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# **Preliminary Thesis Report**

**- How Perceived supervisor support and Perceived  
collegiate support at work can moderate the  
relationship between Losing face culture and  
Creativity? -**

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## Summary

The paper demonstrates the recent effort of students on investigating the interaction among three elements of face culture, creativity, and perceived organizational support. First, the writer raise the need of testing whether face culture influence individual creativity. Also, the paper presents the early process of the authors on examining the moderating role of perceived organizational support, which may lead to the differentiation in the relationship between face culture and employee creativity. Our findings might be developed into critical implications in creativity management. To achieve that, the writer clarifies the concepts of face culture and creativity; then, their relationship is presented, and re-examine. Such differentiation raises the problem of a possible moderator, an element of social context at work, perceived organizational support, which affects the above relationship. Investigating this mediating role, the paper clarifies the concepts of perceived organizational support on both supervisor and collegiate perspectives. Also, the paper presents the qualitative methodology used in current research to reach our research goals. The objects and its connections in the literature review are demonstrated through a path model presented, including research sample, research design, research procedures and data analysis.

## 1. Introduction

Nowadays fast paced changing environment leads to increasingly complex environments 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 on creativity and innovation (Erez et al, 2015). However, there are inconsistent findings on the relationship 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 in 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 recent period of time since the call from the Journal of Organization Behavior (2015), there are several findings represent different levels of analysis from the most micro level of the individual to the most macro-level of the country to answer the question of to what extent social context can variate the effect of culture on creativity (Erez et al., 2015). They indicate that such relationship can be manipulated by working context of 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), and other important elements of 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 culture. The

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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 other (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 examine the if culture, particularly, on the aspect of face, can influence creativity. And if perceived organizational support, including ones from supervisors and colleagues, which varies in different social contexts, can moderate that relationship between face culture and creativity.

## **2. Review of the relevant literature**

### ***2.1 The effect of Face Culture on Creativity***

#### ***2.1.1 Creativity and Creativity Assessment***

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). Creativity is also a part of our everyday lives (Runco & Richards, 1997). Nowadays, creativity is admitted to be the lifeblood of the majority of the most of 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 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 audience and maintain their source of loyal customers for such long time (Michael & Barrier, 2007). Furthermore, creativity is critical for not only profit business, but also for governmental organization. During the recent years, Danang, a city of Vietnam, has witnessed incredible changes from a small province to one of the top cities in the country thanks to creative human resource management strategy of Mr. Nguyen Ba Thanh, the former president of the city. Thus, it is undeniable that individual creativity in the workplace is an essential element in fostering

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organizational innovation. Moreover, 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*). A well-known definition of creativity (*G. Rand, 1981*) is: "Creativity is a term that describes a process where an individual, as a consequence of his or her personal dispositions, and in the interaction with the environment finds a new or original product that is adequate for the situation." Although definitions may differ, creativity has typically been defined by ideas that are both novel and useful (Amabile, 1984). Thus, it has always been a desirable feature for the majority during the process of innovation and growth. Goncalo and Staw (2006) states 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).

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 it's 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.

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Regarding the overall picture of how to measure creativity, Plucker & Renzulli (1999) groups these types of assessment into three categories: the psychometric, historiometric and biographical approach. This paper uses the psychometric approach. Psychometric approach involves the use of instrumentation (surveys, questionnaires, tests, rating scales, etc.) to measure creativity. Torrance (1979) states that psychometric measurements of creativity are conducted into two primary methods: the personality 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. 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). In this approach, creativity is assessed by cognitive test.

George and Zhou (2001) stated that Openness and Conscientiousness in the Big Five is related to creative behavior in the workplace. They found out that Openness to Experience resulted in high levels of creativity when feedback was positive, and employees were presented with a task that allowed them to be creative. They also found out Conscientiousness resulted in low levels of creative behavior when supervisors engaged in close monitoring and coworkers were unsupportive. These findings show some promise for the five factor model of personality as a measure for creativity.

Rorschach method is traditionally used for psychological assessment and diagnosing mental illness. The research of Cannoni (1999) found that Rorschach is a potentially useful instrument for assessing and studying creativity. Gregory (2000) suggests that revising the Rorschach test, from assessing kinds of people to kinds of patterns, might show what stimulates creativity.

