<table>
<thead>
<tr>
<th>Author</th>
<th>Year</th>
<th>No.</th>
<th>Names of Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viswesvaran</td>
<td>1993</td>
<td>10</td>
<td>• Overall job performance • job productivity • job knowledge • effort • interpersonal competence • quality communication • leadership • competence • rule compliance</td>
</tr>
<tr>
<td>Campbell</td>
<td>1990</td>
<td>8</td>
<td>• Management or administration • job-specific task proficiency • written and oral communication • non-job-specific task proficiency • maintaining personal discipline • demonstrating effort • supervision • facilitating peer and team performance</td>
</tr>
<tr>
<td>Campbell, McHenry and Wise</td>
<td>1990</td>
<td>5</td>
<td>• Core technical proficiency • physical fitness and military bearing • general soldiering proficiency • personal discipline • effort and leadership</td>
</tr>
<tr>
<td>Murphy</td>
<td>1990</td>
<td>4</td>
<td>• Interpersonal behaviors • downtime behaviors • destructive behaviors • task performance</td>
</tr>
<tr>
<td>Jiambalvo</td>
<td>1979</td>
<td>3</td>
<td>• Understanding • planning • revising work</td>
</tr>
<tr>
<td>Arvey and Mussio</td>
<td>1973</td>
<td>3</td>
<td>• Working accurately • showing concern for time • Detail and planning</td>
</tr>
</tbody>
</table>
CHAPTER III

REVIEW OF LITERATURE, RATIONALE OF STUDY, OBJECTIVES AND HYPOTHESES

3.1 Review of Literature

An extensive review of literature was done of the studies conducted in India and abroad, so as to get acquainted with all the research done in the area. Studies in the recent past, i.e. last sixteen years have been reported.

3.1.1 Creativity and Interpersonal Relations

Creativity being a multi-dimensional concept is affected by a number of factors. Besides being influenced by personal factors, it is also affected by environmental factors. The type of interaction which a person maintains with his/her immediate superior and with his/her peer – group also influence the creative outcome of the individual. Factors like affection, inclusion and control play a vital role in creative idea generation capability of an individual.

The relation between formal control and creativity have been researched in very less number (as noted by Drazin, Glynn, & Kazanjian, 1999; Oldham & Cummings, 1996; Kurtzberg & Amabile, 2000). Few studies which have been conducted by various researchers like Tierney & Farmer (2002); Amabile et al. (2004), Madjar et al. (2002), Oldham & Cummings (1996) etc. have found the creativity of employees to be negatively affected by controlled environment. Formal control requires attention to others, hierarchical supremacy, whereas creativity wants attention focused on the specific task rather than on others (Csikszentmihalyi, 1990; Henle, 1962; Crutchfield, 1962). Amabile (1983) stated that the boundaries and restrictions reduce a person’s freedom for task approaches and divert attention from the experimental aspect of the task, which in turn reduces intrinsic motivation and have a negative impact on creativity. Amabile et al. (1996) and Zhou (2003) through social psychology and organizational behavior literature derived a conclusion that control, constraints and monitoring are barriers to creative thought and output whereas, free hand over one’s work enables creativity.
Zabelina, Robinson and Anicha (2007) after their research concluded that uncontrolled individuals are spontaneous, but lack the discipline for sustained creative efforts. On the other hand, over-controlled individuals would be persistent but lack spontaneity. Also, during the years, management investigation has extended the scope of analysis and has tried to find out creativity of personnel’s within various social domains (e.g. Ford, 1996).

Hazar and Robabeh (2015) conducted a research to study the relationship of positive and negative affection on creativity. 100 students were selected from University of Tehran, using stratified random sampling to contribute in the study. Research questionnaires included: Amabile and Tierney’s (1999), 5 item intrinsic motivation questionnaire; Watson et al (1988), 20 item questionnaire for Assessment of Positive and Negative Affection, and Palmon et al (2004), 11 item creativity questionnaire. Data were assessed using Pearson’s correlation coefficient, step by step multiple regression analysis and t-test. The results showed that there is a positive significant relation between positive affection and creativity. There was also a negative, but not significantly correlation between negative affection and creativity. So, positive affection can predict creativity, but negative affection is not a suitable predictor for creativity.

Spekle, van Elten and Widener (2014) examined the relation between levels of control and creativity. They used survey data from 233 Business Unit managers and a structured equation model to explore the relation. When they modeled the four levers of control from the LoC framework (beliefs, boundaries, diagnostic and interactive controls) as a package, it was found to be positively associated with creativity. This study concluded that there does not exist a conflict between control and creativity per se. Rather, in contradiction, they found that creativity can flourish in the presence of control.

Kim, Vincent and Goncalo (2012) after their research theorized that the familiarity with social denunciation may lead to stimulated creativity, but it is true for individuals who has an independent self-concept. In the three studies conducted by them, they tried to show that, persons who hold an self-governing self-concept performed more creatively following societal denunciation relative to inclusion.
Also, that this increase in creativity is affected by a differentiated mindset, or salient feelings of being different from others.

