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Jurnal Ilmu Manajemen dimaksudkan sebagai wahana untuk mempublikasikan hasil karya ilmiah bagi staf pengajar, praktisi, mahasiswa, alumni maupun masyarakat pada umumnya. Harapan yang ingin dicapai adalah supaya terjadi proses saling berbagi ilmu pengetahuan melalui karya ilmiah yang dipublikasikan untuk umum.

Jurnal Ilmu Manajemen terbit pertama kali bulan Januari 2004. Penerbitan 2 kali dalam setahun yaitu bulan Januari dan bulan Juli. Jurnal Ilmu Manajemen menerima naskah yang berupa hasil penelitian, kajian dan aplikasi teori, tinjauan kepustakaan, resensi buku baru, catatan atau komentar atas artikel yang dimuat dalam jurnal ini, serta tulisan praktisi dalam bidang manajemen yang belum pernah dipublikasikan di media manapun.

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## THE CONTRIBUTIONS OF WORK AND NONWORK CREATIVITY TO EMPLOYEES CREATIVE PERFORMANCE

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**Abstrak:** Penelitian ini menguji hubungan antara penampilan kreatif dan tingkat dukungan untuk berkreasi baik berasal dari pekerjaan dan bukan dari pekerjaan untuk pegawai. Selain itu, menguji apakah kreatifitas pegawai berperan dalam mencirikan hubungan kreatifitas dan menguji pernyataan yang menyatakan suasana hati dan perilaku juara mendukung hubungan ini. Hasil menunjukkan dukungan pribadi dari anggota keluarga dan teman dekat memberikan sumbangan terhadap kreatifitas yang lebih dalam pekerjaan. Hasil juga menunjukkan suasana hati yang baik memberikan dukungan terhadap kreatifitas. Studi kami juga menunjukkan bahwa kreatifitas pekerja secara personal (rating CPS mereka) memadukan hubungan antara dukungan yang bukan dari pekerjaan dan dukungan dari pekerjaan.

**Kata Kunci:** penampilan kreatif, kreatifitas dari pekerjaan, kreatifitas bukan dari pekerjaan, suasana hati.

Evidence suggests that employee's creativity makes an important contribution to organizational innovation, effectiveness, and survival (Amabile, 1996). Researchers have become increasingly interested in identifying the social conditions that influence employee creativity (Oldham & Cummings, 1996; Tierney, Farmer & Graen, 1999). One of these conditions is support for creativity, or the extent to which individuals aid and encourage employees' creative performance (Amabile, Conti, Coon, Lazenby & Herron, 1996). Although it is known that

creative individuals possess strong self-images of creativity (Barron & Harrington, 1981), the relationship between self-concept and creativity is far from clear (Dowd, 1989). To date, there have been few, if any, attempts to examine how self-identity relates to workplace creativity. The self-concept of role identity (Burke, 1991; Stryker, 1980) may hold particular relevance for understanding how an employee develops a sense of self relative to creativity, and how this identity relates to creative action (Petkus, 1996). A role identity is a self-view, or a meaning attri-



buted to oneself in relation to a specific role (Burke & Tully, 1977) that is generated reflexively through perceived appearance to self or others, self-judgment of that appearance and affect based on that judgment (McCall & Simmons, 1978). As a specific role becomes closely tied to an individual's sense of self or identity and tends to behave in accordance with this role identity (Callero, Howard, & Piliavin, 1987) in order to gain verification of the identity (Petkus, 1996). The dynamics surrounding the support-creativity link and the mediator role of "creative role identity" are not well understood. To help address this situation, we propose some interrelated issues, which will be described in details at the next section.

The overall goal of the current study was to examine identity and creative action in the workplace by integrating role identity theory (Burke, 1991; Stryker, 1980, 1987) with theory on organizational creativity (e.g., Amabile, 1988; Ford, 1996; Woodman, Sawyer, & Griffin, 1993). First, we examine the possibility that support from individuals both inside and outside, which encompass support from supervisors and coworkers. We will also investigate how the creativity personality and intrinsic motivation will affect the extent to which the source of creative support comes from. In addition, our significant contribution here is that we employ self-view of "creativity role identity" as a mediator in support-creativity link. Finally, we examine some factors that would affect the self-identity and creativity performance. For our purposes, we

propose a conceptual model of the support from individuals both inside and outside the organization and using creative role identity as a mediator to examine how it would affect to employees' creative performance at work. Our integrated model provides a basis for identifying the social factors of employees and creative role identity for understanding how it plays out in an organization context in terms of employee creativity.

