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The moderating role of Perceived Supervisor and Colleague Support in Face Culture and Creativity relationship

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**- The moderating role of Perceived Supervisor and Colleague
Support in Face Culture and Creativity relationship -**

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Summary

Creativity is admitted being the lifeblood of the majority of the most successful organizations, and highlighted as the key ingredient for long-term organizational sustainable development. The latest research in the field reveals that creativity includes two stages: idea generation and idea implementation. On the other hand, the applicability of the creative ideas could be significantly limited because of the effect of face culture. This is because members in face culture avoid creativity-related activities, such as "rocking the boat" and risking failure in the public.

This paper focuses on a new perspective regarding the moderator role of perceived supervisor support (PSS) and perceived colleague support (PCS) in mitigating and facilitating the effect of face on creativity through two studies applying both quantitative and qualitative methods.

Through the quantitative Study 1, the authors find out that while PSS mitigates the effect of face culture on creativity, PCS facilitates the influence. While the former is consistent with predicted hypothesis, the latter is against the forecast. The causes are explained in Study 2 and can be summed up into two main categories: Supervisors are less affected by face culture, thus, give honest and constructive feedback for idea implementation. Meanwhile, colleagues obtain higher levels of face and tend to save other's social image by harmonious comments.

In addition to the theoretical contribution, the paper also suggests implications to create an environment for creativity by emphasizing the perception of supervisor's support on both task and relationship-oriented aspects, creating a cooperative atmosphere among coworkers, and considering workers' positions while promoting creativity.

Chapter 1. Introduction

Nowadays, fast paced changing environments lead to increasing complexity and makes creativity and innovation become important sources of competitiveness (Nouri et al., 2014). In 2000, Ng Aik-Kwang published a book named “*Why Asians are Less Creative than Westerners*”. Since then, there have been fruitful scientific gains in the area of the relationship between culture and creativity and innovation (Erez et al, 2015). However, there are inconsistent findings on the effect of culture on creativity (Nouri et al, 2014). A huge range of research supports the argument that cultural values influence the creative performance (Jaquish & Ripple, 1984; Harzing & Hofstede, 1996; Goncalo & Staw, 2006; Niu, Zhang, & Yang, 2007). On the contrary, Chen et al (2002), Niu & Sternberg, 2002; Nouri et al (2013) and Riquelme (2002) find that there are no significant effects of culture on creativity. These inconsistencies motivate researchers to submit a call to search for the missing piece of the puzzle, the moderators of the culture-creativity relationship in order to overcome stereotypes about culture and creativity and enable identifying working conditions that enhance or attenuate the effect of culture on creativity (Nouri et al, 2014; Erez et al, 2015).

The research on social context at work as a moderating factor on creativity has emerged for the recent period of time since the call from the Journal of Organizational Behavior (2015), there are several findings representing different levels of analysis from the most micro-level of the individual to the most macro-level of the country, to answer the question: to what extent social context can variate the effect of culture on creativity (Erez et al., 2015). They indicate that such relationships can be manipulated by the working context of power distance and the presence of a supervisor (Nouri et al, 2015). These include: face logic endorsement (Spektor et al, 2015), foreign experiences (Morris, 2015), different models of negotiation (Gelfand, 2015), and other important elements of the working context. The majority of the research admit the importance of social context at work because it is likely to activate the shared cultural values and norms that guide appropriate behaviours (Nouri et al, 2015).

However, it is not as diverse research examining the relationship of creativity and culture, particularly, on the perspectives of face culture. The differentiation of face logic is regarded as a critical feature of West and East

culture (Kim & Nam, 1998 cited in Miron-Spektor, 2015). Research shows that people in all culture want to be respected by others (Earley, 1997; Ting-Toomey, 1994). However, individuals across cultures vary in their endorsement of face logic; also, motivation to preserve their own face and others' differentiates among cultures. According to Kim and Nam (1998), the logic of face is predominately endorsed in East Asia but less so in Western cultures.

In this paper, we will examine if face culture can influence creativity and whether or not perceived organizational support (from supervisors and colleagues) would play as moderator of that relationship.

Chapter 2. Literature Review

In this part, the authors collect and synthesize relevant literature in order to provide the audience with the theoretical background on the researched area: individual creativity, face culture, perceived supervisor support, perceived colleague support and their interactions. Also, we present predicted hypotheses on the relationship between face culture and creativity, and the interference of the moderators – PSS and PCS, which is based on the following literature review.

2.1 Creativity

2.1.1 Definition

The last decade has witnessed a rapidly growing body of literature dedicated to creativity (Trudy et al., 2011). Runco (2004) stated that creativity was a concern for society and culture as it played an important role in technological advance, in the social and behavioral sciences and in the humanities and art (Dudek, 2003), and our everyday lives (Runco & Richards, 1997). Nowadays, creativity is admitted to being the lifeblood of the majority of the most successful organizations (Trudy et al., 2011). Technological companies ranging from Apple Computers to General Electric have considered creativity and innovation as the foundation in their corporate business models a long time ago (McGregor, 2007; Nussbaum, Berner, & Brady, 2005). Entertainment companies, for example, Disney Inc., as the most highlighted, considers creativity and innovation in their technology and product content as their at-all-cost elements in order to attract new audiences and maintain their source of loyal customers for such a long time (Michael & Barrier, 2007). Furthermore, creativity is a highlighted key ingredient for long-term organizational sustainable development (Amabile, 1988; Kanter, 1983; Tushman & O'Reilly, 1997).

Creativity has been defined in various ways throughout history (*Boorstin, 1992; Dudek, 2003*). Amabile (1983, 1996) is considered to be among the most popular scholars to recognize the process of creativity. He described employee creativity as the creation of new and useful combinations regarding products, services, processes, and procedures. Since then, creativity has been re-examined many times. Michael Mumford suggested: "*Over the course of the last decade, however, we seem to have reached a general agreement that creativity involves*

the production of novel, useful products" (Mumford, 2003). Sternberg (2011) defined creativity as the production of "*something original and worthwhile*". Another definition given by Torrance (1974) describes creativity as "*a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies: testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results.*" Wallas (1926) was among the first to draw up a model to describe how individuals assemble and use information when attempting to arrive at a creative solution. He proposed that creative ideas are born in four phases: preparation – incubation – illumination – verification.

The preparation phase is characterized by the recognition and investigation of a problem in all directions. Wallas defines it as "*The educated man has, again, learnt, and can, in the Preparation stage, voluntarily or habitually follow out, rules as to the order in which he shall direct his attention to successive elements.*" In the next phase incubation, the mind will keep working on the problem, despite what a person thinks about the problems consciously or not. Illumination occurs when the promising idea breaks through to conscious awareness. This is characterized by a 'flash,' or "click" of sudden enlightenment. Finally, verification involves testing, validating, and refining ideas to an exact form. There are many different models which are similar to the one proposed by Wallas such as a five-step process for creative problem solving of Parnes, Noller, and Biondi (1977). Although the divergent steps prevail and implementation is not dealt with in so much detail, one can easily draw a parallel with the two-phase activity-stage models we discussed above.

Recently, academic researchers in the creativity field increasingly explore so-called the "late cycle" of creativity, which necessarily is, the implementation of creative ideas. Contrary to the past trend, one of the leading creativity researchers, Mumford (2003) has noted that past creativity research has focused mainly on the 'early cycle' creative skills: how new ideas are generated.

In a nutshell, our study agrees with Mumford (2003) that employee creativity includes both production of creative ideas and implementation of creative ideas. Combined with the ideas suggested by Amabile (1983) and the

four-stages process of Wallas (1926), we propose the creativity process as shown in Figure 2. This process shall serve as the base for our research.

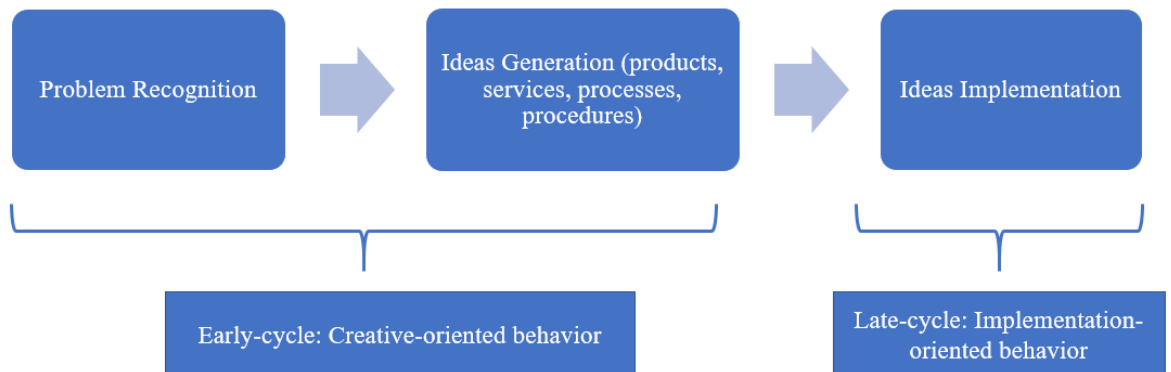


Figure 1. Creativity Process

Source: Summary made by the authors

2.1.2 Creativity Assessment

According to Fleenor and Syvester (2004), creativity assessment is used in several different contexts, from industry, schools, to government and research organizations, mostly for selection purposes, including hiring, job assignments, promotions, success planning and identifying creative and gifted individuals or for research purposes. In order to answer the question of how to measure creativity, Rhode proposes the methodology of 4Ps, which consists of:

- Person:** research on personal characteristics, may reflect personality.
- Process:** less personal and more behavioral, can be linked to cognitive research.
- Press:** the relationship between the human being and his/her environment. Murray (1938) distinguished between alpha and beta pressures. The former reflects the objective aspect of press, and the latter the individual's interpretation of some contextual pressure.
- Product:** focuses on outcomes and those things that result from the creative processes.

This method becomes the most often-used structure for creative studies and findings. Regarding the bigger picture of how to measure creativity, Plucker

& Renzulli (1999) groups these types of assessment into three categories: the psychometric, the historiometric and the biographical approach. This paper uses the psychometric approach, which involves the use of instrumentation (surveys, questionnaires, tests, rating scales, etc.) to measure creativity. Torrance (1979) states that psychometric measurements of creativity are conducted in two primary methods: the personal approach and the cognitive approach. Personality approach considers creativity to be a personality trait or characteristic, which is developed, early in life and stable over time. The cognitive approach considers processes such as rational and logical thinking as important for creative behavior. The cognitive view regards creative thinking to be similar in nature to intelligence (Torrance, 1979). On this approach, creativity is assessed by cognitive test.

Connecting with the literature review that we have examined in part 2.1.1 since creativity is viewed as a process of creative-oriented and implementation-oriented behavior, the authors determined to apply the cognitive assessment in the study. The Table 1 shall present the summary of how creativity is evaluated in the most recognized recent research under cognitive perspectives in the field.

Table 1. Creativity Measurement Research Summary*Source: Summary made by the authors*

Study	Item	Sample
Zhou & George (2001)	<p>13 creative items:</p> <ul style="list-style-type: none"> - Suggests new ways to achieve goals or objectives - Come up with new and practical ideas - Searches out new technologies, processes, techniques and/or product ideas - Suggests new ways to improve quality - Is a good source of creative ideas - Develops adequate plans and schedules for the implementation of new ideas - Often has new and innovative ideas - Comes up with creative solutions to problems - Often has a fresh approach to problems - Suggests new ways of performing work tasks - Is not afraid to take risks - Promotes and champions ideas to others - Exhibits creativity on the job when given the opportunity to. - Develops adequate plans and schedules for the implementation of new ideas - Often has new and innovative ideas - Comes up with creative solutions to problems - Often has a fresh approach to problems - Suggests new ways of performing work tasks 	Supervisors of 290 R&D employees from six established companies and 40 new technology based firms in Korea
Dorenbosch, Engen, & Verhagen (2005)	<p>2 dimensions:</p> <ul style="list-style-type: none"> - Creativity-oriented work behavior (10 items) <ol style="list-style-type: none"> 1. . .actively think along for improvements in the work of colleagues? 2. . .generate ideas to improve or renew services your department provides? 3. . .generate ideas on how to optimize knowledge and skills within your department? 4. . . generate new solutions to old problems? 5. . . discuss matters with colleagues concerning your/their work? 6. . .suggest new ways of communicating within your department? 7. . . generate ideas concerning the distribution of tasks and work activities within your department? 8. . . actively engage in the thinking on which knowledge and skills are required within your department? 9. . . try to detect impediments to collaboration and coordination? 10. . .actively engage in gathering information to identify deviations within your department? - Implementation-oriented work behavior (6 items) <ol style="list-style-type: none"> 11. . . in collaboration with colleagues, get to transform new ideas in a way that they become applicable in practice? 12. . . realize ideas in your department with an amount of persistence? 13. . . get to transform new ideas become applicable in practice? 14. . . mobilize support from colleagues for your ideas and solutions? 15. . . eliminate obstacles in the process of idea implementation? 16. . . make your supervisor enthusiastic for your ideas? 	132 employees in a Dutch local government organization

The table first lists commonly used multiple-item measures for employee creativity, developed by Zhou and George (2001). Their items normally relate to different behaviors such as idea generation, the examination of a new opportunity and implementation of creative ideas. In the recent study by Dorenbosch et al. (2005), they clarified their 16 items into 2 different dimensions: Creativity-oriented work behavior (with 10 items) and Implementation-oriented work behavior (with 6 items). In both studies, they used a 5-point Likert scale ranging from 'to a very little extent' (1) to 'to a very large extent' (5) for their items.

The shared similarity between Zhou & George (2001) and Dorenbosch, Engen, & Verhagen (2005) is that they both based on the Creativity Process which includes Problem detection, Idea Generation and Implementation of the novel ideas (Figure 2). However, while Zhou & George were testing creativity behavior alone; Dorenbosch, Engen, & Verhagen were examining creativity under the Work Context (relationship with colleagues, within the working department ...). In this study, our goal is to examine creativity as a dependent variable of Face Culture, hence, the author decided to follow the direction of Zhou & George (2001).

Measuring creativity is necessary because creativity plays an important role in society and evolution: it drives innovation, motivates evolution and provides original ideas; at the same time, however, a reaction to the challenges of life. It not only helps when solving problems, but also allows problems to be avoided; it is both reactive and proactive (Heinzen 1994). According to Fleenor and Taylor (2004), it is incumbent on the users to investigate several potential measures before choosing ones that best meet their needs. Also, before making a final decision on which instrument is most appropriate for their situation, users should ensure that they have access to the latest information available on the creativity assessments under consideration.

2.2 Face Culture

2.2.1 Definition

According to the statistics of Steinmetz (1999), an estimate suggests that more than 160 definitions of culture exist. Hofstede's operating definition (2005) is "The collective programming of the mind that distinguishes one group or category of people from another." This stresses that culture is a collective, not

individual, attribute; and it is not directly visible but manifested in behaviors. Similarly, culture is defined as a system of shared values and norms that set the rules of expected behaviors (Erez & Earley, 1993 cited in Nouri et al, 2014). From East to West, culture is presented as diverse values and morphologic factors, for examples: collectivism, individualism, face-saving, religious orientation... (Rajasekar & Beh, 2013). Among these, face is highly important (Rajasekar & Beh, 2013).