Ashton-James and Chartrand (2009) through their study concluded that for individuals with an interdependent self-concept, the effort to conform and regain approval from others may preserve self-esteem, but may also extinguish the sense of independence that is optimal for producing creative solutions.

Maria et al. (2012) conducted a research with the purpose of analyzing how the interactions that workers maintain with their direct superior and with their work group have an impact on the creativity that they showcase. The research was carried out among workers of a firm from the automotive sector. On the basis of earlier works, the researcher first built, consistent multi-item scales for each variable included in the model; then, a multiple regression analysis was conducted to explore the causal effect of those interactions upon creativity. The findings revealed that high-quality interaction between the workers and their work group and, to a smaller extent, with their direct superior, have a significant positive influence on their creative behavior.

Ohly and Fritz (2010), in their study of 278 workers in a German high-tech company, found a strong positive association between creativity and job control that underscores the importance of yielding independence contradicts suggestions that high levels of control might be detrimental to creativity.

As Davila et al. (2009b) noted that a literature is emerging on a new control paradigm where management control systems are conceptualized not as a hindrance but as a facilitator in entrepreneurship and innovation.

Jörgensen and Messner (2009) stressed the significance of enabling controls (as opposed to coercive controls) for product innovation. Mouritsen et al. (2009) examined the inverse relationship of how management enabling controls mobilize innovative and creative activities. They say “on the one hand, formal control systems are regarded as brakes on creativity and innovation, and on the other hand, they may enable innovation if used properly.”
Wang and Cheng (2010) conducted their study based on 200 dyadic data of seven high-technology manufacturing companies in Taiwan, also found that job independence positively moderated the relationship with creativity.

Akinola and Mendes (2008) quotes several articles when they argue that negative moods can enhance the results during every day jobs that “require concentration, precise execution, divergent thinking, and analogical problem solving”. Whereas, in other cases positive moods can enhance creativity in tasks that require “rapid, less effortful judgment heuristic strategies that show little systematic and analytical processing”. They conducted their experiment, which measured creativity after social rejection, social approval and a control group. They also divided the participants by a measure of biological products linked to depression (DHEAS). Their result was that individuals who were more depressed had a greater affect vulnerability when receiving rejecting social feedback. Social rejection and biological vulnerability resulted in better performance on the artistic creativity task.

Tschang’s study of 2007 explored the forces that influence creativity in the video games industry and illustrated that there is a powerful tension between the game developers’ inclination to be creative and the rationalization and control logic applied to the developing process to satisfy the customers’ evolving tastes.

Henri (2006) examined a reduced form of Level of Control and argues that when diagnostic and interactive controls are coupled, dynamic tension results leading to enhancing creativity by organizational members. Also, when there is high environmental uncertainty the interplay between diagnostic and interactive controls is positively related to innovative capabilities.

Perry-Smith and Shalley (2003) conducted a research and discovered that personal relations or social ties act as an significant part in effecting personal level creativity. They came across the fact that individuals having a strong bond with their peer will be low in creativity than those maintaining weaker tie. The reason that they have put forward is that strong ties develop between alike minded individuals whereas weak ties connect people with conflicting perspectives and points of view, varying interests and different ways of tackling problems. In addition, weak associations give an access to a bigger group of individuals and a larger number of valuable and non-
redundant information. Both point of view facilitate the processes in favor of creativity. Thus, experience to different perspective could initiate creative abilities such as the aptitude to produce alternatives and flexible thinking, while access to more information could increase the type of knowledge relevant for creating.

Zhou and George (2003) summarize the control and creativity relation as a contradiction. They say that on one hand, corporates are exceedingly reliant on set rules and procedures, standardized routines for effective and efficient functioning whereas on the other hand these systems have the unintentional outcome of closing down the inborn creative propensities of organization’s employees. In another study, George and Zhou (2001) confirmed on the basis of experimental study that conscientious people show case a low levels of creativity when they are intimately monitored by seniors and have uncooperative coworkers.

Kurzban and Leary (2001) have concluded in their study that, the very traits that differentiates highly creative individuals, such as nonconformity, make them simple targets for rejection.

Shalley, Gilson and Blum (2000) stated that a substantial body of literature argues that formal organizational controls (accepting collective goals, conforming to predefined standards and procedures, and giving away individual interests in order to attain group goals) will undermine the inherent motivation required for creativity.

\[\text{Table 3.1: Creativity and Interpersonal Relation}\]

