ASSESSMENT OF THE IMPACT OF ORGANIZATIONAL CULTURE ON EMPLOYEE CREATIVITY;

A CASE STUDY OF MINKAH-PREMO & CO

By

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DECLARATION

I hereby declare that this submission is my own work towards the Executive Masters of Business Administration and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgment has been made in the text.

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ABSTRACT

This study examined the impact of organizational culture on employee creativity, using Minkah-Premo & Co (MPAC) as a case study. This case study and questionnaire-interview based research employed the convenience and purposive sampling techniques to select a sample of 40 employees out of which 32 responded to and returned the research questionnaire. The Holistic Management (KEYS) Model (2000) was used in analyzing the organizational culture of MPAC, it came out that, the culture of MPAC was not open to creativity. Pearson's Correlation coefficient of (0.716) on the data gathered, showed a strong and positive relationship between organizational culture and employee creativity. Employee creativity was positively related to supervisor-rated employee job performance. Employee autonomy had the greatest and positive impact on creativity whilst financial reward (for creative work) was negatively correlated with employee creativity. Based on this study, it was concluded that; organizational culture impacts employee creativity positively with 'autonomy' having the most impact on creativity. Besides, it was affirmed that there exist a positive correlation between employee creativity and job performance.

DEDICATION

This Research is dedicated to Victor Twumasi Blay (my brother) whose immense help in the house gave me ample time and freedom to undertake this study.

ACKNOWLEDGEMENTS

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LIST OF ABREVIATIONS

ATNMY - Autonomy

CHLNGS – Internal Challenges

CORR – Correlation

C. RATING – Creativity Rating

C.R – Client Relations

FIN RD – Financial Reward for Creativity

FORM – Formalization

GSD – General Services Department

HR – Human Resource

H.R.M – Human Resource Manager

ID – Participant Identity Number

IT – Information Technology

LDRSHP – Leadership

MPAC – Minkah-Premo & Co

O. C RATING – Organizational Culture Rating

RECOG – Recognition for Creativity

RES – Resource Allocation

S&C – Secretarial and Courier

ST. – Statement

SUP RES – Supervisor's Respect

TEAM – Team Dynamics

WRK LD – Workload

CHAPTER ONE
INTRODUCTION

1.1 BACKGROUND

A great deal has been written about organizational culture, its impact on the effectiveness of the organization and its relevance to strategic issues as well as corporate success. However, because of its profound role in influencing organizational behavior, organizational culture can mark out the difference between strategic success and failure hence the need to explore it into detail. Since the organization's source of competitive advantage lies with its employees, what they believe and how they behave influence the organization's success. It is therefore imperative that managers do well to understand the culture in their organizations.

Organizational creativity and innovation are closely related sets of activities that involve the development of new ideas with subsequent application. Based on the work of a number of authors, (Amabile, 1988; Kanter, 1988; Woodman et al., 1993), the creativity and innovation process can be considered as involving multiple facets. Creativity begins with problem recognition, which leads to the generation of novel ideas, products, services, or processes by an individual or group of individuals. At this stage the process shifts from one of generation of a new idea or solution to implementation within the larger organization. This requires organizational innovation, which involves further development of novel ideas and putting them to use in the organization. Although recognizing that organizational creativity and innovation are closely intertwined, my focus will be on relationships between organizational culture and creativity. A wide range of organizational attributes in addition to culture and climate are necessary for effective organizational innovation

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(for testing, implementing, and assessing creative new ideas). These attributes have been specified in detail elsewhere (Tornatzky, Fleischer, & Chalrabarto, 1990). Relatedly translating individual creativity into innovation and effectiveness at the organizational level involves a complex series of linkages that are dependent on a wide range of organizational functions for example, financing, marketing) and strategic choices (see Harris, 1994, for a discussion of the organization-to-individual linkage problem).

Specifically, when employees exhibit creativity at work, they generate novel responses that are useful in dealing with the tasks at hand (Amabile, 1983, 1996). Creative responses may include devising new procedures or processes for carrying out tasks, or identifying products or services to better meet customer needs (Zhou, 1998; Zhou & Shalley, 2003). Creative responses may also take the form of refinements of existing procedures or processes to enhance efficiency for example, through reducing the resources needed to complete a task, or the discovery of alternative procedures or processes that are more effective. Both forms of response should enable employees to improve their personal job performance. In addition, other employees may take up a novel, useful idea and apply and develop it in their own work (Shalley et al., 2004). As a result, the performance of an entire unit or organization may improve. Additionally, although such benefits of employees' own creativity may not contribute directly to their actual work effectiveness or efficiency, supervisors may factor in such contributions when rating their employees' job performance. Preliminary evidence suggests that employee creativity enhances job performance. For example, Oldham and Cummings (1996) reported a significant, positive correlation between employee creativity and supervisor-rated employee job performance.

This study therefore sets to discover (empirically) whether there is any relationship between organizational culture and employee creativity and to assess the claims of a positive correlation between employee creativity and job performance, using Minkah-Premo & Co (MPAC) as a case study.

1.2 STATEMENT OF THE PROBLEM

Employee creativity, in relation to organizational culture has received little attention – a lot of the academic researches in this area have focused on employee performance in relation to organizational culture. Many researchers concur on the fact that there is no agreement on the precise nature of the relationship between organizational culture and employee creativity. Despite the plethora of studies on organizational culture in the last few decades, there is no widely accepted causal relationship between corporate culture and creativity.

Because of these contradictory results, the question of whether corporate culture improves or worsens employee creativity is still worthy of further research such as the one which was undertaken in this study. Research on the link between creativity and performance is sparse and has been constrained to academic settings (see Gilson, 2008). For example, Chamorro-Premuzic (2006) found a positive relationship between creative thinking and final dissertation grades in a sample of students. Notwithstanding the lack of direct empirical evidence from the corporate world, most academic researchers expect a positive relationship between employee creativity and job performance. Besides the above reasons, the little research that link organizational culture with creativity and that (research) which link creativity with performance are rather too theoretical. Moreover little or no attention has been given to Ghanaian law firms. MPAC was founded with credence to creativity or innovation

(out of the need for an improvement in the justice delivery system). Recent pronouncements by the Managing Partner suggest a downturn in creativity (MPAC, News letter, 2009). With principles of creativity already intertwined in its setup, there was the need to investigate the organizational culture of MPAC, and its impact on the creativity of the firm.

Is there any relationship between organizational culture and employee creativity? Is there a positive relationship between creativity and performance? These are questions, which need further exploration. And thus, this study sought to provide empirical answers to such questions.

1.3 OBJECTIVES OF THE STUDY

The primary objective of this study was to assess the impact of organizational culture on employee creativity in MPAC. In line with this primary objective; the secondary objectives were as follows:

1. To ascertain whether the organizational culture of MPAC is supportive or open to employee creativity.
2. To ascertain empirically whether there is any relationship between the organizational culture of MPAC and employee creativity.
3. To identify the constituent(s) of the organizational culture of MPAC which impact(s) employee creativity most.
4. To assess empirically the relationship between employee creativity and employee performance in MPAC.

1.4 RESEARCH QUESTIONS

Based on the problem statement, the following research questions were asked:

1. How open is the organizational culture of MPAC to creativity?

2. How does Organizational culture of MPAC impact on employee creativity?

3. Which of the constituent(s) of the organizational culture of MPAC impact(s) employee creativity most?

4. How does employee creativity impact on employee performance in Minkah-Premo & Co?

1.5 SIGNIFICANCE OF THE STUDY

The study discussed the all-encompassing nature of organizational culture and its influence or impact on organizational creativity with particular reference to MPAC. Moreover, the research was intended to offer empirical verification of what academic research has offered on the relationship between employee creativity and performance. In light of these, the goals of this Research were threefold. First, the study offered a theoretical framework that described how organizational culture and climate operate together in conjunction with organizational structures, most notably, human resource practices, to form a larger organizational context for behavior in organizations. Second, using this framework, the study unearthed the empirical linkages between organizational culture and individual or employee creativity. Third, based on this review and integration, some directions are suggested for future research and practice for understanding and developing a culture and climate for creativity in organizations. The researcher chose MPAC because; in any category of activity involved in the organized association of law firms in Ghana, MPAC features as either the trendsetter or one of the best law firms (Company Profile, MPAC,

2007). The economic benefits Ghana stands to gain from this study are enormous: Firstly, if it is established (from this research) that there is a relationship between the organizational culture of MPAC and the creativity of its employees, then MPAC will have the impetus to adjust its culture accordingly in order to enhance creativity. Since MPAC is a pace setter in the industry of law firms (Company Profile, MPAC, 2007), this enhanced creativity will eventually trickle down to most firms in the industry.

Secondly, improved creativity will consequently lead to the introduction of new products, which will give the government of Ghana new and greater tax opportunities. Likewise, improved creativity will then impact job performance greatly and thereby promoting efficiency and effectiveness in the work environment.

1.6 LIMITATION OF THE STUDY

The study is limited first by confining it to MPAC. Different studies showed aspects where different industries behaved differently, and therefore it was not clear that the findings of this study could be generalized to other industries (Stevens & Burley, 1997), and therefore this study was limited to the industry of Ghanaian law firms. The convenience sampling technique that was used to arrive at the sample population may also be seen as a limitation as it might have led to the use of a sample, which was uncharacteristic of the population. Besides, this study did not employ objective employee job performance measures in view of the fact that, only few of the employees or staff of MPAC were involved in work that directly contributed to sales and thus made it so arduous a task to measure performance objectively.

1.8 ORGANIZATION OF THE STUDY

The following chapters are organized as follows: Chapter one contains a background to the study, the research problem, research objectives and questions. It also discussed the research scope, significance and limitation of the research. Chapter two contains a review of the literature on organizational culture, innovation and creativity, and employee job performance. It addressed the differences and relationship between the terms organizational culture and climate and innovation and creativity. Chapter three describes the research methodology and design that were used in this study. Chapter four includes the results from the study. Finally, Chapter five includes the conclusions from the study, a summary of the findings and recommendations.
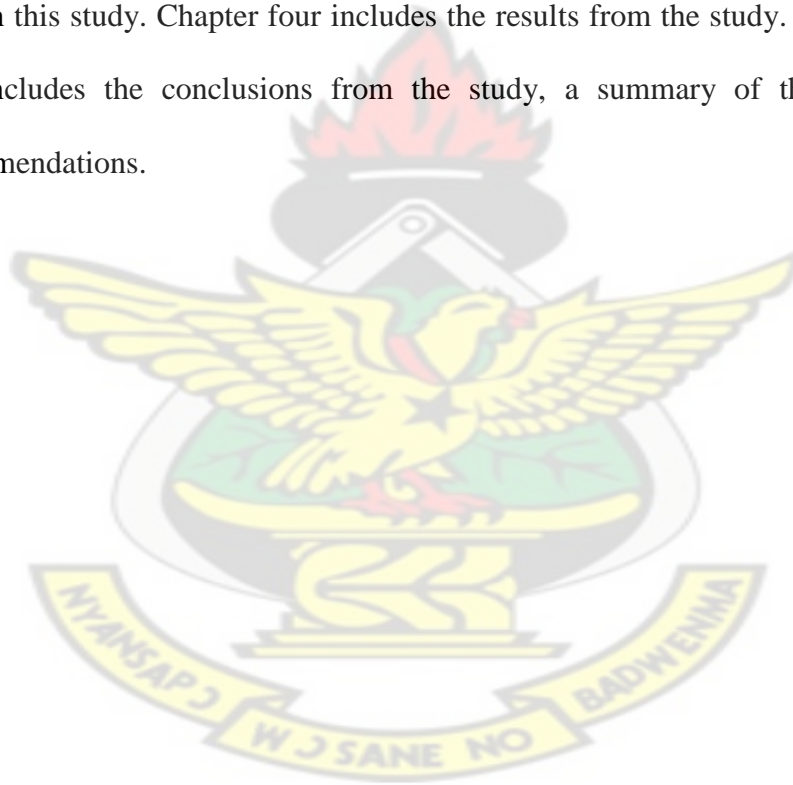
CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

Whilst there exist abundant material, which center on organizational culture, this study concentrated on material or literature that related the employee creativity. In order to develop a reliable conceptual framework for this study, the literature review touched on the salient or most important subject areas namely: organizational culture, employee creativity and employee performance. In order to avoid unnecessary confusion, the pain was taken to highlight the linkages and distinctions between organizational culture and organizational climate on the one hand, and employee creativity and innovation on the other hand.