Amabile (1996) employee creativity is considered here as the production of ideas, products, or procedures that are (1) novel or original and (2) potentially useful to the employing organization. Madjar et al. (2002) thought that these ideas might reflect either a recombination of existing materials or an introduction of new materials to the organization. They do not equate "creative work" with "creative jobs", which should be generated by employees in any job and at any level of the organization, not just in jobs that are traditionally viewed as necessitating creativity. Previous research suggests that supportive behaviour on the part of others in a workplace (such as, co-workers and supervisors) enhances employees' creativity (Amabile et al., 1996; Oldham & Cummings, 1996).

Several studies suggest that support from individual outside of the organization employed often contributes to work-related responses. For example, Ray and Miller (1994) showed that support from family members outside an organization had an impact on the level of emotional

exhaustion employee work. A few studies have shown that support from family and friends have a direct effect on individuals' creative performance (Koestner et al., 1996; Harrington, Block, & ... assessed parenting practices of children were 3-5 years old. The judgments of creativity were made by 11-14 years old. Results showed that children scored high on measures when they were in a supportive environment.

Vallerand (1995), Connell, & Ryan, (1995) motivation is the motivation to engage in an activity for its own sake. The experience the pleasure is inherent in the activity itself. It has been identified as a crucial component of intrinsic motivation (Deci & Oldham, 1980). For example, and Vallerand (1995) demonstrated that a control-supervisory style has a punitive or non-punitive effect on intrinsic motivation. Employees with autonomy to make certain choices about their work; they know how they plan their work (control) or the methods they carry out their work (non-control). Van Yperen and Hagenaars thought that the perceived levels of intrinsic motivation enhances employees' performance. The job will get done and the perceptions of relatedness and feeling of being connected.



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Several studies suggest that support from individual outside of the organization employed often contributes to work-related responses. For example, Ray and Miller (1994) showed that support from family members outside an organization had an impact on the level of emotional

exhaustion employees experienced at work. A few studies have also suggested that support from family members and friends have a direct impact on individuals' creative responses (e.g., Koestner et al., 1999). For example, Harrington, Block, and Block (1987) assessed parenting practices when children were 3-5 years old and obtained judgments of creativity when they were 11-14 years old. Results showed that children scored high on the creativity measures when parents were supportive.

Vallerand (1997) and Deci, Connell, & Ryan, (1989) intrinsic motivation is the motivation to perform an activity for itself, in order to experience the pleasure and satisfaction inherent in the activity. Autonomy has been identified as a crucial determinant of intrinsic motivation (e.g., Hackman & Oldham, 1980). For example, Richer and Vallerand (1995) demonstrated that a control-supervisory style, whether punitive or non-punitive, had a detrimental effect on subordinates' intrinsic motivation. Providing employees with autonomy allows them to make certain choices and decisions about their work; these may concern how they plan their work (timing control) or the methods they use to carry out their work (method control). Van Yperen and Hagedoorn (2003) thought that the perceived availability of instrumental support may elevate levels of intrinsic motivation because it enhances employees' confidence that the job will get done and facilitates perceptions of relatedness, that is, the feeling of being connected to others.

According to role identity theory, the self consists largely of the various social roles in which an individual engages (Piliavin & Callero, 1991). A sense of role identity stems from two main sources: (1) feedback about the self from social relations and (2) associated self-views (Riley & Burke, 1995). The generation of self-meaning by a role identity reflects a self-regulatory interpretative process of sense making in which relevant inputs from others and oneself are reconciled in an attempt to verify, support, and validate the identity (Riley & Burke, 1995). Thus, a role identity reflects an internalized part in role expectations and the identity would be a function of commitment to the relevant role.