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Studies Conducted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive relation between creativity and Affection</td>
<td>Hazar and Robabeh (2015); Svensk et al. (2009) and Nainis et al. (2006); Puig et al. (2006); Amabile and colleagues (2005); Fredrickson &amp; Branigan (2005); Lyubomirsky et al. (2005); Teresa et al. (2005); Amabile, Barsade, Mueller and Staw (2005); Madjar et al. (2002); Fiedler (2001); Fredrickson (2001); Isen (2000).</td>
</tr>
<tr>
<td>Positive relations between creativity and control</td>
<td>Spekile, van Elten, and Widener (2014); Zhang and Wee (2014); Davila et al. (2009b); Jørgensen and Messner (2009); Henri (2006).</td>
</tr>
<tr>
<td>Dimension</td>
<td>Studies Conducted</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Negative relation between creativity and Affection</td>
<td>Akinola and Mendes (2008); Eisenberg and James (2004); Kaufmann (2003a); Kaufmann, 2003.; George &amp; Zhou ; (2002; Clapham (2001).</td>
</tr>
<tr>
<td>Negative relation between creativity and Inclusion</td>
<td>Kim, Vincent and Goncalo (2012); Leung, Kim, Polman, Ong, Qiu, Goncalo &amp; Sanchez-Burks (2012); Goncalo &amp; Krause (2010); Ashton-James &amp; Chartrand (2009); Galinsky, Magee, Gruenfeld, Whitson &amp; Liljenquist, (2008); Forster, Friedman, Butterbach &amp; Sassenberg (2005).</td>
</tr>
<tr>
<td>Mixed results of relation between affection and creativity</td>
<td>De Dreu et al. (2008); George &amp; Zhou (2007); Friedman et al. (2007); Fong (2006).</td>
</tr>
</tbody>
</table>

3.1.2 Creativity and Conflict Resolution

Shahhosseini and Taghizadeh (2016) conducted a study in a gas company with the aim of investigating the connection between creativity and the conflict management style. 130 respondents were finally selected from a total of 198 population with the help of Cochran formula. Statistical analysis was performed and the results proved a significant relationship between creativity and conflict management styles. The outcome showed a positive association between compromise, avoidance, domineering and problem solving with flexibility and overall creativity of employees.
Mohammadi-sh Hamed and Ahmadi Mina (2015) with the help of their study examined the relationship between creativity of managers and conflict resolution styles in managers in small and medium enterprises. The end results of structural equation test (confirmatory factor analysis) of the studied variables showed that conflict management styles have a positive significant impact on the creativity of managers in small and medium enterprises, with avoiding style showing the highest correlation of 0.68 competing style with lowest correlations of 0.44.

Mohammad Hadi Asgari (2013) tried to investigate the relationship between conflict management styles and teachers' creativity in west Mazandaran province high schools. This research was a descriptive one which was conducted using the correlation method. Statistical population of the research included all managers and teachers (male and female) of the west Mazandaran province high schools, which were 175 managers and 2396 teachers. The Sample size was 123 managers and 331 teachers which were chosen via Morgan table and categorical-accidental method. The data gathering method was library and field method, data gathering tool was Tomas's conflict management styles questionnaire and Rensib's creativity questionnaire. Pearson's correlation coefficient and step-by step regression and variance analysis were used to analyze data. Findings revealed that there existed a noteworthy relationship between conflict management styles (collaboration, accommodation, competition, compromise and avoidance) and teachers' creativity. There existed a positive and significant relationship between collaboration, accommodation, compromise and teachers' creativity, but a negative and significant relationship between avoidance and competition with teachers' creativity. The results further showed that collaboration and avoidance styles had the highest shares in predicting teachers' creativity. It was also concluded that, reduction in compulsion and discussion styles would increase employees creativity.

DeSouza et al. in the year 2012 used multilevel approach on individual, group and organization to show that collaboration is the key ingredient for a successful, creative as well as innovative organization.

Abbasi (2011) conducted a research titled “investigation of creativity’s role in adopting conflict management strategies in public libraries”. Research results showed that conflict resolution styles has a note worthy relationship with creativity
dimensions and dimensions such as need for success and abstract thought can predict conflict management strategy selection. Pearson correlation test results showed that the strategies such as avoidance and competition had a significant relationship with 3 creativity dimensions, i.e. abstract thought, systemized thought and need for success had a positive significant relationship with all creativity dimensions (except for self-confidence).

Aykval (2010) in his research which focused on the tension that exists in organizations. The results showed that lower levels of conflict lead to creativity and innovation in the organization.

Nargesi (2009) conducted a research titled “investigation of the relationship between organizational conflict and employees' creativity in an Iran insurance company (case study: Ilam city employees of Iran Insurance Company). Results showed that there exists a noteworthy link between organizational conflict and employees' creativity and also there is a significant relationship between constructive (functional) conflict and creativity and but there is no relationship between non-constructive (non-functional) conflict and creativity.

Nekouyee Moghaddam (2009) conducted a research titled “investigation of association between conflict management styles and employee’s creativity” in Kerman city hospitals. Results revealed that there exists a negative and significant relationship between managers' compulsion style and employees' creativity and also managers' discussion style and employees' creativity. Results showed that with the reduction in compulsion and discussion styles, employees creativity will increase.

Amiri (2008) conducted a research titled “investigation of relationship between creativity and conflict management strategies”, among Shiraz hospital’s managers. Results showed that managers with higher creativity tend to take a solutionise approach towards conflict, whereas managers with lower creativity tend to use avoidance strategy.