2.2 ORGANIZATIONAL CULTURE AND ORGANIZATIONAL CLIMATE.

Organizational culture has been defined as the "normative glue" that holds an organization together (Tichy, 1982). Forehand and von Gilmer (1964) suggest that culture is the set of characteristics that describe an organization and distinguish it from others. Schein (1990), in a more comprehensive fashion defines culture as values and behaviors that are believed to lead to success and are thus taught to new members. The study agrees more with the definition provided by Forehand and von Gilmer (1964) to the extent that, it is the culture of the organization that distinguishes it from another. The definition of (Tichy, 1982), culture as the "normative glue", appears to be an inadequate definition for organizational culture by virtue of the fact that organizational culture can be a strong divisive force or instrument in the organization as well. To look at organizational culture as consisting only of positive

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norms or traditions (of an organization) which are transmitted consciously from management to other employees is coterminous to trying to eliminate the aspects of culture (negative or positive) which members of the organization imbibe unconsciously for being part of the organization. The definition of Schein (1990), as stated above also fails to give credence to the fact that, the culture of an organization may encapsulate negative or unhealthy values or traditions which may not necessarily lead to success and thus are not consciously taught but get assimilated by members of the organization unconsciously.

Central to the culture definition is the idea that culture must be learned and shared (Titiev, 1959). The culture of a group can be defined as:

"A pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and internal integration, that has worked well enough to be considered valid and therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems. (Schein, 1990)."

In other words, as groups evolve over time, they face two basic challenges: integrating individuals into an effective whole, and adapting effectively to the external environment in order to survive. As groups find solutions to these problems over time, they engage in a kind of collective learning that creates the set of shared assumptions and beliefs called "culture."

However, Schein's (1990) definition of group or organizational culture is some what myopic because, group or organizational culture may also result from the group's inability to solve its problems of external adaptation and internal integration. Besides, organizational culture may also encapsulate values or norms that have not been proven to work well enough in order to warrant them been taught to new members. Thus, organizational culture may also include the wrong way to perceive,

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think, and feel and which despite not being taught consciously or formally, may be imbibed by members unconsciously.

Morgan, 1997 describes culture as:

"an active living phenomenon through which people jointly create and recreate the worlds in which they live."

For Morgan, the three basic questions for cultural analysts are:

i.   What are the shared frames of reference that make organizations possible?

ii.   Where do they come from?

iii.   How are they created, communicated, and sustained?

The definition postulated above by Morgan (1997) gives a vivid picture of what organizational culture encapsulates. It points to the role of people, the importance of communication and values or traditions that underpin the organization as important ingredients in developing and sustaining organizational culture.

There are elements of the organization's culture that are 'on the surface' and are relatively easily visible. We can see many cultural symbols (for example, whether your office is on a floor close to the top or the bottom of the building, how big your office is), artifacts and patterns of behavior (example, how and where people interact, how they behave in formal and informal meetings). Equally important, but less visible aspects of culture are norms, values and basic assumptions people make. Another way of conceptualizing organizational culture is in terms of its 'hard' and its 'soft' sides. Organizational culture is 'supported' by both social or psychological aspects for example, stories, symbols, rituals (soft side) and by some

more concrete elements such as power structures, hierarchical structure and control systems such as, financial, assessment and reward systems (hard side).

Organizational culture has been linked to economic performance and organizational viability or success (Sorensen, 2002; Devis, 2007). For example organizations dedicated to continuous improvement, with visionary leaders who 'walk their talk' and focus on a set of core values, have been shown to be more financially successful in the long-term (Kotter & Heskett, 1992). I also believe that the opposite of this assertion is also true; organization culture can also cause the doom for an organization appertaining to its economic performance. This is to say that, scholars must not lose sight of the fact that the culture of an organization can either be positive or negative and thus a negative culture can equally impact economic performance negatively.

Various studies indicate that companies with strong cultures are more likely to be successful, but only under a particular set of conditions. The effect of organizational culture depends partly in its strength. Organizational culture strength refers to how widely and deeply employees hold the company's dominant values and assumptions. In a strong organizational culture, most employees across all subunits hold the dominant values. These values are also institutionalized through well-established artifacts, thereby making it difficult for those values to change. Furthermore, strong cultures tend to be long lasting; some can be traced back to company founder's values and assumptions.

In contrast, companies have weak culture when the dominant values are short-lived and held mainly by a few people at the top of the organization. A strong

organizational culture potentially increases a company's success by serving three important functions (Olu, 2009):

i. *Control System: organizational culture is a deeply embedded form of social control that influences employee decisions and behavior. Culture is pervasive and operates unconsciously.*

ii. *Social glue: organizational Culture is the 'social glue' that bonds people together and makes them feel part of the organization's experience. Employees are motivated to internalize the organization's dominant culture because this helps fulfill their need for social identity. This social glue is increasingly important as a way to attract new staff and retain top performers.*

iii. *Sense making: organizational culture assists the sense-making process. It helps employees understand what goes on and why things happen in the company. Organizational culture also makes it easier for them to understand what is expected of them and to interact with other employees who know the culture and believe in it.*

People are constantly surrounded by culture. It forms the background (often invisible) of our work-lives, coloring everything in an organization. Organizational culture also provides a powerful mechanism for controlling behavior by influencing how we attach meaning to our world and how we interpret events.

As already intimated, although often treated interchangeably, culture and climate are distinct constructs operating at different levels of meaning; yet at the same time, they are closely interrelated. Culture is the beliefs and values held by management and communicated to employees through norms, stories, socialization processes, and observations of managerial responses to critical events (Paul et al, 1997). For example, the beliefs and values that typify a culture for creativity become manifested in organizational structures, practices, and policies. In turn, these structures, practices, and policies guide and shape individual creativity by creating a climate that communicates both the organization's goals regarding creativity and the means to achieve those goals.

Although closely related and interdependent, culture and climate are in fact distinct constructs that, when considered in combination, can specify with some precision the contextual environment that impacts behavior in organizations (Reichers & Schneider, 1990). Denison (1996) asserted that culture is "the deep structure of organizations, which is rooted in the values, beliefs and assumptions held by organizational members". That is, when we speak of organizational culture, we refer to the meanings inherent in the actions, procedures, and protocols of organizational commerce and discourse. James et al. (2007) described culture as "the normative beliefs and shared behavioral expectations in an organization".

Following Glisson and James (2002), this study views organizational culture and climate as distinct but interrelated constructs. According to Beugelsdijk, Koen, and Noorderhaven (2006), organizational culture is specific to an organization, is relatively constant, and can influence inter-organizational relations. For these reasons, organizational culture is widely viewed as a source of sustained competitive advantage to businesses (Miron, Erez, & Naheh, 2004). Whereas organizational culture focuses on the shared behavioral expectations and normative beliefs in work units, climate describes the way individuals perceive the personal impact of their work environment on themselves (Glisson & James, 2002).

James et al. (2007) differentiate organizational from psychological climate. Whereas the former is an aggregation of individual perceptions of the work environment, the latter refers to the perceptions individuals have of those workplaces as they reflect personal values and psychological desires. In this study, the focus is more in line with the concept of organizational climate as measured by the organization's openness to change and its provision of resources to become innovative. Although organizational culture and climate are distinct but interrelated

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constructs, in this study, these concepts are used interchangeably and as such invoke the same meaning.

2.3 EMPLOYEE CREATIVITY AND ORGANIZATIONAL INNOVATION

In contrast with innovation, which is considered an organizational function or capability, creativity *"can only be found in the head of individuals"* (Anderson, 1992). Haner (2005) added,

"Individual persons initiate, contribute to and evaluate all parts of creativity and innovation processes. Their individual efforts and achievements are the basis for creativity and innovation". Individual creativity is a component of organizational creativity, often referred to as "invention"

Montour and Purser (1995), however, criticized the individualistic focus on creativity. They did not diminish the role of the individual, but put it in context:

"A contextual approach to creativity will almost by necessity be interdisciplinary, historical, ecological, systemic, and aware of cultural and gender differences, while at the same time continuing to address personality issues".

Analysis of their criticism shows that they do, in fact, agree that the creation of the creative idea is an individual function, although they wanted to emphasize the role that the organization (and other elements) play in the ability of that individual to generate the creative idea, although they did not claim that the idea generation occurs in many people at the same time, or at the organization as an entity.

Abedi (2002) claimed that the lack of a universally acceptable operational definition of creativity led to the development of multiple instruments to assess creativity, varying in what they measure. Smith, (2005) defined it as follows:

"We judge thought to be creative when it produces something that is both novel and interesting and valuable".

Shalley (1995) defined individual creative behavior as:

"Developing solutions to job-related problems that are judged as both novel and appropriate for the situation".

Employee creativity is the production of novel and potentially useful ideas for solving problems, and for developing new products, services, processes, systems, work methods and etcetera (Amabile, 1988). It is a vital resource for an organization's innovation, and employees at any level in the organization can contribute to this goal (Madjar et al., 2002; Shalley et al., 2004).

Creativity is defined in this study as the creative human attributes and qualities concerned with imagination, inventiveness, improvisation, insight, intuition, and curiosity the natural 'artful' genius and talent of people (Lloyd 2007).

Barron and Harrington (1981) proposed two creativity definition categories:

"Creativity as socially recognized achievement in which there are novel products to which one can point as evidence, such as inventions, theories, buildings, published writings, paintings and sculptures and films; laws; institutions; medical and surgical treatments, and so on; and creativity as an ability manifested by performance in critical trials, such as tests, contests, etcetera, in which one individual can be compared with another on a precisely defined scale."

The terms innovation and creativity have often been confused and used interchangeably (Turnipseed, 1994). The two most consistent distinctions between innovation and creativity are: (1) innovation is an organizational function, whereas creativity is an individual component (Amabile, 1988); and (2) creativity is a necessary, but not sufficient component of innovation (Basadur & Gelade, 2006; Basset-Jones, 2005).

