CHAPTER I

INTRODUCTION

1.1 Creativity

Torrance in 1962 said that a nation’s progress, greatness depends not only on its material achievements, but also upon its great thinkers, artists and scholars that are regarded as creative genius. And in fact, historical records provide evidence that cultures have collapsed because of failure to utilize, intelligent and imaginative methods for solving their problem.

As indicated by Starko (2001), creativity conveys delight and intention to the human existence. "Without imagination, we have no workmanship, no writing, no science, no innovation, no critical thinking and no advancement". Since older times human advancements have been showcased through writing, craftsmanship or music while in the contemporary times it has been expressed through experimental and technological breakthroughs (Simonton and Ting, 2010).

Shalley et al. (2004) said that creativity is an imperative topic in managerial research. Arieti (1976) emphasized that whether it is considered from the perspective of its impacts on society, or as one of the outflows of the human soul, creativity emerges as a movement to be contemplated, esteemed and developed. Raina (1980) further added that advanced nations are unquestionably inspired by the study and advancement of creativity, as are Third World nations, whose survival relies on the innovative vision and imaginative endeavoring of the masses.

Shalley and Gilson in 2004 after looking at the progressively turbulent scenario, competitive environment, unpredictable situations said that managers have come to realize that they need to encourage creativity among their employees. Considerable proof shows that employees’ creativity in a general sense adds to hierarchical advancement, viability and survival (Zhou, Shelley and Oldham, 2004; Amabile, 1996). A number of researchers are of the view that creativity plays an important role in overall development of the organization along with its artistic and scientific advancement (Bruce and Scott, 1994; Oldham & Cummings, 1996; Simonton, 1975; Goodale, 1970; Datta, 1963).
The creativity has its roots in the ideas of old Greek savants and later showed its commercial translation during the Industrial Revolution. The thought of "motivation" or 'getting an idea', is found in the Greek, Judaic, Christian and Muslim customs and is established in the conviction that a higher force produces it. Aristotle (310/BC/1988) speculated that creativity, particularly creative dramatizations, was a result of normal thinking procedures of a sound person. Smith (1776) recommended that the creativity of developers together with the ability, skill and judgment of the work would convey bring prosperity and richness to countries and society through positive financial worth.

The primary methodical investigation of creativity was embraced by Galton (1869). The center of his study was 'genius', which was characterized as accomplishment recognized in the more extensive open field and this stayed predominant in the 1920s, after that the spotlight shifted from psychology to the examination of insight, Binet's work incorporated some examination of the creative side of knowledge.

The early years of the twentieth century saw a move toward the exact examination. There were four noteworthy conventions in which this occurred:

1) Psychoanalytic tradition - counts Freud's examination of creativity as the sublimation of drives and Winnicott's work on advancement which makes creativity focal and characteristic for human instinct.

2) Behaviorist tradition - includes Skinner’s debate of chance mutation.

3) Humanistic tradition - includes Rogers, Maslow’s and May’s discussion on the self-realization, in accord with their inner needs and potentialities.

The main study of creativity in psychology occurred in 1950s. This research led to three main lines of progress: work on behavior, cognition and creativity stimulation. These lines have pinched on all the four procedural traditions mentioned above. Guilford in 1950, gave his presidential dialogue to the American Psychological Association (APA) on the theme of creativity, stating it as an abandoned area of research. Guilford extended the meaning of creativity to incorporate ordinary creativity, not only virtuoso. He contemplated that everybody has imaginative potential. Going to the latter half of the twentieth century, two noteworthy lines of creativity examination under the insight umbrella have happened since 1950s, to be
specific psychometric and experimental psycho dynamics. Moreover, 1970s verbal confrontations on creativity within philosophy regarded creativity as moving far from item results and being associated with imitativeness.