Ghafuri et al (2009) in a study aimed at investigating the association between leadership styles and creativity of physical education teachers. The result showed that by lowering down the use of coercion and negotiation styles in conflict resolution, hospital managers can increase creativity among hospital staff.
Table 3.2: Creativity and Conflict Resolution Styles

<table>
<thead>
<tr>
<th>Author and year of research</th>
<th>Dimensions</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mohammad Hadi Asgari (2013) a, Abbasi (2010) b, Amiri (2008) c, Nargesi (2009)d</td>
<td>Positive correlation between Creativity and Conflict resolution styles</td>
<td>collaboration a, b accommodation a, b and compromise a, b, competing b, competing b, solutionism method c, constructive d</td>
</tr>
<tr>
<td>Mohammad Hadi Asgari (2013) a, Nekouyee Moghaddam's (2009)b, Amiri (2008) c,</td>
<td>Negative correlation between Creativity and Conflict resolution styles</td>
<td>avoidance a, c and competition a, compromise b, compulsion style b, discussion style b,</td>
</tr>
<tr>
<td>Nargesi (2009)</td>
<td>No relation between creativity and conflict resolution styles</td>
<td>non-constructive (non-functional) a,</td>
</tr>
</tbody>
</table>

3.1.3 Creativity and Decision Making

Zubair, Bashir, Abrar, Baig and Hassan (2015) examined the relationships among employee’s participation in decision making (PDM) and their manager’s encouragement of creativity (MEOC) and their actual creativity (CTY). Data were collected from various sources and a total of 206 employees and their managers participated in the final survey. The outcomes indicated that the employee’s contribution in decision making and manager’s encouragement of creativity were positively related to employee’s creativity level. Support was also found in the role of climate for creativity and change as a partial mediator. Findings suggested that employee’s creativity was positively related to an employee’s participation in decision making and manager’s encouragement of creativity through climate for creativity and change.

Christensen and Jønsson (2011) concluded from their research that participation in decision making leads to creativity and innovation in work groups and organizations.
Guisseppi Forgione and John Newman (2007) in their research suggested that creativity can improve and encourage the performance of people for a variety of tasks, including decision-making. They stated that creativity can assist in problem design and it can further assist in identifying relevant novel solutions. They researched and at the end concluded that creativity enhancements can be delivered through a decision-making support system.

Pissarra and Jesuino in 2005 with the help of their research could say that creativity can improve the performance of people for a number of variety of tasks which includes decision making. They further added that creativity can assist decision makers in problem design by helping them identify relevant alternatives during the design phase of the design making process.

Few documented theories exist with the help of which it has been claimed that the link between creativity and decision do exist, but clear causal theories and investigational evidence of the strength of such theories remain relatively few.

**Table 3.3: Creativity and Decision making**

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Studies</th>
</tr>
</thead>
</table>

3.1.4 Creativity and Motivation

A number of studies have been done to establish a relation between creativity and motivation but the focus has primarily been on extrinsic and intrinsic motivation.

In an earliest research on establishing a relationship between intrinsic and extrinsic motivation and creativity Amabile (1985) conducted a study on 72 young adults who
had an active participation in creative writing, each participant wrote two poems in personal laboratory sessions. Before they wrote the 2\textsuperscript{nd} poem they were asked to fill in a questionnaire, one group was given questions that focused on internal reasons for writing and one other group were given questions focusing on external reasons for writing the same questions. The control group did not fill in any questionnaire in-between the two poems. There were no differences between the conditions for earlier participation in writing or on creativity of the first poems written. However, participants in the exterior motivation circumstances displayed drastically lower levels of creativity in the second poem as compared to the other two groups. Creativity was measured through subjective ratings by 12 poets with a high level of inter-rater reliability.

Hong et al. (2016) conducted a research to study the effects of intrinsic motivation and few other variables on creative performance of 10\textsuperscript{th} grade, 303 Chinese student. The results showed that the participants with elevated score on intrinsic motivation for creative work scored on higher range of on originality as well as fluency/flexibility.

Yoon et al. (2015) examined the effects of concrete and subtle forms of creativity-contingent rewards on employee creativity. Intrinsic motivation which are situation specific as well as extrinsic motivations were proposed as mediators in between reward and creativity. Data were collected from 217 workers and their immediate superiors, and the results revealed that employee creativity, as rated by the supervisor, is positively related to extrinsic motivation only and it has no effect on intrinsic motivation.

Kalli Hannam and Anupama Narayan (2015) were of the opinion that if the workers are expected to generate creative ideas that are both useful and novel, they need to interact with the working environment so as to determine organizational needs. Hence, it becomes necessary to consider the aspect from individual perspective as well as from the perspective of environment. This study explores the connection between creativity and intrinsic motivation. Participants ($n = 133$) worked on a given job in a laboratory surroundings and finished the measures of intrinsic motivation. The results which emerged showed a positive relation between creativity and intrinsic motivation.
Pengcheng Zhang and Samaneh Gheibi (2015) while bearing in mind theory of componential creativity, suggested that intrinsic motivation of employee moderate the association between creativity and knowledge amalgamation. Additionally, they argued that there exist a threefold interface between intrinsic motivation, knowledge incorporation and team emotional safety, the level of worker creativity is maximum when all three magnitude are high.