Face is the positive social image that individuals want to maintain in the presence of others. There are several scientific definitions of face since 1945, which have generally been consistent. According to Leung & Cohen (2011) and Triandis (1989), face represents the public-self that is mainly constructed by what other people think of the self. Similarly, Yang (1945, p. 167) states that face is "a social esteem accorded by others". Ho (1976) describes face as the respectability that people can gain for themselves from others. People try to enhance his or her face or try to avoid losing his or her face to gain respect and recognition from others (Cheung et al., 2001). So usually there are two behaviors related to the concern for face: face-gaining behavior and face-saving behavior. Saving face does not necessarily mean gaining face because face could only be gained through others' recognition and admiration (Huang et al., 2001). All the above definitions show that, unlike self-esteem, individuals are not in the positions to determine the face level of themselves, but it is the others instead.

"Face" is acknowledged as a human universal; however, the salient level of the concern for face varies across cultures. The role of face or its equivalent can be used to explain the East West cultural differences (Kim & Nam, 1998). While face-saving culture is well known in Asian social norms as Face (*Mianzi*, 面子) in China, *Maruah* in Malaysia and *Thể diện* in Vietnam; it seems to have less effect in Western culture (Kim & Nam, 1998). However, according to Miron-Spektor et al. (2015), recent findings suggest that face also exists in Western cultures (Liu et al., 2012; Mak et al., 2009). The extent to which people endorse face logic affects the way they respond to insults and aggressive behaviors (Severance et al., 2013), friendly gestures (Leung & Cohen, 2011), and other judgments about themselves (Kim & Cohen, 2010; Kim et al., 2010).

2.2.2 Face Culture's components

According to Upton & Maclaugh (2013), the concept of Face can be understood more easily by breaking it down into three separate components: the individual view, the community view, and the actions.

The “*individual view*” pertains to the amount of prestige individuals feel based on their accomplishments and the amount of respect they feel they are due based on their position and status, such as in a company or the home (Kim & Cohen, 2010). For example, it is common in China and Vietnam that people try to buy status symbols, which help a person gain prestige such as study certificates, family originality, working position in government office. And in the Asian hierarchy-focused society, the respect a person is due is determined first by status relative to another person's, not necessarily by personal achievements.

The “*community view*” pertains to the amount of respect individuals feel necessary to give to someone else based upon that person's position or status, such as in a business, the family unit or within a group or friends (Upton & Maclaugh, 2013). For example, status in an Asian family is divided by very distinct roles; there are even separate terms used to address older and younger cousins, aunts, and uncles. Giving the same amount of respect to older and younger aunts or uncles might be viewed as a serious breach of etiquette.

“*Actions*” pertain to the various activities that can cause an individual to gain or lose Face (Lim, 1994). Based upon one's position relative to someone else, several different actions can be employed to either cause a loss or gain of Face. In some cases, these actions might occur unintentionally, or instead be used as a tactic to achieve a specific result. For example, giving someone Face (e.g. more than they might deserve) can be used to build relationships and influence decisions (Tsoukas, 2009). Also, causing someone to lose Face can reinforce one's own authority and status, or pressure someone toward a desired action, such as quitting their job or fulfilling a promise (Lim, 1994).

One's relative position and role within a social network, and how well one perform within their positions and fulfill their social role defined their degree of face (Upton & Maclaugh, 2013). Individuals are able to gain face by improving their social status (Ho, 1976; Lin & Yamaguchi, 2011). Individuals can lose face when they fail to act against the social expectation, fail to adequately fulfill their social role, and are hated by others (Kim & Nam, 1998; Lim, 1994).

2.3 The relationship between Face Culture and Creativity

Despite important contributions to the understanding of face as presented, little is known about the effect of face culture on creativity. Available literature and critical thinking suggest that face culture will have a negative effect on creativity.

Goncalo and Staw (2006) state that creative ideas are often deviant (Moscovici, 1976) when first raised, and thus can be ridiculed and rejected (Baer, 2012; Mainemelis, 2010; Torrance, 1995). For this reason, most people are reluctant to express them out of fear of receiving negative evaluations from other group members (Diehl & Stroebe, 1987). In other words, people who are concerned with their face may feel reluctant to engage in creativity (Miron-Spektor et al., 2015). Miron-Spektor et al., (2015) argue that Face culture is established upon "the 3 H's", three related cultural components: hierarchy, humility, and harmony respectively. Different levels in the hierarchical system requires people from these levels to maintain each other's face, especially the face of a higher level. Any attempt to over-claim face, which means to claim a higher status than one is perceived to deserve poses a threat to the hierarchical social structure and may result in punishment and social sanctions (Kim et al., 2010). Individuals should, thus, conform the criteria of humility by not over-claiming face. In addition, face culture asks member within it to maintain the harmonious atmosphere by avoiding causing other people to lose face, from direct conflicts and carefully adhering to formalities (Leung & Cohen, 2011).

In order to maintain the 3 H's foundation, members in face culture avoid creative-related activities, like "rocking the boat" and risking failure in public. They tend to follow socially common norms and always behave in ways compatible with their social roles (Choi & Lee, 2002; Hwang et al., 2003), They are more likely to preserve their own and others' face by engaging in solidarity, approbation, and tact; and going against conflicts (Cocroft & Ting-Tooney, 1994). Research has shown that highly face-concerned individuals are more likely to stand on the other side and more willing to conform and adopt the views of the other party. Also, they have a strong desire to be socially accepted, and a greater sensitivity to others' perceptions of them (Liu et al., 2012).

However, this tendency to follow the face culture by conforming to social expectation has long been regarded as contradictory to original thinking and

creativity. Research has revealed that individuals, who are more afraid of risking their social image were less willing to raise and promote a different point of view and engage in innovation (Yuan & Woodman, 2010). They generate fewer and less creative ideas when interacting with others (Camacho & Paulus, 1995). In order to generate new ideas, individuals need to challenge existing paradigms, norms, stereotypes, and others' assumptions, as well as think differently and uniquely (Kim et al., 2012). Creative individuals are willing to face the pressure from the majority (Oldham & Cummings, 1997), to handle conflicts and disagreements (Janssen, 2003), and to discover the answer the suspicion towards their ideas. On the contrary, people who endorse face logic are less willing to share their ideas because of fear of being wrong and being seen by others as ignorant (Huang et al., 2008). They are less likely to ask questions and search for feedback, which exposes the individual to different perspectives, fuels original thinking, improves creative ideas and promotes innovation, due to the fear of embarrassment (Hwang et al., 2003).

Thus, it is proved that Face culture and creativity has a negative relationship. The more face people hold, the less creative they are. In this paper, the authors are going to re-examine whether there is such a relationship between creativity and Face culture.

Hypothesis 1: Employees that possess higher level of face culture demonstrate lower levels of creativity.

2.4 Perceived Supervisor Support and Perceived Colleague Support as the Moderator in the Environment of Face Culture for Creativity

The influence of work environment perceptions on creativity has been well recognized throughout the research history (Lazarus, 1982; Lazarus, 1984). Work environment perception includes two important aspects: (a) Individuals response to environments in terms of how they perceive them and (b) the most important component of perception is the meaning or meanings imputed to the environment by the individual (Ekehammer, 1974; Endler & Magnusson, 1976; Lewin, 1938, 1951; Mischel, 1968, cited in James & James, 1989). In which, Amabile et al. (1997) underline individuals' perceptions and the influence of those perceptions

on the creativity of their work. The researchers argue that the level at which the source of influence operates is less important than the perceptions themselves and their relation to creativity. For example, whether individuals feel their co-workers, their supervisors, or their high-level superiors encourage them to take risks in their project work, what is important is the fact that they perceive such encouragement (Amabile et al., 1996). In this part, we present a literature review on two powerful influencing objects, perceived supervisor support, and perceived colleague support, which is possible to possess a moderating role on the face culture – creativity relationship.

2.4.1 Perceived Supervisor Support as the Moderator of the Relationship between Face Culture and Creativity

Creativity, as presented above in part 2.1., is a result that every organization is likely to strive for, which comes from the minds of individual employees, who implement organization's tasks every day. The extent to which they will produce creative - novel and useful – ideas is strongly influenced by the work environment that they perceive around them (Amabile et al., 1996). This is stated by the three major theories of organizational creativity: the componential theory of Amabile (1988, 1997), the interactionist theory of Woodman, Sawyer, and Griffin (1993), and the multiple social domains theory of Ford (1996). All include the work environment as an influence on employee creativity (Amabile, 2004).

According to the componential theory of creativity, of all the forces that establish people's daily experience of the work environment in these organizations, one of the most immediate and potent is likely to be leadership, including any level on the spectrum: from the immediate supervisors to high-level managers. Those "local leaders" obtain an essential connection with employees, they direct and evaluate employees' tasks, facilitate, or impede the access to resources and information, and in a myriad of other ways touch their engagement with tasks and with other people. Despite the fact that leadership has not generally been treated as a particularly important influence on creativity (Mumford et al., 2002), leader behavior is proved to have an impact on the perceived work environment (Amabile, 1989; 1997), which, in turn, demonstrates an impact on creativity. The previous research presents some intriguing evidence that people's

perceptions of the work environment, which is proved to impact creativity, created by their team leaders, in particular, employees' perceptions of leaders' instrumental and socioemotional support (e.g., Oldham & Cummings, 1996; Scoot & Bruce, 1994). However, little is known about how the perceived supervisor support is related to creativity within Face culture. We tackle this question, first, by synthesizing the theoretical background on perceived supervisor support, its relationship with employees' creativity, and with Face culture.

2.4.2 Definition of Perceived Supervisor Support

According to Eisenberger et al. (2002), Perceived Supervisor support (PSS) is based on organizational support theory and is defined as the degree to which employees form impressions that their supervisors care about their well-being, value their contributions, and are generally supportive. It is noted that in the leader behavior literature, the term "support" is considered relationship-oriented behaviors only. Meanwhile, regarding creativity literature, several authors including Oldham & Cummings (1996), Scoot & Bruce (1994), and Fleishman (1953) in his two-factory theory of leadership, supervisor support is perceived to consist of both task and relationship-oriented behaviors. The former present actions relating to merely jobs: clarifying job descriptions, planning projects, instructing the work, and managing time and resources. The latter connect to leader-subordinate relationships: showing concern for subordinates' feelings, acting friendly, and personally supportive to subordinates, and being considerate to their welfare. In our paper contributing to the creativity literature, we mention "support" with the second boarder usage.

Regarding the insights of perceived supervisor support (in term of "perceived leader support"), Amabile et al. (2004) identify the specific leader behaviors that might give rise to perceived support on a daily basis. Both the positive and the negative behaviors reveal that subordinates perceive leader's support more by how something was done than what was done. Employees are shown to perceive both positive and negative leader behavior. The negative ones were often even longer and more detailed than the positive. Of the narratives that contained explicit information on subordinates' perceptions of the leader, more came from descriptions of negative than positive leader behaviors. Interestingly,

the narratives revealed that perceptual reactions of subordinates may go beyond the perceptions of the leader.

Discussing the origin of perceived supervisor support, Shanock & Eisenberger (2006) considers the possibility of supervisor' perceptions. The authors conclude that the situation, when leaders are supported by the organization, may lead them, in turn, to treat subordinates supportively. This might cause positive consequences of subordinates' perceived supervisor support. To summarize the research conclusion, supervisors' perceived organizational support was positively related to their subordinates' perceived supervisor support, which, in turn, is positively associated with their in-role and extra-role performance. These findings extend organizational support theory, which states that people develop POS to meet socioemotional needs and to determine the organization's readiness to reward, which increases efforts made on its behalf (Eisenberger et al., 1986; Rhoades & Eisenberger, 2002; Shore & Shore, 1995). Shanock & Eisenberger (2006) demonstrate that supervisors' own perceived organizational support (POS) has important implications for the perceptions and performance of their subordinates. According to the research, employees' positive consequences, including better perceived supervisor support, may originate, at least in part, from the supportive treatment that supervisors receive from the organization. The positive relationship between supervisors' perceived organizational support and subordinates' perceived supervisor support and performance suggests that organizations may wish to cultivate the origin that is supervisors' perceptions.

2.4.3 Perceived Supervisor Support and Creativity

Componential theory of creativity presents seven distinctive features of the work environment related to creativity, in which it proposes perceived leader support (termed "supervisory encouragement") as the feature that is under the most control of the immediate supervisor. Thus, exploring how this aspect of the work environment influence creativity is of interest for both theoretical and managerial reasons.

A slowly expanding body of literature over the past thirty years has documented the importance of perceived leader support for subordinate creativity. At the level of teams, some studies have demonstrated that team members'

collective view of support from a leader is associated with the team's success in creative endeavors. One example is the research of Amabile et al. (1996) on the intra-organizational foundations of innovation – creative project work by teams of individuals. The study concludes that supervisory encouragement, which is one of the stimulants to creativity, related to team creativity, in which higher levels of creativity corresponds with higher levels of supervisor support and lower levels of creativity corresponds with lower levels of supervisor support. Consistent with the above result, the study of Amabile & Conti (1999) suggests that during downsizing supervisory encouragement perceived by workers plays a particularly important role in project team creativity. The interviewee's comments largely reinforced the view that the supervisor support deteriorates during the downsizing *"Supervisory support? None, zero – has gone from bad to worse... They're in limbo too."* Declined perceived supervisor's support is accompanied by uncertain and chaotic changes, bad consequences on every aspect, and negative trends of creative team performance.

At the level of individuals, there are some evidence of a connection between subordinates' general perceptions of their leaders and the individual creativity of those subordinates. Classic studies on this topic are of Amabile et al. (1996), Andrews (1967) and Oldham & Cummings (1996) showing that overall perceived leader support is a significant aspect of the work environment for creativity. A few studies of individual creativity have investigated particular areas of leader support, such as the team leader's tendency to provide both clear strategic direction and procedural autonomy in carrying out the work (Pelz & Andrews, 1976) as well as supportive, non-controlling supervision (Oldham & Cummings, 1996). Amabile (2004), then, supports such results and extends those findings with evidence on day-by-day leader support. Tierney, Farmer & Graen (1999) conducted research on 191 R&D employees of a large chemical company to test a multi-domain, interactionist creativity model of employee characteristics, leader characteristics, and Leader-Member Exchange (LME). The study's results support the peer's models and empirical studies on organizational creativity. It emphasizes the interaction effects involving two leadership and employee aspects: relationships and characteristics, which might influence creativity. The authors conclude that both leader traits and LMX permits evaluating the total and incremental effect the two leadership factors have on employee creativity. They

then suggest the possible moderators of the LMX performance relationship. Their detection of significant interaction effects for LMX is particularly relevant because of the following reasons: It (a) indicates that there may be a specific combination of cognitive style orientation and leader relations most conducive for creativity. Regarding the “adaptor” type of workers, the higher the LMX is, the higher their creativity rated by the supervisors. On the contrary, for “innovators”, their creativity is not as significantly enhanced by LMX. And the study (b) suggests a boundary condition, which permits risk taking, operational autonomy, and the freedom to deviate from the status quo, for the potential impact of LMX on creativity is measured by supervisor ratings, invention disclosure forms, and research reports.

Taken together, these studies present the important impact of perceived supervisor’s support on creative performance. Subordinates are discovered to be more creative when they perceive their immediate supervisors as being supportive to them and their work. Whereas, Face culture is shown to be a negative environment for creativity. Oldham and Cummings (1996) demonstrate that supportive supervision makes a significant contribution to decreasing Face logic’s effects on the workers. Other scholars claim the encouraging acts from social partners, such as advisors, mentors and colleagues as the key factors to enhance knowledge learning, self-development by creating a comfortable, autonomic sharing environment (Fass & Tubman, 2002; Feldman, 2007; Mattanah, Lopez, & Govern, 2011; Robbins et al., 2009). Thus, we predict that perceived supervisor support strengthens individuals’ creativity in the face culture. The first of this current thesis is to examine this hypothesis.