Creative Person Profile (CPP) was developed by Martinsen (2011) from an initial pool of 38 relevant personality constructs, and seven factors were identified and labeled from this pool: Instability, Associative orientation, Flexibility, Agreeableness, Motivation, Ambition, Originality. CPP test indicated that all the seven CPP factors either explain group differences between more and less creative people or they correlate with typical criteria of creativity.

Turning to cognitive approach, creativity is assessed by cognitive tests. The widely used to measure divergent thinking method is Torrance Tests of



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Creative Thinking (TTCT), (Torrance 1966, 1999). Numerous studies have reported evidence of reliability and validity for the TTCT scores. However, some researchers have expressed concern over their construct validity (Chase, 1985; Cooper, 1991): high intercorrelations among the creativity dimensions measured by the tests, divergent thinking dimensions have poor discriminant validity (Fleenor & Taylor, 2004).

Another cognitive test is Test of Creative Thinking (Divergent Production) (TCT-DP; Urban & Jellen, 1996): based on a more general theory of creativity, a Gestalt theory they call image production. Respondents are asked to complete drawings of incomplete figures. Research conducted by Urban and Jellen indicates acceptable reliabilities and validities for the instrument.

Also, researchers can use Remote Associates Test (RAT; Mednick, 1962): 30-item creativity assessment on which respondents are asked to find a remote associate for three apparently unrelated words. The test is build up on the hypothesis that the individual who are better at finding remote associations are more creative. According to Mednick, the test shows satisfying levels of reliability and validity.

Triarchic Abilities Test is developed by Sternberg (1997) developed to measure three factors of intellectual ability: analytical ability, practical ability and synthetic ability. Sternberg reports that the Synthetic Ability scale is a reliable and valid measure of creativity. The three scales are not highly correlating, providing some evidence of discriminant validity.

Other tests for assessing creativity are observer ratings and assessing the climate for creativity. Observer ratings indicates the process of instead of using self-assessment methods, some researchers advocate the use of the ratings of observers, typically involve the judgements of coworkers, such as bosses, peers, direct reports or friends, spouses, and other family members. Johnson (1979) developed the Creative Checklist, in which observers rate the creative behavior of individuals on 8 dimensions (Fluency, Flexibility, Independence, Resourcefulness, etc.). This method involves assessing creative products which carries an analysis of what makes creative products different from less creative products. The most common approach is to use the ratings of expert judges. Also, assessing creativity with 360-degree feedback is critical. Farax, which is developed in Sweden by Ekvall and Arvonen (1994), collects ratings from the

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manager him-or herself as well as ratings from manager's boss, peers, direct reports, and others. It is a leader development tool designed to help managers improve their creative leadership skills by providing behavioral and performance feedback on 3 dimensions: Change, Relationship and Structure. However, the psychometric properties of this instrument are still under investigation (Fleenor & Taylor, 2004). In order to assess the climate for creativity, according to Amabile (1983), it is also important to measure the context in which creativity occurs. Some methods that can be used to assess the climate for creativity include The Siegel Scale of Support of Innovation (Siegel & Kaemmerer, 1978), Situational Outlook Questionnaire (Isaksen, Lauer, and Ekvall, 1999), KEYS survey (Amabile, Taylor & Gyskiewicz, 1995).

Measuring creativity is necessary because creativity plays an important role in the society and evolution: it drives innovation and evolution, providing original ideas and options, but it is also a reaction to the challenges of life; it sometimes helps when solving problems, but also sometimes allow problem to be avoided; it is both reactive and proactive (Heinzen 1994). According to Fleenor and Taylor (2004), it is incumbent on users to investigate several potential measures before choosing the one that will 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.

### *2.1.2 Face Culture*

According to the statistics of Steinmetz (1999), an estimate suggests that more than 160 definitions of culture exist. Hofstede's operating definition 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 behaviours. Similarly, culture is defined as a system of shared values and norms that sets the rules of expected behaviours (Erez & Earley, 1993 cited in Nouri et al, 2014).