Normative expectations of important "social others" are a major source of an individual's self-concept through reflexivity, or seeing oneself through such expectations. These perceptions reflect behavioural expectations and, more importantly, expectations about whom others expect one to be. Research has provided ample support for the effects of social expectations on role identity development (e.g., Callero et al., 1987). Creativity expectations are also a catalyst for creative performance (Ford, 1996). Although supervisors' expectations may influence innovative behaviour (cf. Scott & Bruce, 1994), co-workers are another social context factor with the potential to shape employee creativity (Woodman et al., 1993). Recent studies have shown co-workers to influence creativity through encouragement, support, open communication, and informational feedback (Amabile, Conti,



Coon, Lazenby, & Herron, 1996; Madjar et al., 2002; Zhou & George, 2001). Given that a sense of identity is often formed by face-to-face interactions within small groups (Oyserman & Packer, 1996), co-workers may also be a salient referent for creativity expectations informing an employee's sense of creative role identity (Riley & Burke, 1995). Role identity theory suggests that employees perceiving that their co-workers expect them to be creative may be likely to define themselves as creative.

"Mood" defined as a pervasive generalized affective state that is unnecessarily directed at any particular object or behaviour. Moods are relatively transient states that are experienced over the short run, fluctuate over time, and may be affected by contextual conditions. Moreover, previous work suggests that mood consists of two independent dimensions: positive (characterized by emotions ranging from high to low excitation and elatedness) and negative (characterized by feelings of distress and fear) (Burke, Brief, George, Roberson, & Webster, 1989). Most of the theoretical work concerned with creativity focuses on *positive mood* and suggest suggests that when employees experience it, their cognitive motivational processes are enhanced in such a way that they exhibit high creativity (Hirt, Leine, McDonald, & Melton, 1997). Most of the theoretical work concerned with creativity focuses on *positive mood* and suggest that when employees experience it, their cognitive motivational processes are enhanced in

such a way that they exhibit high creativity (Hirt, Leine, McDonald, & Melton, 1997). Although less attention has focused on *negative mood*, some theorists have argued that it might facilitate creativity (Kaufmann & Vosburg, 1997). Previous research provides most support for the latter position. For example, Vosburg (1998) demonstrated that a measure of negative mood had a significant, negative relation to creative problem solving. Hirt and colleagues (1997) showed that individuals experiencing negative moods exhibited lower creativity than those in positive mood states. Overall, then, previous research suggests that positive mood enhances creativity, while negative mood adversely affects it.

Howell and Shea's (2001) said that they refer "champion behaviour" as expressing confidence in the innovation, involving and motivating others to support the innovation, and persisting under adversity. By initiating frequent and varied influence attempts, obtaining critical management support and resources, and displaying persistence in achieving project foals, champions are able to overcome the inertia and resistance that radical change provokes to bring product innovation attempts to successful fruition (Burgelman 1983, Dean 1987, Howell 1990, Howell 1998). In their theoretical model of the factors influencing innovation speed, Kessler and Chakrabarti (1996) argue that product champions can accelerate the product innovation process by gathering and applying external

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## METHOD

### Measurement

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information to development activities, actively promoting the innovation to key stakeholders, maneuvering the innovation through bureaucratic barriers, securing resources to support the innovation, and communicating effectively with all parties.

## METHOD

### Measurement

For the purposes of this study, the following seven major constructs are operationalized in this study: (1) Support of creativity from supervisors and co-workers as well as friends and family members items developed by Madjar et al. (2002) with totally 11 items, (2) Creativity personality used 30 items from Gough's (1979) Creativity Personality Scale (CPS), (3) intrinsic motivation 12 items by Van Yperen and Hagedoorn 2003, (4) creativity role identity adapted Farmer et al. (2001), (5) positive and negative mood using the Job Affect Scale-JAS; Brief, Burke, George, Robinson, & Webster 1988, (6) champion behaviour adopted a modified measurement by Howell and Shea (2001) and (7) creativity performance items related with the respondents are included at the last section of the entire questionnaire.