Hypothesis 2: Perceived supervisor support moderates the relationship between face culture and creativity by mitigating the impact of face culture on individual creativity.

2.5 Perceived Colleague Support as the Moderator of the Relationship between Face Culture and Creativity

Along with leadership, componential theory of individual creativity mentions “recognition” and “feedbacks”, which might be provided by coworkers, as types of extrinsic motivation originated at the social working environment for

creativity. Thus, the theory indicates a critical role of colleagues' interference to facilitate the creative workplace. Also, the widely used research tool, KEYS, which assesses the climate for creativity, determines whether and how the work environments of highly creative performance differed from the work environments of less creative projects, indicates perceived colleague support (termed "work group supports") as an element of the work environment for creativity (Amabile, 1997). In this part, the authors synthesize the theoretical background of coworker's support, perceived colleague support, its relationship with creativity, and our hypothesis on the impact of perceived colleague support on the relationship between Face culture and creativity.

2.5.1 Definition of Perceived Colleague Support

Similar to perceived supervisor support, Perceived Colleague Support (PCS) is based on the organizational support theory and is defined as the degree to which employees form impressions that their colleagues care about their well-being, value their contributions, and are generally supportive. Coworkers critically create the surroundings for workers (Schneider, 1987). In some situations, coworkers can prove the famous admonition that "*hell is other people*" (Sartre's, 1989, p.190), and on the contrary as well, "*heaven is the work of the best and kindest men and women*" (Bulter, 1912/ 1951, p.55), which means coworkers as the most well-behaved ones can create the best place. Literally, coworkers are partners in social and task interactions, who are situated in the same stratum of an organizational hierarchy and work alongside on an everyday basis (Fairlie, 2004). Similar to leaders, coworkers are able to both support and antagonize their colleagues (Fiedler, 1996; Tierney & Tepper, 2007). Despite valence-based similarities, however, the relationship between coworkers is likely to be more in lateral than in vertical exchanges. Vertical relationships are governed by authority ranking, as opposed to equality matching (Fiske, 1992), which relate to the leadership. Meanwhile, coworker exchanges are based on reciprocation (Gouldner, 1960) and turn-taking (Kelley & Thibaut, 1978). Further, their population within the organization is usually greater, the power distance is less significant, and exchanges of all types are less restricted than leaders. Thus, the interaction between them tends to be more frequent and possesses a spiral emotional and behavioral effect. Colleagues, thus, have a nontrivial influence on

employees' role perceptions, attitudes, withdrawal, and effectiveness, despite the presence of other influences originating at the direct leader (Chiaburu & Harrison, 2008). Their support is the provision of desirable resources to a focal employee, including task-directed helping (Caplan et al., 1975), coworker mentoring (Ensher, Thomas, & Murphy, 2001), and friendliness or positive impact (Margeson & Humphrey, 2006).

The importance of PCS is magnified by several current organizational and job-related trends. Flatter organizational structures and increased team-based work leads to more frequent and more meaningful lateral interactions. Likewise, the shift of job content from steady and routine individual tasks to more complex and collective tasks (Harrison, Johns, & Martocchio, 2000) has enhanced coworkers' salience and their potential influence (Chiaburu & Harrison, 2008). Applied psychological investigations of coworker influence have maintained a steady presence in the scholarly literature. There are now cumulative evidences about how social support from coworkers is related to individuals' stress (Viswesvaran, Sanchez, & Fischer, 1999), burnout (Halbesleben, 2006), and physical strains (Schwarzer & Leppin, 1989). Some studies have connected either positive or negative behaviors originating from coworkers to individual work outcomes other than health (Duffy et al., 2002). In the following part, the authors clarify and synthesize literature review on the positive impact of perceived colleague support on employee's creativity.

2.5.2 Perceived Colleague Support and Creativity

Widely used in research on the working environment for creativity, KEYS defines coworker support toward creativity as to have diverse backgrounds, to communicate well, to be open to new ideas, to constructively challenge each other's work, to trust and help each other, and to feel committed to the work they are doing (Amabile et al., 1999; Amabile et al., 1997; Amabile et al., 1996; Taggar, 2002; Tushman & O'Reilly, 1997). Perceptions of coworker support for creativity are enhanced when the situation possess several or all of the above elements (Diliello, 2011). Perceived colleague support may also arise when employees have positive feelings, such as like or respect, to their colleagues (Tushman & O'Reilly, 1997) and when they openly acknowledge others' ideas,

which encourage perspective taking and expand original ideas (Taggar, 2002; Tushman & O'Reilly, 1997).

Similar to perceived supervisor support, empirical researches in the field indicate that perceived colleague support enhances creativity. According to Amabile (1997), KEYS indicate coworker's support to have a strong magnitude of differences between high and low creativity projects. Madjar, Oldham, and Pratt (2002) found that perception of support from other individuals in the workplace generally had a positive effect on employee creativity. Indeed, these authors conclude that it may be possible to enhance the creativity of organizational members by training their coworkers to provide explicit support for creativity (Madjar et al., 2002). Similarly, Zhou (2003) found that the mere presence of creative coworkers may enhance individual creativity, given an absence of close supervisory monitoring. Also, perceived colleague support enhances several necessary prerequisites of creative action, such as creative skills, abilities, expertise, creative self-efficacy, and other aspects of creative potential. DiLiello et al. (2011) uncovers that perceived colleague support, together with perceived supervisor support, may play an important role in unleashing creative potential by facilitating employee self-perceptions of opportunities to engage in creative behavior in the workplace. Also, it intensifies the relationship between creative self-efficacy and self-perceived creativity. That is, when employees with higher creative self-efficacy perceive support for creative behaviors from their work groups, they are more likely to perceive opportunities to mobilize their creative capabilities into creative actions, resulting in an overall reduction in the gap between creative potential and creative practice in the organization.

On the other hand, perceived peer's support enhances the relationship between group members, thus, decreases the effects of Face culture in the environment for creativity. Richardson and Skinner (1992) carried a study focusing on the improvement of students' performance when they belong to an informal study group, where they openly share notes and knowledge with each other. The research discovers that the students feel more comfortable to explain even their craziest ideas to their peers without the fear of being judged as weird or stupid compared to the class where there is no informal group. Another example could be a popular story behind a successful company. Walt Disney, who first started up one of the biggest animation companies in the world by sharing his idea of

cartoon movie by hand-drawing with his colleague - Fred Harman. He admitted that if it was not because of Harman's support, he would not have been able to even begin the Snow-White project. Rego (2014) proposes that in the start-up company where the group of core people is working together to create new services, novel ideas are generated more frequently if the team members feel more compelled and shameless to exchange knowledge, initiatives, and suggestion. Based on the theoretical and empirical evidence outlined above, we have an intention of examining the following hypothesis:

Hypothesis 3: Perceived colleague support moderates the relationship between face culture and creativity by mitigating the impact of face culture on individual creativity.

Chapter 3. STUDY 1

3.1. Research Methodology

In this part, the authors present the research methods used in study 1: methodology, chosen samples, research procedures as well as explanations for described decisions. Also, the measuring tools of researched variables, including creativity, perceived supervisor support, perceived colleague support, and face culture are presented.

Quantitative methodology and closed-ended questionnaires at the individual level are employed in study 1. The underlying assumption is that self-report responses on a work environment questionnaire reveal respondents' perceptions – the psychological meaning that respondents attach to events in their organizations, their organizational units, and their work groups (Amabile et al., 1996). This method is used to find out if the factors of perceived supervisor support and perceived colleague support can explain the relationship between the two variables of creativity and face culture. Quantitative methodology tests the established hypotheses by collecting numerical data from the valid questionnaire and analyzing data using statistical based methods. It entails predilection for the natural science approach, and the objectivist conception of social reality (Bryman & Bell, 2011).

3.1.1. Sample and Procedure

In order to reduce the inconsistent error in participants' answers, the author conducted the survey at two points of time: the first week of February and the first week of March 2017). The analyzed results are averaged out from the two original ones. The authors send both online questionnaires presented by Google Form via email and hard copies in person in two start-up companies. The first one is an insurance joint venture in Vietnam, in which the primary ownership belongs to the governmental Military Bank. The other one is a technology start-up in Norway which is based in Oslo and founded by a Norwegian team. To choose the sample size, the authors used random sampling and snowball sampling methods, when respondents distribute questionnaires to their coworkers or supervisors. A self-generated code is required to match the results in two waves. Responses are received automatically via Google Form and in person. We collected data from 260 out of 350 sent out questionnaires, which suggest the response rate of

approximately 74%. Among the returned questionnaires, N = 245 (Vietnam, N = 121; Norway, N = 124) were valid for further statistical analysis. Out of the workers, the respondents' ages ranged from 25 to 45 years old. In which, 11% of them are middle managers and top managers, 89% are normal employees. 48% of them have above 5 years of working experience. 99% obtained graduate and postgraduate degrees. Gender distribution simultaneously was 47% male and 53% female. The participants are oblivious of the research hypotheses, but aware of the general purpose of the study – to discover the relationship between creativity and face culture and how perceived supervisor and colleague support can moderate such relationship.

3.1.2. Measures

The authors conducted the survey to measure four variables: Creativity, Perceived Supervisor Support, Perceived Colleague Support and Face Culture. In this part, items used to explain these variables, which are mainly scales inherited from previous empirical research, are presented. Unless otherwise indicated, all items were measured by a Likert-type scale anchored at 1, indicating “strongly disagree” and 7, indicating “strongly agree”.

Creativity

The participants self-report their creativity level by completing the creativity level by completing the creativity scales developed by Zhou and George (2013). Employees' level of creativity is rated by themselves. The scale consists of 13 items, in which three items were adopted from Scott and Bruce (1994, cited in Zhou and George). According to Zhou and George, all items are averaged out ($\alpha = 0.96$). The questionnaire includes items like “*You often suggest new ways to achieve goals or objectives.*”, “*You often search out new technology, processes, techniques, and/ or product ideas.*”, and “*You often have a fresh approach to problem.*”

Perceived Supervisor's Support (PSS)

The participants then give the ratings for Perceived Supervisor Support Scale, which consists of four items ($\alpha = 0.88$) from the original one developed by Eisenberger, Huntington, Hutchison, and Sowa (1986, cited in Skerlavaj et al., 2013). This shortened scale was validated in studies by Pazy and Ganzach (2009, and Kuvaas and Dysvik (2010). The four items that we used focus more toward

personal relationships than specific resources, which is supported by the Job Demands-Resources model (Demerouti et al., 2001) regarding PSS as a resource at the interpersonal level. Also, Ng, Lam, & Feldman (2013) state that assistance and resource allocation frequently originates at the embeddedness of employees with their colleagues and their supervisor (Ng, Lam, & Feldman, 2013), which suggests that such a relationship-based point of view may be appropriate (Skerlavaj, Cerne, and Dysvik; 2013).

Perceived Colleague Support (PCS)

The authors employ the Perceived Colleague Support scale synthesized by Zhou and George (2001), which include two groups of questions. The first group, in which items are averaged ($\alpha = 0.82$), measures how useful coworker's feedback is, for example, *"I find the feedback I receive from my coworkers very useful."*, *"My coworkers provide me with valuable information about how to improve my job performance."*, and *"The feedback I receive from my coworkers helps me improve my job performance."* The other group, in which items are adapted from Podsakoff, Ahearne, and MacKenzie (1997) ($\alpha = 0.73$), reflects the willingness of coworkers to help, which includes items like *"Your coworkers encourage each other out if someone falls behind his/ her work."*, *"Your coworkers willingly share their expertise with each other."*, *"Your peacemakers when there is disagreement."*

3.1.3. Control variables

We control contextual and individual factors that could be expected to influence both motivation and creativity. These factors include age, gender, education, working experience, working position, creativity requirement and task independence. Studies have indicated age affects creativity, but differently across various domains (cf. Jones & Weinberg, 2011). Also, researchers have pointed toward large differences in the creativity achievement of men and women in many fields (cf. Baer & Kaufman, 2008), as well as for employee education (cf. Fasko, 2001) and work experience. Work experience is a valuable control variable because employees who have performed a particular task for a longer period of time may perceive its difficulty or reactivity differently (Amabile, 1998), and direct task experience leads to higher levels of creativity (Gino et al., 2010).

3.2. Results

3.2.1. Descriptive statistics and Confirmatory Factor Analysis

Descriptive statistics (means, standard deviation, and correlations for the key study variables appear in Table 2. Also, we notice that while running an additional t-test for two sample groups of Vietnamese employees and Norwegian employees, the discovered significant level is 0.292, which is greater than 0.05 level. Thus, we can conclude that cultural difference is not due to geographic differences between Vietnam and Norway.

**Table 2. Means, Standard Deviations, and Correlations
among the research variables**

	Variable	Mean	s.d.	1	2	3
1	Creativity	4.90	1.02			
2	PSS	4.65	1.03	0.434**		
3	PCS	5.19	0.88	0.314**	0.510**	
4	Face culture	4.0	0.97	-0.240**	-0.230**	-0.41

**Correlation is significant at the 0.01 level (2-tailed)

We begin by examining the factor structures of the four focal variables: Creativity, Perceived supervisor support (PSS), Perceive colleague support (PCS), and Face culture. We carry out a confirmatory factor analysis using STATA software version 15 with maximum-likelihood estimation procedures (e.g., Kline, 1998). The four-factor solution displays an adequate fit with the data ($\chi^2[489] = 1226.05$, CFI = 0.89. SRMR = 0.073). All factor loadings are statistically significant and ranged from 0.77 to 0.83 for the Creativity items, from 0.66 to 0.80 for PSS items, from 0.65 to 0.78 for PCS items, and from 0.45 to 0.70 for Face culture items. We test all alternative nested models to examine whether a more parsimonious model achieved equivalent fit. Chi-square difference tests, which is presented in Table 3, show that our model achieved a significantly better fit.