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 are generally consistent. According to Leung & Cohen (2011) and Triandis (1989), face represents public-self that is mainly constructed by what other people

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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. All of the above definitions shows that, unlike self-esteem, individuals are not in the positions to determine the face level of themselves, but the others. People's relative position and role within a social network, and how well they perform within their positions and fulfil their social role defined their degree of face. 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 fulfil their social role, and are hated by others (Kim & Nam, 1998; Lim, 1994).

"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). At the same time there can be no doubt as to the greater salience which face has for Eastern people. And it increases in degree of sensitivity in Southeast Asia (Gordon & Michael, 2002), including Vietnam. However, according to Ella 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 response to insults and aggressive behaviours (Severance et al., 2013), friendly gestures (Leung & Cohen, 2011), and other judgments about themselves (Kim & Cohen, 2010; Kim et al., 2010).

### *2.1.3 The relationship between Face Culture and Creativity*

Despite important contributions to the understanding of face 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.

Ella et al., (2015) argue that Face culture is established upon "the 3 H's", three related cultural components: hierarchy, humility, and harmony, which are respected in that order. Different levels in the hierarchical system requires people from these levels to maintain each other's face, especially the face of 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,

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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, preventing 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 related to creativity activities, like "rocking the boat" and risking failure in the 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 proved 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 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 with the pressure from majority (Oldham & Cummings, 1997), to handle conflicts and disagreements (Janssen, 2003), and to discover the answer the suspect towards their ideas. On the contrary, people 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 individual to different perspective, fuels original thinking, improves creative ideas and promote innovation, because of fear of being embrased by others (Hwang et al., 2003).

Thus, it is proved that face culture and creativity has negative relationship. There more face people hold, the less creative they are. In this paper, the authors

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are going to re-examine whether there is such relationship between creativity and face culture.

**Hypothesis 1:** Face culture has negatively effect on creativity.

## ***2.2 Perceive supervisor and collegiate support as moderator***

Perceived support for creativity has been defined as “*the extent to which an employee perceives that the organization encourages, respects, rewards, and recognizes employees who exhibit creativity*” (Zhou & George, 2001). Perceived support for creativity may be further conceptualized in terms of an organizational culture that fosters creativity with recognition and rewards for creative work, with fair and constructive judgments of creative ideas, with mechanisms for generating an active flow of new ideas, and with an overall shared vision of the organization’s objectives (Amabile, Burnside, & Grysiewicz, 1999). The concept of perceived organizational support (POS) which includes supervisor and collegiate support has become a central organizational construct and the focus of numerous empirical studies (Rhoades & Eisenberger, 2002). POS theory suggests that employees will provide increased organizational performance, enhance novel ideas sharing and decreased withdrawal behaviors in exchange for fair procedures, supervisory support, favorable job conditions and other rewards (Rhoades & Eisenberger, 2002). Research also suggests a positive relation between POS and individual creativity (Amabile, 1988; Cummings, Hinton, & Gobdel, 1975; Shalley, 1995; Woodman et al., 1993; Zhou & George, 2001), with several theorists identifying perceived support for creativity as a specific type of POS (e.g., Zhou & George, 2001). Some scholars have argued that social support is a key factor to foster learning and persistence and through that, improve the creative sharing and crafting among the employees; in fact, Dupont et al. (2015) found out that when students perceive support from peers and teachers or supervisors, they tend to display higher motivation and achieve good academic accomplishments more easily (Fass & Tubman, 2002; Feldman, 2007; Mattanah, Lopez, & Govern, 2011; Robbins, Oh, Le, & Button, 2009).

Researchers show that cultural values influence the creative performance (Jaquish & Ripple, 1984; Harzing & Hofstede, 1996; Goncalo & Staw, 2006; Niu, Zhang, & Yang, 2007). Face culture as a perspective of culture is proved to