In 1980s and 1990s, creativity research became deep-seated in a social psychosomatic framework which recognized the important role of social structures in fostering individual creativity. Creativity and social systems, became the fourth rational area of study (Rhyammar & Brolin, 1999, Jeffrey & Craft, 2000). Amabile’s (1988) model proposed that individual creativity is affected by even the slightest change in the immediate social environment. During 1990s the role of domain expertise has been emphasized.

Dr. E. Paul Torrance in 1993 gave a comprehensive definition of creativity, wherein he said that it is a process of becoming sensitive to problems, shortcomings, gaps in awareness, missing elements, disharmonies, and so on. It is identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies, testing and retesting these hypotheses and possibly modifying the same and finally communicating the end results. Shammar (2002) defined creativity as "employment of optimal mental and intellectual abilities that are characterized by greater fluency, flexibility, originality, problems sensitivity and ability to analyze them, that leads to form links and to discover relationships, ideas or new work methods within managerial organizations.

1.2 Creativity and Interpersonal Relations

The majority of people now spends a significant part of their life at work, where they engage in a variety of interpersonal relationships like peer friendships, superior-subordinate relationships and mentor-protégée interactions, resulting in an interpersonal interaction which has become fundamental and inevitable in a managerial job (Sias & Perry, 2004; Sias & Cahill, 1998).

An interpersonal relationship is a connection between two or more people that may be temporary or permanent. People in a relationship have a tendency to influence each other, share their feelings and thoughts and do activities together. Interpersonal relationships are the corollary of interactions among individuals and are affected by the personality and predisposition of the persons involved (Sullivan, 1953).
Good interpersonal relations at work are important and may lead to multiple desirable organizational and individual outcomes like, better managerial support and direction, more subordinate contentment and performance, lesser attrition rate, effective managerial decision making, take on more challenging and important tasks, higher level of job satisfaction, employee commitment, job involvement, social support, creativity and career development (Graen and Liden, 1980; Kraut and Rosse, 1983; Scandura et al., 1986; Mintzberg and Quinn, 1991; Liden & Graen, 1980; Cogliser et al. 2009; Rawlings, 1992; Riordan & Griffeth, 1995; Kram & Isabella, 1985; Yager, 2007; Graen & Scandura, 1987).

The Hawthorne studies of the 1920s and several others since then have investigated the connection between interpersonal relations and managerial effectiveness (e.g. Weick, 1969; Mintzberg, 1975; Zalenzik, 1977; Liden and Graen, 1980; Kotter, 1982; Stewart, 1982; Bohra and Pandey, 1984; Wayne and Ferris, 1990; Mintzberg and Quinn, 1991; Pestonjee, 1992). Interpersonal relationships are the corollary of interactions among individuals and are affected by the personality and predisposition of the persons involved (Sullivan, 1953).

The authors believe that creativity is multi-dimensional concept and is affected by a number of factors, including interpersonal and even intra-personal (Gardner, 1985). 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.

In an interview, highlighting the role of interpersonal skills in creativity, Torrance once said that, the role of interpersonal skills in creativity is infinitely complex. Collective creativity in problem solving demands the skill of enduring and bearing in mind diverse and divergent ideas. It requires the highest level of interpersonal skills to bring this about. He further said that, when one expresses a new idea, he/she is a minority of one. This makes the originator very uncomfortable. To be truly creative, one must develop the skills to endure this and to remain honest. This takes more courage than most people can summon. The most creative groups have a willingness and tolerance for disagreement. Such groups make better decisions and are better at implementing them as well.
A number of interpersonal relations like supervisory support and encouragement has been found to be an important facilitator in idea generation (Amabile et al., 2004; Madjar, Oldham, & Pratt, 2002; Tesluk et al., 1997; Amabile et al., 1996; Farr and Ford, 1990; Gryskaewicz and Amabile, 1989; West and Farr, 1989; West, 1989; Burnside et al., 1988; Amabile, 1988; Delbecq and Mills, 1985; Abbey and Dickson, 1983). Conviction and open communication relate to different forms of creativity and this has been proven in a number of research works (Davis, 2009; Hunter et al., 2007; Batey and Furnham, 2006; Ekvall and Tängeberg-Andersson, 1986; Cotgrove and Box, 1970). Scholars have found that if the individuals are given substantial freedom in determining their course of action, they can expand their horizons and look for a range of possibilities which will ultimately result in great creativity solutions (Amabile, 1983). Many more authors have reached the same conclusion that autonomy and freedom enhances creative ability (Anderson et al., 2004; De Jong & Kemp, 2003; Unsworth and Parker, 2003; McCoy and Evans, 2002; Shalley et al., 2000; Collins and Amabile, 1999; Zhou, 1998; Scott and Bruce, 1994; Greenberg, 1992; Shalley, 1991; Amabile, and Gryskaewicz, 1989; Deci et al., 1989; Hatcher, Ross, and Collins, 1989; Witt, and Beorkrem, 1989; Mumford and Gustafson, 1988; Amabile, 1988, 1996; Amabile and Gryskaewicz’s, 1987; Deci and Ryan, 1987; Amabile and Gitomer, 1984; Amabile, 1983; Abbey and Dickson, 1983; Hackman and Oldham, 1980).