Table 3. Chi-square difference test among alternative model

Model	χ^2	CFI	SRMR
Expected four-factor model	1226.052	0.892	0.073
Creativity and PSS on the same factor model	1507.573	0.720	0.092
Creativity and PCS on the same factor model	1667.116	0.676	0.104
Creativity and Face culture on the same factor model	842.684	0.761	0.093
PSS and PCS on the same factor model	1362.756	0.760	0.081
PSS and Face culture on the same factor model	1638.879	0.684	0.124
PCS and Face culture on the same factor model	862.890	0.753	0.996
Creativity and PSS and PCS on the same factor model	1850.810	0.626	0.104
Creativity and PSS and Face culture on the same factor model	2424.456	0.468	0.158
PSS and PCS and Face culture on the same factor model	2125.630	0.550	0.152
One-factor model	2777.637	0.371	0.168

3.2.2. Testing H1: Employees that possess higher level of face culture demonstrate lower levels of creativity.

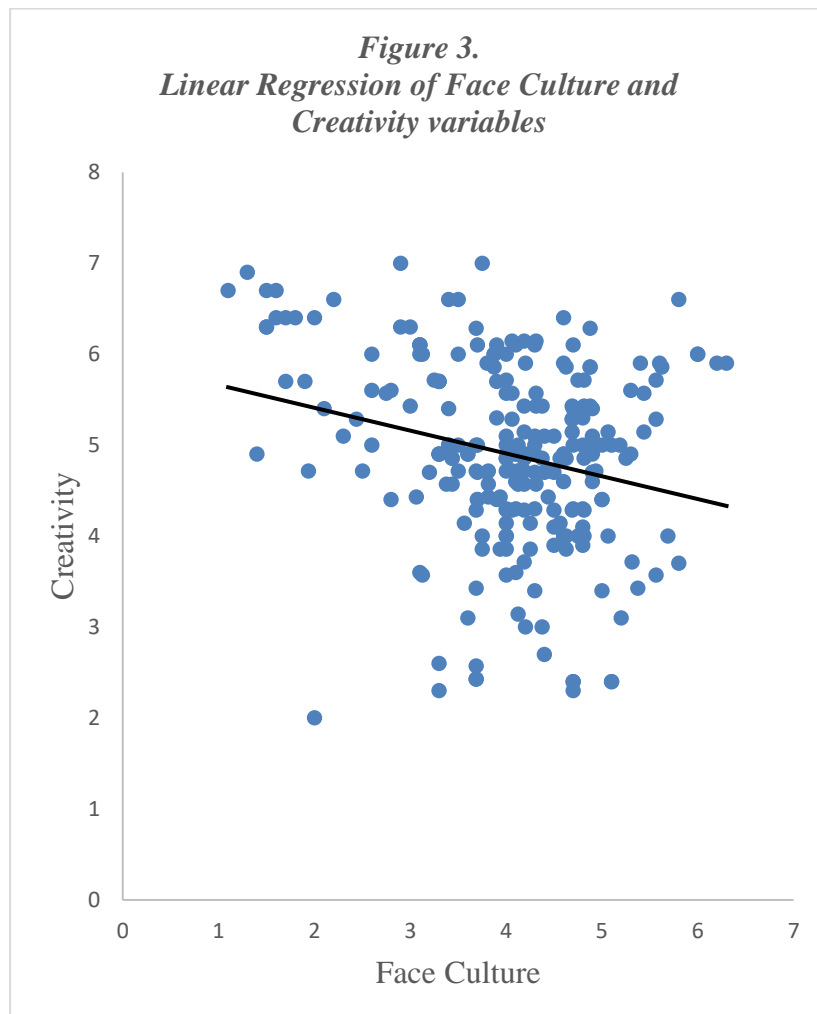
We conduct linear regression and square regression to examine the relationship between Face culture and Creativity. In the former, obtained adjusted R Square is 0.405, which indicates that Face culture variable can explain 40.5% of Creativity variable. The causal relationship is statistically significant $p = 0.000$ in both ANOVA and coefficient variable. In the later, obtained adjusted R Square equals to 0.115, thus squared Face culture variable explains Creativity less than Face culture variable. The linear relationship, hence, is more relevant and is demonstrated in Table 4. To facilitate the interpretation of the interaction between face culture and creativity, we plot the linear regression of such relationship. The result, which is plotted in Figure 1, suggests that consistent with hypothesis 1, face culture negatively impact on individual creativity, which means hypothesis 1 is approved. To test this interpretation, we statistically compare the slopes to zero, obtained standardized coefficient ($\beta = -0.240$) smaller than zero. Thus, higher level of face culture significantly predicts a lower level of creativity. This result initially supports our first hypothesis that Face culture has negative effect on Creativity variable. Workers working in an environment possessing a higher level

of face culture or they possess higher level of face themselves are predicted to have lower capability to be creative. Although this finding is encouraging in forecasting level of workers' creativity, the explaining power of face culture toward creativity is not remarkably high. Thus, it is important to test our mediating hypotheses about Perceived supervisor support and Perceived colleague support variables as an explanatory mechanism for the relationship between face culture and creativity.

Table 4. Linear Regression Analyses Presenting Relationship between Face culture and Creativity^a

	Unstandardized B	Coefficients Std. Error	Standardized coefficients β	t	Sig.
(Constant)	5.912	0.270		21.884	0.000
Face culture	-0.251	0.85	-0.240	-3.856	0.000

a. Dependent Variable: Creativity



3.2.3. Testing H2 and H3, involving Moderating Role of PSS and PCS in Face Culture and Creativity Relationship

To examine hypotheses in the working environment with the appearance of both supervisor and colleagues, we conducted hierarchical ordinary least square (OLS) regression analyses. We follow the moderated regression procedures recommended by Aiken and West (1991), entering the control variables in step 1, adding Face culture variable in step 2, PSS and PCS variables in step 3, and each ones' interactions to Face culture variable in step 4. As the results, the adjusted R square remarkably increases to 0.958 in the final model (adjusted R square is 0.403 in the first model, 0.405 in the second one, and 0.433 in the third one). Literally, the full model is able to explain 96% of the dependent variable – Creativity.

Table 5 depicts the results of our moderated regression analyses. Model 4, which includes all the variables (Face culture, PSS, and PCS variables) and PSS and PCS's interactions with face culture, enhances the result in the previous part. Standardized coefficient of face culture ($\beta = -0.464$) is smaller than 0. Thus, the negative effect of face culture on creativity is emphasized.

Model 4's results support hypothesis H2 "Perceived supervisor support moderates the relationship between face culture and creativity by facilitating the impact of face culture on individual creativity." To test this interpretation, we compare the standardized coefficient of the interaction between PSS and face culture variable to zero. Calculated $\beta = 0.501$ is greater than 0. Thus, the PSS possesses the moderating role toward the relationship between face culture to creativity by weakening the effect of face culture. Hypothesis H2 is approved. Literally, workers, who are well supported by supervisors and better perceive this, can reduce the effect of face culture to have higher levels of creativity. On the contrary, worker, who cannot fully perceive supervisor's support, reduce the effect of face culture on a smaller degree. Plus, workers, who are not supported by supervisors or cannot perceived this ($PSS = 0$), lie under the same effect of face culture and do not obtain the improvement in their creativity.

However, model 4's results show conflict with hypothesis H3 "Perceived colleague support moderates the relationship between face culture and creativity by mitigating the impact of face culture on individual creativity". Although model 3 shows an insignificant relationship between PCS and individual creativity,

model 4 shows a statistically significant moderated regression of PCS on the relationship of Face culture and Creativity variables. Obtained standardized coefficient for PCS ($\beta = -0.8360$) is smaller than zero. Therefore, PCS is shown to strengthen the negative effect of face culture on creativity. Workers, who better perceive colleague support, can be more affected by face culture, thus, obtain a worse level of creativity. This finding contradicts the established hypothesis H3, which is rejected.

To sum up, on the quantitative approach of conducting the survey by using linear regression, we employ linear regression analyses and conclude that face culture has bad effect on individual creativity. Working environments with a higher levels of face culture decreases workers' capability of being creative, while at workplace with a lower levels of face workers are more motivated to be creative. Hierarchical ordinary least square (OLS) regression analyses have shown that face culture's effect can be moderated by individual perceived supervisor support or perceived colleague support. Our statistic results support hypothesis H2, while rejecting the H3. Literally, perceived supervisor can mitigate face culture effect on creativity. On the contrary, perceived colleague can facilitate face culture effect on creativity. The contradiction to initial prediction as well as synthesized literature review raises the research question for our second study.

TABLE 5
Moderated Regression Analyses Predicting Creativity^a

Variable	Step 1				Step 2				Step 3				Step 4			
	b	s.e.	β	t	b	s.e.	β	t	b	s.e.	β	t	b	s.e.	β	t
Country	.246	.108	.121	2.289*	.211	.111	.104	1.906	.156	.110	.077	1.410	.051	.030	.025	1.692
Gender	.044	.099	.023	.447	.041	.099	.022	.417	.002	.098	.001	.017	-.038	.027	-.020	-1.414
Age	-.001	.118	-.001	-.021	-.020	.119	-.010	-.166	-.042	.118	-.021	-.352	-.054	.032	-.027	-1.680
Education	.101	.108	.047	.932	.089	.108	.042	.824	.053	.106	.025	.495	-.019	.029	-.009	-.658
Working experience	.195	.082	.148	2.379*	.192	.082	.146	2.343*	.177	.080	.134	2.203*	.061	.022	.047	2.811**
Working Position	.214	.118	.108	1.810	.198	.119	.101	1.672	.165	.116	.083	1.415	.088	.032	.045	2.790**
Task Independence	.108	.050	.114	2.179*	.122	.051	.129	2.410*	.088	.050	.093	1.742	-.014	.014	-.014	-.951
Creativity Requirement	.524	.051	.543	10.234**	.512	.052	.531	9.849**	.449	.054	.465	8.355**	.030	.017	.031	1.802
Face Culture					-.077	.059	-.073	-1.297	-.059	.059	-.056	-.999	-.485	.090	-.464	-5.398**
PSS									.159	.061	.162	2.613**	.004	.017	.004	.252
PCS									.071	.068	.062	1.057	.577	.066	.501	8.728**
PSS x Face Culture													.577	.066	.501	8.728**
PCS x Face Culture													-.134	.016	-.836	-8.426**
R ²		.423**				.427**				.458**				.958**		
F(df)		21.606 (8, 229)				19.448 (9, 228)				17.916 (11,226)				430.831 (13, 224)		
ΔR ²		.423**				.004**				.031**				.5**		

a. n = 245. Values in bold are relevant to tests of hypotheses *p < .05 **p < .01

Chapter 4. Study 2

Following up with the data analysis from Study 1, the authors found out a nota-worthy result. While Perceived supervisor support (PSS) mitigates the effect of Face Culture on Creativity ($\beta = .501$), Perceived Colleague support (PCS) facilitates the effect ($\beta_2 = -.836$). Hence, the H3 was rejected and it also went against our literature review. The unexpected result leads the authors to the new research question:

1. How can PCS facilitate the effect of Face culture on creativity?
2. How can PSS mitigate the effect of Face culture on creativity?

Therefore, we decided to conduct qualitative, individual, semi-structured, open-ended interviews in answering the stated research question.

Table 6. Moderated Role of PSS and PCS

Variable	b	s.e.	β	t
PSS x Face culture	.577	.066	.501	8.728**
PCS x Face culture	-.134	.016	-.836	-8.426**

* $p < .05$ ** $p < .01$

4.1 Research Methodology

The authors use the qualitative approach and individual semi-structured open-ended interview method to examine the mechanism of the reserved moderating roles of PSS and PCS on the relationship between face culture and creativity, which is an untouched part in the empirical literature. This method aligns with our interest to answer the “how” questions (Creswell, 1998; Langley, 1999). Also, suggested by Creswell (1998), Strauss & Corbin (1990), inductive, qualitative research is appropriate when the research question focuses on developing theory, especially theory about a process. Furthermore, individual semi-structured open-ended interview enables the understanding of individual behavior, respondents’ thoughts and feelings, and allows for further questions in response to significant replies (Bryman & Bell, 2011).

The interview was constructed to find out how the interviewees feel differently when they perceive support from their supervisors than when they perceive support from their colleagues; and how it facilitates or mitigates their creativity. An interview guide was created to structure the interview (Appendix 1).

The interview guide works not only as a tool to categorize and structure the questions, but also provides a time schedule (Bryman & Bell 2011). The interview protocol was tested on a small group of individuals before the interviews were conducted to ensure that the wording was clear. It includes two parts. It begins with some general questions regarding the organizational culture and characteristics of the interviewee in order to create a bigger picture of the candidates that could be later linked with the data. The next session was based on four main questions with the purposes shown as below (Table 7).

As in Study 1 the interview protocol was built in two languages – English and Vietnamese. The translation/back-translation procedure of Brislin (1986) was adapted to translate the items from English to Vietnamese and vice versa. Interviewee could choose the language that they were most comfortable in order to avoid miscommunication (Charmaz, 2006; Strauss & Corbin, 1990).

In addition to the recording, interviewers takes notes during the sessions to capture non-verbal communication. Each interview session lasts between 30 to 60 minutes. The records were then transcribed and coded into three main categories. The information of organizational culture, creativity requirement, and characteristics of the job were also taken into account to draw a bigger picture of generalization.

Table 7. Summary of Interview Information

Question	Items	Objects	Purpose
1. Can you recall a recent project/ task that you found yourself to be creative/ uncreative?	None.	Creativity	- Flashback to a memory of a creative project to create the specific background for the following questions.
2. Can you describe some details of how you received support from your colleagues?	<ul style="list-style-type: none"> - Did they make you feel supported/ unsupported? How? - How did their supports affect to your creativity? - Did you feel embarrassed for being wrong/stupid in front of your supervisor? - Do you feel safe to express new ideas in front of them? 	PSS and PSS's moderating roles	<ul style="list-style-type: none"> - Discover how PCS interact with the effect of face culture on creativity. - Understand how worker perceived their colleagues' support - Understand the concern of saving face of workers while sharing creative ideas with coworkers. - Discover the mechanism of how PCS might facilitate face culture effect on creativity.
3. Can you describe some details of how you received the support from your manager?	<ul style="list-style-type: none"> - Did they make you feel supported/ unsupported? How? - How did their supports effect to your creativity? - Do you feel embarrassed for being wrong/stupid in front of your supervisor? - Do you feel safe to express new ideas in front of them? 	PCS and PCS's moderating role	<ul style="list-style-type: none"> - Discover how PSS interact with the effect of face culture on creativity. - Understand how worker perceived their supervisors' support - Understand the concern of saving face of workers while sharing creative ideas with supervisors. - Discover the mechanism of how PSS might facilitate face culture effect on creativity.
4. Can you provide some details of how you support your coworkers?	<ul style="list-style-type: none"> - Do you support your coworkers? And how? - Do you save your coworker's face? And how? - Do you show your disagreement (directly/ publicly) if any? 	PCS and PCS's moderating role	This is an additional question regarding the reflection of the interviewees. The authors want to examine whether or not the interviewee notice about the moderator role of their support to the effect of face on creativity of others. Also, this question is to understand whether the worker cares about their coworkers' face (one aspect of face culture) while supporting/commenting on them or during the appearance of disagreement.

4.2 Sample

Going along with this logic, we used purposeful sampling, which relies on transparency—finding a context that offers a less cluttered view of the dynamics of theoretical interest (Yin, 2009; Spencer, 2015). In this paper, since the interviews are based on the emergent question from Study 1, the sample was selected from respondents of the survey in order to maintain consistency in the data flow as well as place the analysis of the respondents in a whole with the available information we already had. Moreover, we found out that the higher the hierarchical position of the respondents, the less face culture influences on creativity. Hence, the authors divided the sample into three groups corresponding with their positions: employee, middle manager, and top manager. Each of the group shall include two people, one from Norway, one from Vietnam to serve the comparison purposes (Bryman & Bell, 2011).

The invitations to participate in the interview were sent out to 10 pairs of potential candidates (10 individuals in Norway, 10 individuals in Vietnam) in the same level of positions stated in their survey results. From this group, 3 people in Norway (1 employee, 1 middle manager, 1 top manager) and 3 people in Vietnam (1 employee, 1 middle manager, 1 top manager) accepted the invitation.

4.3 Results and Discussion

The records of the interviews were then transcribed and put into consideration with additional information about the firms, job characteristics and organizational culture. Interestingly, the responses from Norwegian samples and Vietnamese samples show no significant differences regarding responses from the same organizational position. The similarities of the patterns between the data from two countries could be blamed for the stronger effect of organizational cultures which are open, flat from both sides rather than the effect of geographic culture (George and Zhou, 2001). However, the authors notice the changes of the influence of face culture on creativity among the level of the positions. The findings are presented in Table 8.