Amabile (1988) stated,

"Individual creativity and organizational innovation are closely interlocked systems. Individual creativity is the most crucial element of organizational innovation, but it is not, by itself, sufficient".

Bharadwaj and Menon (2000) stated,

"Innovation is a function of individual efforts and institutional systems to facilitate creativity".

Basadur and Hausdorf (1996) stated that,

"Both improved and new methods and goods and services result from creativity".

Basset-Jones (2005) stated, *"Creativity is a necessary precondition for successful innovation".*

Mauzy and Harriman (2003) suggested the simple relationship between creativity and innovation: *"creativity generates ideas, and innovation implements them"*, and Zhou (2003) offered the relationship as a simple formula: *"Organizational innovation = individual creativity + implementation".*

In summary, the relationship between innovation and creativity can be summarized through (1) innovation is an organizational function while creativity is an individual one, and (2) innovation is made of the generation of a creative idea, and the implementation of it. Organizational creativity and innovation are closely related sets of activities that involve the development of new ideas with subsequent application. Based on the work of a number of authors (example, Amabile, 1988), the creativity and innovation process can be considered as involving multiple facets. Creativity begins with problem recognition, which leads to the generation of novel ideas, products, services, or processes by an individual or group of individuals. At this stage the process shifts from one of generation of a new idea or solution to

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implementation within the larger organization. This requires organizational innovation, which involves further development of novel ideas and putting them to use in the organization. In this study, we focus exclusively on creativity.

2.4 ORGANIZATIONAL CULTURE AND EMPLOYEE CREATIVITY

For the purpose of this study, organizational culture means the aggregation of factors that would potentially affect creativity of individuals within an organization and these factors include:

2.4.1 Extrinsic and Intrinsic Motivation

Amabile (1998) developed a model of the context for creativity, including three components: expertise (personal), creative thinking skills (personal), and motivation (external). She included two types of motivation: extrinsic and intrinsic, and claimed that motivation (both types) is the easiest for management to influence, and that it is the most important component of the three (Amabile, 1988). Extrinsic motivation was defined as external to the task environment, while intrinsic motivation is contained within the task and the person conducting the task. Shalley (1995) categorized the conditions for creative behavior relatively similarly, including ability, certain cognitive activities, and intrinsic motivation (not considering extrinsic motivation at all). Extrinsic motivation is easier for management to influence than intrinsic motivation because it is easier to measure and implement. It is made mostly of financial rewards and promotions, and in general contingent rewards (Benabou & Tirole, 2003).

King (1990) claimed that in the need hierarchy theory, the state of being motivated is the equivalent of self-actualization—the highest level in the need hierarchy. The following discussion reviews two opposing schools: one claimed that

intrinsic motivation is conducive to creativity while extrinsic motivation is detrimental to creativity, and the other claimed that extrinsic motivation promotes creativity. No position was found that claimed that intrinsic motivation is detrimental to creativity.

Amabile (1988) posited *"the intrinsically motivated state is conducive to creativity, whereas the extrinsically motivated state is detrimental"* (Amabile, 1996). Benabou and Tirole (2003) contrasted the economic belief that incentives promote effort and performance with the psychological controversy on the topic. Their paper, supported by economical mathematics, concluded;

"Explicit incentive schemes may sometimes backfire, especially in the long run, by undermining agents' confidence in their own abilities or in the value of the rewarded task. This side of social psychology has been largely neglected by economists".

They further claimed that contingent rewards, due to cognitive dissonance, may be negative re-enforcers, especially in the long run, and that employees find contingency rewards an alienating and dehumanizing way of control.

Cummings, Hinton, and Gobdel (1975) characterized the bureaucratic organization as, among other things, heavily reliant on extrinsic rewards, which, together with the other characteristics, inhibit creativity. Cummings (1975) explained this by stating that the extrinsic reward system (money, promotions, status) promoted conformity and not novelty. They concluded that most dissatisfaction with wages was based on fairness—differences from other employees, and that wage incentives failed to work when they were not aligned with social values, thus making both fairness and social value alignment more important than the rewards themselves.

On the other hand, not all researchers agreed that extrinsic rewards inhibit creativity. Freeman and Engel (2007) stated that one of the two central elements of

innovation is the alignment of incentives. George and Zhou (2002) concluded that perceived rewards for creative performance acted as a moderator on the positive link between negative mood and creative performance. The rewards they identified seemed to be extrinsic, although not contracted, made of pay raises and promotions. Tellis et al. (2009) found in their multinational study that; incentives for enterprise (innovation, new business creation) were important practices that allowed engendering and sustaining radical innovations.

A few additional positions on intrinsic and extrinsic motivation are also worth mentioning. Basadur and Gelade (2006) claimed that there is a cyclical relationship between creative activity and motivation. Creative activity increases motivation, which, in turn, increases the interest in more creative activity.

The following are the intrinsic motivators that through research were shown to affect individual creativity.

2.4.2 Autonomy and Freedom

Autonomy, freedom, independence, discretion, and self-managing were terms used interchangeably in the literature to describe a situation where the employee is given latitude to design his or her task execution without intervention, specifically from management. Ekvall (1996) defined it as the "independence in behavior exerted by the people in the organization". Autonomy was claimed theoretically and found empirically to be one of the most influential antecedents of individual creativity in work setting (Amabile, 1998; Anderson et al., 2004). McCoy and Evans (2002) claimed that physical work design (architecture) that is conducive to creativity is what instills feeling of freedom in a work environment.

2.4.3 Support and Encouragement for Creativity

Another important factor affecting employee creativity is the support the employee is receiving-encouraging him or her to be creative. The employee needs to feel that being creative is a desired behavior. Different authors focused on different sources of such support: (1) non-specific organizational support (Anderson et al., 2004; Basadur & Gelade, 2006); (2) support from management in general and executive management in particular (Amabile, 1998; Andrew et al., 2008).

2.4.4 Challenge of Job

One of many dictionary definitions for the word *"challenge"* is: *"difficulty in a job or undertaking that is stimulating to one engaged in it."* Mathisen and Einarsen (2004) review of creativity climate instruments provided the following definitions for challenge:

"The degree to which the people of the organization are emotionally involved in its operations and goals and find pleasure and meaningfulness in their job" and *"A belief that tasks are important and therefore provide a source of motivation, work that is intellectually challenging"*.

Defining challenge as an antecedent of individual creativity suggests that facing difficulties in a job forces individual employees to find a creative solution. Sometimes, simply telling someone that something cannot be done is incentivizing enough to have it done. Amabile made challenge one of the top six antecedents of creativity (Amabile et al., 1996). This study agrees perfectly with Mathisen and Einarsen on their notion on challenge as incentive for creativity. However, in as much as creative people want to feel challenged, they don't want to have to surmount unnecessary obstacles. The former situation inspires greatness; the latter migraines-hardly an ideal condition for creative thought.

2.4.5 Recognition

Recognition has many forms, but in general it is a positive statement made by one person on another person's work product, also associated with appreciation. The recognition is important and impactful when it comes from a peer, a supervisor, a senior executive, a respected industry authority, and the more public it is. Users are motivated to innovation through recognition they get (Ahuja et al., 2008; Amabile, 1988). Ahuja et al. (2008) added that the recognition is important not only as a temporary feeling, but also as a link to reputation that helps in the job market in the future. While accepting assertion of Ahuja, it is worth intimating that the opposite of positive recognition, are obstacles to creativity. George and Zhou (2002) learned that perceived recognition acts as a moderator of the link between (negative) mood and creativity. Taylor (1990) claimed that individual recognition is more important than salaries, bonuses, or promotions to maintain creativity. Although recognition was not part of the leading organizational creativity climate instruments (Mathisen & Einarsen, 2004), it was supported by a significant body of research as a positive antecedent of creativity, and was therefore included as one of the factors explored in this study.

2.4.6 Resources

Different approaches were taken as far as how resources affected creativity. Different types of resources were addressed in the literature: financial and budgetary, materials, time, personnel, tools, facilities, geography, and manufacturing (Andrew et al., 2008). Andrew et al. (2008) suggest; key people need to be allocated to innovation, and not just anyone. This ties well with the notion that, some people are more creative or than others. I strongly disagree with Andrew in respect of the above

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statement in view of the fact that we are now considering the influences of the culture of the organization on creativity. His statement would have sufficed if we were looking at innate motivators of creativity in the individual. Freeman and Engel (2007) noted that a central element of innovation is the organization's ability to mobilize resources. The conclusion is that the availability of resources (specifically funding, facilities, materials, people, information, and time) has a positive impact on creativity, as emerged from prior research.

2.4.7 Team Dynamics

Several factors associated with the dynamics of teamwork were identified by different studies as antecedents of individual creativity: team cohesion, internal competition, trust and openness, supportive presence of coworkers, team support, conflicts and debate, internal communications, and play, humor, and fun. Isaksen and Lauer (2002) studied team creativity, stating: "Teams are one of the basic building blocks of every organization.... considered the most important resource in any organization." The purpose of their study was to explore the climate for creativity within the team.

Their study concluded that the most creative teams were characterized by respect, communications, clear roles and responsibilities, freedom to develop ideas, "play hard, work harder", reaching the goal, enthusiasm, commitment; comfortable discussing everything, brainstorming to improve others' ideas without feelings of hurt; leading by example, encouraging new ideas, sharing best practices, leader provided guidance, support, encouragement, and secured support and resources from outside the team; common, clear, compelling, open, and challenging goals.

In contrast, the study found that the least creative teams were characterized with lack of communication, animosity, jealousy, political posturing; lack of motivation, initiative, ideas, inability to recognize the value of the end result; individuals placing their own interests above the team's, not listening to other opinions than own, wanting to finish as quickly as possible; leaders causing confusion, fear, distrust, kept control; conflicting agendas, different missions, and no agreement on the end results. Amabile (1988, 1998) identified the qualities of the team as a factor promoting individual creativity. She further claimed that the intrinsic task motivation, domain relevant skills, and creativity skills model that applied to individuals also applied to small teams.

Several theories and research showed the importance of the physical separation of teams of creative individuals from the rest of the organizations (Amabile, 1998; Andrew et al., 2008; Freeman & Engel, 2007). Zhou (2003) used the social cognitive theory (claiming that individuals tend to exhibit the same type of behaviors that they observe others exhibiting), and in two studies learned that the presence of creative coworkers moderated (increased) the relationship between supervisory close monitoring and the level of creativity. In summary, several elements of team dynamics were shown through research to affect individual creativity of team members, including conflict and debate, internal competition, trust and openness, and internal communications.

2.4.8 Structure, Bureaucracy, and Formalization

Ahuja et al. (2008), in a literature review, claimed that bureaucracy stifled innovation. Dormen and Edidin (1989) suggested that conformity stifled creativity. Amabile (1988) identified good project management as a factor promoting creativity,

but later (Amabile, 1998) added that *"creativity is undermined unintentionally every day in work environments that were established for entirely good reasons to maximize business imperatives such as coordination, productivity, and control"*, essentially contradicting her earlier statement.

Cummings (1965) specified the features of the bureaucratic organization that inhibited creativity: discouragement of diversity and conflict, division of labor that prevents cross- fertilization, intolerance for instability (bi-product of creativity), whereas the features of the creative organizations included low formalization, high flexibility, low human resource specificity, and flexible power-authority-influence structure, all opposite characteristics to the bureaucratic organization.