Jesus, et al. conducted a study in 2013 which aimed at analyzing the link between creativity and intrinsic motivation with the help of meta-analytical procedures. An analysis of 15 papers was done which included 26 independent samples, and the results showed a significant positive relationship between intrinsic motivation and creativity related to product. The two concepts showed a strong association with the help of cross-sectional studies.

Forgeard and Mecklenburg (2013) after going through an extensive body of literature showed that, intrinsic interest and enjoyment in ones work is the main motivator for creative behavior, and extrinsic motivation can harm creativity.

Byron and Khazanchi (2012) conducted a meta analysis in 34 experimental studies and the results showed that extrinsic incentives were contingent on creative performance and they resulted in a sizeable positive (not negative) effect on creative performance (\(g = 0.62\)) of the employees. In eight non-experimental studies, the effect size for contingent extrinsic rewards was again positive but much smaller (\(g = 0.07\)).

Grant and Schwartz (2011) with the help of one lab study and two field studies recommended that intrinsic motivation may focus the mind on the “novel” aspects of creativity, which are particularly important in activities such as creating artwork.

Hennessey & Amabile (2010, p. 581) in their article for the Annual Review of Psychology, affirmed that when examination of extrinsic constraint began about 30 years ago, high levels of extrinsic motivation were thought to prevent intrinsic motivation. Now after hundreds of investigations, most investigators have come to an understanding that many complexities of motivational orientation and extrinsic motivators expected reward. Rewards can increase creativity and intrinsic motivation when they confirm competence, provide useful information in a supportive way, or
enable people to do something that they were inherently motivated for. Hennessey & Amabile made an important point and said, extrinsic rewards do not necessarily undermine creativity but may actually promote it.

Daniel Pink’s bestselling 2010 book Drive has made Motivation principle of Creativity popular among the laypersons. This engagingly describes and explained the positive effects of intrinsic motivation (and the negative effects of extrinsic motivation) on a number of factors including creativity. Pink dubs managers, educators, and others who believe in the superiority of intrinsic motivation as “Type I’s,” and those who rely on extrinsic motivators as “Type X’s.” Pink proposes that an understanding of the power of intrinsic motivation is important for promoting creativity.

George (2007, p. 445) observed that “there might be very real sources of extrinsic motivation in organizations” and that these sources “are not clearly and necessarily negative influences on creativity.” He has observed that these arguments seem to treat extrinsic rewards as something that can get in the way of creativity if not managed correctly.

Muñoz-Doyague , et al. (2008) conducted an investigation to identify and analyze the individual attributes responsible for creative performance among employees of a Spanish firm. Drawing from the existing literature on intrinsic motivation, expertise, cognitive style, and individual creativity, research was conducted to test a creativity model of employee characteristics in Spain. Results confirmed that innovative style and intrinsic motivation were related to employee creativity, as measured by self-ratings.

Torr (2008) in his research found that extrinsic motivation linked to rewards and evaluation reduces creativity. This occurs because people produce what they think is desired, like an order taker, so the creative campaign becomes a self-fulfilling request or a commercial venture rather than an original artistic creative idea. True creativity is only manifested when individuals possess intrinsic motivation or a passion to create an artistic expression independent of financial gain.

George (2007) indicated that external motivation might be sources of creativity in organizations. External pressure can motivate employees and it does not necessarily
detract creativity. Thus, the previous researches did not support consistently and rigorously a proposition that intrinsic motivation promotes creativity and extrinsic motivation does not, either.

Kasof and colleagues (2007) discovered that extrinsic motivation with self-direction value promoted creative behavior.

In another study, Dewett (2007) attempted to link several common creativity antecedents, intrinsic motivation, and one’s willingness to take risks to employee creativity. Survey data was gathered from 165 research and development employees and their supervisors in a large U.S. organization. Employee creativity was rated by their immediate supervisors on a scale with 14 Intrinsic Motivation six items adapted from George & Zhou (2001, as cited in Dewett, 2007) and Scott and Bruce (1994, as cited in Dewett, 2007), asking how characteristic various creative behaviors, such as novel and practical work-related ideas, are of the particular employee. Results showed that intrinsic interest in one’s work is an important antecedent of employee creativity.

Shalley & Gilson (2004, p. 42) also noted that “if creativity is positively evaluated but never rewarded, it may be that the employee is given a mixed message and thus may or may not decide to continue trying to be creative.”

In a sample of 290 Korean high-tech employees from 46 companies and their supervisors Shin & Zhou (2003) found that intrinsic motivation of employees partially explained their creativity. In this study employee creativity was rated by their supervisors by means of Zhou and George’s (2001) 13-item scale with items such as “comes up with new and practical ideas to improve performance” and “comes up with creative solutions to problems” (Shin & Zhou, 2003, p. 706).