Table 8. Summary of findings from the Study 2

**Indicators are calculated based on the survey in Study 1*

	Employees	Middle Managers	Top Managers
Creativity requirement	High	Very high	Extremely High
Organizational Culture	Flat, open organization	Flat, open organization	Flat, open organization
Effect of Face Culture on Creativity*	3.57/7*	2.68/7*	2.12/7*
How Perceived Supervisors' Support mitigates the effect of Face culture on Creativity	<p>The employee is less affected by face culture while have better PSS for creativity because:</p> <ul style="list-style-type: none"> ○ Supervisors hold the right to allocate organizational resources to help the creative ideas come true ○ Supervisors have insight and professional knowledge of the business field and organization that could give valuable advice and helpful guidelines ○ Supervisors create pressure as well as support to push creativity 	Same.	Nearly does not matter to the creative level.
How Perceived Colleague Support mitigates the effect of Face culture on Creativity	<p>The employees are more affected by face culture while PCS for creativity because:</p> <ul style="list-style-type: none"> ○ Colleague MIGHT BE considered as competitor; thus, they want to save face before their competitors. ○ Coworker is regarded to be at the same level and have the same capabilities with each other, thus, employee's creativity might be underestimated and given no realistic support in implementation. ○ Colleagues tend to provide harmonious comments to save others' face 	<p>Middle managers feel more pressure to save face in front of their team members. However, they care about the colleagues' face even more than theirs.</p>	<p>Top managers are more careful about sharing ideas since he/she considers about the consequences of letting the non-official information go around the organizations.</p>

4.3.1 Level 1: Employees

On the employees' perspective, the authors observe and conclude that employees are able to be creative and affected less by face culture when they better perceive supervisor support for creativity. Also, employees rate themselves on the lower level of creativity or state that they are creative '*within borders*' when they perceive less support from supervisor.

'There are two types of scenario. I am usually very open and comfortable raising my creative ideas with supervisors, who are courageous and supportive. I am sure that they will help me generate an efficient plan for my raw ideas and successfully implement them. However, regarding some very strict bosses, I feel impotent to share, explain my ideas, and convince them. Thus, I choose to hide my creativity in front of these persons.'

On the contrary, employees with more perception of support from coworkers do not always demonstrate higher level of creativity.

'Coworkers support me a lot, but I also fail a lot. I am skeptical about our colleagues' support. They are just the same as me.'

When being asked, all of the employee interviewees state that supervisor is the better source of support, and that supervisors could enhance their creativity in the environment of face culture because of reasons identified below.

Supervisors hold the right to allocate organizational resources to help the creative ideas come true

When we first asked with the question about how interviewees perceive support from their supervisor, we were surprised by the constant stream of replies that we received. The interviewees' answers present the ideas of the mechanism that we are looking for:

Interviewee 1: My supervisor is really courageous and creates the best conditions for us to develop our creative ideas: allocating resources, establishing a temporary in-charge team, connecting us to our partners, as well as negotiating with our customers.

Interviewee 2: "They (the supervisors) are really supportive. I have never felt it hard to share ideas with them. If I got a good idea, they are the most likely ones, who offer me a budget or a team to make it real".

Interviewee 3: "...Still, even though sharing my raw crazy ideas without any plans, human resources, or contacts, so on... to my supervisor, I feel completely comfortable..."

In this case, most of the interviewees feel the support of their supervisors is more helpful for their creativity implementation in compared to their coworker's support. This promotes them to tradeoff their face-saving with the opportunity to implement their ideas. It makes sense since supervisors are in better positions to make formal decisions with respect to resource allocation and establishing priorities between tasks than coworkers are (Rank, Nelson, Allen, & Xu, 2009) through the selected bases of influence that include support (Krause, 2004). Moreover, if we look at the creativity perspective, as referred to in 2.1, the creative process, as it occurs over time, is nonlinear and fraught with ambiguity (Spencer, 2015). There are often multiple paths that might lead to success (George, 2007; Lubart, 2001; Mokyr, 1992). The complex nature of the creative process can leave creative workers feeling "blind" (Campbell, 1960), or unsure how to proceed. Specially, highly creative ideas are more difficult to implement than moderately creative ones due to their out-of-the-box, risky nature that inevitably draws opposition, and because they are generally more complicated to deliver (Škerlavaj et al., 2014). Because they produce uncertainty, highly creative ideas are likely to be met with more skepticism and hesitation (Janssen, Van de Vliert, & West, 2004; Baer, 2012). One needs more resources (time, energy, attention, support, and so on) for their implementation. However, it is an unfortunate fact of organizational life that resources are limited. This can, in turn, result in a detrimental effect of excessively novel ideas in terms of their implementation (Škerlavaj et al., 2014). Employees who want their ideas to be implemented shall have the tendency to feel less face-caring and *completely open* (Interviewee's responses, 2017) while sharing their thoughts with the supervisors.

Supervisors have professional knowledge about the business field and organization and are able to give precious valuable advice and helpful guidelines

Our insight emerges from feedback from an interviewee:

Interviewee: My supervisor is senior in the field. I don't mind talking with him about my random plans. We have a folder named Crazy ideas to share

with each other. I know that when I come to him, I will not receive negative criticism but constructive advice.

Interviewer: Have your ideas ever been rejected by your supervisor? If yes, do you feel embarrassed about it?

Interviewee: Yes, I have. But I do not feel embarrassed at all. When he explained to me the reasons, I then understood. It is just like he took it from other angles which are better than my initial thoughts.

The frequency of these types of interactions are noticeable. It reminds us of the study of Amabile in 1996, in which he suggested that supportive supervisors also tend to be enthusiastic, to be good communicators, to be protective of their teams, and able to set a clear direction without being controlling. Hence, the workers will feel that they are always welcome to be consulted by their supervisor in a non-criticized environment. And this is the key to weaken the face-saving tendency among the team members (Zhou & George, 2004). Furthermore, a supervisor provides recognition, respect, and support to his or her subordinates regarding creativity, such as providing creativity-relevant feedback and information (Madjar et al., 2002). The employees may attempt to be creative because they perceive creativity to be valued and supported by their supervisor (Amabile, 1996). This statement is confirmed by responses from interviews with top and middle managers, who show the *'willingness to listen to creative ideas'*, and direct support by *'giving a hand in overloading tasks'* or *'mutual brainstorming'* (interviewees' responses, 2017). Since the supervisors normally are in the senior position, they seem to possess more insight knowledge, relationship and network in the field that could be an essential element in employees' creativity implementation.

Supervisors creates pressure as well as support to push the creativity

For example, one of our interviewee admitted that: *"I think I will be more creative when I work with my supervisor rather than my colleague since I feel the pressure from him that promotes my brainstorming process"*. As stated by Lazarus (2001), stress and pressure from the supervisor in a moderate extent could encourage the creativity and efficiency of the employees. Similarly, Amabile et al. (1996) also suggested that the ability to provide goal clarity and to facilitate open

interactions and trust among employees has also been trusted to decrease the distance between the knowledge sharing process in the organizations which in the end, facilitate creative ideas.

In a nutshell, PSS could mitigate the effect of face culture on creativity through their power over resources allocation, possession of professional knowledge and the presence of them in employees' minds. The following part shall continue to explain the mechanism of how PSC facilitates the effect of face culture on creativity.

Colleagues might be considered as competitors at work

Krause (2004) suggested that it is a common sense that colleagues are your team members as well as your competitors, we were doubted if this concept could be somehow involved in the interaction between face culture, creativity and perceived colleague support. The data from the interview has proved that our suspicion was correct. For instance, an employee confessed that:

“I think more carefully before I say something publicly with my colleagues. They are my co-workers, but also my competitors. The last thing I have ever wanted is to be laughed at by them”.

Although most of the interviewees have a good perception of coworker's support, they still tend to save their face before their coworkers. In an organization, the creativity process often involves multiple individuals working together in a complex social system, such as in groups (Woodman et al., 1993). Through the interviews, the authors found that sharing the initial unpolished ideas with colleagues makes the interviewees feel unsafe or afraid of being mocked, or having the novel solutions stolen. This could be linked with the study of Abrams (2003) regarding interpersonal trust in organizations. According to Abrams (2003) and Stenmark (2001), people are not likely to share knowledge without strong personal motivation. Internal factors include the perceived power attached to the knowledge and the reciprocity that results from sharing. External factors include the relationship with the recipient and rewards for sharing. The relationship with the recipient includes two critical elements: trust and the power and status of the recipient. When the trust in the colleagues' benevolence does not exist, it enhances the face culture effect on sharing knowledge and ideas (Abrams, 2003).

Colleagues are viewed as at the same level of competence

Another distinguishing feature is that the employees consider colleagues to be at the same level as them in the company, their support does not really help to make the idea feasible:

“I want to share ideas with my coworker less because they are the same as me, while bosses are usually superior to me. In some cases, when my questions or ideas are too raw or basic, I afraid of losing face”.

Colleagues tend to provide good words to save others' face

According to our previous quantitative study, the higher the position the individual has in the organization, the lower the point on the face culture scale he/she obtains (5.5; 4; and 2.7 over 7 for employee, middle manager, and top manager, respectively). Also, interviewer received several responses from employees, and even middle managers, that they do not want to provide hard words on their coworker' tasks, or their disagreement with their coworkers.

“If it is a minor one (disagreement) and not related to me, I will ignore. »

“During meetings, if somebody raises a problem, I will listen and try to understand but won't quickly react even with aggressive ideas [...] I cannot argue with my coworkers. I need to be gentle. In some case, all I say is I understand and I will ask for advice from my supervisor.”

People tends to provide encouragement and nice words to their colleagues, like

“We work in harmony. And everyone is comfortable, and happy.”

Thus, if they share raw ideas with coworkers, they might receive only agreement, rather than questions, pressure, or harsh advice from their top managers. When employees perceive great support from coworkers, they might miss the necessary challenges to revise their idea, complement it, and turn it into reality.

“My supervisor's support is the combination of both motivation and pressure. All of those make me erase my face, and enhance my creativity.”

4.3.2 Level 2: Middle Manager

The next level of analysis is from the middle managers perspective. They are in a special position in the company. They work directly with their subordinates and are the first key person that employees come to share their innovative ideas. Since they are also the leaders of the team, they tend to consider

their face in front of team members (Huang et al., 2001). Simultaneously, they also have their supervisors, who are the top managers. Thus, the interactions of between PSS, PSC and face culture of the middle managers come from multiple direction: top-up (middle manager – top manager) and top-down (middle manager – employees).

With the first top-up direction, the authors record the similar pattern between middle manager and employee position interviewees: PSS mitigates the effect of face on creativity. As for the top-down, middle managers show the tendency to care more about face-saving for their subordinates rather than their own.

Supervisors' support mitigates the effect of Face Culture on Creativity

Similar to employees, the candidates who are middle managers feel the same way when they receive help from their direct supervisor. However, the trust level among the managers seems to be highlighted as compared to the employee – manager relationship:

“I feel that he (the supervisor) is there if I need him. There is no need weekly one to one conversation, but I know if I need a decision, he will be there for me.”

Furthermore, one of the interviewee admitted that she found it difficult to be innovative with purely PCS, not PSS. Because her supervisors are always busy, she only received help from her colleagues which a lot of times are useless to her. She said:

“I wish I could have advice from my supervisors. My colleagues are nice but they do not have the insight that I wish they had. Then slowly, I find it embarrassed to share with them my creative thoughts since I am not confident if they can see the creativeness of it or not”.

Thus, with her, the values of the support from coworkers is not worth the tradeoff of her face-saving. The reflection of the interviewees again confirmed our suggestion that perceived support from supervisor will help to decrease the effect of face on creativity while support from colleague is on the opposite side.

Colleagues are followers. Hence, middle managers, to some extents, care more about saving face in front of their team members

On the other hand, as a team leader, the middle managers need to consider their status in the group since it can influence the efficiency of their voices at workplace (George & Zhou, 2001). The middle manager, hence, would be more motivated to conform to the group norm and to maintain their group membership (Hofstede, 1980, 2001). This perception influences their face-saving. The middle managers tend to be more careful to choose how they talk and act publicly. For instance, we captured an interesting confession of a middle manager as following:

“I want to build up an imagine of a good leader who is senior and helpful to my team. I cannot allow myself to say something stupid when my subordinates are around. They will not believe in my competence anymore”.

However, they care about their colleagues’ face even more than saving their own.

Interestingly, even though middle managers care about their face in front of their subordinates, they also acknowledge that they need to be open-minded in promoting new ideas. The dialogue bellows attracted our attention to propose the finding:

Interviewer: Will you give comment to your colleague publicly?

Interviewee: No, I will never do that

Interviewer: Why not?

Interviewee: I don’t want to break their confidence. If they feel embarrassed, how can they come to me in the future?

The pattern repeats in other conversations. It turns out that middle managers are not themselves afraid of receiving feedbacks publicly but would rather criticize their subordinates privately. Linked to the prior research, we discover that leaders who are always offering help to their team members are able to accurately perceive, appraise, and express others’ emotions (Zhou & George, 2003). Redmond, Mumford, and Teach (1993) previously found that leaders enhance creativity by encouraging dissent and diversity of opinions to challenge the status quo. This leads to the feeling of being stimulated and encourages them to identify and act on opportunities for creativity among the employees (Goffman, 1981). As stated above, people are not likely to share knowledge without strong personal motivation (Abrams, 2003; Stenmark, 2001). Possessing this concept,

middle managers become more considerate of how to give comments as well as still keeping the creative atmosphere.

4.3.3 Level 3: Top Manager

With respect to top managers, the authors witnessed an interesting phenomenon. Neither PSS nor PCS is able to influence their creativity. Most of the top managers are equipped with relatively high management skills and are less dependent on others since they hold the decision-making power to support their novel ideas' implementation. However, top managers are not active idea-sharing individuals due to the consequences of letting non-official information go through the company.

Support from Supervisors and Colleagues: Minimal effect on Creativity

Unlike the other two groups, top managers show that there is minimal influence of perceived support at work on their creative idea generation and implementation. This is demonstrated in the short dialogue below extracted from our interview:

Interviewer: What do you think about perceived support at work? Will it help you to be more creative?

Interviewee: No, not really. It does not impact the way we work, propose new ideas and apply them. It is how it is, we work together straight forward.

This can be explained by linking the effect of face on creativity of the level of top manager. They are the lowest scores among the three groups (2.12/7 point for face culture scale). The high position with the power to determine the allocation of organizational resources combined with the diverse knowledge and networks in the field make them more confident to share their craziest ideas despite face-losing risks. However, they would be more careful to choose what to share widely since he/she considers the consequences of letting the non-official information go around the organization.

Chapter 5. General Discussion

Our studies show that workers' perceptions of support from others at work, including supervisors and coworkers, are able to explain the difference in creativity levels in working environments with varied degree of face culture. In the field Study 1, our findings support the hypothesis involving perception of supervisors' support by revealing the mitigating role of it in the relationship between face culture and workers' creativity. However, the authors reject the hypothesis predicting the similar role of perception of coworker's support. In Study 2, we meet the curiosity about the mechanism facilitating this unexpected phenomenon by focus worker's interviews. Our scientific findings, including theoretical and practical contributions, potential implications, and ways for future research are synthesized in this part.

5.1 Theoretical contributions

Although face culture is pervasive in East Asia and in multicultural work context, the influence of face has gained little attention of researchers on managerial field (Kim & Nam, 1998; Miron-Spektor, 2014). Our research contributes to the emerging body of work on cultural logics (Kim & Cohen, 2010; Kim et al., 2010; Leung & Cohen, 2011) that have explained inter- and intra-cultural differences in creativity and innovation (Leung et al., 2014). The first finding in field Study 1 is consistent with earlier research on negative effect of face culture on creativity (Oldham & Cummings, 1997; Yuan & Woodman, 2010; Kim et al., 2012; Miron-Spektor et al., 2015). Employees with higher level of face are discovered to be less creative than the ones with the lower level. An interesting novel point discovered in our research is that there is no significant difference in face culture level between Norwegian and Vietnamese companies. Suggested causes might be stronger organizational culture, and personal characteristics.