### Data Analysis Procedure

In order to achieve the purpose of this research and hypothesis, SPSS 10.0 and AMOS 4.0 software will be used to help us analyze the collected data. To purify the measurement scales and

to identify their dimensionality, principal components factor analysis with varimax rotation was applied to condense the collected data into certain factors. After factor analysis has been done, we use item-to total correlation and internal consistency analysis (Cronbach's alpha) to confirm the reliability of each research factors. Multiple regression analysis and stepwise regression analysis are used to analyze the relation between a single dependent variable and several independent variables. Structure Equation Model comprises an entire family of models known by names, among them covariance structure analysis, latent variable analysis, confirmatory factor analysis and often simply LISREL analysis. SEM can also be used as a means of estimating other multivariate models, including regression, principal components, canonical correlation and even MANOVA. In order to find the relationships in the whole research model in this study, SEM is used. The Amos 4.0 package software is used analyze the relationship in the entire model to find out the relationships among variables in this model.

## RESULT

Sample included more than 65% of respondents are female. More than 78% of respondents are single. More than 66% of respondents' ages are between 20 and 30. About 72% of the respondents possess a college degree. Variables of support from creativity have high loading score (higher than



0.8) on one dimension and low loadings on the other. For factor 2, it shows that there are four variables have high loading score on one dimension and low loadings on the other. All data are useful due to the loading factor is high. We name the three factors as: (1) Support for creativity from *supervisors and co-works*, and (2) Support for creativity from *friends and family members*. Internal consistency for the factors of support from creativity; shows all variables within a factor tend to have a high coefficient of item-to-total correlation. This suggests a high degree of internal consistency for each dimension. In addition, the high coefficient of Cronbach  $\alpha$  on each factor further confirms the reliability of the measurement items. Cronbach  $\alpha$  for each factor exceed the generally accepted guideline of 0.70 (Hair et al., 1998).

The result of factor loadings for measurement of mood shows two factors to identify the mood. For factor 1, it shows that there are three variables have high loading score on one dimension and low loadings on the other. For factor 2, it shows that there are seven variables have high loading score on one dimension and low loadings on the other. We name the two factors as: (1) positive mood, and (2) negative mood also the internal consistency for the factors of reputation of the university, it shows all variables within a factor tend to have a high coefficient of item-to-total correlation. This suggests a high degree of internal consistency for each dimension. In addition, the high coefficient of Cronbach  $\alpha$  on each factor further

confirms the reliability of the measurement items.

Measurement of intrinsic motivation shows three factors to identify the reputation of the university. For factor 1, 2 and 3, they show that there are four variables have high loading score on one dimension and low loadings on the other. We name the four factors as: (1) Pleasure from learning new things in job, (2) Pleasure from improving in job, and (3) Pleasure from the job. Factor loadings for measurement of benefits offered. It shows only one factor to identify the benefits offered. For this factor, it shows that there are two variables have high loading score on one dimension and low loadings on the other. We name the this factors as: (1) creativity role identity.

Measurement of champion behaviour shows three factors to identify the reputation of the university. For factor 2, 3, they show that there are five variables have high loading score on one dimension and low loadings on the other. For factor 1, they show that there are six variables have high loading score on one dimension and low loading on the other. We name the three factors as: (1) Persists under adversity, (2) Demonstrates conviction in the innovation, and (3) Builds involvement and support.

Measurement of creative performance shows only one factor to identify the characteristic. At this factor, they show that there are two variables have high loading score on one dimension and low loading on the other. Such kind of high factor loading can make the results shows the high correlation with the structure.

For the relationships intrinsic motivation and creativity form "supervisors works" and "friends and family members", the results of correlation show that the indicators for Intrinsic motivation to not so significantly impact on creativity form "Supervisors works" and "Friends and family members" (Can Eigenvalue=0.457,  $F=5.94$ ,  $RI=24.021\%$ ).

#### **Regression Analysis of Factors Influencing Creativity Role Identity**

For the purpose of investigating the influence factors of support of creativity role identity, multiple regression were conducted in this study. The regression results indicate that all the levels of support of creativity role identity significantly impact on creativity role identity ( $F=4.656$ ,  $P=0.013$ ). Secondly, the levels of intrinsic motivation are significantly impact on the level of creativity role identity ( $R^2=0.273$ ,  $F=10.26$ ,  $W=2.207$ ).