Table 3.4: Creativity and Motivation

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creativity positively related to intrinsic motivation</td>
<td>Gilson, Lim, D’Innocenzo and Moye (2012) ; Gilson and Madjar (2011) ; Amabile &amp; Hennessey (2009) ; Eisenberger and Aselage (2009); Eisenberger &amp; Aselage (2008); Prabhu and</td>
</tr>
<tr>
<td>Dimension</td>
<td>Studies</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Creativity positively related to extrinsic motivation</td>
<td>Woodman (2010); Yoon and Choi (2010); Eisemberger &amp; Aselage (2009); Kasof and colleagues (2007); Hennessey, (2003); Amabile and Perlow (2002); Eisenberger and Rhoades (2001).</td>
</tr>
<tr>
<td>Creativity negatively related to extrinsic motivation</td>
<td>Prabhu et al. (2008)</td>
</tr>
</tbody>
</table>

### 3.1.5 Creativity and Organizational Commitment

Axel Haunschild, Peter Fleming, Christina Garsten (2014) found that the literature on commitment and creativity is disparate.

Salajeghe and Movagharzade (2016) conducted a study to investigate the association of organizational commitment, organizational health of staff and their creativity. The statistical population consisted of 230 staff of the Social Security Organization. The sampling method used was simple random. By using the Cochran formula the sample size was equal to 144. The researchers used questionnaire that consists of 32 questions on five-item Likert scale. In this research, the structural relations model was used to analyze the data. To determine the validity and reliability of questionnaire the content validity and Cronbach's alpha coefficient were used. The amount of the organizational Commitment Questionnaire Allen and Meyer is equal to 0.85, the organizational Health questionnaire of the Hui et al (1996) is equal to 0.88 and Torrance creativity questionnaire obtained 0.92. For data analysis
and hypothesis testing, statistical software LISREL was used. The final result concluded that there exist a significant relationship between organizational commitment and the staff creativity.

Vasudevan (2013) conducted a study to inspect the association between creativity and an employee’s work commitment. In Malaysia, three hundred workers at private company were surveyed. It was found from the results of the study that there exist a positive and significant relation between employee’s work commitment and their creativity level.

A recent study by Madjar, Greenberg and Chen (2011) examined the effect of commitment on radical creativity. They found in a regression analysis that commitment to the career predicts radical creativity ($\beta = .21$, $p < .01$). Radical creativity is also predicted by willingness to take risks ($\beta = .23$, $p < .01$) and the availability of resources for creativity ($\beta = .32$, $p < .01$). From this it was concluded that commitment to the career can be related to high levels of creativity.

Saade et al. (2012) after his research came to the conclusion that the ‘high commitment’ to multiple foci profile is associated with the highest levels of pro-social behavior, innovation, performance, OCB and low levels of intention to quit.

Rossenbergs (2011) found only twenty six studies after an extensive and systematic literature which could addressing the two factors i.e. creativity and commitment. A lot of propositions have been developed on the relations between creativity of employees and the multiple foci of commitment. Professional commitment instead of organizational commitment is found to play an important role in the relation between creativity and multiple foci of commitment.

Sukumaran and Sivelingam (2012 conducted a study to find out the relationship between creativity and commitment. This result of the study concluded that creativity was not found to have a positive relationship with work commitment of employees ($r=0.039$, $p>0.05$). The researchers believed that this could be because of the fact that the work commitment is more towards the working environment and the relationship between the staff rather than towards creativity.
Mohd. Hasan Jafri (2010) conducted a study with the aim to deal with the association between Innovative behavior and organizational commitment in Retail industry. Data was gathered from 80 working professionals in retail sector. Allen and Meyers’ Scale was used to measure organizational commitment of employees and Innovative behavior was measured with the help of a scale developed by Ishak. Correlation and Multiple Regression were used to analyze data. Results revealed that innovative behavior is positively related to affective commitment and negatively related to continuance commitment. In the similar way R Square showed that organizational commitment explain 14% of innovative behavior.

Moran (2009) identifies patterns in the commitment of writers to their literature genre, which may be representative of the commitment of employees to their profession or occupation. Writers who tend to conform and commit to their literature genre show the most routine types of creativity, explained by appropriateness at the expense of novelty. Whereas low commitment to the genre or any other foci of commitment, except commitment to the ‘self’, is related to the more extreme types of creative behavior. These ‘domain transformers’ who have low commitment in general, show the more radical types of creativity, leading to both novelty as well as appropriateness. This may indicate that low level of commitment to any of the foci in the cross boundary work environment may lead to the more radical types of creativity. It may be concluded from Moran (2009) that commitment may impassion and restrict creative freedom. To motivate highly successful artists, one needs the freedom to make creative choices on an individual basis, free from restrictions to fit the blueprint or wider framework in relation to any pressure to conform to group norms.

Ng and Feldman (2009) analyzed occupation embeddedness using measures that strongly resemble measures of professional commitment. Their study found a constructive straight effect of occupational embeddedness on creativity (.28).