Furthermore, Study 1 answers the call to find reasons of inconsistent results researching cultural differences in previous creativity studies (Erez & Nouri, 2010). Besides already explored manipulation, such as power distance and the presence of a supervisor (Nouri et al, 2015), face logic endorsement (Spektor et al, 2015), foreign experiences (Morris, 2015), different models of negotiation (Gelfand, 2015), subtle differences in creativity might be manipulated by

situational context of the extent to which how workers perceived supervisors' or workers' support. Our findings suggest that the moderating role of perceptions about support from others at work (supervisors/ coworkers) should be considered when exploring the possible effect of face culture on creativity. First, the authors support the hypothesis involving perception of supervisors' support. Consistent with previous research of Oldham & Cummings (1996) and componential theory of Amabile et al. (1988, 1996) that prove the critical positive impact of PSS on creativity, the effect of face culture on creativity is weaker or negligible when employees feel better support from supervisor. The finding suggests that PSS can curb the appropriate reflexive response to enhance one's image following a threat caused by face culture (Schmeichel & Vohs, 2009); thus, workers could be more creative even under the impact of face.

Surprisingly, our findings discover a contradiction to the previous hypothesis and our initial prediction relating to perception of colleagues' support based on organizational support theory (Kim et al., 2012) and componential theory (Amabile, 1988, 1997). Perceived colleague's support used to be believed to facilitate the relationship between group members, thus, decrease the effect of face culture among colleagues in the environment for creativity (Richardson and Skinner, 1992). However, our data has shown an opposite result: perceived supports from colleagues could strengthen the face effect on creativity. Despite the belief on supporting effect, perceptions of coworker's support increase the threat and exaggerate negative face effect on creativity process of workers. Workers are less creative with better perceptions of coworkers' help.

Our qualitative Study 2 meet the curiosity on the unexpected phenomenon and contribute to the better understanding of the moderation of perceived support in the relationship between face culture and creativity. We document the mechanism behind such contradict impact of perceived support from supervisors and coworkers and find out that (1) workers can trade off their desire to save face to gain wise feedbacks from supervisors, who is believed to have professional knowledge and experience (2) workers believe their raw ideas can be successfully implemented thanks to supervisors' support, who are thought to possess power over resource allocation (3) workers, who perceive better emotional support from supervisors, demonstrate less fear of face and more creativity level. Therefore, perceptions of supervisor's support can mitigate negative responses due to face to

enhance workers' creativity. However, perceived colleagues' support is explored to promote the relationship between face culture and creativity because (1) workers tend to save their face in front of their coworkers, who is considered competitors and (2) coworkers tend to save each other face, hence, provide only nice feedbacks, which in turn protects face culture rather than promotes creativity. Therefore, despite the fact that PCS is proved to enhance employee's creativity (Kim et al., 2012; Amabile, 1996, 1997), our study explore that PCS associated with negative effect of face culture on creativity might limit workers' capability of being creative and raise the fear of breaking their social image.

Additionally, we advance the line of culture-creativity research by simultaneously considering on the scope of different hierarchical organizational positions: employee, middle manager, and top manager. In Study 2, the authors attempt to draw a big picture of how relationship between individual creativity and face effect moderated by perceived support from supervisors/ colleagues on different points of view. Regarding employee and middle manager levels, the effect of face on creativity is reduced with the moderation of PSS but enhanced with PCS. Remarkably, middle managers care more about face-saving for their team members than their own face. Meanwhile, in term of top manager, PSS and PCS do show a significantly less influence on the effect of face on their capability to be creative.

5.2 Practical contributions

The effect of face culture on creativity might be shifted due to the work environment (Nouri et al., 2014; Zhou & Su, 2010), which could be attributed by PSS and PCS. The practical implications of our study, therefore, will focus on suggesting the new ways to improve work environment through PSS and PCS to promote creativity and, simultaneously, mitigate the influence of face culture.

Innovative ideas need more resources (time, energy, attention, support, etc.) for their implementation (Škerlavaj et al., 2014). If the managers want to enhance the creativity in both quantity and quality of the ideas, they need to create a suitable environment for it (Zhou & George, 2001). Thus, both instrumental and socio-emotional support from supervisors need to be highlighted and widely recognized throughout the company. More importantly, leaders should also take into account the effect of perceived colleague support. The key reason of its

negative effect is due to perception of considering coworkers as competitor and face-saving motivation. In order to mitigate that, it is essential to create a cooperative atmosphere which highlights the interpersonal integration so colleagues should be viewed as team members, not competitors working on innovation together in both generalization and implementation process.

Additionally, in order to effectively employ PCS and PSS to enhance creativity result in the environment of face culture, leaders should take organizational hierarchical positions of workers into account. While it is unproductive to improve creativity of top managers by stimulating PCS and PSS, increasing PSS and decreasing PCS is an important way to moderate the negative face culture effect on creativity. It is necessary to note that our qualitative study reveals a reversed preference of employees and managers. While managers tend to provide task-oriented support, employees prefer relationship-oriented support. Therefore, managers need to provide more concern on the later dimension of support.

5.3 Limitations and Direction for Future Research

Prior works have largely neglected the ability to observe the qualitative mechanism behind moderating roles of perceived support from supervisors and colleagues in the environment, possessing different levels of face culture, for creativity. These works mainly relies on the precision of quantitative research that likely do not reflect the realities of subjective feelings of worker's perception and qualitative characteristic of creativity. Also, the use of survey captures only variance about if PSS and PCS can moderate other processes rather than exploring how these elements can interfere the others. Although our work helps overcome these limitations, all studies have weaknesses that offset their strengths.

First, our sample might not fully demonstrate face culture level on the scope of country. In these two chosen companies, employees have some commons that decrease the representativeness of the sample. For example, the majority of workers are at the age in between 25 and 45 years old; plus, most of them have at least bachelor degree. As proved in prior research, age (Jones & Weinberg, 2011) and education (Fasko, 2001) can influence the level of face culture. Moreover, these two companies include also international workers. Therefore, workers in these two countries hardly presents face culture in Eastern and Western countries.

Also, both sample companies are start-up with open and flat organizational culture. Study 1's statistics notice that there is no significant difference between creativity level between Western and Eastern countries. Thus, as mention in study 1 and 2, the samples might have stronger effect of organizational culture than geographic culture. This raises the opportunities for further research to look at a more concrete sample serving the purpose of investigating culture on the scope of countries.

Second, because of the proved effect of face culture, workers might not honestly rate their creativity level in the questionnaire and in the interviews. They did not want to underestimate their abilities or lost their image under the interviewers' eyes or at least in their own mind. Future research should employ a more objective method to estimate the creativity level, for instance: supervisors' or colleagues' ratings.

Finally, in our research we discover interesting finding that face culture level decrease through the organizational position: top managers possess the lowest point for face culture, while employees obtain the highest point. Further study should put more effort on investigating this phenomenon and how to apply these characteristics in human resource management practices.

6. Conclusion

Face is shown by previous researchers to be predominant in Eastern countries compared to Western ones and to play an important role in cross-cultural differences (Liu et al, 2012). Numerous authors have implied or stated that face culture and creativity are negatively related, which means workers in culture with the higher face are proved to demonstrate a lower creativity. However, Eastern people, who are considered to obtain higher level of face, is explored to not always have lower level of creativity than Western ones, who are thought to have less face. The inconsistency raises a question mark for the divided research stream investigating the face culture and creativity relationship.

On the other hand, perceived organizational supports, including perceived supervisor support and perceived colleague support are positively related to individual creativity (Eisenberger, 2002). However, the moderating role of perceived supervisor support and perceived colleague support to employees' level of creativity in the environments with varying degree of face culture has remained unresolved in previous research. Also, the mechanism of facilitating or mitigating of these contextual elements has not been considered.

Our findings, which are generated from both exactly numeric quantitative and intuitively interview-based qualitative studies, uncover an interesting contradiction between functions of perceived supervisor's and colleague's support. Also, we shift the view on perceived colleagues support from obviously positive effect on creativity to mitigating role in the environment of face culture. Workers, who better perceive support from their supervisors, demonstrate higher creativity level, even in the environment with higher level of face culture. On the contrary, employees, who better perceive support from their colleagues, demonstrate lower creativity level in the environment of face culture. The interestingly novel results are explained by supervisor's wise knowledge, longer experience, resource allocation power and competitiveness and face-saving desires among coworkers. In addition, we show how organizations can intervene contextually and promote individual creativity with the appearance of face culture through considering distinctions of different organizational positions.

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APPENDIX

Appendix 1. Interview Transcript

Interview Transcript – Norway – Sample 1

The interview guidelines were constructed with the questions of which the answers would serve for the explanation of the hypotheses 2 and 3. The guideline was reviewed by our supervisor to ensure its structured and scientific approach.

Trial interviews were conducted with 2 employees in Vietnam and Norway before this current interview.

Project: BI Master Thesis Qualitative Study

Date _____12/06/2017_____

Time _____13h30_____

Location ____Huddly office, _____

Interviewer ____Linh Nguyen_____

Interviewee _____ Vebjørn Boge Nilssen _____

Release form signed? _Yes_

PART 1: INTRODUCTION

Introduce about the interviewer, purpose of the interviews, anonymity of the interviewee and asking for permission for recording

Good morning/afternoon,

My name is Linh/Tho Nguyen, MSc in (name of the major), BI Norwegian Business School in Norway. Thank you for spending time for this interview. This

serves our research on examining the relationship between Creativity and Face culture and measuring the moderator role of Perceived support at workplace to this connection.

Thank you for your participation. I believe your input will be valuable to this research and in helping grow all of our professional practice. Confidentiality of responses is guaranteed

Today I will have a few questions regarding your experience in your profession as (*position of the interviewee*). The interview will last for 1 hour maximum.

Please feel free to interrupt me whenever you have any concerns or questions.

Do you mind if I record our conversation as the evidence and data for my research?

PART 2: INTERVIEW

A. Get – to – know interviewee questions

1. How long have you been working for (company)?
Since mid-February so it is four or five months.

2. What are your main responsibilities in the company?
Content Producer which includes making photos, films as well as now also being head up in content developer for the homepage (website)

3. Can you describe your organizational culture of your company?
Very creative and very open but also..uhm.. straightening guideline on what people want, but that is a good thing, so everything should be high quality but very free and open to do what you think it is right and yeah..

4. In your opinion, how do your colleagues and your supervisor think about you?
I think it is very well, I think, a creative person I hope. Everybody in Huddly gets along very well. And I think it is a very open relationship and a lot of closed meetings with all colleagues all the time and a lot of fun events on the top of that so ..yeah.. really good bonding in the company.

B. Interview about the mediator role of Perceive Support

We should mention Creativity as: Creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, in our interview we can understand Creativity as a novel and useful ideas, products or a new and efficient way, technology, or techniques to carry out a task.

Also, “Support” term refer to both task-oriented and relationship-oriented (Oldham & Cummings, 1996).

1. Can you recall about the recent project/ task that you find yourself creative/ uncreative?

What types of work that you needed to proceed?

Are there any changes/ innovation/ creativity in that project compared with what you and others have done so far?

Did you work alone or with your colleagues/ supervisor?

What was your role in the project?

Uhhh.... I think... At least right now, we are working a lot on the homepage and then for example I get a ...a title. It is said: 'Made in Norway' and then I need to make or find a picture that suits that. So then I can go crazy so then I went back to... when I started in the company, I found some photos from when we went on a ski trip and I took Huddly camera out of the snow and took some photos then mixed with the photos I have taken the half of the year I have been working and some stuffs come up and I can think back oh yeah, that is brilliant!

Is there any involvement or helpful support from your co-worker or supervisor?

Yes, a lot. All the time...Uhhh, I always.... like this or last week, when I have a case video with our External Supervisor, my co-worker helped me to interview him and then... I filmed him then I edited it, so it was almost done then I sent it over to my colleagues and supervisor. And then they do a check on what is working, what could be improved and then one thing or two that could be fixed...

then they give me feedback. So it is always back and forth for everything that I made.

So, how many percentages that you think the final product that you think it is according to your initial idea/imagination and how many percentages that it has changed after you received advice/comment from you colleagues and supervisors?

It depends on product but normally... it is like 80 - 90% and some small feedbacks. But if it is a big project like the launch movie or stuffs like that, the we were a group of 5 – 10 people that all has feedback and then it is a lot more back and forth.

Do you think you will be more comfortable to work in a project that you work by yourself first then receive feedback in the end or you would like to work in a team as the member and do it together from the start?

No, it is very nice as it is now because it is super-efficient. Cause when you got to the point that people are happy with your result that you made then you can make a finished product and small feedback. So you can get stuffs go out there a lot quicker, instead of going back and forth, back and forth...

Reflection by Interviewer

- Creative person (as commented from both his supervisors and colleagues)
- Honest answer
- Notice that his job requires to have a NEW product

2. Can you describe some details of how you received the support from your manager?

Do they make you feel supportive/ unsupportive? How?

How do their supports effect to your creativity?

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your manager outside of work?

What is your learning experience in this project?

They are really supportive. I have never felt it hard to share the idea with them. At least until now, not with any of them. Cause everyone is ..uhm.. we can make a crazy idea and we can laugh about it but it does not matter. So.. everyone is open to: Give me your idea and then... it is hilarious sometimes. It is kind of a safe place for you to come up with whatever ideas. If it is a good idea, then everyone will help you up.

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

I have 😊 and we.. yes, we have a folder that we named it 'Crazy Commercial'. I have been submitting some crazy stuffs there, they like it pretty much so I have a 'Go' for some stuffs but other stuffs are still there.

So even though it is crazy idea, you don't feel hesitate to share the idea with them right?

Yeah, Not feel hesitate at all.

Have your ideas been rejected by your supervisors? How do you feel?

I think..uhm.. sometimes when we are in the meeting and stuffs and I present an idea and then someone has a logical reason of why we should not do it. But every time that it happens, I realize why when they explain it. So not in kind of negative way but rather than taking thing from different angles

3. Can you describe some details of how you received the support from your colleagues?

Do they make you feel supportive/ unsupportive? How?

How did their supports affect your creativity?

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your colleagues outside of work?

What is your learning experience in this project?

Response from Interviewee:

They are really supportive. I am totally free to talk about whatever I think. They will listen to it and tell me if I can do anything more to make it better.

4. Can you describe some details of how do you support your coworker?

Do you support your coworkers? And how?

Do you save your coworker face? And how?

Do you show your disagreement (directly/ publicly) if any?

Yes, I love to support my colleagues. We always help each other out when you do not have time or you are sick/gone. We can all step in, you know...

Do you show your disagreement (directly/ publicly) if any?

Yeah, I can disagree when I think that it is bad. For example, when I see the mock up of the website, I think it is not good enough, I give them comment in the meeting publicly. It is how we work, really straight and comfortable

5. (Only for manager) Can you describe some details of how do you support your subordinates?

Do you support your subordinates? And how?

Do you save your subordinates face? And how?

Do you show your disagreement (directly/ publicly) if any?

N/A. Since he is not in managerial position.

PART 3: CLOSURE

- Thank you to interviewee
- reassure confidentiality
- ask permission to follow-up _____

Interview Transcript – Norway – Sample 2

The interview guidelines were constructed with the questions of which the answers would serve for the explanation of the hypotheses 2 and 3. The guideline was reviewed by our supervisor to ensure its structured and scientific approach.