#### **Regression Analysis of Factors Influencing Creativity Performance**

For the purpose of investigating the influence factors of creativity role identity



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Measurement of intrinsic motivation shows three factors to identify the reputation of the university. For factor 1, 2 and 3, they show that there are four variables have high loading score on one dimension and low loadings on the other. We name the four factors as: (1) Pleasure from learning new things in job, (2) Pleasure from improving in job, and (3) Pleasure from the job. Factor loadings for measurement of benefits offered. It shows only one factor to identify the benefits offered. For this factor, it shows that there are two variables have high loading score on one dimension and low loadings on the other. We name the this factors as: (1) creativity role identity.

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Measurement of creative performance shows only one factor to identify the characteristic. At this factor, they show that there are two variables have high loading score on one dimension and low loading on the other. Such kind of high factor loading can make the results shows the high correlation with the structure.

For the relationships between the intrinsic motivation and support of creativity form "supervisors and co-workers" and "friends and family members", the results of canonical correlation show that the levels of indicators for Intrinsic motivation tend to not so significantly impact on support of creativity form "Supervisors and co-workers" and " Friends and family members" (Can  $R^2=0.341$ , Eigenvalue=0.457,  $F=5.946$ ,  $P=0.000$ ,  $RI=24.021\%$ ).

#### **Regression Analysis of four Factors Influencing Creativity Role Identity**

For the purpose of empirically investigating the influences of the factors of support of creativity and intrinsic motivation on creativity role identity, multiple regression analyses were conducted in this study. The regression results indicate that, first of all the levels of support of creativity are significantly impact on the level of creativity role identity ( $R^2=0.090$ ,  $F=4.656$ ,  $P=0.013$ ,  $D-W=2.06$ ). Secondly, the levels of intrinsic motivation are significantly highly impact on the level of creativity role identity ( $R^2=0.273$ ,  $F=10.266$ ,  $P=0.000$ ,  $D-W=2.207$ ).

#### **Regression Analysis of for factors Influencing Creativity Performance**

For the purpose of empirically investigating the influences of the factors of creativity role identity, mood,

champion behaviour on creativity performance, multiple regression analyses were conducted in this study. The regression results indicate that, first of all the levels of creativity role identity are significantly highly impact on the level of creativity performance ( $R^2=0.440$ ,  $F=59.147$ ,  $P<0.000$ ,  $D-W=2.154$ ). Secondly, the levels of creativity role identity and mood are significantly highly impact on the level of creativity performance ( $R^2=0.485$ ,  $F=24.253$ ,  $P<0.000$ ,  $D-W=2.105$ ).  $CRI*Mood(R^2=0.491$ ,  $F=36.741$ ,  $P<0.000$ ,  $D-W=2.037$ ).

The regression results indicate that, first of all the levels of creativity role identity and champion behaviour are significantly impact on the level of creativity performance ( $R^2=0.493$ ,  $F=19.004$ ,  $P<0.000$ ,  $D-W=2.110$ ).  $CRI*CB$  ( $R^2=0.501$ ,  $F=25.754$ ,  $P<0.000$ ,  $D-W=2.127$ ).

#### **Comparisons of Research Constructs Under Different Levels of Champion Behaviours of Respondents**

One of the purposes of this study is to verify that the differences of the constructs under different levels of the champion behaviour that may create different levels of impact on other research variables. Through cluster analysis by using hierarchy cluster analysis and K-means method (non-hierarchical cluster analysis), we divide experiential perception into two groups. The result of the cluster analysis shows that group one has significant higher scores than the other group. Therefore, we name group one as high level of



champion behaviour group (n=45), and group two as low level of champion behaviour group (n=30). The p-values of all three variables are extremely significant. Furthermore, for testing the fitness of the classification, we use discrimination analysis to calculate the hit ratio. The MANOVA test results indicate that people with high level of champion behaviours group tend to perceive higher support of creativity, intrinsic motivation, creativity role identity, mood (negative mood is not so significant) and creativity performance.