Controlling behavior in any form is detrimental for employee creativity, whether it’s in a leader-member relationship (Shalley and Gilson, 2004; Zhou and George, 2003; Oldham, and Pratt, 2002; Tierney and Farmer, 2002; Amabile and Conti, 1999; Tierney, Farmer and Graen, 1999; Amabile et al., 1996; Cummings and Oldham, 1996; Gryskaewicz and Amabile, 1989) or in the form of a controlling feedback (Shalley and Perry Smith, 2001; Koestner, Deci & Ryan, 1999; Eisenberger, Cameron and Pierce, 1999). Researchers have reached the conclusion that creativity and control cannot go hand in hand (Gagné, and Deci, 2005; George and Zhou, 2001; Deci, Connell and Ryan, 1989; Deci and Ryan, 1987).

1.3 Creativity and Conflict

Hitt et al. (2006) expressed that superiors invest roughly 25% of their energy managing conflict. In few fields like hospitals, administrations, city associations,
etc. managers spend as much as half of their time managing conflict. Managers feel that conflict resolution is equivalent to or once in a while, higher in significance than planning, decision making, communication and motivation. According to Luthans (2008), the conflict management takes up a great deal of supervisors’ time and energy at all administrative levels and he needs to do a ton of speculation in dealing with the conflicts.

Almusdy (2007) felt that, conflict inside any association is a normal and certain event, but unless appropriately handled its negatively may affect the individuals and the associations. The negative impacts of conflict may deny the association from accomplishing its objectives, may squander time and effort and can prompt a low nature of work. On the contrary, conflict inside an organization may not necessarily have a harmful effect; sometimes conflict has constructive effects, and this might lead to an enhanced crisis resolution capability, or decision-making, stimulation of innovation and may increase the efficiency (Hellriegel & Slocum, 2004). This positive characteristic of divergence depends on how it is forbidden and managed (Hatch, 2006). It is complex to define conflict as it is hard to come to an agreement concerning the description of this term (Borisoff & Victor, 1998).

The view regarding conflict has evolved from a traditional perspective (which prevailed from 1930 to 1940 and considered conflict to be bad and must be avoided at all cost) to the contemporary or human relations view (extending from 1940 to 1970, which regarded conflict to be neither inherently bad nor good and was considered to lead to either negative or positive results). In the modern context conflict is not thought of as a bad thing anymore. It is supposed that, appropriately overseen conflict can be a creative power in the business and for the individual as well.

Thomas in the year 2005, has put forward a definition of conflict, in which he says, it is a disagreement of opinion between groups or people, due to difference in belief, value, attitude or needs. In the corporate world, disagreements in personality, environment, experience and peer group, either one or all may lead to difference in needs, values, beliefs or attitudes. According to Thomas (1988), conflict is the sensitivity of disparity of interests between people. In the organizational area, Simon and March (1958, p. 112) considered conflict as a collapse of standard mechanisms
of making a choice as a result of which an individual or group faces difficulty difficulty in selecting the best alternative.