Teigland and Wasko (2009) conducted a study which included multiple foci of commitment in relation to creativity. They found strong positive correlation between professional commitment and creative performance ($r = .28$, $p < .01$), a positive correlation also existed between organizational commitment and creative performance ($r = .17$, $p < .01$). The most interesting result is that the correlation
between organizational commitment and professional commitment was stronger than the effects of commitment on creativity ($r = .31$, $p < .01$). This is an indication that commitment to both organization and profession may work together in its associated to creative behavior.

Choi (2007) finds high commitment to the organization to be linked with advanced levels of creativity. This study argued commitment to the organization to increase Change Oriented Organization Citizenship Behaviours (COOCB), which includes creativity. Besides the direct effect, commitment is held to be important for knowledge creation.

Moss and Ritossa (2007) fail to find empirical support for the commitment creativity relation, separating effects for the three different kinds of commitment, affective commitment, continuance commitment and normative commitment. Normative organizational commitment shows a small non-significant negative correlation with creativity rated by supervisor (-.11), and affective commitment shows a small positive but non-significant correlation (.12).

Gunduz and Cekmecelioglu in the year 2006 found that the employees commitment to work is positively by employee creativity.

Ackfeldt and Coote (2005) during their research concluded that, employees who are committed to their employers tend to adopting behaviors that contribute to organizational well-being and hence are likely to engage in creativity.

Amabile et al. (2005) demonstrated in their longitudinal study the causal link from positive attitude to innovativeness. According to this study, the more positive the employee is about his or her work, the more likely is his or her creativity in a work setting. Employees are only motivated to get involved in innovative activities if they have a strong identification with the organization.

Cheung (2005) found that a positive relation is found between the loyalty of the employee with organizational commitment and job performance, including creativity.
In Thompson & Heron (2005) study, a positive relation was found between commitment and creativity. In their work, commitment is held to be important for knowledge creation and may lead to change-oriented organization citizenship behaviors, which includes creativity.

An interesting effect found by Zhou & George (2001) includes a positive relation between dissatisfaction of the employee and creativity, only if the situation is moderated by high continuance commitment and high perceived organizational support. This is an indication that it is not organizational commitment causing an employee to decide to behave creativity, but the organization is rather a means through which creativity may be expressed.

The aim of a study conducted by Swailes in the year 2000, was to explore with the help of quantitative and qualitative method the link of organizational commitment and creativity of employees. With the help of interviews data was gathered from senior in technology based organization, the interviewees response illustrated that a committed employee in their organizations is someone who is looking to innovate, create, and satisfy customer needs and is looking for ways of improving the business operations - these belong to the most important aspects of meeting an organization's goal, especially in knowledge-intensive companies.

Table 3.5: Creativity and Commitment

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive relation between</td>
<td>Mishra and Shukla (2012); Carmelo-Ordaz et al. (2011);</td>
</tr>
<tr>
<td>Creativity and Organisational</td>
<td>Ng and Feldman (2009); Teigland and Wasko (2009); Choi (2007);</td>
</tr>
<tr>
<td>Commitment</td>
<td>Cekmecioglu and Gunduz (2006); Amabile et al., (2005); Cheung (2005);</td>
</tr>
<tr>
<td></td>
<td>Thompson &amp; Heron (2005); Haunschild (2003); Swails (2000).</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Negative relation between</td>
<td>Zhou &amp; George (2001).</td>
</tr>
<tr>
<td>Creativity and Organisational</td>
<td></td>
</tr>
<tr>
<td>Commitment</td>
<td></td>
</tr>
<tr>
<td>No relation between Creativity and</td>
<td>Moss and Ritossa (2007).</td>
</tr>
<tr>
<td>Organisational Commitment</td>
<td></td>
</tr>
</tbody>
</table>

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3.1.6 Creativity and Performance

Gilson in the year 2008 after going through an extensive literature stated that empirical work on the association between firm performance and employee creativity is scanty, and despite the possible importance of employee creativity in many organizations, the relationship has not attracted much research attention.

Deshpandé et al. (1993) & Woodman et al., (1993) observed that worker creativity gives the organization an edge over the rivals which helps the company to succeed in terms of numerous measures of firm-level. The same was concluded by Barney (1986) and Porter (1985).

Dr. Atallah “Mohammed Tayser " Alsharah (2014) conducted a study aimed at investigating the impact of managerial creativity components on improving performance of telecom companies employees in Saudi Arabia. Data was collected from 210 employees of which 180 were restored at the end. The results showed that there is a positive relationship between employee performance and managerial creativity.

Mwesigwa and Namiyingo (2014) did a research to examine the relationship between employee creativity and performance of commercial banks in Uganda. The study posits a positive relationship between employee creativity and firm performance in Uganda. Findings show that 29% of the change in commercial bank’s performance is explained by employee creativity.

Hassan et al. (2013) conducted a study to investigate the role of employee creativity on firm’s performance. The results showed that employee creativity has significant positive relationship with organization performance.