**Table 1. Cluster Analysis of Champion Behaviour**

NAME OF FACTOR	HM*(N=41)	LM**(N=34)	F	P
PM***	5,13	5,91	13,411	0,000
PM	4,88	2,91	97,792	0,000

\* HM = High Mood  
 \*\*LM = Low Mood  
 \*\*\*PM = Positive Mood

**Comparisons of Research Constructs under Different Levels of Mood of Respondents**

One of the purposes of this study is to verify that the differences of the constructs under different levels of the mood that may create different levels of impact on other research variables. Through cluster analysis by using hierarchy cluster analysis and K-means method (nonhierarchical cluster analysis), we divide moods into two groups. The result of the cluster analysis shows that group one has not

significant higher scores than the other group. Therefore, we name group one as high mood group (n=41), and group two as low mood group (n=34). The p-values of all three variables are extremely significant.

Furthermore, for testing the fitness of the classification, we use discrimination analysis to calculate the hit ratio that the hit ratio is 77.3% and the classification of this experiment is admissible.

The MANOVA test results indicate that people with high level of mood group tend to perceive higher support of creativity, and champion behaviour, but not very significant in those constructs of intrinsic motivation, creativity role identity, mood and creativity performance.

**Comparisons of Research Constructs Under Different Levels of Creativity Personality of Respondents**

One of the purposes of this study is to verify that the differences of the constructs under different levels of the creativity personality that may create different levels of impact on other research variables. Through cluster analysis by using hierarchy cluster analysis and K-means method (nonhierarchical cluster analysis), we divide them into two groups. Therefore, we name group one as high creativity personality group (n=39), and group two as low creativity personality group (n=36). The T-test results indicate that people with high creativity personality group tend to achieve higher levels of creativity role identity and creativity performance.



**Figure 1. Structure**

These managerial implications are differences of the constructs between high and low creativity personality so significantly influence the level of creativity performance. As a result, people with high creativity personality, they tend to achieve higher creativity role identity and creativity performance similar to the other group. Therefore, creativity, intrinsic motivation, and champion behaviour influence not so



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### Comparisons of Research Constructs Under Different Levels of Creativity Personality of Respondents

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...s low creativity personality group  
...n=36). The T-test results indicate that  
...people with high creativity personality  
...group tend to achieve higher levels of  
...creativity role identity and creativity  
...performance.

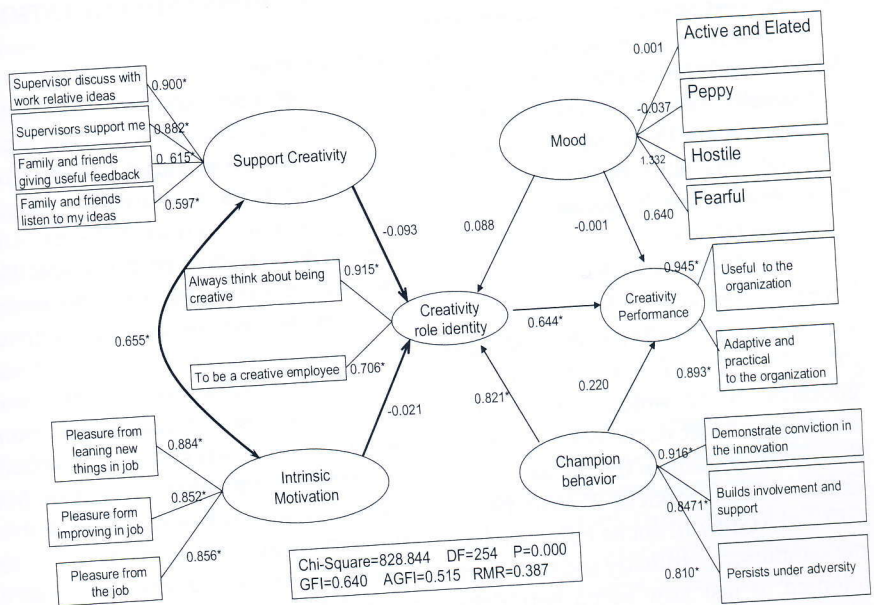


Figure 1. Structural Equation Model of this Study

These results have two managerial implications. First, the differences of research constructs between high group and low group are so significantly large that the influence of creativity personality is important to creativity role identity and creativity performance. As long as the consumers perceive higher levels of creativity personality, they tend to have greater creativity role identity and creativity performance simultaneously. Second, for the other items like support of creativity, intrinsic motivation, mood and champion behaviour seems influence not so significant.