Damanpour (1991) claimed that formalization does not affect organizational innovativeness. If creativity is a necessary part of innovativeness, then this finding goes against the belief that formalization stifles creativity. He did conclude, though, that decentralization, functional differentiation, and professionalism have positive effects on innovation. Although the term "process" is associated with bureaucracy (thus assumed to be stifling creativity), some processes (such as brainstorming and predicting technology trends) are used to fuel creative thinking (Solomon, 2007).

2.4.9 Leadership

Leadership is an important aspect of the work environment for employees (Oldham & Cummings, 1996). Transformational leadership describes a class of behaviors enacted by a leader composed of four dimensions: intellectual stimulation (challenging the status quo and taking novel approaches to problems), charisma or idealized influence, inspirational motivation (energizing followers by articulating a compelling vision), and individualized consideration (supporting, mentoring, and

developing followers) (Bass, 1985). From the perspective of social cognitive theory (Bandura, 1997), transformational leadership represents a critical external factor in employee learning.

Transformational leaders, by engaging in intellectual stimulation, set the expectation for creativity and serve as creative role models for employees. Because transformational leaders are charismatic and inspirational, employees are likely to attend to and learn from such leaders. Through the influence of behavioral modeling, transformational leaders enhance followers' ability to develop new ideas and question outmoded operating rules (Bass & Avolio, 1990). Through individualized consideration, transformational leaders show empathy, consideration, and support for employees, which should help overcome the fear of challenging the status quo, leading to higher creativity. Finally, transformational leaders delegate and encourage follower autonomy and use their greater knowledge and experience to develop their protégés (Dvir et al., 2002). Such a developmental orientation should enhance employee learning, and thus creativity.

2.5 RELATIONSHIP BETWEEN EMPLOYEE CREATIVITY AND PERFORMNCE

Research on the link between creativity and performance is sparse and has been constrained to academic settings (Gilson 2008). For example, Chamorro-Premuzic (2006) found a positive relationship between creative thinking and final dissertation grades in a sample of students. Notwithstanding the lack of direct empirical evidence from the corporate world, most academic researches have claimed they expect a positive relationship between employee creativity and job performance. Specifically, when employees exhibit creativity at work, they generate novel responses that are useful in dealing with the tasks at hand (Amabile, 1996).

Creative responses may include devising new procedures or processes for carrying out tasks, or identifying products or services to better meet customer needs (Zhou & Shalley, 2003). Creative responses may also take the form of refinements of existing procedures or processes to enhance efficiency (through reducing the resources needed to complete a task), or the discovery of alternative procedures or processes that are more effective. Both forms of response should enable employees to improve their personal job performance. In addition, other employees may take up a novel, useful idea and apply and develop it in their own work (Shalley et al., 2004). As a result, the performance of an entire unit or organization may improve. Additionally, although such benefits of employees' own creativity may not contribute directly to their actual work effectiveness or efficiency, supervisors may factor in such contributions when rating their employees' job performance. Preliminary evidence suggests that employee creativity enhances job performance. For example, Oldham and Cummings (1996) reported a significant, positive correlation between employee creativity and supervisor-rated employee job performance.

2.6 SUMMARY OF LITERATURE

Organizational culture helps in distinguishing one company or institution from another. It consists of stories, totems, values, norms and practices which all the members of the organization accept and which shape their perspectives on issues and the way and manner they respond to their work. Apart from organizational culture been described as "normative glue", or in other words a strong binding force in an organization, one must not loose sight of the fact that, it can also be a strong divisive force in the organization. When the stories, symbols, values and norms that are common to most people in an organization are highly divisive, then organizational

culture for that organization cease to be "normative glue" but suffice to be a divisive force.

The culture of an organization may be transmitted consciously or imbibed unconsciously. To look at organizational culture as consisting only of positive norms or traditions (of an organization) which are transmitted consciously from management to other employees is coterminous to trying to eliminate the aspects of culture (negative or positive) which members of the organization imbibe unconsciously for being part of the organization. This is to say that, organizational culture, may encapsulate negative or unhealthy values or traditions, which may not necessarily lead to success and thus are not consciously taught but get assimilated by members of the organization unconsciously.

Creativity is the creation or generation of an idea or product which is new, authentic and concrete, and which product or idea when talked about or mentioned alludes to the creator or generator. Creativity may not necessarily lead to the development of a new product or idea; it may result in the continuation of a product or idea already initiated. Creativity in my view lies in the mind- it is a mental activity and therefore very difficult to be measured. Every physical product initiated is a result of a mental creative work. Employee creativity is the exhibition of the creative tendencies as intimated above by an employee. Creativity, as mental and individual as it can be, does not exist or is not initiated in a vacuum, but needs some organizational constituents in order for it to be 'aroused'. Some of these organizational constituents are; autonomy and freedom to work, motivational leadership, rewards for creative work (intrinsic or extrinsic), organizational support and recognition for creative work, challenge inherent in ones work, adequate supply

of organizational resources for productivity, the impact of team dynamics and etcetera.

Employee creativity must have a corresponding positive impact on employee performance. For instance, a creative idea can be an idea for reducing the production time for a particular good or service. Correct implementation of this idea must cut production time and thereby create efficiency, minimize time wasting and ultimately improve performance.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

The term methodology is a system of explicit rules and procedures in which research is based and against which claims of knowledge are evaluated (Ojo, 2009). Therefore, this section focuses on the research techniques adopted and used for this study with the aim of achieving the research objectives.

3.2 THE STUDY AREA

This study sought to assess the impact of organizational culture on employee creativity with MPAC being the case under study. First we defined the boundaries for the data search area as restricted to the employees or staff of MPAC. In this study, the perceptions and the attitudes of the staff of MPAC in relation to their organizational culture and creativity were sought. Data sought on organizational culture were only relevant to as far as they related to employee creativity. The independent variable that was studied in this research is "Organizational Culture" with the dependent variable being "Employee creativity" This study therefore examined the impact of organizational culture on employee creativity and innovation (specifically the employees of MPAC).

3.3 RESEARCH POPULATION AND SAMPLING TECHNIQUES

MPAC has three offices in: Accra, Kumasi and Tamale, with total staff strength of 116 (which constitutes the Population of this Study). The staff size of the particular offices of MPAC is found below:

Table 2.1: Population of MPAC

OFFICE	STAFF SIZE	% OF TOTAL SIZE
Accra	50	43%
Kumasi	40	35%
Tamale	26	22%
Total	116	100%

Source: H.R. records, mpac (2012)

The study used the convenience sampling technique to select the Accra office of the organization as the sample for the study. However, since the interviewees had to be experienced and knowledgeable in the topic of the study, and offer a variety of perspectives (Rubin & Rubin, 2005), a sample size of 40 employees from the Accra office was chosen for this study. Respondents' educational level and job tenure were the control variables of this study since they are related to creativity. Creativity is the outcome of an individual's accumulated creative thinking skills and expertise based on formal education and past experience (Amabile, 1998). Furthermore, experience provides a level of familiarity, which might be needed for creative performance (Shalley and Gilson, 2004). In order to control the effects of individual characteristics on the study results, the participants in the study were selected such that they had worked for at least six (6) months for the company and must have had some form of tertiary education in the past. Consequently, the sampling employed to select the respondents for the study was purposive. The purposive sampling technique was also used to gather supervisor-rated job performance data under the employee creativity and job performance section.

3.4 DATA COLLECTION PROCEDURE

Primary data was employed in this study. The primary data collection was interview based, with the researcher acting as the data collection instrument. The Data Collection Procedure that was used in this study is presented below;

3.4.1 Face-Face Interview

The researcher interviewed the Human Resource Manager of MPAC in order to identify the creative aspects of working at MPAC. The researcher asked the interviewee to describe what would represent creativity in their job activities. Some examples of creativity in acquiring new clients and sales included: (1) holding parties for classmates or alumni in order to introduce them to certain legal products; (2) delivering seminars addressing topics of concern to clients, their relatives, and friends (for example, changes in the retirement system and what the law requires for one to enjoy his/her retirement benefits), and designing custom-made legal products (for example, paralegal training sessions for workers); and (3) organizing cock-tail parties for clients and their friends in order to acquire new clients. Five items measuring employee creativity were developed on the basis of information that the researcher gathered from this interview. The Human Resource Manager was also interviewed on the most 'visible' aspects of the organizational culture and the answers he provided, gave me the impetus to identify the ten constituents of the culture of MPAC as listed in Chapter Four, Section 4.3.

3.4.2 Questionnaire Based Interview

The primary data also consisted of information gathered from a number of items in structured likert questionnaire with scale; (1="strongly disagree," to 5 ="strongly agree") which were administered to the respondents. Some of the items

included in the questionnaire were; "In my organization, change is viewed as a challenge and an opportunity", "We've always done it that way is a philosophy that describes my company's response to new ideas", "This person is good at finding creative ways to solve problems" and "This person's work performance always meets the expectations of the supervisor" (see Appendix A for all the items). The questionnaire data offered an opportunity for coding the participants' responses such that statistical procedures could be used for quantitative data analysis in order to deduce the correlation between the independent and dependent variable.

3.5 RESEARCH INSTRUMENTS

A research instrument is a survey, questionnaire, test, scale, rating, or tool designed to measure the variable(s), characteristic(s), or information of interest, often a behavioral or psychological characteristic. In this study, we employed a 34 item likert scale questionnaire "The Organizational culture and Employee Creativity Questionnaire" (Appendix 'A') to gather the information needed for this study. The Holistic Management Pty. Key (2000) was used to assess the openness of MPAC's Culture to creativity. 'Employee-Self-Rated-Creativity-Index' (Tierney & Farmer, 2004) was the measure for employee creativity used in this study. Using 'Supervisor-Rated-Employee-Performance-Index' (Madjar et al., 2002), we assessed employee performance. Pearson's Correlation was the instrument used to assess the relationships whilst Bar Chart was used to present some information graphically.

3.6 RESEARCH DESIGN

The study focused on employee or creativity and the organizational culture affecting it, and the relationship between creativity and employee performance. In this study, case study research design was employed. Case study research design was

used because the sample elements and the variables that were being studied were simply being observed as they were without making any attempt to control or manipulate them. Yin (2003) made the distinction between case study and quantitative surveys by the type of questions answered by each. Case study is the preferred strategy to answer how or why questions (exploratory), whereas a survey is the preferred strategy when answering who, what, where, how many, or how much questions (confirmatory). The current study explored through "how" questions, and was therefore best served by case study research design.

3.7 DATA ANALYSIS

In order to find out whether the culture of MPAC was open to or supportive of creativity, data collected from the (organizational culture section, item 1-15) questionnaire was analyzed, summarized, and interpreted accordingly with the aid of Holistic Management (KEYS). The Holistic Management (KEYS) 2000 consisted of 15 qualitative questionnaire items, with a scale of (1="strongly disagree," to 5 ="strongly agree") for measuring the degree of openness of an organizations culture to creativity (items [1- 15] of the questionnaire attached hereto in Appendix A). Employee Self-rated creativity index (Tierney & Farmer, 2004) Supervisor-rated creative index were the measures of creativity used in this study. By this, the respondents were made to respond to items on the creativity section (refer to the items numbered 16-20 on the questionnaire in Appendix A) of the questionnaire in order to measure their creative potential.

