic motivation are highly linked concepts, as for example

established by Amabile (1997). Intrinsic motivation can be described as an inner feeling of enjoyment, strong interest and self-worth when engaging in a certain task. People deeply curious about a certain topic and incredibly eager to improve their abilities are motivated intrinsically. Motivation, eventually, is the key impulse for individuals to pursue a certain job, to engage in a certain task and to focus all energy on exactly that doing (Zhang & Bartol, 2010). Hence, would appealing to those intrinsic motivations, make creative talent more attracted to one company than to another?

This study investigated whether the prevalence of different types of motivators on a company's website influences the prospective candidate's perception of the company's creative ambition and, in turn, his or her likelihood to apply. Intrinsic, as well as extrinsic motivational stimuli were reviewed. It was assumed that *intrinsic* motivational stimuli supported a candidate's perception of a company being creative, whereas *extrinsic* motivational stimuli were assumed to be detrimental to this cause. Collected data supported this theorization. In addition, it was examined how the display form would influence these effects. Results showed that the effects of intrinsic and extrinsic motivational stimuli on company perception were stronger when the stimulus was in verbal, rather than in visual form. Both forms, however, were able to carry the effect.

Companies, whose career websites displayed intrinsic motivational stimuli, were therefore perceived as more creative. Continuing the thought: Would creative people then be more likely to apply to a company that seemed creative? This study extended the research by investigating the moderating effects of creative identity and creative self-efficacy on the relationship between creative company perception and likelihood to apply. Results suggested that a creative identity had a strong effect, whereas different levels of creative self-efficacy did not lead to a statistically significant outcome. Existing literature proclaims that individuals trying to define themselves as a creative person (possessing a creative identity) are constantly looking for cues that support that identity (Glăveanu & Tanggaard, 2014). In light of the experiment, which concerned job advertisements, participants with high levels of creative identity might have been more focused on looking for cues that signal creativity. Creative self-efficacy seemed to be more closely related to creative competence. Havin a sense of being creatively skilled does not necessarily imply that one

wants to be creative or feels a *need* of being seen as creative (opposing to creative identity participants who *want* to be seen as creative).

Managers of global corporations concerned about their employer attractiveness, should therefore carefully select wording and visuals when creating content for their career website or any publicly available information. Content addressing intrinsic motivators could signal creativity and make the company more attractive for people with creative identities. Although creative identity and creative self-efficacy are often assumed to go hand in hand, it remains important to point out that one does not necessarily mean the other. Firm's might face the problem of many people applying who would like to be creative, but those people might not hold the required competences needed. In addition, global companies have to keep in mind that intrinsic motivation is closely linked to other cultural norms and values that might be seen positively in some cultures (Western cultures, for example) but trigger negative associations in other cultures (potentially Asian cultures) (Farmer et al., 2003; Liu et al., 2016; Shalley et al., 2004).

This study extended existing literature by taking an "outside perspective" - investigating creativity perception outside of the company. Job seekers will develop expectations on how it is to work for a certain company. These perceptions and expectations define whether the applicant is interested and motivated to apply for and work for a certain company. Understanding underlying concepts and mechanisms will help to attract creative talent in the future. After all, creative employees are a resource worth fighting for.

8. References

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9. Appendix

9.1.Online Experiment

Survey on the Perception of Companies

Thank you for taking the time to participate in this survey.

As part of my master thesis at Copenhagen Business School I conduct a study on company perception. Overall, participation in the survey will not take longer than a maximum of 5 minutes.

Your answers will be treated confidentially, and you will remain anonymous.

Thank you for your support.

If you answer this survey via your phone, please switch to landscape mode.

Please indicate the date of your Birthday.

My Birthday is between the .... of a month.

(1)   ❑   1st -7th
(2)   ❑   8th – 14th
(3)   ❑   15th – 21st
(4)   ❑   22nd – 31st

When answering the survey please have the following scenario in mind:

"You are looking for a new job and you are browsing through career websites of companies that might interest you. Assume you are on a real job search and that the search is highly important to you."

You will be exposed to screenshots of **4 career websites**. Please take a few seconds to closely look at each website. Each time you will be asked to shortly state your opinion.