### Structural Equation Model (SEM)

The purpose of this study is to find out the relationships among support of creativity, intrinsic value, creativity role identity, mood, champion behaviour and creativity performance. For such an objective, structure equation model is employed to test the interrelationships of all the variables in the entire model. The proposed structural equation model is shown in figure 1.

Before evaluating the structural or measurement models, the overall fit of the model to ensure that the model should be evaluated. In this study, five indices were used to test the fit of the



model. The first one was the chi-square test, the essential for the nested model comparison. The chi-square value of 828.844 with 254 degrees of freedom is statistically significant at the 0.000 significance level. Thus, the research must conclude that significant differences exist between the design model and the actual model.

The rest of the fit indices adopted in this study were the root mean square residual (RMR), the goodness of fit index (GFI), and the adjusted goodness of fit index (AGFI). The smaller the RMR is, the better the fit of the model. A value of 0.05 is suggested as a close fit (Arbuckle & Wothke, 1999). GFI and AGFI will not be influenced by the sample size explicitly and they were adopted to test how much better the model fits than no model at all. A very good fit of research model would require GFI and AGFI to be higher than 0.9 (Arbuckle & Wothke, 1999). The quality of the apriority alternative models should rely on the fit indices. However, it does not necessarily mean that one model is superior or the corrected causal model. Another important criterion for the quality of the model is the plausibility criterion (Joreskog & Sorbom, 1994). It means that the path coefficients in the model adhere to the general theoretical conception and to the hypotheses. Therefore, a model that fits the data well, but with many unsupported hypothesized paths, cannot be defined as correct. Hence, the fit indices and the theoretical predictions should be taken into consideration.

## CONCLUSIONS AND SUGGESTIONS

### Conclusions

Our study showed that explicit support for creativity from work (supervisors/co-workers) and nonwork (family/friends) others made independent contributions to employees' creative performance. The findings involving support from others at work are consistent with earlier research (e.g., Amabile et al., 1996; Frese et al., 1999). However, our study was the first to show (1) that support from an adult individual's family members and friends contributed to his or her creativity at work and (2) that this support made a contribution to creativity over and above that made a contribution to creativity over and above that made by support from people inside the work place who were not family or friends. Our study also showed that employee's creative personality (their CPS rating) is significantly highly influence only on creativity role identity and creativity performance. Creative personality as measured by the CPS did not moderate the work support-creativity link suggest that support from individual inside the workplace had generally positive effects-regardless of an employee's personality. Conversely, only individuals with less creative personalities received a boost from support from nonwork others. This boost was not a function of positive mood: analyses showed that the nonwork-by-CPS interaction did not affect this mood state. It may be that in-

dividuals with less creative personalities need confidence from nonwork others that they have the potential and that their ideas are valuable. Individuals with more creative personalities may find such support redundant, given their own qualities. Research is needed to systematically examine the conditions that explain the relationship between nonwork support into work and creativity.

In addition to these findings, this study is limited in a few ways. First, we obtained only the supervisor's rating of each employee's creativity. Although it is difficult to know how systematic bias or common method variance as nonwork support, support from work, theoretically possible. Future research might address this issue by using more objective indicators of creativity. Second, since employee's ratings of support, support from work, personality, it is possible that there is a correlation among these constructs due to common method variance. Future research via common method variance should obtain more objective assessment of these variables. As argued throughout the paper, mood states influence mood states and affect creativity. Yet our findings are technically justified. It is possible that creative employees, or those with positive moods, simply received more support from others. We need research that examine issues of reciprocal causality and mood states in this vein, although we showed that mood was generally mediating the support-c-



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dividuals with less creative personalities need confirmation from nonwork others that they have creative potential and that their ideas are valued. Individuals with more creative personalities may find such nonwork support redundant, given their personal qualities. Research is needed to systematically examine the mediating conditions that explain the effects of the nonwork support interaction on creativity.