The items used to measure employee creativity were:

"16. This person often develops creative custom-made product/service packages for clients (1 = strongly disagree, to 5 = strongly agree)".

"17. This person often uses creativity to develop new clients through different means and channels. (1 = strongly disagree, to 5 = strongly agree)"

"18. This person often develops creative methods for promotion and sales. (1 = strongly disagree, to 5 = strongly agree)"

"19. This person is good at finding creative ways to solve problems. (1= strongly disagree, to 5 = strongly agree)"

"20. This person's work is creative. (1 = strongly disagree, to 5 = strongly agree)"

Consistent with previous research (Madjar et al., 2002), we then used supervisory ratings to assess employee creativity in order to avoid subjective biases-this adaptation is consistent with the recommendation by Farh, Cannella, and Lee (2006) on developing valid instruments for research. In pursuance of this approach, Table 6 in Appendix E was derived. The relationship between organizational culture employee creativity and employee Creativity and performance was assessed using the Pearson's Correlation. Descriptive simple percentage tables and graphs were used to present the responses of the respondents pictorially.

3.8 PROFILE OF CASE

MPAC was established out of the need for an improvement in the justice delivery system. From the conditions in which lawyers had to work, through client satisfaction to the judicial process, the justice delivery system was bedeviled with uncertainties, poor standards and tortoise-paced products. The desire and vision to commence and achieve positive change compelled Mr. Justice Kusi-Minkah Premo, a lawyer who was called to the Ghana Bar in 1984, to set up MPAC after stints with State Insurance Corporation, Kwaku Baah & Co. and Kokroko Chambers. The

experience gathered from the three places mentioned afore became useful raw materials in the mental process of creating and establishing a law firm that will achieve service beyond client expectation, job satisfaction and faith in the legal process. In any category of activity involved in the organized association of law firms in Ghana, MPAC features as either the trendsetter or one of the best law firms (Company Profile, MPAC, 2007). MPAC has three ultra-modern offices nation wide (Accra, Kumasi & Tamale). The firm places great emphasis on providing a comfortable working environment with a view to achieving client satisfaction through maximization of productivity. With this criterion in mind, the partners of the firm commissioned custom-designed premises. The entire offices are networked and internet-linked, with instant access to an immense database of information at any given time. Upon entering their offices, the atmosphere of professionalism and efficiency in a comfortable environment is immediately palpable. Their professional front office staff warmly welcomes clients and ensures that they are referred to the right lawyer with the minimum of delay. At the front office of MPAC is a visible glass plaque intimating their Vision and Mission as follows:

Vision Statement of MPAC:

"To be a leading Law firm providing integrated professional services for effective legal solutions with integrity"

Mission Statement of MPAC:

"To provide effective legal solutions in satisfying clients through the transformation of legal documents and theories into practical realities, in the most professional of atmospheres, raising standards of the justice delivery system through training and communication skills"

The organizational structure of MPAC is as follows:

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NON-EXECUTIVE DIRECTORS

PARTNERS/EXECUTIVE DIRECTORS

HONORARY
PARTNER

SENIOR ASSOCIATES                    GENERAL MANAGER,
                                     ACCOUNTANT, CLIENT
                                     RELATIONS MANAGER ,
                                     ICT OFFICER

ASSOCIATES

                                     PARALEGAL STAFF

PUPILS &          AFFILIATE
INTERNS           ASSOCIATES         OTHER SUPPORT STAFF
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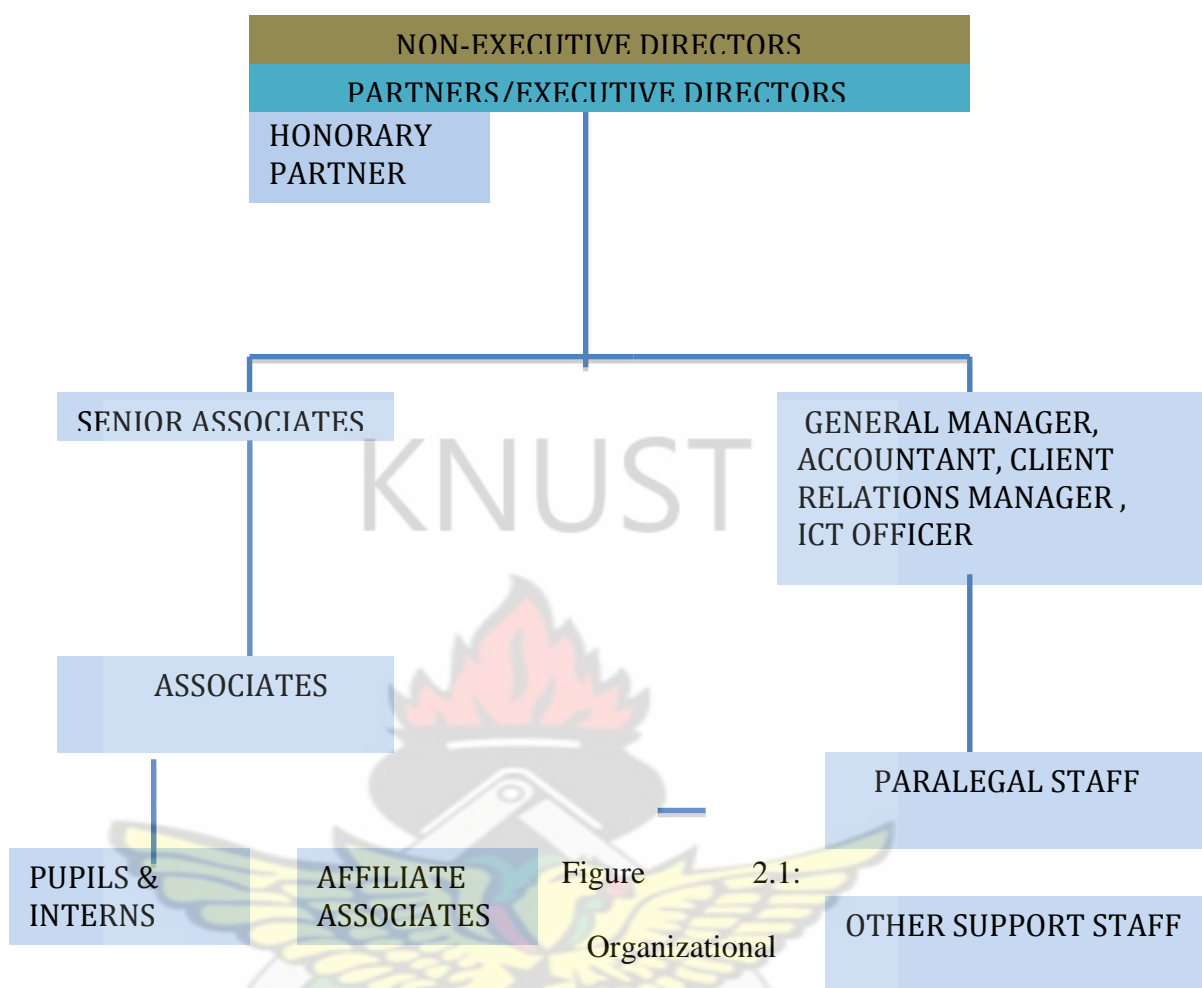
Figure 2.1: Organizational structure of MPAC

Source: HR Office, MPAC

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 INTRODUCTION

This chapter presents the analysis and discussion of data gathered from the study conducted at MPAC. Responses from all the respondents were examined, compiled and evaluated to answer the research questions asked at the beginning of the study. As far as possible, data were tabulated and displayed through tables with the aim of identifying and discerning any patterns that provided the best interpretation of the results of the study.

4.2 OPENESS OF MPAC'S CULTURE TO CREATIVITY

According to the Holistic Management KEY (2000), in order to measure an organization's culture adaptability to change, the 15-item likert questionnaire should be assessed using the key presented on Appendix B, Table 4.1. This key was then used on the raw data gathered from the survey and which can be seen in Table 4.2 on Appendix C. Based on the total points gathered from the 15 itemed likert scale questionnaire on each respondent, out of the 32 participants interviewed, 7 participants representing approximately 21.9% of the participants scored the organizational culture of MPAC 60 points and above whilst 25 participants, representing approximately 78.1% of the participants scored the organizational culture of MPAC 59 points and below. Linking this finding to the first of the secondary objectives of this study, that is (to ascertain whether the organizational culture of MPAC is open to creativity), 78.1% of the participants affirmed that, MPAC's culture is not open to creativity whilst 21.9% responded that the culture of the organization is open to creativity. Find a pictorial representation of this information on Appendix D, Figure 4.1.

The data on organizational culture also brought to the fore some characteristic information about MPAC. The researcher used the various staff categorization to analyze the information presented appertaining to the organizational culture of MPAC. The first striking revelation from the data was that, out of the seven participants who responded that the organizational culture of MPAC was open to creativity, five of them were part of management, another a supervisor and the other a junior or support staff. The five respondents from management all responded in favor of a culture that is open to creativity with an average of (64) likert scale points. Only one participant out of eight from the supervisory category responded that the culture in MPAC was open to creativity and with a staff category average likert scale points of (51). Eighteen (18) out of the nineteen (19) participants who belonged to the support/Junior staff category responded to the effect that, the organizational culture of MPAC was not open to creativity with an average of (42) likert scale points. Tables 4.3 & 4.4 have captured this below:

Table 4.3: Analysis of organizational culture data by Staff Category.

STAFF CATEGORY	N0.OF PARTICIPANTS	SCORE	AVERAGE
MGT.	5	319	64
SPVSR	8	415	51
SUPRT	19	807	42
TOTAL	32	1541	

Source: Survey, July 2012.

STAFF	# OF PARTICIPANTS	YES (Y) TO CREATIVE CULTURE	NO (N) TO CREATIVE CULTURE	% (Y)	% (N)

MGT	5	5	0	100	0
SPVSR	8	1	7	12.5	87.5
SUPRT	19	1	18	5.26	94.74
	32	7 (21.9%)	25 (78.1%)		

Table 4.4: Openness of organizational culture to creativity

Source: Survey, July 2012.

The over all average likert scale points for the 15-item organizational culture section of the survey questionnaire was (48) points which when held against the Holistic Management (2000) answer key for measuring an organization's openness to creativity, as depicted in Table 4.1, can be interpreted as follows:

"MPAC understands that change/creativity is a reality. In some ways MPAC is open to it, but MPAC has not fully embraced it, nor are they harnessing change to make it work for them"

The study also took the trouble to analyze the raw data on the openness of the culture in MPAC in order to bring out a vivid picture of how each department or team saw the culture in MPAC. From the above figure, it was seen that S&C provided the worst average of 34 and they were followed by GSD (39). This information is depicted in Table 4.5 below.

Table 4.5: Departmental Analysis of the openness of the culture to creativity.