However, perpetual the conflicts are, they do require resolutions. Conflict handling is not less than an art. It requires a good skill and understanding.

Since, creativity is everywhere and it is a very instantaneous, intuitive process which is also true for conflict resolution, hence resolving conflict demands creativity. But creative thinking and action reaps unexpected responses which might turn out to be favorable to both the parties. And collaborative style can lead to the most creative solutions to complex problems.

1.4 Creativity and Decision Making

Simon in the year 1960, equated decision making to managing. In fact, 90 percent of managerial activity relates to decision making, so Peter Drucker equated management to decision making. Kaur (1993) stated that efficiency of an organization depends largely on the decision making style of managers. Rowe (1987) was of the opinion that the personality of an individual determines the decision making style.

Decision making is an ancient art. Its imprints can be traced back into prehistoric regimes when human beings used to obtain guidance from the stars. In the modern era, “decision making” concept originally belonged to public administration, Chester Barnard, a retired telephone administrator and writer of The Functions of the Executive, imported the concept into the business world, somewhere in the middle of the last century. Hence, Barnard and other theorist such as Henry Mintzberg, James March and Herbert Simon laid the base for the study of executive decision making.

From the ancient times until now, individuals used to make decisions in different modes and ways as decision making is a multifaceted and multi-dimensional phenomenon. The focus in decision making varies from discipline to discipline. The most important decision related disciplines are economics and psychology (Harrison, 1999). Rational style is the brainchild of economics (Chater, Oaksford, Nakisa, &
Redington, 2003; Mangalindan, 2004) whereas intuitive style is the creation of psychology (Jung, 1976; Luthans, 2000).

Decision making term has been variously interpreted. Harrison in the year 1981, defined decision as a moment in a continuous process of assessing various alternatives related to a goal, at which the expectation of decision maker with regard to a particular course of action impels him to make a selection. Duncan in 1973 had already stated that the decision is a conscious choice to behave or to think in a particular way in a special situation.

Creativity in decision making has a crucial role as alternative creation is one of the decision maker’s main activities which leads to new solutions (Forgionne and Newman, 2007; Pennington and Hastie, 1988).

1.5 Creativity and Motivation

Employee motivation is a widely practiced exercise today across all corporate sectors regardless of their size of being either big or small as motivation puts human resources into action, improves level of efficiency of employees, enables the organizations to attain sustainable competitive advantage over the rivals and ultimately leads to the achievement of organizational goals. In fact, it is one of the most important and essential factors for the achievement of employees’ and ultimately organizational targets and goals (Berman, Bowman, West, & Wart, 2010).

At workplace, employee motivation takes two forms, namely intrinsic motivation and extrinsic motivation. Intrinsically motivated employees are self driven and self – motivated. They enjoy performing their tasks and also they love to face challenges. Whereas extrinsically motivated people are motivated to perform by some kind of pay, reward, promotion or praise, intrinsically motivation employee is liable to have a solid and long term impact on workers since it is characteristic in representatives and not forced from the administration, is the best type of inspiration.

“Motivation is a goal-directed behavior which involves deciding an action which leads to the accomplishment of an ambition or a specific admired reward” (Armstrong, 2006, p. 252). According to De Cenzo and Robbins (1996), motivation is
the readiness or desire to do something, habituated by the activity or action’s ability to satisfy some need.

Research has shown that both internal and external sources of motivation is important for creativity and there seems to be a wide-ranging of consensus that intrinsic motivation is a more effective contributor than extrinsic (external) motivation in terms of interest challenge and joy from the work itself, not because of external factors such as pressure or rewards (Teresa M. Amabile, 1983; Amabile, 1988; Deci, 1975; Golann, 1962; Amabile and Perlow, 2002; Janssen & van Yperen, 2004; Shin & Zhou, 2003).