Trial interviews were conducted with 2 employees in Vietnam and Norway before this current interview.

Project: BI Master Thesis Qualitative Study

Date _____12/06/2017_____

Time _____14h30_____

Location ____Huddly office _____

Interviewer _____Linh Nguyen_____

Interviewee _____Torun C. Larsen_____

Release form signed? _Yes___

PART 1: INTRODUCTION

Introduce about the interviewer, purpose of the interviews, anonymity of the interviewee and asking for permission for recording

Good morning/afternoon,

My name is Linh/Tho Nguyen, MSc in (name of the major), BI Norwegian Business School in Norway. Thank you for spending time for this interview. This serves our research on examining the relationship between Creativity and Face

culture and measuring the moderator role of Perceived support at workplace to this connection.

Thank you for your participation. I believe your input will be valuable to this research and in helping grow all of our professional practice. Confidentiality of responses is guaranteed

Today I will have a few questions regarding your experience in your profession as *Logistic Manager*. The interview will last for 1 hour maximum.

Please feel free to interrupt me whenever you have any concerns or questions.

Do you mind if I record our conversation as the evidence and data for my research?

PART 2: INTERVIEW

A. Get – to – know interviewee questions

How long have you been working for (company)?

Since August so it has been almost a year already

What are your main responsibilities in the company?

Customer logistic. So, supply chain is up stream and I have downstream, from the product is ready to when the customer and distributor received it.

Can you describe your organizational culture of your company?

I think we have the culture of you should do something... No problem if you did anything wrong but you need to clean up..haha. So, the company should not be stuck, it should just go... It could be fluctuated but the trend needs to be upward. Do something and do good.

An open atmosphere where everyone is free to choose what they will work, how they will work. And be open-minded to changes, because if you are afraid of changes, you should not work here.

4. In your opinion, how do your colleagues and your supervisor think about you?

Hmm... I have no idea. Uhmm. I think a do-er and smiley and nice person, I guess.

B. Interview about the mediator role of Perceive Support

We should mention Creativity as: Creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, in our interview we can understand Creativity as a novel and useful ideas, products or a new and efficient way, technology, or techniques to carry out a task.

Also, "Support" term refer to both task-oriented and relationship-oriented (Oldham & Cummings, 1996).

1. Can you recall about the recent project/ task that you find yourself creative/ uncreative?

What types of work that you needed to proceed?

Are there any changes/ innovation/ creativity in that project compared with what you and others have done so far?

Did you work alone or with your colleagues/ supervisor?

What was your role in the project?

I feel I am creative when I built the logistic process for Huddly

Is there any new with that since I know that you have done a lot of logistic project in your working years?

We should not touch any data at all, not enter order, no gap between Huddly and the production. Everything should go to the flow.

Will you feel yourself more creative when working with the team or alone?

With the team, of course. I will be the support role in the team, otherwise, there will be no deliver. I would find myself be more effective and supportive like that.

Reflection by Interviewer:

Creative person (as commented from both his supervisors and colleagues).

Honest answer.

Notice that his job requires to have a NEW product.

2. Can you describe some details of how you received the support from your manager?

Do they make you feel supportive/ unsupportive? How?

How do their supports effect to your creativity?

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your manager outside of work?

What is your learning experience in this project?

I feel that he is there if I need him. There is no need weekly 1:1 but I know if I need a decision, he will be there for me.

Do you feel embarrassed for being wrong/stupid in front of your supervisor?
*Comfortable to share with him. If he needs me, I will answer him as fast as I can.
I know that he trusts me and I trust him as well.*

How is your relationship with your manager outside of work?

Just colleagues.

3. Can you describe some details of how you received the support from your colleagues?

Do they make you feel supportive/ unsupportive? How?

How did their supports affect your creativity?

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your colleagues outside of work?

What is your learning experience in this project?

*Yes, they are very supportive. They listen, respect and understand. It is interesting now when we have more people in Sales department and you know, when the pressure from the customers increased, the Sales people might change.
Yes, I feel safe to share my ideas with them*

4. Can you describe some details of how do you support your coworker?

Do you support your coworkers? And how?

Do you save your coworker face? And how?

Do you show your disagreement (directly/ publicly) if any?

With the new comers, if they come to me to ask about thing I know and I can do, of course, I will do that. I will go to talk to them since I know that they might find it hard at first to mingle with people

Do you show your disagreement (directly/ publicly) if any?

No, no public, never. For me, it is ok if someone tells me right away but with other people, I don't know how they will take it, I don't want to hurt their feelings.

5. (Only for manager) Can you describe some details of how do you support your subordinates?

Do you support your subordinates? And how?

Do you save your subordinates face? And how?

Do you show your disagreement (directly/ publicly) if any?

Uhm.. I know from earlier as a team leader, I am not a bossy person, I work on the same line with other people. I love to see people work with the feeling of equality, and I feel like that make people more comfortable to work.

PART 3: CLOSURE

Thank you to interviewee

reassure confidentiality

ask permission to follow-up _____

Interview Transcript – Norway – Sample 3

The interview guidelines were constructed with the questions of which the answers would serve for the explanation of the hypotheses 2 and 3. The guideline was reviewed by our supervisor to ensure its structured and scientific approach.

Trial interviews were conducted with 2 employees in Vietnam and Norway before this current interview.

Project: BI Master Thesis Qualitative Study

Date _____12/06/2017_____

Time _____15h30_____

Location ____Huddly office_____

Interviewer _____Linh Nguyen_____

Interviewee _____Jonas Rinde_____

Release form signed? _Yes___

PART 1: INTRODUCTION

Introduce about the interviewer, purpose of the interviews, anonymity of the interviewee and asking for permission for recording

Good morning/afternoon,

My name is Linh/Tho Nguyen, MSc in (name of the major), BI Norwegian Business School in Norway. Thank you for spending time for this interview. This serves our research on examining the relationship between Creativity and Face

culture and measuring the moderator role of Perceived support at workplace to this connection.

Thank you for your participation. I believe your input will be valuable to this research and in helping grow all of our professional practice. Confidentiality of responses is guaranteed

Today I will have a few questions regarding your experience in your profession as *CEO of Huddly*. The interview will last for one hour maximum.

Please feel free to interrupt me whenever you have any concerns or questions.

Do you mind if I record our conversation as the evidence and data for my research?

PART 2: INTERVIEW

A. Get – to – know interviewee questions

How long have you been working for (company)?

Almost 3 years

What are your main responsibilities in the company?

I am CEO of Huddly. I am responsible for all of the operational and strategic activities of the company.

Can you describe your organizational culture of your company?

Huddly is a Norwegian technology start-up. We started first with a core team 4 years ago. So we were very flexible in the way we work but of course, straight forward. We highlights creativity, people can choose the way they work as long as it is efficient.

By the time, we become bigger and bigger, we still aim to keep the flat-organization culture, everyone is equal and everyone's ideas is worthy to consider.

A creative and supportive work environment for craziest people.

4. In your opinion, how do your colleagues and your supervisor think about you?
Ha ha, it is a good question. I think I am an calm, reliable, straight forward person at work.

B. Interview about the mediator role of Perceive Support

We should mention Creativity as: Creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, in our interview we can understand Creativity as a novel and useful ideas, products or a new and efficient way, technology, or techniques to carry out a task.

Also, “Support” term refer to both task-oriented and relationship-oriented (Oldham & Cummings, 1996).

1. Can you recall about the recent project/ task that you find yourself creative/ uncreative?

What types of work that you needed to proceed?

Are there any changes/ innovation/ creativity in that project compared with what you and others have done so far?

Did you work alone or with your colleagues/ supervisor?

What was your role in the project?

The most recent project that I am thinking of is the cooperated project with the R&D department. You know, our product is an intelligent camera. We need to think of all the feature that should be developed. And they all need to be Wow, yes, it is creative. I work with the team of 12 engineer in which I am the leader in both technical and project management way. It was really spontaneous the way we work, we just sit together and brainstorm then feedback. Finally, we selected the most voted pattern that we could propose.

Reflection by Interviewer

Creative person (as commented from both his supervisors and colleagues)

Honest answer

Notice that his job requires to have a NEW product

2. Can you describe some details of how you received the support from your manager?

Do they make you feel supportive/ unsupportive? How?

How do their supports effect to your creativity?

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your manager outside of work?

What is your learning experience in this project?

Since I am in a very special case, I think. My supervisor is the chairman. He is hard here in Oslo, but it does not matter. We meet once a week to sync about the direction of the company. But, to be honest, I am the one who responsible for the operation, I need to do it anyway, you know. So, whether or not I got support from him, it does not matter.

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

No, not at all. No, not really. It does not matter to the way we work, propose new ideas and apply it. It is how it is, we work together straight forward.

3. Can you describe some details of how you received the support from your colleagues?

Do they make you feel supportive/ unsupportive? How?

How did their supports affect your creativity?

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your colleagues outside of work?

What is your learning experience in this project?

Do they make you feel supportive/ unsupportive? How?

Yes, they are very supportive. They listen, respect and understand.

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

No, not at all.

4. Can you describe some details of how do you support your coworker?

Do you support your coworkers? And how?

Do you save your coworker face? And how?

Do you show your disagreement (directly/ publicly) if any?

Yes, I do that with my best. I like the way people come to me with new ideas, sometimes they are funny, sometimes they are crazy but sometimes, you know, you said: "Wow, that's fantastic!"

I think since I have been through almost similar ways with what my colleagues have been working today. So I kind of know what do they mean, what else do they need, and how important it is to encourage the dare-to-talk spirit.

Do you show your disagreement (directly/ publicly) if any?

Yes, no problem.

5. (Only for manager) Can you describe some details of how do you support your subordinates?

Do you support your subordinates? And how?

Do you save your subordinates face? And how?

Do you show your disagreement (directly/ publicly) if any?

Uhm.. I know from earlier as a team leader, I am not a bossy person, I work on the same line with other people. I love to see people work with the feeling of equality, and I feel like that make people more comfortable to work. However, I will be careful of what I am speaking outside, especially when it is not official information.

PART 3: CLOSURE

Thank you to interviewee

reassure confidentiality

ask permission to follow-up _____

Interview Transcript – Vietnam – Sample 1

The interview guidelines were constructed with the questions of which the answers would serve for the explanation of the hypotheses 2 and 3. The guidelines were built based on (*source*) and reviewed by our supervisor to ensure its structured and scientific approach.

Trial interviews were conducted with 2 employees in Vietnam and Norway before this current interview.

Project: BI Master Thesis Qualitative Study

Date ____16/06/2017_____

Time ____20:00_____

Location ____Hanoi_____

Interviewer __Nguyen Thi Anh Tho_____

Interviewee __Vu Hong Phu – CEO - MBAL_____

Release form signed? __Yes__

PART 1: INTRODUCTION

Introduce about the interviewer, purpose of the interviews, anonymity of the interviewee and asking for permission for recording

Good morning/afternoon,

My name is Tho Nguyen, MSc in Business major Leadership and Change, BI Norwegian Business School in Norway. Thank you for spending time for this interview. This serves our research on examining the relationship between Creativity and Face culture and measuring the moderator role of Perceived support at workplace to this connection.

Thank you for your participation. I believe your input will be valuable to this research and in helping grow all of our professional practice. Confidentiality of responses is guaranteed.

Today I will have a few questions regarding your experience in your profession as CEO of your company - MBAL. The interview will last for 1 hour maximum. Please feel free to interrupt me whenever you have any concerns or questions. Do you mind if I record our conversation as the evidence and data for my research?

PART 2: INTERVIEW

A. Get – to – know interviewee questions

1. How long have you been working for (company)?

1.5 year

2. What are your main responsibilities in the company?

CEO

3. Can you describe your organizational culture of your company?

Organizational culture is important to us, which is reflected in our core values: Transparent, Trustworthy, Passionate, United, and Agile.

4. In your opinion, how do your colleagues and your supervisor think about you?

Strict, high demanding. People expect me to have excellent performance.

B. Interview about the mediator role of Perceive Support

We should mention Creativity as: Creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, in our interview we can understand Creativity as a novel and useful ideas, products or a new and efficient way, technology, or techniques to carry out a task.

Also, “Support” term refer to both task-oriented and relationship-oriented (Oldham & Cummings, 1996).

1. Can you recall about the recent project/ task that you find yourself creative/ uncreative?

What types of work that you needed to proceed?

Are there any changes/ innovation/ creativity in that project compared with what you and others have done so far?

Did you work alone or with your colleagues/ supervisor?

What was your role in the project?

Response from Interviewee:

Official product launch on 16 March. There are a lot of creativity, innovations up to that milestone.

2. Can you describe some details of how you received the support from your manager?

Do they make you feel supportive/ unsupportive? How?

How do their supports effect to your creativity?

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your manager outside of work?

What is your learning experience in this project?

Response from Interviewee:

There are lots of support, which is the combinations of both encouragement, motivation, and disagreement.

Bank is one of our distribution lines. And the bank's leader (also my supervisor) creates top down policies, and campaigns that make advantages for us, and support our company to achieve targeted business goals. That is one aspect. Sometimes, bank's (leaders) cannot understand the insurance expertise, which makes us put effort on explaining. They want to look on the numerical performance, which push us to improve ourselves.

All of these are pressure and, also, motivation for us.

3. Can you describe some details of how you received the support from your colleagues?

Do they make you feel supportive/ unsupportive? How?

How did their supports affect your creativity?

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your colleagues outside of work?

What is your learning experience in this project?

Response from Interviewee:

Sure. I must have their support to create innovation.

5. (Only for manager) Can you describe some details of how do you support your subordinates?

Do you support your subordinates? And how?

Do you save your subordinates face? And how?

Do you show your disagreement (directly/ publicly) if any?

Response from Interviewee:

I create convenient conditions for them, and also pressure with high demanding goal. The most important things is to assign them with tasks, and support them during implementation.

Support them during implementation includes a lot of things: since revise their action plan, to detailed actions.

I want to create good relationship with my employees. In general, I combine between giving pressure and motivation.

How you press your employees?

I give them challenging task including quality, and quantity goals in a given time. To motivate employees, I create a rewarding process. When somebody complain, I talk to them to motivate them again. For example, with the bancassurance department, which receive g a very challenging KPI of \$661 000 per year. I need to guide them, give them tools, and suggest the relevant action plan, estimate number of customers, and predict number of customer per bank branch. I connect with the head of each branch so they can also support company's teams.

PART 3: CLOSURE

Thank you to interviewee
reassure confidentiality
ask permission to follow-up _____

Interview Transcript – Vietnam – Sample 2

The interview guidelines were constructed with the questions of which the answers would serve for the explanation of the hypotheses 2 and 3. The guidelines were built based on (*source*) and reviewed by our supervisor to ensure its structured and scientific approach.

Trial interviews were conducted with 2 employees in Vietnam and Norway before this current interview.

Project: BI Master Thesis Qualitative Study

Date __15/06/2017_____

Time __17:30_____

Location __Hanoi_____

Interviewer __Nguyen Thi Anh Tho_____

Interviewee __Lam Phuong Nga_____

Release form signed? __Yes__

PART 1: INTRODUCTION

Introduce about the interviewer, purpose of the interviews, anonymity of the interviewee and asking for permission for recording

Good morning/afternoon,

My name is Linh/Tho Nguyen, MSc in (name of the major), BI Norwegian Business School in Norway. Thank you for spending time for this interview. This serves our research on examining the relationship between Creativity and Face

culture and measuring the moderator role of Perceived support at workplace to this connection.