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negatively affect creative idea generation process (Miron-Spektor, 2015). However, 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. To explain this inconsistency, there are fruitful scientific findings explains the moderating role of perceive support from other on the cultural effects on creativity. The current studies suggested that the differentiation of losing face endorsement is regarded as a critical feature of West and East culture (Kim & Nam, 1998 cited in Miron-Spektor, 2015). Zhang (2014) emphasized the effect of losing face culture to knowledge sharing and through that influence to creativity at workplace is significantly higher from East to West. Moreover, Eastern countries tend to consider the relationship at work more important comparing to their Western counterparts (Zhou, 2010). Social collaboration with close and frequent social interactions between the workers is often necessary to create novel ideas in Eastern cultures (Nonaka, 1994). However, there is no research focusing on specifically on face culture as an important perspective of culture and creativity under the moderator of perceived support from others: supervisor and colleagues. These hollow pieces in theoretical source motivates researchers to submit a call to search for the missing piece in the puzzle in order to enable identifying working conditions that enhance or attenuate the effect of culture on creativity, especially in the mixed environment between high and low level of face culture. In this paper, we shall attempt to draw novel connections among creativity, face culture and perceive organizational support (from supervisor and collegiate) literatures and examine organizational support as a new explanation for differences in creativity within and across face cultures.

### *2.2.1 Perceive supervisor as moderator*

#### ***Perceive supervisor support and creativity***

Each of 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)—includes the work environment as an influence on employee creativity (Amabile et al., 2006). Of the three, the componential theory is the only theory of organizational creativity that specifies broad features of leader behavior—both from immediate supervisors and from high-level managers—that

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contribute to the perceived work environment for creativity. Although the theory presents seven other features of the organizational work environment, including the behavior of top management, the availability of resources, and cross-organizational cooperation, it proposes perceived supervisor support (termed “supervisory encouragement”) as the feature that is under the most direct control of the immediate supervisor (Diliello et al., 2010). Thus, exploring this aspect of the work environment for creativity is of interest for both theoretical and managerial reasons. (Amabile et al., 2006). Moreover, cited by Diliello et al. (2010), the componential theory proposed the mediational model whereby leader behavior influences subordinate perceptions of leader support that, in turn, influence creativity. According to this theory, the support provided by immediate supervisors exerts an influence on subordinates’ creativity through direct help with the project, the development of subordinate expertise, and the enhancement of subordinate intrinsic motivation. The componential theory proposes that positive behaviors of supervisors include serving as a good work model, planning, and setting goals appropriately, supporting the work group within the organization, communicating and interacting well with the work group, valuing individual contributions to the project, providing constructive feedback, showing confidence in the work group, and being open to new ideas (Amabile, 1997). Thus, supervisor support behaviors should include both instrumental (or task-oriented) and socioemotional (or relationship-oriented) actions (Diliello et al., 2010). Previous empirical studies conducted at both high school and university level by Dupont, Galand, Hospel, & Nils (2015) showed that the supervisor’s support includes behaviors such as positive feedbacks, the provision of structure, and dedication of resources and perceived support from the teacher foster students’ engagement in learning activities. In addition, teachers’ provision of accurate feedback and suggestions, increase students’ perceived ability and the performance in the end (Bandura, 1997) as well as intrinsic motivation (Vansteenkiste, Sierens, Soenens, Luyckx, & Lens, 2009).

### ***Perceive supervisor support and losing face***

Face logic characterizes tight and hierarchical societies, in which some people in the hierarchy have more face than others owing to their social position (Kim et al., 2010; Leung & Cohen, 2011). Thus, when defining themselves, people who endorse the logic of face give priority to external and public

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information (i.e., “what I think others think about me”) as opposed to internal and private information (i.e., “what I think about me”) (Kim et al., 2010). In the countries where face logic is dominated, which is proved to be typical in Asian rather than Western areas, individuals who are more afraid of being negatively evaluated by others generated fewer and less willing to share knowledge out of fear of being wrong and being seen by others as ignorant (Huang et al., 2008). Hence, losing face tends to prevent creative atmosphere at the workplace. (enter to another paragraph) However (font), Oldham and Cummings (1996) demonstrated that supportive supervision made a significant contribution to decrease face logic’s effect in the workers. Other scholars also claimed the encouraging acts from social partners (advisors, mentors, 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, Oh, Le, & Button, 2009), hence, decrease the effect of face culture on creativity.