Damanpur and Aravind in 2012 concluded from their study that organizational creativity is widely regarded as a key predictor of high firm performance.

Hiroya Hirakimoto and Rie Watada (2012) conducted a study to clarify the factors which affect creativity in business. Judging from previous researches, it can be classified that the factors probably associated with creativity can be categorized into four categories: personality, ability, motivation, and environment. This paper aimed
to verify whether CF (creativity factor) could be better predictors of business performance than IQ (intelligence quotient) test score (IQ score). Accordingly, the authors hypothesize that: CF correlates more closely with performance than IQ score. The authors requested 303 respondents to answer Web-based questionnaires consisting of 565 questions within a set period of time. Their supervisors evaluated their creativity using a five-point scale. The results showed that CF could be better predictors of business performance than IQ score.

Jeacle and Carter in 2012 found that performance plays a significant role in the interaction between the various subjects involved in the creative process.

Ussahawanitchakit et al. in 2011 conducted their research and found that firms with great employee creativity are likely to achieve superior organizational performance, in comparison to firms with low creative employees.

The above study is also consistent with Kim et al.’s 2009, work who noted that with employee creativity contribute to the achievement of organizational goals.

Von Nordenflycht (2007) observed a relationship between creativity and performance in 122 U.S. advertising companies. It is generally reasoned that creativity results in competitive differentiation which results in firm-level success. In addition, employee creativity can add value to organizations, by overcoming challenges and finding innovative ways to grow.

During a research conducted by the Work Foundation in the year 2005, it was found that creativity had a statistically significant relationship with overall company performance across nearly 3,000 UK firms.

In 2005, CBI did a similar survey and their results concluded that creativity and innovation were cited by 37 per cent of businesses as an important predictor of organizational competitiveness resulting in higher performance. And, it was the fourth highest response out of the 15 possible factors.

Shalley et al., (2004) concluded from their research that workers might take up a fresh, useful idea and apply them to improve their own work, and as a result of this the performance of an entire organization would improve.
Tierney and Farmer (2004) after their research reached a conclusion that firms with high employee creativity perform better than others that do not have creative employees.

Ridha (2003) with the help of her study showed the reality of managerial creativity and its relationship to job performance among employees in security departments at King Abdul Aziz International Airport in Jeddah.

Geroski (2000) recommended that firms will notice an increase of profit growth when creative behavior is encouraged in their organization. And therefore, organizations that encourage creativity, experience increase in profit growth, which subsequently leads to improved firm performance.

Malaga (2000) after their research concluded that organizational creativity leads to better performance and is linked to overall business excellence.

Table 3.6: Creativity and Performance

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<th>Dimension</th>
<th>Studies</th>
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3.2 Rationale of Study

Creativity is an important topic in managerial research, whether it is considered from the viewpoint of its impact on the society or as a human expression, it is believed to be as an activity to be researched, appreciated and cherished. It needs to be cultivated in our society as to reap long term benefits. If today we try to develop the creative potential of our employees, in the coming times, and for hundreds of years we will reap the benefits of such a cultivation. And the effect is so widespread that it will
start from the individual will spread over to companies and then to the national levels.

Given the increasingly tumultuous atmosphere, sharp antagonism, and volatile technological changes, more and more people at managerial level and other strategic levels, have come to a realization that they should support their employees to be creative. Substantial evidence indicates that employee creativity can essentially add to organizational advancement, efficiency, and continued existence. Many researchers have suggested that creativity is as important to the long term survival of organizations, as it is in the technical, imaginative and progress arenas.

The review of literature emphasize numerous factors related to the motivation, conflict resolution styles, interpersonal relations, commitment, decision making styles, performance, etc which contribute directly or indirectly in effecting the creativity of an individual.

Keeping in view this importance of employee creativity as an indispensable attribute for the sustainable growth of any organization the present study is designed.

3.3 Objectives of the Study

1. To find out the effect of creativity on interpersonal relationships, conflict resolution modes, decision making, commitment and motivation of employees in an organization.

2. To find out the level of performance of highly creative and less creative associates in an organization.

3. To study competing and collaborative mode of conflict resolution of highly creative and less creative associates in an organization.

4. To study the level of commitment of highly creative and less creative associates in an organization.

5. To find out the effect of affectionate need on highly creative associates and effect of inclusive and control needs on less creative associates.
3.4  **Hypothesis drawn on the basis of Literature Review**

**H$_1$**  Decision making capability, motivation level and management of interpersonal relationships will be better for highly creative associates as compared to less creative associates.

**H$_2$**  Highly creative associates will show better performance as compared to less creative associates.

**H$_3$**  Highly creative associates will take competing, collaborating mode of conflict resolution in contrast to accommodating, avoiding and compromising modes of conflict resolution taken by less creative associates.

**H$_4$**  Highly creative associates will be highly committed to the organization as compared to less creative associates.

**H$_5$**  Highly creative associates will show more of affectionate needs as compared to less creative associates who will show more of inclusive and control needs.