Thank you for your participation. I believe your input will be valuable to this research and in helping grow all of our professional practice. Confidentiality of responses is guaranteed

Today I will have a few questions regarding your experience in your profession as (*position of the interviewee*). The interview will last for 1 hour maximum.

Please feel free to interrupt me whenever you have any concerns or questions.

Do you mind if I record our conversation as the evidence and data for my research?

PART 2: INTERVIEW

A. Get – to – know interviewee questions

1. How long have you been working for (company)?

1.5 year

2. What are your main responsibilities in the company?

I am in charge of Human Resource Management, including Organizational Structure, Recruitment, Human Resource Development, Organizational Culture, ...

3. Can you describe your organizational culture of your company?

Initially, our organizational culture is mixed, in which the most highlighting is MB's culture. However, company possess our own core values. Everyone has passion for creativity and we are happy working in this environment. Most of managers are from MB (our biggest shareholders), thus we inherit good qualities from MB, for example, obeying culture, and relationship oriented culture. Regarding face culture, there is no shouting or harassment. Everyone do not pay strong emphasis on face. In general, we act politely without smearing, despising,

or disrespecting. Most of us are “white collar” workers, thus, we don’t act like that.

4. In your opinion, how do your colleagues and your supervisor think about you?
I feel that under my supervisors’ eyes I have lots of drawbacks. Regarding my coworkers, everyone is happy while following/ working with me because I work with teamwork style, not topdown. Others tell me that I am kinda open. People might think HR department at MB is powerful. However, I want to show them that HR dept. is not powerful but provides services for workers, which always listen and understand workers’ needs and always be calm even with impolite behaviors. Thus, everyone is friendly to me, maybe because I am older, they show me respect. I want to keep that image.

B. Interview about the mediator role of Perceive Support

We should mention Creativity as: Creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, in our interview we can understand Creativity as a novel and useful ideas, products or a new and efficient way, technology, or techniques to carry out a task.

Also, “Support” term refer to both task-oriented and relationship-oriented (Oldham & Cummings, 1996).

1. Can you recall about the recent project/ task that you find yourself creative/
 uncreative?

What types of work that you needed to proceed?

Are there any changes/ innovation/ creativity in that project compared with what you and others have done so far?

Did you work alone or with your colleagues/ supervisor?

What was your role in the project?

Response from Interviewee:

Recently, we have the task to build recruitment and performance assessment, goal establishment policies. Usually people might think we can imitate what is available from our previous organizations. However, it is completely wrong

because organizations are all different. For example, policies on goals establishment and performance assessment are based on core values, which are distinct at companies. We have to be creative in building policies that best match each organization. We have to be creative within the boundary but not imitation. Especially in start-up company, people are required to be creative. We are based on our experience and also, creative to build the new thing based on organizational culture, company owners' expectation, ...

The most innovative point in our project will happen in the next months. We are putting our concentration on it. Actually, it is not really an innovation but it is a creativity within boundary. I want to create a learning organization. Thus, the important thing is besides training program, we need to create a cooperative environment, where people have to change, want to learn, want to share, not bearing the responsibility of learning.

In this project, I am the supervisor, under me is an executive. This task also involves related department, for example, Youth Association, or any random employees that can contribute their ideas.

2. Can you describe some details of how you received the support from your manager?

Do they make you feel supportive/ unsupportive? How?

How do their supports effect to your creativity?

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your manager outside of work?

What is your learning experience in this project?

Response from Interviewee:

Actually, in a start-up companies, managers like us have to be really active. Top managers are really busy with general management. Thus, we have to do technical tasks on our own, we cannot lean on top managers or supervisors.

Do you feel supportive or unsupportive?

We entered this company with working experience. Thus, we try to be independent to the most. Thus, I don't think if I am supported or not. However, the most ideal environment is where supervisor generate ideas with us. In this working environment, we get used to the fact that top managers are super busy, thus, we get used to be independent to the most. But when I need help we still look for it.

I think the best way is working with all related hierarchical position in a team according to my needs. I want to be able to gather all related human resource from top manager to normal employees for ideas generation. Usually, everybody is busy with their own task, thus we need to be on ourselves. We still wait for the involvement of everyone in effective idea generation. Because it is difficult to change our plan while getting into idea implementation stage.

Do you feel 100% comfortable raising a problem and ask for others' ideas?

When I need help, I still ask for them and look for help from others. But not all the time because we understand the circumstances.

When I have a new idea, I am willing to share it to my supervisor. Or maybe, with my coworker, or even a young employee. Because everyone is busy, thus sometime sharing ideas with subordinates become easier.

Are you afraid of being judged while sharing ideas?

I always working with a team spirit; thus, I am not afraid of being judged. But if somebody disagrees with me, I just keep quiet and do not want to discuss more. Our supervisor kind of caring to the others, his care is enough, and both task and relationship oriented.

3. Can you describe some details of how you received the support from your colleagues?

Do they make you feel supportive/ unsupportive? How?

How did their supports affect your creativity?

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your colleagues outside of work?

What is your learning experience in this project?

Response from Interviewee:

My colleagues are very nice. Usually, when I have some raw ideas, I will brainstorm with my coworkers, then, we separate the whole plan into smaller tasks. When others have ideas, I am willing to listen to and agree if it is nice. I think my teamwork skills are balanced not topdown.

5. (Only for manager) Can you describe some details of how do you support your subordinates?

Do you support your subordinates? And how?

Do you save your subordinates face? And how?

Do you show your disagreement (directly/ publicly) if any?

Response from Interviewee:

I am always carefully support others, even give them a hand. I even warn, no, not warn, but notice them that I am doing their task for them because they are overloaded. I give them a hand rather than just talk to them.

I usually avoid making others feeling embarrassed, I don't give them feedback that make them embarrassed. If somebody has mistakes, I talk to them gently. If I have conflicts in public I try to delay rather than discuss it in public.

PART 3: CLOSURE

Thank you to interviewee
reassure confidentiality
ask permission to follow-up _____

Interview Transcript – Vietnam – Sample 3

The interview guidelines were constructed with the questions of which the answers would serve for the explanation of the hypotheses 2 and 3. The guideline was reviewed by our supervisor to ensure its structured and scientific approach.

Trial interviews were conducted with 2 employees in Vietnam and Norway before this current interview.

Project: BI Master Thesis Qualitative Study

Date ___13.06.2017_____

Time ___22:00_____

Location ___Hanoi_____

Interviewer ___Nguyen Thi Anh Tho_____

Interviewee _Mr. An – Insurance Consultant – MBAL_____

Release form signed? _Yes___

PART 1: INTRODUCTION

Introduce about the interviewer, purpose of the interviews, anonymity of the interviewee and asking for permission for recording

Good morning/afternoon,

My name is Tho Nguyen, MSc in Business major Leadership and Change, BI Norwegian Business School in Norway. Thank you for spending time for this interview. This serves our research on examining the relationship between Creativity and Face culture and measuring the moderator role of Perceived support at workplace to this connection.

Thank you for your participation. I believe your input will be valuable to this research and in helping grow all of our professional practice. Confidentiality of responses is guaranteed

Today I will have a few questions regarding your experience in your profession as an employee of your company. The interview will last for 1 hour maximum.

Please feel free to interrupt me whenever you have any concerns or questions.

Do you mind if I record our conversation as the evidence and data for my research?

PART 2: INTERVIEW

A. Get – to – know interviewee questions

1. How long have you been working for (company)?

I have been working in my current company for one and a half month.

2. What are your main responsibilities in the company?

I am insurance consultant. I work in team in some project and work independently in the others.

3. Can you describe your organizational culture of your company?

The overall atmosphere is fresh and friendly. I have tight relationships in my former company. In this new one, everyone is friendly, courageous, caring, and respectful to us, sale team. Generally, I recognize that people usually save others' face.

4. In your opinion, how do your colleagues and your supervisor think about you?

I am entering a new difficult field. Thus, people first challenge me and do not completely believe in my ability. Besides, people know that I experience long time working in MB group, thus, have some advantages. They don't trust me completely but have high expectation on me. My supervisor recognize that I am hard working and enthusiastic. Saving my image is my priority.

B. Interview about the mediator role of Perceive Support

We should mention Creativity as: Creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, in our interview we can understand Creativity as a novel and useful ideas, products or a new and efficient way, technology, or techniques to carry out a task.

Also, “Support” term refer to both task-oriented and relationship-oriented (Oldham & Cummings, 1996).

1. Can you recall about the recent project/ task that you find yourself creative/ uncreative?

What types of work that you needed to proceed?

Are there any changes/ innovation/ creativity in that project compared with what you and others have done so far?

Did you work alone or with your colleagues/ supervisor?

What was your role in the project?

Response from Interviewee:

One of my creative projects was to sale a minor, not a major, new product, which was M-POS, a VISA card reader connecting a smartphone and client's visa card. I was a key person in that project, who set up almost everything. My targeted customer was Tien Sa Taxi, the prominent taxi service company in Danang city. First, we were so unconfident because the partner was a technology-lover but still reluctant to this payment method, which was novel in Vietnam at that time. And here comes the creativity. I and other team members travel by Tien Sa taxi and ask to pay by card. We even call to their hotline to raise the need for card payment. After that, the customer company's CEO understood the realistic need and wanted to corporate with us to quickly implement M-POS project within their cars. They even urgently established a team to take charge of the deal.

2. Can you describe some details of how you received the support from your manager?

Do they make you feel supportive/ unsupportive? How?

How do their supports effect to your creativity?

Do you feel embarrassed for being wrong/stupid in front of your supervisor?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your manager outside of work?

What is your learning experience in this project?

Response from Interviewee:

My supervisor is really courageous and creates the best condition for us to develop our creative ideas: allocating resources, establishing a temporary in-charge team, connecting us to our partners, as well as negotiating with our customers. Our supervisor support is necessary in facilitating the project. Thanks to his helps our project can be implemented in a much shorter time, which was only 20 days. I did not feel weird or shy or embarrassed telling my boss my ideas because my ideas in that project is not novel in neighbor countries like Myanmar or Philippines and it is not expensive to try that in Vietnam. Still, sharing my raw crazy ideas without any plans, human resources, or contacts, so on... to my supervisor, I feel completely comfortable because we have closed relationship.

3. Can you describe some details of how you received the support from your colleagues?

Do they make you feel supportive/ unsupportive? How?

How did their supports affect your creativity?

Do you feel embarrassed for being wrong/stupid in front of your colleagues?

Do you feel safe to express your new ideas in front of them?

How is your relationship with your colleagues outside of work?

What is your learning experience in this project?

I also receive lots of support from my coworkers. In that project, the marketing team build to my original ideas by having advertising plans, which I think smart and interesting, for the service in that project. I think if I share my opinions, they should be appreciated rather than judged. I usually share my opinions with a few

coworkers rather than all. In general, as sharing my ideas, I do not afraid of being judged or losing my face.

4. Can you describe some details of how do you support your coworker?

Do you support your coworkers? And how?

Do you save your coworker face? And how?

Do you show your disagreement (directly/ publicly) if any?

Response from Interviewee:

To support my coworkers, I introduce them to some of my acquaintances in the fields, that should help them. However, there are some ideas, connections, or customers I don't want to share. I want to do goods for people but not affect my benefits. Regarding the saving face problem, I privately give advices to my coworkers and put myself on their shoes to understand their feelings. If we have serious disagreements I will discuss with them, but if it is a minor one and not related to me, I will ignore.

5. (Only for manager) Can you describe some details of how do you support your subordinates?

Do you support your subordinates? And how?

Do you save your subordinates face? And how?

Do you show your disagreement (directly/ publicly) if any?

Response from Interviewee:

I don't have subordinates.

Additional questions:

Talk about one of your uncreative tasks:

I have a lot of them. Most recently, I cannot have a promising deal done because I lack experience. I work alone in the task.

Supervisor or Coworker, which one you will choose?

When I have new ideas, I choose to share it with my supervisor because of their more valuable advices. They have insight comments, deep knowledge, and

experience. I want to share ideas with my coworker less because they are the same to me, while bosses are usually better than me. In some cases, when my questions or ideas is too raw or innocent, I afraid of being losing my face. There is no such problem when I talk to my boss.

I want my boss to be enthusiastic, considerate, and dedicate with our work. However, too control is not always good for me. I want work with a supervisor, who can combine a good relationship, and serious, effective working time, and create rooms for creativity.

PART 3: CLOSURE

Thank you to interviewee
reassure confidentiality
ask permission to follow-up _____

Master thesis questionnaire

Welcome to the Master thesis questionnaire!

Thank you for taking part in this survey. The survey aims at examining the relationship between Creativity and Losing face culture. Also, the investigation measures the moderator role of Perceived support at workplace to this connection. This questionnaire should only take approximately 10 minutes to complete. Your responses are voluntary and will be confidential and only served research purposes.

For the following question, please provide your demographic information

Name (not required):

Country:

Gender:

- Male Female

Age:

- Under 25 From 25 to 45 Over 45

Education:

- Vocational school Undergraduate Graduate

Working experience

- Under 5 years From 5 to 10 years Above 10 years

Working position:

- Staff Head of department/ office Board member

Team work:

- Always work independently Rarely work in team Often work in team
 Usually work in team Always work in team

Requirement for creativity:

- Repetitive work, no requirement for creativity Low requirement for creativity Average requirement for creativity
 High requirement for creativity Very high requirement for creativity

For the following question, please use the scale below to indicate the extent to which you agree with each statement as it applies to you

<i>Statement</i>	<i>Com p- letel y Disa g-ree</i>	<i>Disagr ee</i>	<i>Slightl -y Disa g-ree</i>	<i>Neutr- al</i>	<i>Slightl y Agree</i>	<i>gree</i>	<i>Compl e- tely Agree</i>
Creativity							
I often suggest new ways to achieve goals or objectives	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I often come up with new and practical ideas to improve performance	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I often search out new technologies, processes, techniques, and/or product ideas	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I am a good source of creative idea	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I often exhibit creativity on the job when given the opportunity	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I often come up with creative solutions to problems	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I often have a fresh approach to problems	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Perceived Supervisor Support							
My supervisor cares about my opinions	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
My work supervisor really cares about my well-being	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
My supervisor strongly considers my goal and values	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
My supervisor shows very little concern for me	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Overall, I am satisfied with my financial benefits	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Perceived Collegiate Support							
My coworkers provide me with valuable information about how to improve my job performance	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
The feedback I receive from my coworkers helps me improve my job performance	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7

My coworkers are willingly share their expertise with each other	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Help each other out if someone falls behind in his/her work	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Encourage each other when someone is down	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Try to act like peacemakers when there are disagreements	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Losing face							
I am more affected when someone criticizes me in public than when someone criticizes me in private	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
During a discussion, I try not to ask questions because I may appear ignorant to others	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Before I make comments in the presence of other people, I qualify my remarks	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I downplay my abilities and achievements so that others do not have unrealistically high expectations of me	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I carefully plan what I am going to say or do to minimize mistakes	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I say I may be in error before commenting on something	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I do not criticize others because this may embarrass them	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I will not complain publicly even when I have been treated unfairly	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I try to act like others to be consistent with social norms	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Before I do anything in public, I prepare myself for any possible consequence	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
I prefer to use a third party to help resolve our differences between another person and me	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7

When discussing a problem, I try to let the person know that I am not blaming him or her	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
When someone criticizes me, I try to avoid that person	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
When I make a mistake in front of others, I try to prevent them from noticing it	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Even when I know another person is at fault, I am careful not to criticize that person	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
When someone embarrasses me, I try to forget it	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7

If you have any questions or feedbacks, do not hesitate to contact us via

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