As perceive supervisor’s support could enhance creativity while prevent the fear of losing face among the employees, we suspect that perceive supervisor’s support could, to some extent, influence the link of face culture and creativity. In our study, we shall try to examine the perceive supervisor’s support as the moderator of the relationship between face culture and creativity. Therefore, we hypothesize the following:

**Hypothesis 2:** Perceive supervisor support decreases the effect of Face on Creativity

### *2.2.2 Perceived collegiate support as moderator*

#### ***Perceive collegiate support vs creativity***

Similar with perceive supervisor’s support, the same result is originated in the situation of working with support from colleague (Liaw et al., 2010). Previous research suggests that supportive behavior on the part of others in a work-place (such as, coworkers and supervisors) enhances employees' creativity (Amabile et al., 1996; Oldham & Cummings, 1996). Research suggests that perceptions of collegiate support for creativity are enhanced when group members have diverse backgrounds, are open to new ideas, constructively challenge one another, effectively communicate and provide feedback, successfully manage conflict,



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trust and help each other, and share a commitment to their work (Amabile et al., 1999; Amabile et al., 1996; Taggar, 2002; Tushman & O'Reilly, 1997). Cited by Taggar (2002), perceived work-group support enhances creativity. For example, Madjar, Oldham, and Pratt (2002) found that 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.

***Perceive collegiate support vs losing face***

Richardson and Skinner (1992) carried a study focusing on the improvement of students' performance when they belong to an informal study group, when they share notes and knowledge with each other. The research discovered 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. The study proposed the idea that receiving support from peers enhances the relationship between the group members and by that, decrease the effect of losing face culture. Another examples could be easily found in any story behind a successful company. Walt Disney first started up one of the biggest animation company in world by only sharing his idea of cartoon movie by hand-drawing with his collegiate - Fred Harman. He admitted that if it was not because of Harman's support, he would have not been able to even begin the Snow White project. Rego (2014) proposed that in the start-up company where the group of core people is working together to create new services, the novel ideas are generated more frequent if the team members feel shameless to exchange knowledge. Based on the theoretical and empirical evidence outlined above, we advance the following:

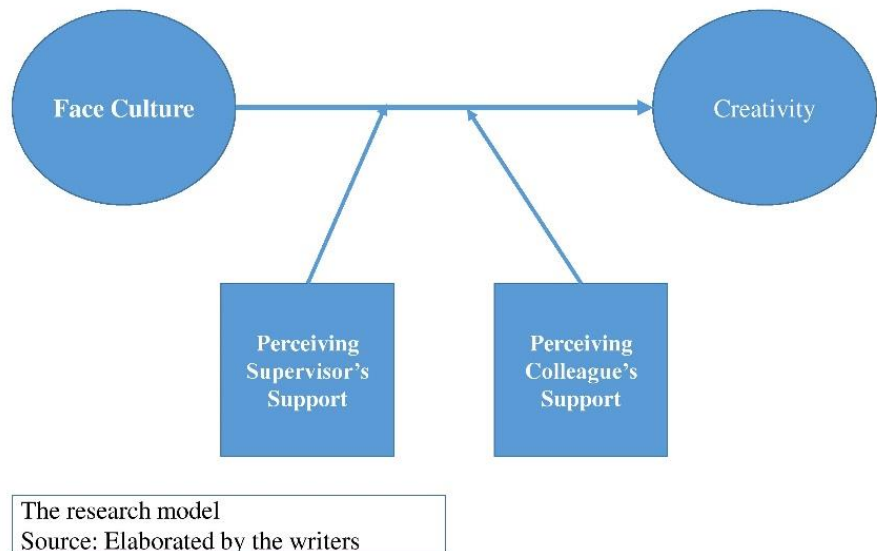
**Hypothesis 3:** Perceive collegiate support decreases the effect of Face on Creativity

### 3. Research Question and Model

Base on the existing knowledge presented above and our interest on the field of creativity management, we have the following research question:

*How Perceived supervisor support and Perceived colleague support at work can moderate the relationship between Losing face culture and Creativity?*

The inter-dependence of these three variables are presented in the model below:



## 4. Method

### 4.1 Research sample

Although a good general rule of thumb for factor analysis is 300 (Tabachnick & Fidell, 1996 cited in VanVoorhis et al., 2007), we decide to choose the sample size of 100 pairs of employers and employees in Western countries, including Norway and Belgium; and Vietnam, an Eastern country, due to our scared resources. Participants are employees and employers in an professional organizations from Vietnam as the representative for Eastern culture, which is considered to have high face culture impact and from Norway and Belgium as the representatives for low face culture impact. 100 pairs of supervisors and followers from MB Ageas Life – Vietnamese insurance company.