In an interview, highlighting the importance of motivation, Torrance stated that, motivation is basic to any creativity. He said “If you don't have motivation, you don't have any creativity”, further, he concluded from his study that, there is a curvilinear relationship between degree of motivation and creativity, but it is difficult to determine when there is too much motivation.

1.6 Creativity and Commitment

Organizations need committed employees in order to face the worldwide competition. Earlier studies have pointed organizational commitment to be an encouraging antecedent of varieties of organizational behavior. Encouraging employees to work and be committed to organization toward achieving organizational goals and objectives is one of the most significant challenges for any management team (Floyd & Wooldridge, 1994:49; Guth & Macmillan, 1986:303).

Commitment towards organization is the employee's emotional bonding to the work place. Steers in 1977 defined organizational commitment as the relative strength of an individual’s recognition with and participate in a particular organization. Mowday et al. (1982) defined organizational commitment as a strong recognition and involvement in the organization. The obligation is reflected in the employee's acceptance of organizational goals, enthusiasm to work hard for the organization, and the longing to stay with the association. Commitment develops slowly and consistently over time as a result of the employer/employee relationship (Mowday et al., 1982). It engrosses an active association with the organization in which persons
are willing to give something to them in order to help the organization succeed and prosper (Meyer & Allen, 1997:60).

In a artistic context, attachment to an association is significant because a committed employee strongly believes in the values of the organization, is ready to exert an extra effort for the accomplishment of the organization’s goals, and exhibits a desire to maintain organizational membership (Mowday et al., 1979). Committed employees tend to reciprocate (Ackfeldt and Coote, 2005), by adopting behaviors that contribute to organizational well-being, and are likely to engage in creativity (Wang and Netemeyer, 2004).

A committed worker develops a sense of constructive self-worth from his association with the organization and his/her mind is free of extraneous concerns. And, as a consequence, the employee is more likely to concentrate on the nature of the tasks and to explore for longer, solutions to problems encountered (Joshi and Randall, 2001, p. 7).

1.7 Creativity and Performance

Work performance of employees is multidimensional and important for organizational accomplishment and efficacy (Dyne, et al., 2002; Ohly & Frizt, 2010). It takes up a special position within any organization as it is the final outcome of all the activities, at individual, organization and state level.

Pulakos et al. (2000) described work performance as identical to behavior, as it is what people do, that can be experiential and deliberate in terms of each individual’s experience or level of contribution. Williams (1998) states that it is a record of outcomes produced during a specific job, over a specific time period. Lately, Jones and George (2008) indicated that performance can be seen as an assessment of the fallout of a person’s activity which includes formatting how well or badly a task has been accomplished.

The role of creativity for firms’ performance and growth cannot be ignored in a competitive dynamic environment. This means that employee creativity gives a periphery over the competitors and in return help the organization succeed in terms of multiple measures of firm-level financial performance (Porter, 1985; Barney,
1986; Deshpandé et al., 1993). Creative ideas such as formulating new measures or process for carrying out tasks, or identifying products or services help them to better meet clients’ needs (Zhou, 1998; Zhou & Shalley, 2003). Hence, societies that exhibit creative behaviors produce competitive advantage leading to amplified firm performance (Woodman et al., 1993; Tierney and Farmer, 2004).

Galton in 2008 made a statement that in spite of the fact that the two factors play a vital role in an organizational success, research on the relationship between firm performance and employee creativity is scarce and has not fascinated many researchers.

Creativity is related to a number of positive outcomes for organizations in very different sectors and if a company does not exploit the creative potential of its employees, it can lead to competitive drawback (Wong and Ladkin, 2008). It is therefore important to understand the mechanisms that could potentially lead to or encourage creative behavior in the workplace.

*Keeping in view the importance of the above mentioned variables the present study was designed as:*

“A Comparative study of highly creative and less creative associates in relation to their interpersonal relationships, conflict resolution modes, decision making, motivation, commitment and performance.”