Have you read the introduction?

(1)   ❑   Yes
(2)   ❑   No

Please take a few seconds to look at the screenshot:

INTaCT

WE ARE RECOGNIZED AS EXPERTS IN OUR FIELD AND WINNERS OF WORLD-KNOWN AWARDS.

WANT TO JOIN US?
APPLY FOR OPEN JOB POSTINGS UNTIL MARCH 31ST.

INTaCT   ABOUT US   OPEN POSITIONS   PROJECTS   FA

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to INTaCT:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

ONTIC

We are proud of what we do
— you too?

Apply to open positions by end of May 2018.

| ONTIC | About Us | Our Values | Open Positions | Our Clients | Locations | FA |

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
The organization seems to value novel approaches to problem solving.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
The organization seems to give employees the time to explore new ideas.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏

Please answer following questions in regard to ONTIC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
I would like to apply for a job at this company.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
I am not interested in this company.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏

Please take a few seconds to look at the screenshot:

DMBD

We earn <u>praise</u> for what we do. Joining our team means joining a highly regarded team of specialists.

We are hiring! Submit your Application today.

| DMBD | About Us | Mission & Vision | Open Positions | Portfolio | Locations | FA |

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to DMBD:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to NONC:

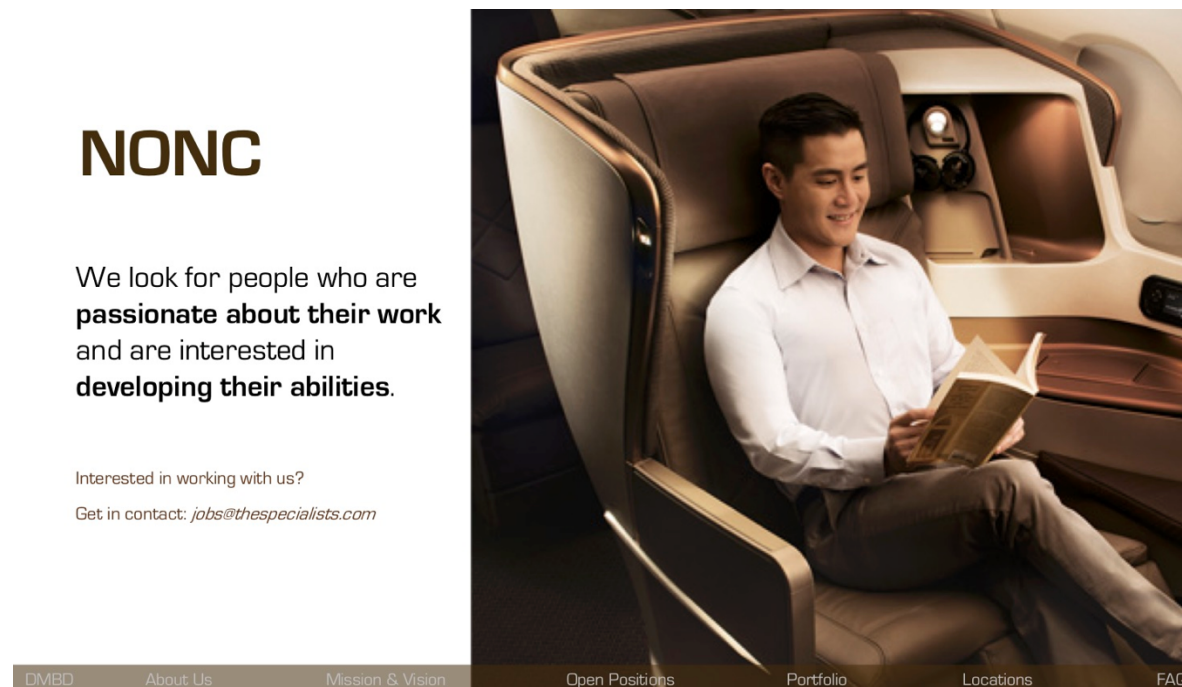|	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

INTaCT

WE ENJOY OUR WORK AND FEEL EXCITED ABOUT THE CHALLENGES WE FACE EVERY DAY.