### 4.2 Research design

The research is conducted on a quantitative approach. Regarding the overall picture of how to measure creativity, Plucker&Renzulli (1999) groups

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these types of assessment into three categories: the psychometric, historiometric and biographical approach. This paper uses the psychometric approach. Psychometric approach involves the use of instrumentation (surveys, questionnaires, tests, rating scales, etc.) to measure creativity. The psychometric requirements for the valid assessment of creativity include:

- Reliability: the stability of the assessment over time, and internal stability of the instrument.
- Construct validity: the ability of the assessment to measure a phenomenon that is hypothesized to exist.
- Predictive validity: the relationship between scores on an assessment and performance measured at a future time.
- Respondent honesty: honest response from the respondents.

A questionnaire is used to collect data at two point of time to assess Losing face culture, Creativity and Perceive others support. The questionnaire shall include three parts corresponding with the mentioned variables based on the prior research. We first measure Face culture by seven items from the Loss of Face Scale (Zane & Yeh, 2001). These items were chosen to represent the different aspects of face logic, and the scale was shortened to optimize cross-national measurement invariance. The 13-item scale developed by Zhou & George (2001) with the external evaluation from supervisor is employed to assess the level of creativity thinking. The shorten scale validated by studies shall be evaluate the perceiving support level of the employees in studies by Pazy & Ganzach (2009), Kuvaas & Dysvik (2010), Skerlavaj et al. (2014).

#### ***Control variables***

Literature has confirmed the effect of age on creativity (Jones & Weinberg, 2011), gender (Baer & Kaufman, 2008), employee education (Fasko, 2001) as well as autonomy (Inverno et al, 2012). In this paper, these elements shall play the role of control variables.

#### ***4.3 Research procedures***

The online questionnaire is going to be collected in Vietnam, Belgium and Norway. For the samples in Vietnam, we use a translation/back-translation procedure (Brislin, 1986) to translate the items that we adopted from previous research from English to Vietnamese and back to Vietnamese. For samples in

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Norway and Belgium, the language of the questionnaire will be English. The data is collect in two single points of time with the same participants in each country. The first data collection is in March while the second is processed in May. However, before the first data collection, a trial test would be proceeded with a small sample group to gather the statistics for testing the reliability and validity of the study. If the result were accepted, the questionnaire would be sent out for data collection. In the other case, the questionnaire shall be reviewed and adapted in a more suitable format.

#### ***4.4 Data analysis***

The data analysis is carried on SPSS software. Based on two-stage analytical procedures (Hair et al., 1998). First is to conduct confirmatory factor analysis to obtain the measurement model and second is to examine the moderator effect of Perceive support with the relationship between Face and Creativity. In order to obtain a valid research model, content validity, convergent validity and discriminant validity shall be assessed. Content validity could be satisfied if the measurement items are consistent with the existed literature. Convergent validity and discriminant validity could be verified by examining the square root of the average variance extracted (Hair et al., 1998).

The authors also consider another option of data analysis of using T-test to identify if face culture put any effect on creativity and, if any, whether there is any influence of the perceived organizational support, including both support from supervisor and colleagues, towards that relationship. Then, a regression model is established in order to identify and visualize to what extent these elements affect one another.

#### ***4.5 Tentative Plan for Thesis***

The progress of the thesis follows the timeline below:

- 25th Dec – 30<sup>th</sup> Jan: Survey conduction and validation by supervisor
- 30<sup>th</sup> Jan – 30<sup>th</sup> February: First Data collecting in Vietnam, Belgium and Norway
- 1<sup>st</sup> Mar – 20<sup>th</sup> Mar: First data Analysis and Discussion
- 21<sup>st</sup> Mar – 21<sup>st</sup> Apr: Second Data collecting in Vietnam, Belgium and Norway

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- 22<sup>nd</sup> Apr – 22<sup>nd</sup> May: Second Data Analysis and Discussion
  - 22<sup>nd</sup> May – 22<sup>nd</sup> June: First draft thesis submitted to supervisor
  - 23<sup>rd</sup> June – 23<sup>rd</sup> August: Continue to edit and finalize
  - By 1 September, 2016 – Submitting final thesis

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