DEPT	NO. OF PARTICIPANTS	SCORE	AVERAGE	% OF TOTAL SCORE
S&C	5	173	34	11.26%
GSD	3	119	39	7.74%
LANDS	4	186	46	12.10%
CR	2	99	49.5	6.40%
ACCOUNTS	5	246	49.2	16%
RECOVERIES	3	167	54.3	10.61%
LITIGATION	4	252	63	16.40%

CORPORATE	2	113	56.5	7.35%
IT	1	67	67	4.40%
N/A	2	75	37.5	4.88%
HR	1	44	44	2.86%
	32	1541		100.00%

Source: Survey, July 2012.

4.3 RELATIONSHIP BETWEEN ORGANIZATIONAL CULTURE& EMPLOYEE CREATIVITY.

The Study then went on to answer the second question "how does organizational culture impact employee creativity?" By this question, the research wanted to ascertain whether there is any relationship between organizational culture and employee creativity in MPAC. The study therefore employed the Pearson's Correlation on the data gathered on organizational culture and employee creativity on MPAC (Items 1-15[organizational culture/independent variable] and 16-20[employee creativity/dependent variable] of the organizational culture and creativity questionnaire). Refer to Table 4.6 on Appendix E for the raw data. The study arrived at a Pearson's Correlation Coefficient of (0.716) by using the Pearson's Correlation (in Microsoft Excel) on the data represented in Table 4.7 on Appendix F.

4.4 CONSTITUENTSOF CULTURE THAT IMPACT EMPLOYEE CREATIVITY

The study sought to unearth the constituent of the organizational culture that impacted employee creativity most at MPAC. Ten constituents of the organizational culture of MPAC were identified (items labeled 21-30 on the questionnaire (Appendix A). The constituents comprised; autonomy at the workplace (ATNMY), work load (WRK LD.), formalization/ red tape (FORM.), recognition for creative work (RECOG), financial reward for creative work (FIN RD), supervisor respect for employees at the workplace (SUP. RES), leadership (LDRSHP), resource allocation

(RES), challenge of job (CHLNGS) and team dynamics (TEAM). Respondents rated the above constituents on a scale of 1 = "strongly disagree," to 5 = "strongly agree" after which the data gathered was matched with the organizational creativity rating of MPAC. (See Table 4.8, Appendix G)Using the Pearson's Correlation tool (in Excel Spread Sheet) on the data represented in Table 4.8 on Appendix G, yielded Pearson's Correlation coefficients as presented on Table 4.9 below:

Table 4.9: Correlation between the constituents of the organizational culture & creativity

CONSTITUENT	CORRELATION
Autonomy	0.529404167
Workload	-0.344610424
Formalization	-0.510226698
Recognition	0.314144038
Financial reward	-0.276352264
Respect from supervisor	-0.138084658
Leadership	0.240699019
Resources allocated	0.185512089
Challenge of job	-0.144752547
Team dynamics	0.095591249

Source: Survey, July 2012.

4.5 EMPLOYEE CREATIVITY AND PERFORMANCE

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The study measured employee job performance by using supervisor-rated employee job performance. Supervisors responded to the four-item employee job performance measure, supervisor-rated employee performance (Farh & Cheng, 1997). Sample items included, "This person always completes job assignments on time" and "This person is one of the best employees in our work unit" 1 = "strongly disagree," to 5 = "strongly agree". (See items 31-35 on Appendix A for the full supervisor-rated employee performance measure). Going by the supervisor-rated employee performance measure, the study generated individual performance ratings for the employees under supervision at MPAC and matched it against MPAC'S creative rating which was generated earlier on in this research.

Using the Pearson's Correlation tool (in Microsoft Excel) on the two variables (employee creativity and performance ratings of MPAC) yielded Pearson's Correlation coefficient of (0.42). This is presented in Table 5.0 below:

Table 5.0: Correlation between Creativity and Performance

ID	Dept.	STAFF	CREATIVE RATING	PERFORMANCE RATING
6	S&C	SPVSR.	11	6
7	LITIGATION	SPVSR.	13	13
8	C.R	SPVSR.	18	16
9	ACCOUNTS	SPVSR.	15	11
10	LITIGATION	SPVSR.	18	13
11	RECOVERIES	SPVSR.	11	13
12	HR	SPVSR.	14	10
13	ACCOUNTS	SPVSR.	23	16
14	ACCOUNTS	SUPRT.	12	12
15	S&C	SUPRT.	8	7
16	LANDS	SUPRT.	9	11
17	S&C	SUPRT.	9	11
18	ACCOUNTS	SUPRT.	12	10

19	S&C	SUPRT.	7	8
20	CORPORATE	SUPRT.	12	12
21	S&C	SUPRT.	6	8
22	ACCOUNTS	SUPRT.	10	11
23	LANDS	SUPRT.	17	13
24	RECOVERIES	SUPRT.	10	14
25	LANDS	SUPRT.	10	8
26	C.R	SUPRT.	16	13
27	N/A	SUPRT.	13	0
28	N/A	SUPRT.	12	0
29	IT	SUPRT.	14	14
30	GSD	SUPRT.	9	11
31	GSD	SUPRT.	9	11
32	GSD	SUPRT.	11	12
			CORR	0.420808222

Source: Survey, July 2012.

4.6 DISCUSSION OF RESULTS

First, the culture that exists in MPAC is not open to employee creativity. This finding came to light when 78.1% of the respondents answered "No" to a culture of creativity at MPAC (refer to Table 4). Appertaining to whether the organizational culture in MPAC was open to employee creativity, there appeared to be a great chasm in relation to perceptions about the culture that existed in MPAC between managerial staff on the one hand and supervisory and support or junior staff on the

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other hand. Whilst all the managerial staff who responded (100% of them) scored the organizational culture of MPAC as open to creativity, almost all of the supervisory and junior staff (85.5% and 94.74% respectively) scored the organizational culture as not open to creativity.

In answering the research question "How does organizational culture impact employee creativity in MPAC?" The Pearson's Correlation coefficient of (0.716) reveals that, organizational culture impacts employee creativity positively. In other words, when the organizational culture of MPAC is positive or very strong, employee creativity tends to be high and vice versa.

Appertaining to finding the constituents of the organizational culture of MPAC, which impacted creativity most; from the correlation analysis as presented in Table 9 above, autonomy had a positive relationship with creativity at MPAC. This means that creativity tends to increase with an increase in autonomy and vice versa. Autonomy also had the highest correlation coefficient (0.53) and thereby indicating that the autonomy component of the organizational culture influenced employee creativity most at MPAC. Staff of MPAC, who had the greatest or much autonomy (Managers and some supervisors) exhibited much creativity in the conduct of their work. This finding is in line with the following research(s) (Amabile, 1988; 1998; Anderson et al., 2004; Isaksen & Lauer, 2002; Mathisen & Einarsen, 2004). Formalization/Red-Tape had the next considerable impact on employee creativity at MPAC, notwithstanding the fact that it was a negative impact or relationship. The negative relationship between formalization at the work place and employee signified that, the higher the formalization in MPAC, the lower employee creativity and the obverse also holds. This finding went far to buttress the research findings of Ahuja et al. (2008) who suggested that, bureaucracy and conformity stifled

creativity. The other striking information gathered from the above table was the negative correlation between financial reward and employee creativity at MPAC. What this means is that, rewarding people financially for creative work will eventually kill their creative drive. This is in line with what Amabile, (1996) said about extrinsic rewards, that it is "detrimental to employee creativity". Recognition, as a reward for creative work however had a positive correlation with employee creativity at MPAC and with a Pearson's Correlation coefficient of (0.31). Leadership had a Pearson's Correlation coefficient of (0.24), which means that leadership also had a considerable positive influence on employee creativity. This finding emphasized leadership's influence in inspiring employee creativity as intimated by (Oldham & Cummings, 1996).

The study assessed the relationship between employee creativity and employee performance. Holding a Pearson's Correlation of (0.42) against the fourth Research Objective, "to assess empirically the relationship between employee creativity and employee performance", indicates that there is a positive relationship between employee creativity and employee performance at MPAC. This is to say that employee performance tends to increase when employee creativity is on the high at MPAC. With this realization notwithstanding, it is also worth mentioning that, creativity only impacts performance by (42%) at MPAC. This finding is coterminous to Chamorro-Premuzic's (2006) research finding of a positive relationship between creative thinking and final dissertation grades in a sample of students.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATION

5.1 SUMMARY OF FINDINGS

The present study was motivated by four goals: To ascertain whether the organizational culture of MPAC was open to employee creativity; to ascertain empirically whether there was any relationship between the organizational culture and employee creativity in MPAC; to identify the constituent(s) of the organizational culture that impacted employee creativity most in MPAC; and assess empirically the relationship between employee creativity and employee performance.

The results obtained lead to four conclusions:

First, the culture that existed in MPAC was not very open to employee creativity. Appertaining to whether the organizational culture in MPAC was open to employee creativity, there appeared to be a great chasm in relation to perceptions about the culture that existed in MPAC between managerial staff on the one hand and supervisory and support or junior staff on the other hand. Whilst all the managerial staff who responded scored the organizational culture of MPAC as open to creativity, almost all of the supervisory and junior staff scored the organizational culture as not open to creativity. Organizational culture is not just about what management knows or believes but it also encapsulates what has been transmitted down to other staff (what supervisory or support staff believes). This chasm between the perceptions of management and supervisory and junior staff brought to the fore, a fundamental problem in MPAC- communication problem. Furthermore, whilst teamwork is very good for organizational development, team identity or team culture should not be allowed to overshadow the organizational culture as pertains in MPAC.

Second, there was a positive relationship between the organizational culture of MPAC and employee creativity.

Third, autonomy was found to be the constituent of the organizational culture, which impacted employee creativity most (positively) in MPAC. The study found that, members of the organization who had more autonomy (managerial staff) exhibited more creativity in their work. However, staff who had minimal or no autonomy exhibited minimal or no creativity in their work. Formalization or red tape also impacted creativity considerably and negatively. This is to say that; the lesser the formalization in MPAC, the greater would be the tendency to be creative and vice versa. Workload also was shown to impact creativity negatively. Thus, the greater the workload on employees the less tendency they would have to be creative in their work and vice versa. Recognition, as a reward (for creative work) was shown to impact employee creativity positively. Financial rewards (for creative work) also impacted employee creativity negatively in MPAC. What it means is that; giving people money for being creative in or with their work would eventually kill their creative drive. This is in line with what Amabile, (1996) said about extrinsic rewards, that it is "detrimental to employee creativity".

Fourth, there was a positive relationship between employee creativity and employee performance in MPAC. Whereas prior work has shown a positive relationship between creativity and performance in an academic setting (for a review, see Gilson 2008), we demonstrated this relationship within a corporate setting (MPAC).

5.2 CONCLUSION

21.9% of the participants acknowledged that the organizational culture of MPAC is open to creativity whilst 78.1% of the acknowledged the obverse. This is to say that, in accordance with this study, the organizational culture of MPAC is not supportive of employee creativity.

Secondly, this study revealed that organizational culture impacts employee creativity positively and this is in answer to research question (2). A Pearson's Correlation coefficient of (0.716) illuminated such a relationship.

Furthermore, on the " which constituent(s) of the organizational culture that impact(s) employee creativity most at MPAC", the study revealed that, employee Autonomy had the most influence with a Pearson's Correlation coefficient of (0.529) and was followed by Formalization (-0.510). Workload had a negative correlation of (-0.345) and was followed by Recognition (0.314). Financial rewards came next with a negative correlation of (-0.276).