WANT TO JOIN US?
APPLY FOR OPEN JOB POSTINGS UNTIL MARCH 31ST.

INTaCT   ABOUT US   OPEN POSITIONS   PROJECTS   FA

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to INTaCT:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to ONTIC:

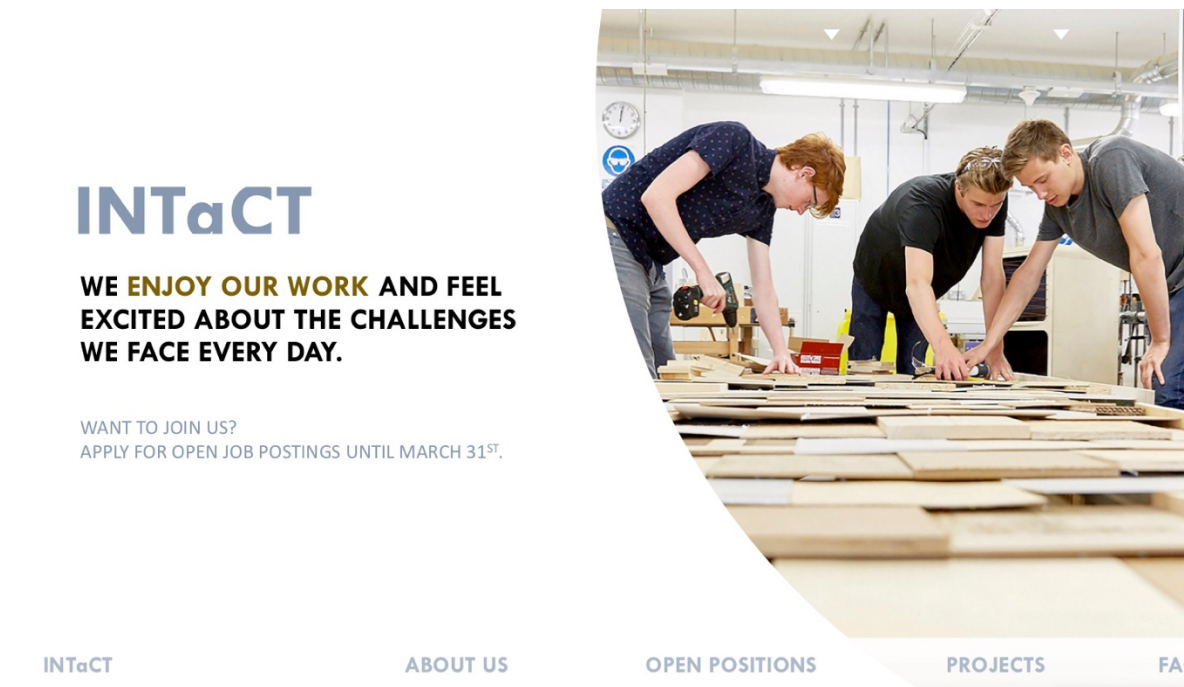|	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to DMBD:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to NONC:

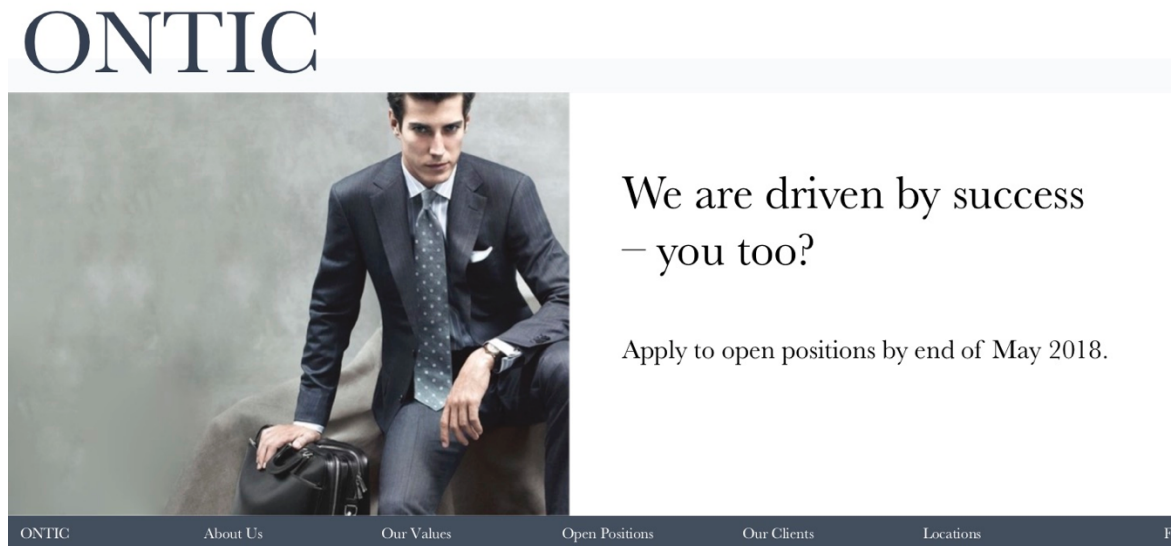|	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
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The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to INTaCT:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

Please answer following questions in regard to ONTIC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
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Please answer following questions in regard to ONTIC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

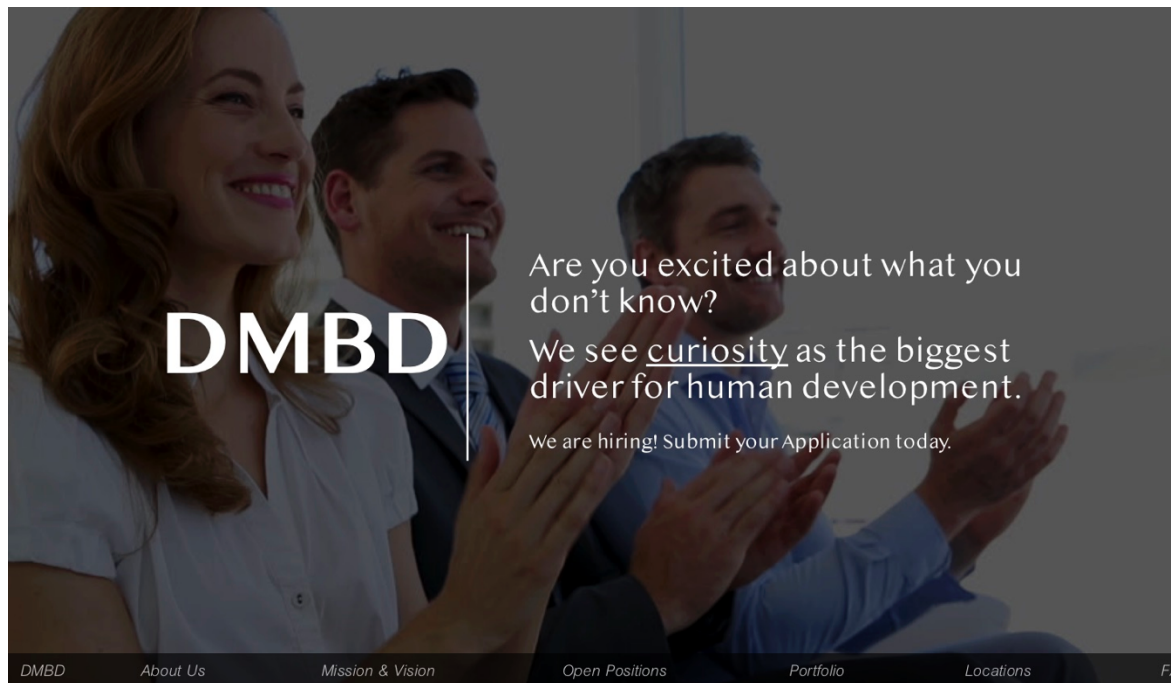Please take a few seconds to look at the screenshot:

Please answer following questions in regard to DMBD:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to DMBD:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

Please answer following questions in regard to NONC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
The organization seems to value novel approaches to problem solving.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
The organization seems to give employees the time to explore new ideas.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏

Please answer following questions in regard to NONC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
I would like to apply for a job at this company.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏
I am not interested in this company.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏

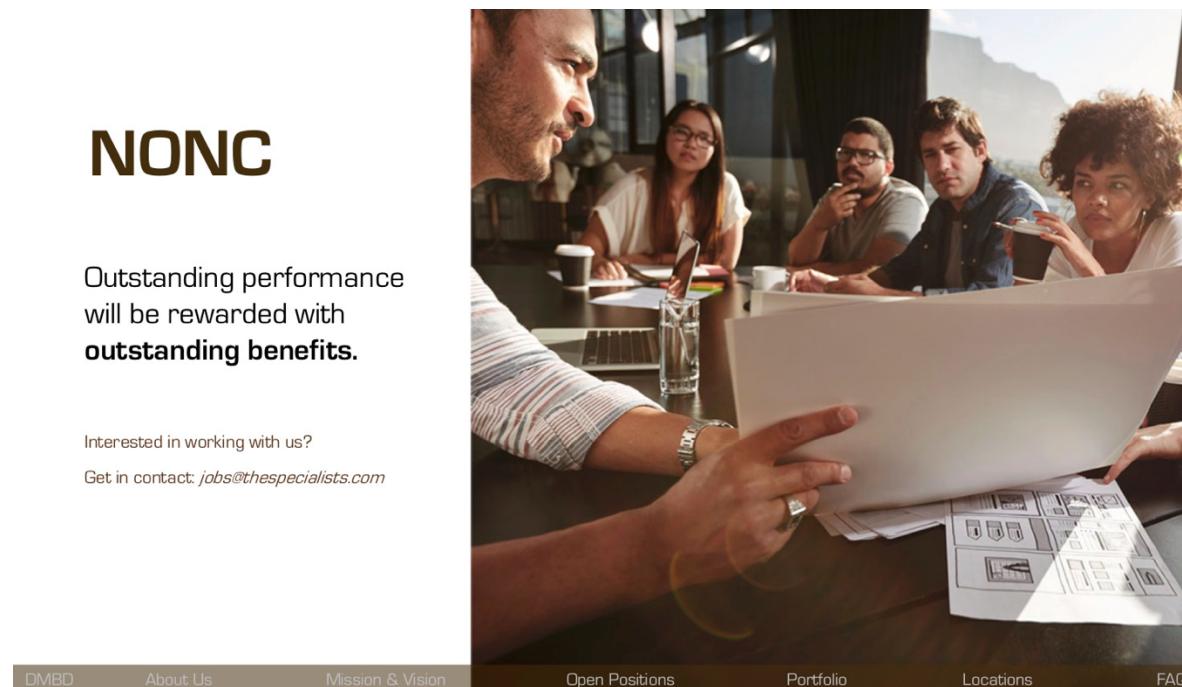Please take a few seconds to look at the screenshot:

INTaCT

WE **ENJOY OUR WORK** AND FEEL
**EXCITED ABOUT THE CHALLENGES
WE FACE EVERY DAY.**

WANT TO JOIN US?
APPLY FOR OPEN JOB POSTINGS UNTIL MARCH 31ST.

INTaCT   ABOUT US   OPEN POSITIONS   PROJECTS   FA

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to INTaCT:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
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I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to ONTIC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

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The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to DMBD:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please take a few seconds to look at the screenshot:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
The organization seems to encourage employees to venture into unknown territory.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to value novel approaches to problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
The organization seems to give employees the time to explore new ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Please answer following questions in regard to NONC:

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I would like to know more about the company's specific open positions.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I would like to apply for a job at this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I am not interested in this company.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Nearly done! Please answer a few questions about YOURSELF. 1/2

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I have confidence in my ability to solve problems creatively.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I feel that I am good at generating novel ideas.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I have a knack for further developing the ideas of others.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Nearly done! Please answer a few questions about YOURSELF. 2/2

	Strongly Disagree	Disagree	Neither/Nor	Agree	Strongly Agree
I often think about being creative.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
I do not have any clear concept of myself as a creative person.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑
Being creative in my work is an important part of who I am.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑

Thank you for your participation! :)