In addition to these issues, our study is limited in a few other ways. First, we obtained only one supervisor's rating of each employee's creativity. Although it is difficult to see how systematic bias on the part of supervisor might affect such variables as nonwork support, such bias is theoretically possible. Future research might address this issue by including objective indicators of creativity. Second, since employees provided ratings of support, mood, and personality, it is possible that relation among these constructs were inflated via common method variance. Future work should obtain independent assessment of these variables. Third, we argued throughout that support influence mood states that, in turn, affect creativity. Yet our study was not technically justified. It is possible that creative employees, or those in positive moods, simply received more ongoing support from others. Work is now needed that examine issues of reverse and reciprocal causality. In a related vein, although we showed that positive mood was generally effective in mediating the support-creativity link,

our work does not rule out the possibility that intrinsic motivation also might have served as a mediator (Amabile, 1996). As noted earlier, although positive mood is expected to be present when individuals are intrinsically motivated, we did not include a direct measure of intrinsic motivation, which might have explained the support-creativity relations. Finally, we defined mood as a transient state that captured an individual's experience over a relatively short period of time. We followed generally accepted procedures and had employees describe moods by indicating their feeling during the past week (see George, 1991; Stokes & Liven, 1990). Our significant mood-creativity relations suggest that supervisors were reflecting upon this one-week period when rating creativity, or that employee moods extended over the time period considered by supervisors. The literature suggest that moods are less stable than affective traits but can remain relatively constant over periods of time (George, 1997). Nonetheless, it may be that our mood measures assessed permanent affective traits and that individuals with positive traits received more support from significant actors and exhibited higher creativity. Future work might address this possibility by examining the mediating effects of both affective traits and states.

Despite these limitations, results of our study have some clear implications for the management of creativity. First, they suggest that it may be possible to boost all employees' creativity if supervisors and co-workers



are trained and encouraged to provide explicit support. Support from family members or friends, however, is most likely to benefit those employees with less creative personalities. This implies that organization might consider assessing employees' personalities and encouraging those with low CPS scores to seek out support from non-work others; or organizations might directly encourage those non-work others to offer employee appropriate, explicit support.

**Suggestion**

Our findings also suggest that employees who experience positive mood states are likely to exhibit high creativity. Thus, implementing other strategies that have been shown to enhance positive moods, such as providing informational feedback, should also have desirable effects. In terms of future research, we suggest there is a need to examine whether support from particular individuals—a spouse or a co-worker, for instance—has especially strong effects on employees' moods and creativity. Research is also needed to determine if support and encouragement of creativity from childhood families and friends have an impact on the creativity of adult employees and if this impact is independent of the impact of support from the current work and non-work sources investigated in this study. Finally, inquires into the possible effects on creativity of other work and non-work conditions, including reward systems and family conflict, for

instance, may also prove useful.

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## AN INTEGRATION BETWEEN AND BEH

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**Abstrak:** Penelitian ini berfokus pada terintegrasi antara kepemimpinan, iklim organisasi, budaya organisasi, dan regresi multiple dan analisis jalur. Hasilnya menunjukkan semua hipotesis yang diajukan dan iklim organisasi merupakan variabel yang signifikan dalam transformasional dengan k

**Kata Kunci:** kepemimpinan, iklim organisasi, budaya organisasi,

Preliminary research on transformational leadership is rather promising. Some researches (Bass, 1985; Bass & Steidlmeier, 1985; Boal & Bryson, 1985; Kanungo, 1987; House, 1987; Woycke, & Fodor, 1988; House & Aditya, 1989; Kouzes & Posner, 1993; DeVanna, 1986) have been conceptual in nature, focusing on identification of antecedents and development of theoretical models (Podsakoff et al., 1990).