Last but not the least, and on the "relationship between employee creativity and employee performance", a Pearson's Correlation coefficient of (0.42) revealed an appreciable positive relationship.

5.3 RECOMMENDATIONS

The following recommendations are made to the management of MPAC and other organizations that are interested in modifying their culture in order to improve their employees' creativity and job performance:

First and foremost, management must help generate a culture supportive of creativity with emphasis on enhanced communication in order to influence attitudes, opinions and beliefs. Van de Ven (1983a) suggests that the primary role of

executives should be to articulate and embody a mission and role for the organization. Ouchi & Price (1978) suggest that executives should articulate a philosophy of management that describes organizational goals. Since organizational culture is not only about what management believes, the management of MPAC should communicate organizational goals, values, beliefs, mission and vision more evenly and effectively across all staff levels. Notwithstanding the fact that teamwork is good for organizational development, the management of MPAC must strive to relieve members of staff of their team identities and help them embrace the organizational identity more. Organizational culture must be binding on all employees of the company as this will encourage uniformity among members of the organization and thus enhance commitment.

Secondly, in order to promote creativity across all staff levels at MPAC, management must pay particular attention to autonomy, formalization, workload, recognition and financial rewards. Since autonomy had a positive correlation with creativity, management at MPAC must give staff across all levels reasonable autonomy for them to perform their duties. Closely related to autonomy is formalization. Formalization in this study was found out to impact creativity negatively. Management at MPAC should endeavor to minimize formalization within the organization in order to enhance creativity at MPAC-there should be the willingness to deviate from "the way things are done around here", and supervisors who disliked ideas opposite to theirs. In order to enhance creativity at MPAC, management must give employees reasonable workload. A financial reward for creative work according to this study had a negative correlation with creativity. However, recognizing a person as a reward for creative work in accordance with this study has a positive correlation with creativity. We therefore advice management to

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desist from giving employees financial rewards for creative work but rather recognize them for such creative work.

Finally, management must do well to promote creativity in MPAC since this study has brought to the fore a positive relationship between employee creativity and performance.

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APENDIX A

(ORGANIZATIONAL CULTURE AND EMPLOYEE CREATIVITY)

Organization's
Name………………………………………………………………………………………

Organization's
Location……………………………………………………………………………….....

Name of Department…………………………………………………………………………

What is your position in your Organization? (tick) Managerial Staff [ ]
Senior/Supervisory Staff [ ] Support Staff [ ]

Date and Time of
Survey…………………………………………………………………..............

1.0 INTRODUCTION

This survey questionnaire is strictly for academic research purposes and seeks to find out the relationship between organizational culture and employee creativity. I shall be grateful if you could take time off your already busy schedule to respond frankly to the questions below. Information you provide in this questionnaire will in no way be held against you as any information provided will be held very confidential. You need not write your name on this questionnaire. It is very important that you answer all questions in view of the fact that there are no right or wrong answers. I thank you in advance for your cooperation.

1.1 ORGANIZATIONAL CULTURE SECTION

Survey Statement	(1) strongly Disagree	(2) Disagree	(3 Neither Disagree nor Agree	(4) Agree	(5) Strongly Agree
1. In my organization, change is viewed as a challenge and an opportunity	1	2	3	4	5
2. Organizational policies are reviewed annually to assess effectiveness.	1	2	3	4	5
3. Rewards are given to suit the preference of recipients	1	2	3	4	5
4. Our HR department is creative in finding new ways to attract top talent among diverse groups.	1	2	3	4	5
5. There is an openness to suggestions from staff at all levels of the organization.	1	2	3	4	5

6. Our strategic plan is evaluated once a year and revised as needed	**1**	**2**	**3**	**4**	**5**
7. "We've always done it that way" is a philosophy that describes my company's response to new ideas.	**1**	**2**	**3**	**4**	**5**
8. When problems emerge, there is a willingness to fix them.	**1**	**2**	**3**	**4**	**5**
9. Our products and services reflect the awareness of a diverse consumer base.	**1**	**2**	**3**	**4**	**5**
10. My boss values new ideas and implements them quickly	**1**	**2**	**3**	**4**	**5**
11. Performance evaluations in this organization measure an Employee's adaptation to change.	1	**2**	**3**	**4**	**5**
12. Top executives in this company are innovative and approachable	1	**2**	**3**	**4**	**5**
13. We can and do make 'mid-course' corrections easily.	**1**	**2**	**3**	**4**	**5**
14. There is little variation in style of dress among employees.	**1**	**2**	**3**	**4**	**5**
15. People at all levels of the organization are continuously trying to build or rebuild a organization.	**1**	**2**	**3**	**4**	**5**

Organizational Culture is defined as "the beliefs and values held by management and communicated to employees through norms, stories, socialization processes, and observations of managerial responses to critical events". It is also defined as "the way things are done here or in this organization"

Please pick a number from the scale provided to show how much you agree or disagree with each statement and circle the number to the right of the statement.

Scale:

1 = Strongly Disagree   2 = Disagree   3 = Neither Disagree nor Agree 4 = Agree

5 = Strongly Agree.

1.2 EMPLOYEE CREATIVITY SECTION

Creativity is the ability to produce work that is both new and valuable. New means unusual, unique, new point of view, varied, original, breaking from existing patterns and contributing something to the field, which was not there before.

Please pick a number from the scale provided to show how much you agree or disagree with each statement and circle the number to the right of the statement .

Scale:

1 = **Strongly Disagree   2** = **Disagree   3** = **Neither Disagree nor Agree   4** = **Agree**

5 = **Strongly Agree.**

Survey Statement	(1) strongly Disagree	(2) Disagree	(3 Neither Disagree nor Agree	(4) Agree	(5) Strongly Agree
16. This person often develops creative custom-made products	**1**	**2**	**3**	**4**	**5**
17. This person often uses creativity to develop new clients	**1**	**2**	**3**	**4**	**5**
18. This person often develops creative methods for promotion and sales	**1**	**2**	**3**	**4**	**5**
19. This person is good at finding creative ways to solve problems.	**1**	**2**	**3**	**4**	**5**
20. This person's work is creative	**1**	**2**	**3**	**4**	**5**

1.3 ORGANIZATIONAL CULTURE AND EMPLOYEE CREATIVITY

Which of the following in your estimation impinge on your creativity most at MPAC?

Please pick a number from the scale provided to show how much you agree or disagree with each statement and circle the number to the right of the statement.

Scale:

1 = **Strongly Disagree   2** = **Disagree   3** = **Neither Disagree nor Agree 4** = **Agree**

5 = **Strongly Agree.**

Constituents of MPAC'S Culture	(1)	(2)	(3	(4)	(5)
21. Employee Autonomy	**1**	**2**	**3**	**4**	**5**
22. Work Load	**1**	**2**	**3**	**4**	**5**
23. Formalization at the work place	**1**	**2**	**3**	**4**	**5**
24. Recognition for creative work (non-financial)	**1**	**2**	**3**	**4**	**5**
25. Financial rewards for creative work	**1**	**2**	**3**	**4**	**5**

	1	2	3	4	5
26. Respect from supervisor	1	2	3	4	5
27. Influence of leadership	1	2	3	4	5
28. Resource allocation	1	2	3	4	5
29. Internal challenges	1	2	3	4	5
30. Team dynamics	1	2	3	4	5

1.4 EMPLOYEE CREATIVITY & PERFORMANCE SECTION

(TO BE FILLED BY YOUR SUPERVISOR ONLY)

Please tick that which describes the work of your particular subordinate adequately

Scale:

1 = Strongly Disagree   2 = Disagree   3 = Neither Disagree nor Agree 4 = Agree

5 = Strongly Agree.

Survey Statement	(1)	(2)	(3	(4)	(5)
31. This person always completes job assignment on time	1	2	3	4	5
32. This person is one of the best employees in our work unit	1	2	3	4	5
33. This person makes significant contributions to the overall performance of our work unit	1	2	3	4	5
34. This person's work performance always meets the expectations of the supervisor.	1	2	3	4	5

Thank you for your participation in this survey but before you sign off, fill the portion below:

Finish Time……………………………………………………………………………..

Number of people present at the time of responding……………………………

What was your overall reaction to the survey? (Tick appropriate answer below)

[ ] Very Negative   [ ] Somewhat Negative [ ] Neither Negative nor Positive

[ ] Somewhat Positive [ ] Very Positive

APPENDIX B

Table 4.1: Holistic Management Pty Key

, an Numbers 1-6,	Strongly disagree 1 point, disagree 2 points, neutral 3 points agree 4 points, strongly agree 5 points	
Numbers 7 and 14	Strongly disagree 5, disagree 4 points neutral 3 points agree 2 points, strongly agree 1	
1.	6.	11.
2.	7.	12.
3.	8.	13.
4.	9.	14.
5.	10.	15.
TOTAL:		
Answer Key:		
50 to 60 and beyond:	The culture of your organization is open to change. You are able to react and adapt quickly, and are open to new ideas.	
40 to 49:	Your organization understands that change is a reality. In some ways you are open to it, but you have not fully embraced it, nor are you harnessing change to make it work for you.	
30 to 39:	Your organization understands the value of change, but you need to be more open to its reality and quicker in the implementation process.	
15 to 29:	You need to make some significant changes to your organizational culture regarding peoples willingness to adapt, be flexible and open to new ideas	

Source: Copyright©1999, 2000 Holistic Management Pty. Ltd.

Table 4.2: Raw data from survey on culture open to creativity

ID	DEPT	STAFF CATEGORY	ST.1	ST.2	ST.3	ST.4	ST.5	ST.6	ST.7	ST.8	ST.9	ST.10	ST.11	ST.12	ST.13	ST.14	ST.15	TOTAL
1	LITIGATION	MGT.	5	5	4	2	5	5	5	5	4	4	5	5	5	5	5	69
2	LANDS	MGT.	4	4	4	2	4	4	4	5	4	4	5	4	5	5	5	63
3	RECOVERIES	MGT.	5	2	4	2	4	3	4	5	4	4	5	3	4	5	5	60
4	LITIGATION	MGT.	5	5	5	5	4	5	3	4	5	4	5	3	4	4	4	65
5	CORPORATE	MGT.	3	5	5	3	4	3	4	5	3	3	5	4	5	5	5	62
6	S&C	SPVSR.	4	1	1	1	1	2	2	1	1	3	3	3	5	5	2	35
7	LITIGATION	SPVSR.	4	5	5	4	5	4	3	5	2	4	4	2	4	5	4	60
8	C.R	SPVSR.	4	4	4	3	3	4	3	3	4	3	4	4	4	4	4	55
9	ACCOUNTS	SPVSR.	4	4	4	2	3	4	3	2	4	3	5	3	4	5	4	54
10	LITGATION	SPVSR.	4	4	4	4	3	4	3	4	4	4	4	4	4	4	4	58
11	RECOVERIES	SPVSR.	4	3	3	2	4	4	2	3	3	3	4	3	4	4	5	51
12	HR	SPVSR.	4	3	3	2	2	3	2	1	2	4	4	2	5	5	2	44
13	ACCOUNTS	SPVSR.	4	4	4	3	4	4	2	4	4	4	4	4	4	4	5	58
14	ACCOUNTS	SUPRT.	4	4	5	1	2	4	4	4	4	1	1	2	4	4	5	49
15	S&C	SUPRT.	4	1	1	1	1	1	1	1	1	2	3	3	4	5	1	30
16	LANDS	SUPRT.	4	2	1	1	2	2	1	1	2	3	4	2	4	5	1	35
17	S&C	SUPRT.	4	2	2	1	2	2	1	1	1	2	3	3	5	4	1	34
18	ACCOUNTS	SUPRT.	4	1	1	1	1	1	1	1	1	3	3	3	4	5	1	31
19	S&C	SUPRT.	4	2	1	1	1	2	1	1	2	2	4	3	4	4	1	33
20	CORPORATE	SUPRT.	4	5	4	3	3	4	3	1	3	2	4	3	4	4	4	51
21	S&C	SUPRT.	3	3	2	2	3	3	3	2	4	1	4	5	4	1	1	41
22	ACCOUNTS	SUPRT.	2	2	4	2	4	4	4	4	2	4	4	5	4	4	5	54
23	LANDS	SUPRT.	4	3	2	2	2	3	2	3	2	4	3	2	4	4	4	44
24	RECOVERIES	SUPRT.	4	4	5	4	5	4	2	1	2	3	5	5	5	5	2	56
25	LANDS	SUPRT.	3	2	1	2	5	5	3	3	4	3	4	1	4	2	2	44
26	C.R	SUPRT.	4	3	2	1	2	2	3	4	3	2	4	3	4	4	3	44
27	N/A	SUPRT.	4	1	1	1	1	1	1	1	1	3	3	3	4	5	1	31
28	N/A	SUPRT.	4	4	2	2	3	2	1	2	3	4	4	4	4	4	1	44
29	IT	SUPRT.	4	4	4	5	5	4	5	4	5	4	4	5	4	5	5	67
30	GSD	SUPRT.	4	2	1	2	1	3	2	1	1	3	3	3	5	5	2	38
31	GSD	SUPRT.	4	1	3	3	2	3	2	3	1	3	3	3	5	5	2	43
32	GSD	SUPRT.	4	3	2	1	1	2	2	1	1	3	3	3	5	5	2	38
																	TOTAL	1541
																	AVERARAGE	48

Source: Survey, July 2012

APPENDIX D

IS THE CULTURE OF MPAC OPEN TO CREATIVITY?

	YES	NO
▪ Series1	21.90%	78.10%
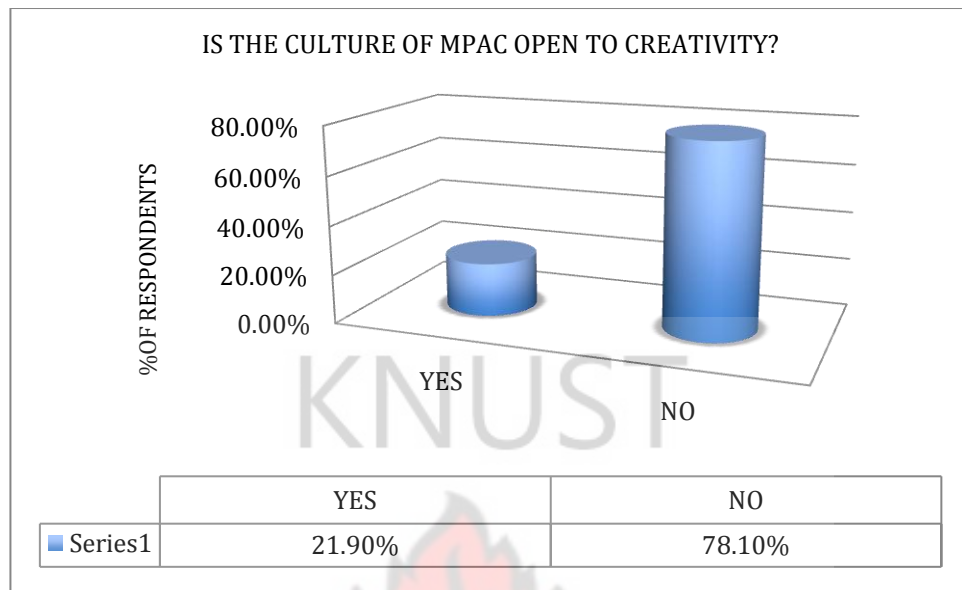
Figure 4.1: A culture not open to creativity.

Source: Survey, 2012

APPENDIX E

Table 4.6: Raw data on employee creativity

ID	DEPT	STAFF CATEGORY	ST. 16	ST.17	ST.18	ST.19	ST.20	TOTAL
1	LITIGATION	MGT.	5	5	5	5	5	25
2	LANDS	MGT.	5	4	4	5	5	23
3	RECOVERIES	MGT.	4	5	5	5	5	24
4	LITIGATION	MGT.	5	4	4	5	5	23
5	CORPORATE	MGT.	5	5	4	4	5	23
6	S&C	SPVSR.	1	1	1	4	4	11
7	LITIGATION	SPVSR.	2	2	1	4	4	13
8	C.R	SPVSR.	2	4	4	4	4	18
9	ACCOUNTS	SPVSR.	2	1	4	4	4	15
10	LITGATION	SPVSR.	2	5	2	4	5	18
11	RECOVERIES	SPVSR.	1	1	2	4	3	11
12	HR	SPVSR.	2	1	3	4	4	14
13	ACCOUNTS	SPVSR.	4	5	4	5	5	23
14	ACCOUNTS	SUPRT.	2	2	1	4	3	12
15	S&C	SUPRT.	1	1	1	2	3	8
16	LANDS	SUPRT.	1	2	1	3	2	9
17	S&C	SUPRT.	1	1	2	3	2	9
18	ACCOUNTS	SUPRT.	1	2	3	4	2	12
19	S&C	SUPRT.	1	1	1	2	2	7
20	CORPORATE	SUPRT.	1	4	1	3	3	12
21	S&C	SUPRT.	1	1	1	2	1	6
22	ACCOUNTS	SUPRT.	2	1	2	3	2	10
23	LANDS	SUPRT.	4	4	1	4	4	17
24	RECOVERIES	SUPRT.	1	1	2	3	3	10
25	LANDS	SUPRT.	1	4	1	2	2	10
26	C.R	SUPRT.	2	4	2	4	4	16
27	N/A	SUPRT.	2	2	2	3	4	13
28	N/A	SUPRT.	1	1	1	4	5	12
29	IT	SUPRT.	4	1	1	4	4	14
30	GSD	SUPRT.	1	2	1	3	2	9
31	GSD	SUPRT.	1	1	1	3	3	9
32	GSD	SUPRT.	2	2	1	4	2	11

Source: Survey, July 2012.

APPENDIX F

Table 4.7: Raw data matching Organizational Culture with Employee Creativity

ID	DEPT	STAFF CATEGORY	O.C. RATING	C. RATING
1	LITIGATION	MGT.	69	25
2	LANDS	MGT.	63	23
3	RECOVERIES	MGT.	56	24
4	LITIGATION	MGT.	65	23
5	CORPORATE	MGT.	62	23
6	S&C	SPVSR.	35	11
7	LITIGATION	SPVSR.	60	13
8	C.R	SPVSR.	55	18
9	ACCOUNTS	SPVSR.	54	15
10	LITGATION	SPVSR.	58	18
11	RECOVERIES	SPVSR.	51	11
12	HR	SPVSR.	44	14
13	ACCOUNTS	SPVSR.	58	23
14	ACCOUNTS	SUPRT.	49	12
15	S&C	SUPRT.	30	8
16	LANDS	SUPRT.	35	9
17	S&C	SUPRT.	34	9
18	ACCOUNTS	SUPRT.	31	12
19	S&C	SUPRT.	33	7
20	CORPORATE	SUPRT.	51	12
21	S&C	SUPRT.	41	6
22	ACCOUNTS	SUPRT.	54	10
23	LANDS	SUPRT.	44	17
24	RECOVERIES	SUPRT.	56	10
25	LANDS	SUPRT.	44	10
26	C.R	SUPRT.	44	16
27	N/A	SUPRT.	31	13
28	N/A	SUPRT.	44	12
29	IT	SUPRT.	67	14
30	GSD	SUPRT.	38	9
31	GSD	SUPRT.	43	9
32	GSD	SUPRT.	38	11

Source: Survey, 2012

APENDIX G.

Table 4.8: Raw data matching creativity with the constituents of culture

ID	STAFF	C. RATING	ATNMY	WRKLD	FORM.	RECOG.	FIN RD.	SUP RES.	LDR SHP	RES.	CHLNGS.	TEAM
1	MGT.	25	5	2	1	5	5	4	5	5	3	3
2	MGT.	23	4	2	2	4	4	4	5	5	2	5
3	MGT.	24	5	2	2	4	4	4	3	1	4	5
4	MGT.	23	4	1	2	4	3	4	4	2	4	2
5	MGT.	23	4	2	3	4	2	4	5	4	5	3
6	SPVSR	11	4	1	4	4	4	5	3	3	4	5
7	SPVSR	13	3	3	2	3	4	4	5	4	1	4
8	SPVSR	18	4	3	3	4	3	4	4	3	3	4
9	SPVSR	15	3	2	2	4	4	4	2	2	3	4
10	SPVSR	18	4	4	2	4	4	4	3	4	3	2
11	SPVSR	11	2	5	2	4	5	3	4	2	3	2
12	SPVSR	14	4	3	3	4	4	3	3	3	2	4
13	SPVSR	23	5	2	2	4	4	4	1	2	3	4
14	SUPRT	12	3	2	2	4	3	4	5	4	2	3
15	SUPRT	8	2	1	5	2	5	4	3	2	5	1
16	SUPRT	9	3	4	4	5	5	5	2	4	3	5
17	SUPRT	9	3	2	5	3	4	5	3	2	4	4
18	SUPRT	12	5	1	5	3	3	5	3	2	5	1
19	SUPRT	7	3	4	5	3	5	4	3	3	4	3
20	SUPRT	12	4	4	3	2	4	4	3	2	4	3
21	SUPRT	6	2	5	3	4	5	4	3	3	4	4
22	SUPRT	10	4	2	2	2	5	4	3	1	3	4
23	SUPRT	17	5	2	4	4	5	3	3	3	4	4
24	SUPRT	10	4	2	4	4	3	3	5	4	4	5
25	SUPRT	10	4	3	3	4	5	5	4	2	3	2
26	SUPRT	16	5	4	3	3	5	4	4	2	4	4
27	SUPRT	13	3	4	5	3	5	3	3	2	3	2
28	SUPRT	12	2	2	1	5	4	4	4	2	4	3
29	SUPRT	14	5	1	3	3	2	5	3	2	3	4
30	SUPRT	9	4	4	3	4	4	4	3	3	4	3
31	SUPRT	9	4	3	3	4	3	4	2	3	4	4
32	SUPRT	11	5	5	3	4	5	4	3	3	4	4
		corr	0.52	-0.34	-0.51	0.31	-0.28	-0.14	0.24	0.19	-0.1	0.1

Source: Survey, July 2012.